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DOCUMENTING A DERIDED PROFESSION:
ALGERNON LINDO AND *THE ART OF ACCOMPANYING*

by

Perry G. Mears II

A Doctoral Document

Submitted in Partial Fulfillment of the

Requirements for the Degree of

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To Jeremy Gray, my partner in life and love, for listening to me rant about Algernon for two years.

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ABSTRACT

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Documenting a Derided Profession: Algernon Lindo and *The Art of Accompanying*.
Advisor: Janet Page, PhD.

Pianist Algernon Henry Lindo (1862-1926) was a respected performer, composer, author, and pedagogue in turn-of-the-century London. His groundbreaking work, *The Art of Accompanying* (1916), was the first book written about the discipline now referred to as Collaborative Piano. Although almost completely overlooked since his death, Lindo's life and writings have much relevance in the twenty-first century. This study aims to make *The Art of Accompanying* accessible to the contemporary reader, providing a comprehensive critical edition of the work. In order to provide context for his treatise, this study presents, for the first time, a biography of Lindo. This study also offers a reading of the social and professional implications of the text, one that allows modern audiences to glimpse the ways in which accompanists were viewed and treated in the early years of the twentieth century. Finally, a comprehensive, annotated list of Lindo's compositions and writings has been appended, providing further documentation of the life and work of this important, if unknown, musician.

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CHAPTER 1

INTRODUCTION

The published resources on the subject of accompanying, both contemporary and historical, are few and far between. While innumerable books exist on the art of solo piano playing, fewer than twenty books have ever been published on the equally important subject of collaborative playing.¹ The first books on the subject didn't appear until the early decades of the twentieth century, even though piano accompanying was obviously part of the musical landscape, at least since the classical era.² This earliest treatise on piano accompanying, *The Art of Accompanying*, by Algernon H. Lindo, was first published in 1916. Written by an author who, while well respected during his lifetime, has failed to last in the historical consciousness, the book itself is very self-aware of its position as the first book on the subject. Lindo begins the book, in fact, with a rather lengthy statement of this fact:

The chief difficulty is that so little has been written about accompanying that this book possesses the disadvantage of being, not the last, but almost the first word upon the subject ... When, however, the choice of authorities is limited to almost a single work, he [the reader] has no touchstone by which to test the validity of the advice therein proffered.³

Algernon H. Lindo is an important historical figure in the world of the piano, although little has been written about his life and work. He authored (or co-authored) six

¹ For a list of these resources, see Dian Baker in “A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography” (DMA doc., Arizona State University, 2006). Her list contains significantly more than twenty resources, but most of them are works on diction or song repertoire, not books specifically about collaborative piano.

² For a thorough discussion of the historical precedent (or lack thereof) for Lindo's book, see Chapter 3 (Introduction to the Critical Edition).

³ Algernon H. Lindo, *The Art of Accompanying* (London: Winthrop Rogers, 1916), v.

books on keyboard performance and pedagogy,⁴ served as an examiner for the Royal Schools of Music, was a prominent synagogue organist, piano soloist, and recital accompanist in London, and taught at the Sydney Conservatorium. Yet there is not a single mention of his life and work in either *Grove Music Online* or any other comparable volume on music or musicians.⁵ To understand Lindo's work in context, it will be necessary to construct a biography of him. Although very brief obituaries in *The Musical Times* and *The Australian Musical News* are the only musical sources of biographical information readily available about his life, a wealth of information may be gleaned from other sources. These include:

- Algernon's own writings and compositions
- Newspapers
 - Notices and Reviews from *The Musical Times*, *The Playgoer*, *The Era*, *The Jewish Chronicle*, and other British newspapers from the turn of the century
 - Announcements (including obituaries) from standard dailies from Australia and New Zealand
- British Public Records
 - Shipping Records
 - Birth Certificates
 - Marriage Certificates
 - Death Records

⁴ See Appendix A.

⁵ This author has searched every musical dictionary and encyclopedia that was available to him, both in English and other languages, and has found not a single reference to Algernon Henry Lindo.

- Census Records
- Educational Records
- Correspondence with living relatives
 - Algernon's great-nephew Brian Joseph (grandson of Algernon's sister Elise)
- Jewish Historical and Genealogical Records
- Histories of Algernon's employers
 - The Hampstead Synagogue
 - The Sydney Conservatorium
 - The Associate Board of the Royal Schools of Music (ABSRM)

The completed biography of the composer will trace his early life through his formal education in Germany, his performing career in London, his compositional career, his work as a synagogue organist, his travels as an examiner for the ABRSM, his marriage to Mattie Kay, and his eventual move to Australia. In addition to providing a chronological narrative of his life, Chapter 2 will also highlight some of his compositions and published prose works.

Of the six books that he wrote, *The Art of Accompanying* was definitely his most significant volume. Not only was it the first book about collaborative playing, but it also remained the only work on the subject until Gerald Moore published *The Unashamed Accompanist* in 1943.⁶ While Moore's book may have had more sway in the sphere of public opinion, it did not present the comprehensive pedagogy of collaboration so

⁶ Moore's book *The Unashamed Accompanist*, first published in 1943, exists in many editions. Its publication history is long and complex and merits its own study. The work was revised and expanded in 1959. I have chosen to cite this more familiar, revised edition throughout. See Gerald Moore, *The Unashamed Accompanist*, rev. ed. (London: Methuen, 1959).

thoroughly outlined by Lindo. Not until Kurt Adler's 1965 tome *The Art of Accompanying and Coaching* was Lindo's work superseded.⁷ A work this significant merits a critical edition, one that addresses textual issues, brings together material from Lindo's other pedagogical writings and describes subsequent changes in performance practice. This critical edition will be presented in Chapter 4, with an introduction and critical commentary presented in Chapter 3.

The critical edition will provide the reader with a better understanding of the context of Lindo's original work, through in-text commentary and footnotes. Where his other writings corroborate or contradict his points, this will be noted. The ideas of later authors will be compared with Lindo's to demonstrate the ways the profession and its pedagogy changed over time. Additionally, the critical edition will organize musical examples and repertoire lists in a systematic way. Information on how these changes and annotations will be presented in the critical edition may be found in Chapter 3.

The Art of Accompanying, while intended primarily as a pedagogical treatise, offers some interesting insights into the accompanying profession as it was practiced in the early twentieth century and provides modern readers with a glimpse into the ways in which the role of the accompanist was viewed in that era. These notions about accompanists are mostly negative, but contain some positive connotations as well. Chapter 5 will attempt to illuminate these notions and draw some conclusions about the context in which Lindo and other accompanists worked in early twentieth-century Britain.

⁷ Kurt Adler, *The Art of Accompanying and Coaching* (Minneapolis, MN: University of Minnesota Press, 1965).

This dissertation will provide a context for a broader discussion of the pedagogy of collaborative pianism. That the earliest work on the subject should be not memoir, but a pedagogical treatise, is indicative of the role teaching plays in the life of the collaborator. Even though many universities and conservatories now offer programs in collaborative piano and related fields, there is always room for improvement in the way this curriculum is conceptualized and delivered. The centrality of collaborative playing in the life of the successful pianist cannot be overstated, either for Lindo's time or our own. Speaking of this need for collaborative experience, Lindo writes,

This should not only be permitted, but *should be made a compulsory part of the piano student's curriculum*, and no week's work should be considered complete unless the pianoforte-lesson had been supplemented by one of more practices with a vocalist, or a performer on some other instrument.⁸

⁸ Lindo, *Art of Accompanying*, 19. The italics in Lindo's original text have been retained throughout.

CHAPTER 2

BIOGRAPHY

Early Life And Education

Algernon Henry Lindo was born on July 22, 1862, in the London district of Islington to David Lindo and Miriam Eliza Henry.¹ Algernon was the second of nine children born to the family, one of seven who survived into adulthood. His father, David, was a merchant and his mother, Miriam, was characterized by “great mental vigour and independence of thought.”² From within this large (and, from what I can ascertain, loving) family, Algernon seemed to have developed a special bond with his brother Frank, who was three years his junior. Their bond extended beyond the familial to a professional theatrical partnership. The two brothers also seem to have been the most professionally successful (or at least the most well known by the general public), as they are the only two mentioned by name in Mrs. Lindo’s 1902 obituary.³ Table 1 lists Algernon’s immediate family.

¹ While Lindo’s birth information was easily accessed through the General Register Office of England (England General Register Office [Islington, England], Certified Copy of Entry of Birth, BXCG 455701, Algernon Henry Lindo, 1862), it was apparently less well known at the time of his death. His obituary in *Musical Times* indicates that he was “in his sixty-fifth year” (“Obituary,” *Musical Times* 67, no. 1004 [October 1, 1926]: 943), while his obituary in the *Sydney Morning Herald* indicates that he was “born in London 64 years ago” (“Mr. Algernon Lindo,” *Sydney Morning Herald* [September 3, 1926], 14). Two other contemporary sources list him as being born in 1863: Isidore Harris, *The Jewish Year Book: An Annual Record of Matters Jewish, 10th September, 1904-29th September 1905*, 9th issue (London: Greenber, [1905]), 358, and “Telegrams: Death of Mr. A. H. Lindo,” *The Northern Miner* (Charters Towers), September 7, 1926.

² “Obituary: Mrs. DAVID LINDO,” *Jewish Chronicle*, May 30, 1902.

³ *Ibid.*

Table 1. Algernon Lindo's immediate family⁴

	Name	Born	Died	Married
Father	DAVID LINDO	1827	1892	
Mother	MIRIAM ELIZA HENRY	1837	1902	
Children	FREDERICK NEWTON LINDO	1861	1933	EVA RANDOLPH, 1900
	ALGERNON HENRY LINDO	1862	1926	MATTIE KAY, 1904
	ELSIE AUGUSTA LINDO	1863	1942	EDWARD AARON JOSEPH
	FRANCIS JOSEPH (FRANK) LINDO	1865	1933	MARION LOUISE ROSE
	MARION ERNESTINE LINDO	1867	1948	BENJAMIN BARNETT LAW
	GEORGE MAURICE LINDO	1868	1868	
	WILFRED DAVID LINDO	1870	1870	
	RICHARD HENRY LINDO	1871	1933	MARGUERITE SOLOMON
	HELENA FRANCES LINDO	1872	1955	JOSEPH ALEX MYER

Little is known about Algernon's parents other than David's profession and the few thoughts about Miriam's personality that are noted in her obituary.⁵ That the Lindo family was financially comfortable can be deduced from, among other things, the 1871 Census, when the family reported a cook and three additional servants living in their home.⁶ Census reports from 1881 and 1891 continue to document the presence of several servants living in the Lindo family home, further demonstrating their relative wealth.⁷

⁴ This table is compiled from information gleaned from several sources. See William D. Rubinstein, ed., *The Palgrave Dictionary of Anglo-Jewish History* (New York: MacMillan, 2011), 597-98; 1881 England Census, Paddington, London, References RG12/6, Schedule No. 565; Digital Image, Ancestry.com, accessed March 9, 2015, <http://ancestry.com>; The Baruch Lousadas and the Barrows Family, "Descendants of Jacob Lumbrozzo de Matthos," accessed August 7, 2015, <http://www.barrow-lousada.org/PDFdocs/Lousada%20Family%20Genealogy%20from%20David%20Man%202007.pdf>; Brian Joseph (Algernon Lindo's great nephew), e-mail message to author, March 8, 2015.

⁵ The obituary in *The Jewish Chronicle* (May 30, 1902) indicates that she died at home after a long illness in 1902. In the remembrance of Algernon published in 1926, however, the following sentence appears "While the war was on, the aged Mrs. Lindo, mother of Algernon ... was killed in one of the worst of the raids by German aeroplanes" ("Algernon Lindo's Death," *Australian Musical News*, 16 (October 1, 1926), 13). It is unclear to whom this second article is referring, as Miriam was already deceased before the beginning of World War I. It perhaps refers to the death of one of Algernon's sisters-in-law.

⁶ 1871 England Census, Islington, London, References RG10 233, p. 82, Digital Image, Ancestry.com, accessed March 9, 2015, <http://ancestry.com>.

⁷ 1881 England Census; 1891 England Census, Paddington, London, References RG12/6, page 66; Digital Image, Ancestry.com, accessed March 9, 2015, <http://ancestry.com>.

Their father's apparent business savvy must have had an influence on the children, as Algernon and Frank both managed to successfully market themselves as artists and their brother Richard Henry worked as a successful theatre manager and pub owner.⁸

The Lindo family was of Sephardic Jewish descent and the children (particularly Algernon) were very active in Jewish life in London around the turn of the century. Little information exists, however, about the relative level of adherence to Jewish Orthodoxy practiced by the family. As several members of the family were cremated, I would agree with Algernon's great-nephew Brian Joseph, who opines "on the whole I would not regard them as a very Orthodox bunch."⁹ The educational history of the Lindo children provides a bit of information about the type of Judaism in which the parents wanted their children educated (a style that seemed to blend Orthodoxy and secular ideals). Given that a substantial portion of Algernon's early career was occupied with musical work in Orthodox synagogues, both in Hampstead and Bayswater, it would seem a logical conclusion that he (and later his wife, Mattie Kay) would have adhered to an Orthodox way of life. Quite to the contrary, however, as Mr. Joseph again points out:

I would suggest that neither Algernon or Elise [Algernon's sister] were very strict Jews in that they did not fully follow Orthodox Jewish practices. That Algernon occupied a position in a synagogue was [sic] probably more to his love of musicianship than to his adherence to a Jewish way of life.¹⁰

Further details of Algernon's synagogue work are discussed below.

Although scant details exist concerning Algernon's early childhood and family dynamic, his educational history is, thankfully, well documented. The primary sources of

⁸ Brian Joseph, e-mail message to author, August 10, 2015.

⁹ Ibid.

¹⁰ Ibid.

information about Lindo's education are Isidore Harris's *The Jewish Yearbook*, direct communication with the archivists at the educational institutions at which he studied, and a brief biographical sketch of the composer that circulated in Australia in various forms in the 1920s. His education began at Northwick-Terrace College, a Jewish boarding school run by Rev. Abraham P. Mendes.¹¹ Author Yitzchok Levine has described Northwick College as "a boarding school in London, where religious studies and secular education were combined, much on the style of the modern Day School."¹² The length of time he attended Northwick is unknown; as the school is no longer in operation, records are unavailable.

Following his time at Northwick College, Lindo studied at the University College School from 1875 to 1878, where his brothers Eustace and Frank also studied.¹³ According to a 1923 biography of the composer, "upon leaving school at the age of 17, he commenced to study music, with the view of adopting it as a profession."¹⁴ This music study, which lasted approximately four years, was primarily with Ernst Pauer (1826-1905) and Emanuel Aguilar (1824-1904).¹⁵ It is unclear whether his studies with Pauer were as a registered student at the Royal College of Music (where Pauer taught) or if the

¹¹ Isidore Harris, *The Jewish Year Book: An Annual Record of Matters Jewish, 24th September, 1900-13th September 1901*, 5th issue (London: Greenber), 296. There is some confusion concerning the actual title of this institution: Harris calls it "Northwick-Terrace College," while most sources about nineteenth-century British Judaism refers to it simply as "Northwick College."

¹² Yitzchok Levine, "Revered Henry Pereira Mendes: Safeguarding Orthodox Judaism (Part III)," *Orthodox Union* (September 11, 2013), accessed June 21, 2015, <https://www.ou.org/life/community/reverend-henry-pereira-mendes-safeguarding-orthodox-judaism-part-iii/>.

¹³ His dates of attendance have been confirmed by the University College School in a June 1, 2015 e-mail message from Carrie Reiner, the school's director of development.

¹⁴ "Personal," *Queensland Times* (Ipswich), September 5, 1923.

¹⁵ Harris, *Jewish Year Book*, 5th issue, 296.

study was done outside of the college. As Aguilar was not affiliated with a major educational institution, Lindo's studies with him must have been private. Lindo's career-long foci on performing, teaching, and composing were surely influenced by these two pedagogues, both of who worked in equal measure in all three arenas.

Lindo's teachers were very active in documenting and preserving Jewish musical heritage. Ernst Pauer, whose father was, interestingly, a Lutheran minister,¹⁶ transcribed a volume entitled *Traditional Hebrew Melodies chanted in the Synagogue and the Home*.¹⁷ Lindo's later contributions to the Blue Book for Jewish worship follow the simple rhythms and harmonies of the tunes in this collection.¹⁸ Emanuel Aguilar harmonized a collection of Sephardic Jewish melodies.¹⁹ Again, these very simple harmonizations must have been influential on Lindo's own approach to liturgical music.

In an effort to continue his musical education in a more comprehensive, systematic manner, Lindo moved to Leipzig in 1883, enrolling at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" on October 5 of that year. Although school records do not indicate his primary teachers at the Hochschule, later biographical sketches indicate that Algernon studied piano with Carl Reinecke (1824-1910) and Oscar

¹⁶ *Grove Music Online*, s.v. "Pauer, Ernst," by A. J. Hipkins, *Oxford Music Online*, accessed August 10, 2015, www.oxfordmusiconline.com.

¹⁷ Edited by F. L. Cohen (London: Augener, n.d.).

¹⁸ See Algernon H. Lindo, "Kēdushoh (no. 6)" and "Yimlôch (no. 5)" in Francis L. Cohen and David M. Davis, *The Voice of Prayer & Praise: A Handbook of Synagogue Music for Congregational Singing*, 3rd ed. (London: Lowe and Brydone, 1933), 82.

¹⁹ Emanuel Aguilar, ed., *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews* (London: Wessel, 1857).

Paul (1836-1898) and composition with Alfred Richter (1846-1919).²⁰ Documents from the Hochschule indicate that he only stayed in Leipzig for a single academic year, departing around Easter 1884, “Zeugnis nicht vorhanden” (without certificate).²¹ Lindo’s failure to obtain any sort of official degree or certificate would follow him throughout his career. It is especially noticeable when he served as a musical examiner, where Lindo was often defined by his professional accomplishments rather than his academic pedigree.

Career In London

Even before Lindo departed London to further his education in Germany, he was already receiving positive notices for his solo and collaborative playing. Of his performance on a concert in 1880, a reviewer for the *Jewish Chronicle* wrote, “Mr. Algernon Lindo contributed a couple of pianoforte solos, which were well received. Mr. Lindo possesses good musical qualities, and gives promise of becoming a brilliant pianist.”²² Upon his return from the Continent, his name began to appear regularly in the London press, mentions being made of Lindo as a performer and a composer, as well as an author and a synagogue choirmaster. His compositional and performing career in London were mentioned at least eighty times in the press prior the start of his extensive travelling as a musical examiner in 1911.²³

²⁰ “Personal,” *Queensland Times (Ipswich)*, September 5, 1923 and H. J. Gibbney and Ann G. Smith, *A Biographical Register 1788-1939: Notes from the Name Index of the Australian Dictionary of Biography*, vol. 2, L-Z (Canberra, Australia: Australian Dictionary of Biography, 1987), 27.

²¹ Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig, Bibliothek/Archiv, Enrollment Records related to Student 3785 (Lindo, Algernon).

²² “[Untitled Review],” *Jewish Chronicle*, December 10, 1888.

²³ Lindo technically examined for the Royal Academy of Music, the Royal School of Music and the Associated Boards (sometimes simultaneously, sometimes separately). Since these various organizations now examine under one heading (The Associated Boards of the Royal School of Music or

The sheer musical variety of Lindo's career is a bit surprising to our twenty-first century musical outlook, with its tendency to train musicians to excel in one narrow area (solo pianist, composer, orchestral musician, etc.). Lindo, by contrast, was a real Renaissance man who worked as a solo pianist, an accompanist, an organist, a conductor, a synagogue choirmaster, a piano teacher, an author of pedagogical texts, a composer of works both light and serious, a musical examiner, and an author of poetry and texts for recitation. In addition to this massive list of professional activities, Lindo was also active in many social organizations, including serving as the founding vice-president for the O.P. Club, a London theater-going society.²⁴ His busy life, especially in the 1880s and 1890s, could have been a factor in his decision to remain single into his forties. In the preface to *Individuality in Piano Touch* (1914), Wallace L. Crowdy remarked that Lindo was, indeed, "very busy."²⁵

Lindo's career as a pedagogue took off almost as soon as he returned to London. Beginning in 1887, his annual "Pupil's Matinée," was often noted in the press,²⁶ an indication both of the quality of his teaching and the high level of talent he was able to attract to his studio. A review of the program from 1889 notes that "all the pupils showed marked improvement and played with an ease and finish creditable to their own

ABRSM) and since it is not always clear from the press releases about his travels which particular organization Lindo was examining for at a given time, I have chosen to use the ABRSM acronym, even though it would have been unfamiliar to Lindo himself.

²⁴ *The Coming of Age of the O.P. Club, 1900-1921* (London, 1921), 4.

²⁵ Wallace L. Crowdy, preface to *Individuality in Piano Touch*, by Algernon H. Lindo and J. Alfred Johnstone (London: W. Reeves, [1914]), iii.

²⁶ See, for example, "Miscellaneous Concerts," *The Musical World* 69, no. 14 (April 6, 1889): 223.

intelligence and to Mr. Lindo's conscientious teaching."²⁷ Lindo's six books on pedagogy, beginning with his *Pianoforte Study: Hints for Teachers and Students*, published in 1900, illustrate the attention to detail that must have marked his own teaching.

During the 1880s and 1890s, Algernon's compositional life centered mostly around light works (operettas and songs), often created and performed in conjunction with his younger brother Frank, a noted actor and reciter. Their first production was *A Sinless Secret* (1890), a musical comedy penned by Frank with music by Algernon.²⁸ It received poor reviews and, to my knowledge, was performed only once, on January 7 of that year. A rather strongly worded review in *The Athenaeum* says, in part, "It is an improbably and clumsily constructed piece, that contains the germ of a possible melodrama, but requires different treatment and a wholly different interpretation."²⁹ The brothers eventually found their footing as dramatists, both together and separately. Their production *The New Agent* ran for six performances in 1896 and was followed by what was probably Algernon's biggest commercial success, *In and Out of a Punt*, which ran for fifty-two performances between November of 1896 and January of the following year.³⁰ A review in the *Jewish Chronicle* that begins as a discussion of *In and Out of a Punt* turns into one of the most glowing reviews of the elder Lindo's work up to that time:

²⁷ "Concerts," *Jewish Chronicle*, April 12, 1889.

²⁸ J. P. Wearing, *The London Stage 1890-1899: A Calendar of Plays and Players*, vol. 1, 1890-1896 (Metuchen, NJ: Scarecrow Press, 1976), 2.

²⁹ "Dramatic Gossip," *The Athenaeum*, no. 3246 (January 11, 1890), 58.

³⁰ Wearing, *London Stage*, 1:610.

Mr. Algernon Lindo, whose reputation as a composer is steadily increasing, is responsible for the pretty lyrics and music of the *lever de rideau* “In and Out of a Punt,” which Mr. George Alexander selected to be played at the Royalty Theatre and which has been well received. In Brighton, too, Mr. Lindo has scored another success with the one-act opera “New Year’s Eve,” the libretto being the work of Mr. Frank Lindo. Two excellent artists, Mme. Bertha Moore ... and Mr. Charles Copland, interpreted it so much to the satisfaction of the Brighton audience, that the number of performances was increased by the management from two to four. The opera is now being played at Manchester.³¹

According to press notices, Algernon was involved in composing at least ten operettas and musical comedies, mostly in the 1890s.³² Many of these works received positive mentions in the press, and some were performed in various locations throughout London. It is almost impossible to judge the relative musical or dramatic worth of these compositions, however, as there exists a score for only a single one, *Thyra* (1896). This intriguing little work, which a reviewer claimed “should commend itself to the notice of young amateurs and school girls who seek a musical play in which the masculine element is not extensively represented,”³³ concerns itself with Spirits of Good (as personified by sopranos) and Spirits of Evil (as personified by altos) and their interactions with a duo of Fisher Girls who are waiting on their fisherman to return from sea.³⁴ The praise for *Thyra* was not universal, however. Another reviewer wrote of the work, “It is all very innocuous, and the musical has no special distinction.”³⁵

³¹ “Dramatic and Musical Notes,” *Jewish Chronicle*, November 27, 1896.

³² For a list of these works and their performance history, see Appendix A.

³³ “Dramatic and Musical Notes,” *Jewish Chronicle*, December 25, 1896.

³⁴ This brief synopsis is taken from the score for the work. See Algernon H. Lindo, *Thyra: Operetta-Cantata for Female Voices*, libretto by Ernest Pertwee (London: Willcocks, [1897]), 3. Lindo wrote *Thyra* for the voice students of Emily Pertwee whose husband, Ernest, wrote the libretto. Lindo was probably introduced to the Pertwees through Emily’s sisters Bertha and Decima Moore, frequent Lindo collaborators in 1890s.

³⁵ “[Untitled Review],” *Times* (London), February 12, 1901.

In addition to their work as dramatists, the Lindo brothers frequently performed concerts (usually at London's Steinway Hall) that combined music, recitation, and other interesting novelties. A review from their November 11, 1890 recital begins

The cleverly varied programme presented at Steinway Hall last Tuesday by the Messrs. Lindo gave opportunity for the exhibition of their skill in composition and execution alike . . . Mr. Algernon Lindo played, as is his wont, with grace and marked intelligence. His own compositions were pleasantly rendered while his selections from the masters showed technical ability of a high order.³⁶

These concerts were typical of the late nineteenth century, employing everything from song and dance to theater and, on occasion, séances. It appears, from the notices for one of these concerts, that Algernon and Frank were sharing a house during this time.³⁷ Their creative endeavors eventually moved in opposite directions around the turn of the century, Frank continuing to pursue his acting career and Algernon moving on to the composition of more serious works.

Algernon's work as an accompanist, quite apart from his work as a dramatist, garnered much acclaim in the press throughout the last decades of the nineteenth century. While it appears that he worked with almost anyone who needed a pianist, he frequently collaborated with Violet Defries and the sisters Decima and Bertha Moore.³⁸ His consistent work with singers over the course of almost four decades provided him with

³⁶ “[Untitled Review],” *Jewish Chronicle*, November 14, 1890.

³⁷ “[Untitled Notice],” *Jewish Standard*, December 5, 1890.

³⁸ Decima Moore (1871-1964) was probably the most well known of these singers, having premiered the role of Casilda in Gilbert and Sullivan's *The Gondoliers* (Reid Erskine and Herbert Compton, eds, *The Dramatic Peerage [1891-] 1892* [London: Raithby, Lawrence, (1892)], 157). Bertha (b. 1862) was known not only as a concert singer, but also as a pedagogue and author (H. Sax Wyndham and Geoffrey L'Epine, *Who's Who in Music: A Biographical Dictionary of Contemporary Musicians*, 2nd ed. [London: Isaac Pitman, 1915], 190; “Plays, Music, and Other Entertainments: Week by Week” *The Tatler* (London), no. 73 [November 19, 1902], 307). Although her performances are well documented, little is known about the life of Violet Defries, who wrote poetry and lectured widely about literature in addition to her career as a singer and vocal pedagogue (“From the Concert-room,” *The Tatler* (London), no. 57 [July 30, 1902], 194).

much fodder for *The Art of Accompanying*, which is primarily about challenges and rewards of working with singers. In describing the relationship between his performing and his writing, Lindo states plainly, “The only authority that this work possesses is that it records the author’s experiences of more than twenty years of accompanying at every kind of concert and for every grade of artist.”³⁹

Beginning around 1900, Lindo seems to have made a conscious decision to switch from composing lighter, theatrical works to composing more serious, orchestral ones. The first of these works to receive notice in the press was his *Suite* for orchestra, which was premiered in September of 1899 in Buxton.⁴⁰ Although the score for this work appears to be lost, it was apparently performed several times throughout England.⁴¹ His piano concerto, which received its premiere in 1902, was also frequently performed.⁴² Less is known about his cello concerto, although it was mentioned in later biographical sketches with a casualness that suggests public familiarity.⁴³

Synagogue Musician

From the late 1880s through at least 1906, Lindo was actively engaged as a synagogue musician, first at the Hampstead Synagogue and later at the Bayswater Congregation. His role involved serving as a choirmaster, playing the organ, and composing music for the Sabbath service.⁴⁴ He was also actively involved in Jewish

³⁹ Lindo, *The Art of Accompanying* (London: Winthrop Rogers, 1916), v.

⁴⁰ “Musical and Dramatic Notes,” *Jewish Chronicle*, September 15, 1899.

⁴¹ “Personal,” *Queensland Times*, September 5, 1923.

⁴² See Appendix A for further information about Lindo’s Piano Concerto.

⁴³ “All About People: Tittle Tattle,” *Catholic Press* (Sydney), November 22, 1923.

⁴⁴ Harris, *Jewish Year Book*, 9th issue, 359.

social life at the time, directing volunteer choirs for special occasions and playing organ at public religious gatherings.⁴⁵ Contrary to Brian Joseph's opinion, the documentation of his involvement seems to show a man fully devoted to the life and work of the Jewish community. As a choirmaster, he was passionate about the importance of congregational singing, the necessity that synagogue music should be artful, and that new music should be composed to fill these needs.⁴⁶

His work at Hampstead began officially in 1892, when the synagogue opened,⁴⁷ though he had been serving as the choirmaster for the Hampstead Sabbath afternoon services since 1888.⁴⁸ The Hampstead Synagogue was the congregation birthed out of the Hampstead movement, a complex movement in Judaism in the 1880s, which sought to bring modifications to Judaic ritual and liturgy. While some members of the movement wanted something more radical, the congregational practice that resulted was generally Orthodox in nature.⁴⁹ Although much of the congregation's orthopraxy remained consistent with other Jewish congregations, the music was genuinely revolutionary, thanks to Lindo's reforms. To quote Victor Tunkel, "Lindo wanted a mixed choir, and professionals. The synagogue accepted this and Chief Rabbi Adler turned a blind eye."⁵⁰

⁴⁵ See, for example, Jewish Historical Society of England, *Transactions, Sessions 1902-1905* (Edinburgh: Ballantyne, Hanson), 58.

⁴⁶ See "[Untitled Article]," *Jewish Chronicle*, December 22, 1893 and Algernon H. Lindo, "Synagogue Choirs and Choirmasters," *Jewish Chronicle*, November 16, 1894, and "Synagogue Choirs," *Jewish Chronicle*, January 10, 1896.

⁴⁷ "Hampstead Shul, The Early Years," [hampsteadshul.org.uk](http://www.hampsteadshul.org.uk), accessed July 10, 2014, <http://www.hampsteadshul.org.uk/about-us/chronology.php>.

⁴⁸ Victor Tunkel, e-mail message to author, April 20, 2015, and Raymond Apple, *The Hampstead Synagogue, 1892-1967* (London: Valentine, Mitchell, 1967), 22.

⁴⁹ Apple, *Hampstead Synagogue*, 11-14.

⁵⁰ Victor Tunkel, e-mail message to author, April 20, 2015.

Press notices indicate that Lindo even went so far as to advertise for paid singers.⁵¹ The music that Lindo composed during his tenure at Hampstead utilized women's voices, something almost unheard of in Jewish liturgical music of the time, especially for a congregation that, in most other ways, followed orthodox practice.⁵² Although he was their founding choirmaster, the Hampstead congregation has since moved away from Lindo's progressive ideas, synagogue archivist Gabriel Herman noting that "we no longer allow a mixed choir."⁵³

In January of 1896, Lindo was appointed as the choirmaster of the Bayswater Congregation.⁵⁴ His appointment to a larger, more established synagogue indicates both the respect that he held within the Jewish community and the level of his competence as an organist and choirmaster. Little is known about his tenure at the Bayswater Synagogue, as the records for that congregation were almost completely destroyed during the London Blitz. As Algernon took his first trip as an examiner for the ABRSM in 1904, it must have become clear to him that continued synagogue work would be impossible and, from what records are available, it seems that he resigned his position in 1906.⁵⁵

The most fascinating part of Lindo's work in the synagogue is what seems to be his remarkable productivity in the 1890s. How did he manage to compose music for and rehearse with a synagogue choir, while also finding time to write ten musicals, teach a large number of piano students and accompany numerous public recitals? The apparent

⁵¹ "[Untitled Advertisement]," *Jewish Chronicle*, August 23, 1895.

⁵² An example of Algernon's liturgical music can be seen in Cohen and Davis, *Voice of Prayer & Praise*, 82-83.

⁵³ Gabriel Herman, e-mail message to author, August 14, 2015.

⁵⁴ "[Untitled Notice]," *Jewish Chronicle*, January 31, 1896.

⁵⁵ "[Untitled Notice]," *Jewish Chronicle*, May 11, 1906.

dichotomy between his work in the secular realm of theater and his work in the sacred world of an Orthodox synagogue is also fascinating.

Social Life And Marriage

Just as Lindo began to move away from his professional involvement in London's theater community, his personal interest in theater and his involvement in theater-going organizations seemed to take off. In a letter to the editor entitled "A School for Dramatists," written in 1900, Lindo immediately cemented his voice as one of reason in the criticism and education of playwrights.⁵⁶ Whether because of this forceful letter or because of his previous involvement in the theater, Lindo was elected as the founding vice president of the O.P. Club, a London organization of theater aficionados, in 1900.⁵⁷ His involvement in the club included giving lectures to the organization's members, a review of one of which indicates that he gave "an exceedingly able and humorous paper on 'The Coming Dramatist.'"⁵⁸ His passion for theater seemed to fade from public view after his marriage and especially after he began travelling for the ABRSM.

Algernon's 1904 marriage to Martha (Mattie) Kay (1884-1944), who was twenty-two years his junior, seems to have happened with little or no fanfare. The *Jewish Chronicle*, which up to that point had documented almost every movement Lindo made, both professionally and socially, doesn't mention their engagement or marriage. The fact that both of them often travelled separately and retained their individual, active musical careers was also unique for that era. That Mattie's associates continued to refer to her as "Mattie Kay," long after she had become Mrs. Lindo, demonstrates the progressive

⁵⁶ Algernon H. Lindo, "A School for Dramatists," *The Era*, August 18, 1900.

⁵⁷ *Coming of Age of the O.P. Club*, 4.

⁵⁸ Carl Hentschel, "Regarding the O.P. Club," *The Playgoer* 1 (October 1901-March 1902): 155.

quality of her and Algernon's marriage.⁵⁹ Interestingly, Algernon's only published piano work, *Morris Dance*, which was based on a folk dance collected by Cecil Sharp, is also dedicated, by Lindo, to "Miss Matte Kay," nine years after they were married.⁶⁰

By the time Kay met Lindo, she had established herself as a well-known singer of folk songs, in conjunction with Cecil Sharp, the most eminent folk-song collector of the day. In a 1913 concert notice in a Jamaican newspaper, she was touted as "the most famous exponent of English folk-songs which are all the rage in the mother country."⁶¹ She was born in Preston in the north of England,⁶² and was brought to London to study music after Mr. Sharp heard her "fine untrained contralto voice ... at a concert at Walton-le-Dale while staying with some relatives in Lancashire."⁶³ While studying on a scholarship at the Hampstead Conservatoire of Music, she resided with Sharp and his wife.⁶⁴ Regarding Sharp's profound interest in Kay, and his allowing her to live with his family, his biographer pointed out that "he had no ulterior motive in doing this; he merely thought it was a pity that a voice of such quality, with such purity of diction and such an inexorable sense of rhythm, should miss the training which was its due."⁶⁵

⁵⁹ See, for example, Cecil Sharp, diary entry from February 2, 1915, Vaughan Williams Memorial Library, accessed June 21, 2015, <http://www.vwml.org.uk/browse/browse-collections-sharp-diaries/browse-sharpdairy1915#>.

⁶⁰ Algernon H. Lindo, *Morris Dance* (London: Elkin, 1913), 3.

⁶¹ "MR. ALGERNON LINDO," *Kingston Gleaner* (Jamaica), Thursday, April 17, 1913.

⁶² Brian Joseph, e-mail message to author, August 10, 2015.

⁶³ Maud Karpeles, *Cecil Sharp: His Life and Work* (Chicago: University of Chicago Press, 1967), 24.

⁶⁴ 1901, England Census, Hampstead, London; Digital Image, Ancestry.com, accessed August 10, 2015, <http://ancestry.com>.

⁶⁵ Karpeles, *Cecil Sharp*, 24.

Until their move to Australia in 1924, Mr. and Mrs. Lindo seemed to mostly keep their professional (and personal) lives separate. In 1915, for example Mattie traveled without her husband to New York to meet and perform with Sharp,⁶⁶ a rather bold move for the time. As late as 1921, she traveled to Africa unaccompanied.⁶⁷ After much scouring of records both public and private, I can find reference to only a single concert where Mr. and Mrs. Lindo performed together. In 1913 Mattie accompanied Algernon on an ABRSM examination trip to Jamaica, where the two apparently performed together, as documented in the following concert notice:

There will be a pianoforte recital at the Liguanea Club on Wednesday evening the 23rd [April?] commencing at 8:15 by Mr. Algernon and Miss Mattie Kay Algernon [sic]. Mr. Lindo is the examiner of the Associated Boards of the Royal College of Music and the Royal Academy of Music and is at present on a visit to the island in connection with the musical examinations held by these. Mrs. Lindo is the most famous exponent of English folk-songs which are all the rage in the mother country at the present time and are from collections made by Mr. Cecil Sharpe. They are the genuine songs of the people and have been handed down from generation over to over of them [sic] having been collected from the working classes of England. The concert promises to be highly entertaining and will be of the same standard as that by Miss Katherine Goodson who visited Jamaica not very long ago along with her band.⁶⁸

Why the couple did not perform together more often is unclear. The influence of Mattie's involvement in the world of folk-song performance can be seen in the extensive chapter on the subject that Algernon wrote in *The Art of Accompanying*.⁶⁹ After their relocation

⁶⁶ See Cecil Sharp, diary entries from January 5 and February 2, 1915, and Passenger Log, "Ordiana," January 2, 1915, BT27/858; Digital Image, Ancestry.com, accessed August 10, 2015, <http://ancestry.com>.

⁶⁷ Passenger Log, "Onitsha," January 8, 1921, BT27/938; Digital Image, Ancestry.com, accessed August 10, 2015, <http://ancestry.com>.

⁶⁸ "MR. ALGERNON LINDO," *Kingston Gleaner* (Jamaica), Thursday, April 17, 1913.

⁶⁹ Lindo, *Art of Accompanying*, 56-63. It is interesting to note, and probably again a result of his marriage to a singer of folk songs, that Lindo includes the chapter on folk song in the first part of his book, with the chapters on serious music, as opposed to in second part of the book, alongside chapters on the

to Australia, it appears that Mattie discontinued her performing career. The Lindos never had any children.

Pedagogical Publications

In between performing, teaching, and travelling, Lindo also managed to publish six books on piano pedagogy between 1900 and 1923. His first book, *Pianoforte Study: Hints for Teachers and Students*, was published in 1900 and is typical of his pedagogical writings. The work is concise and detailed simultaneously, with lots of emphasis on pedal technique and sight-reading, two themes to which he would return in later writings.

Always the pragmatist, Lindo states very clearly his motivation for writing this volume:

During many years' experience of teachers and pupils, who come to me, either for a short course of study, for single lessons, or simply for advice upon debatable questions, I have carefully noted the chief points where difficulties present themselves, and, in this little book, I have endeavored, as far as possible, to suggest the simplest means whereby these difficulties may be overcome.⁷⁰

His appeal to his experience, and not to his academic credentials (which he didn't have anyway), is one he will repeat when writing *The Art of Accompanying* in 1916.

In addition to *Pianoforte Study* (1900) and *The Art of Accompanying* (1916), Lindo's *Peddalling in Pianoforte Music* (1922) merits some discussion. This work is interesting for several reasons, the foremost being that the author attempts to be systematic in his approach to the piano's pedals. This is in complete opposition to his more artistic, intentionally non-methodical approach to piano touch, which he espoused at length in *Individuality in Piano-Touch* (1914). Throughout his work on pedaling, Lindo makes a point to discuss the works of contemporary composers, including

English ballad and music-hall accompanying. Clearly his wife's career in folk song made caused him to consider it a serious form of musical expression.

⁷⁰ Algernon H. Lindo, *Pianoforte Study: Hints for Teachers and Students* (London: Augener, [1900?]), iii.

Rachmaninoff, Scriabin, Debussy, and Ravel, making this work important for understanding the performance of these composers as it was conceived during the 1920s. Of Lindo's published pedagogy texts, this volume also utilizes the least amount of storytelling to prove its points. Lastly, Lindo discusses a mechanism that allowed the piano's high and low registers to be pedaled separately.⁷¹ A notice in the *Sydney Morning Herald* indicates that Lindo himself was responsible for inventing this device and convincing piano manufacturers to install it.⁷² Further research is needed into this device, its history and Lindo's involvement in its genesis.

Travels As An Examiner

Lindo's extensive travels as an examiner for the ABRSM began in 1904, when he embarked on a thirty-one-day voyage to Jamaica.⁷³ Unfortunately, the ABRSM does have any record of his work for them. Given that he examined for the organization in at least five countries over the course of twenty years (1904-1924), this lack of documentation is particularly surprising. According to an ABRSM staff member, this is not uncommon, as the ABRSM did not oversee their own examinations, nor do they have examination records for this period.⁷⁴ Thankfully, the presses of the locations he visited, particularly

⁷¹ Algernon H. Lindo, *Pedaling in Pianoforte Music*, The Musician's Bookshelf, ed. Claude Landi (London: Kegan Paul, Trench, Trubner, 1922), 139-40.

⁷² "Music and Drama," *Sydney Morning Herald*, November 24, 1923.

⁷³ Schedule B: Form of Passenger List, "Port Royal," June 18, 1904, BT27/423/2/1; Digital Image, Ancestry.com, accessed March 9, 2015, <http://ancestry.com>. This journey seems especially long, but no further information is available.

⁷⁴ Oretia Peart, e-mail message to author, March 10, 2015. In her words, the examinations were "usually conducted autonomously." The lack of documentation seems particularly curious given that one can receive a diploma from the organization. The only work on the history of the organization, David C. H. Wright's *The Associated Boards of the Royal Schools of Music: A Social and Cultural History* (Suffolk: Boydell, 2013), does not discuss this oddity at all.

those in New Zealand, extensively documented his travels.⁷⁵ According to the *Sydney Morning Herald*, “Mr. Lindo’s tours have included nine visits to Australia, two to New Zealand, three each to Colombo [Sri Lanka] and Jamaica, and five tours across Canada.”⁷⁶

Lindo’s 1917 examination trip to New Zealand and Australia, in the year immediately following the publication of *The Art of Accompanying*, was one of his most thoroughly documented, perhaps in part because of the success of his book. From the announcement of his intention to travel to New Zealand in June of that year,⁷⁷ through his September arrival in Cargen,⁷⁸ and continuing through several months of examinations in the two countries, Lindo’s name appears in the press numerous times (over thirty times in New Zealand alone). During the months he was in Oceania, he worked consistently, evaluating numerous students and giving lectures and recitals to teachers and the public alike. An example of his community involvement can be seen in the following press notice from September of that year (figure 1).

⁷⁵ The exceptions to this documentation are his trips to Sri Lanka [Colombo], which, so far, I have been unable to verify.

⁷⁶ “Music and Drama,” *Sydney Morning Herald*, November 24, 1923.

⁷⁷ “[Untitled Advertisement],” *Evening Post* (Wellington), June 14, 1917.

⁷⁸ “Personal,” *Auckland Star*, September 11, 1917.

ASSOCIATED BOARD OF MUSIC.

The Board's Examiner, Mr Algernon H Lindo, will give a short Pianoforte Recital, followed by an Address upon "Pianoforte Study and Examinations," in the

SOCIETY OF ARTS' ROOMS,

T O - N I G H T AT **S.**

Teachers, candidates, and others interested in music are invited. Mr Lindo will play —Prelude and Fugue in G Minor (Bach), Sonata Pathétique (Beethoven), Paschingschwank (Schumann), Nocturne E Flat, Polonaise C Sharp Minor, Ballade A Flat (Chopin), Rhapsodie Hongroise, No. 8 (Liszt).

C HUDSON,
Hon. Local Sec.

533

Figure 1. Algernon Lindo recital notice ("Amusements," *Auckland Star*, September 22, 1917).

Immigration To Australia

Of all the places where he travelled as an examiner, Lindo clearly enjoyed his work in Australia the most, returning there almost yearly between 1911 and his eventual decision to settle there in 1923. A notice from the *Freeman's Journal* describes his reasoning for moving.

Mr. Algernon Lindo ... has decided to settle in Sydney and devote his time to pianoforte teaching ... He has received frequent invitations to make his home in one of the many centres he has visited, but he believes that in no city are the musical prospects brighter or the signs of progress more encouraging than in Sydney. Mr. Lindo, who was a well-known accompanist in England, hopes to resume some of his activities in that direction in Australia.⁷⁹

⁷⁹ "Gossip," *Freeman's Journal* (Sydney), November 22, 1923.

According to newspaper reports, Mrs. Lindo followed him to Australia soon after he arrived.⁸⁰ Even before he had arrived, he had already begun advertising for pupils, as the following notice indicates (figure 2).



Figure 2. Algernon Lindo teaching advertisement (“[Untitled Advertisement],” *Catholic Press* (Sydney), November 22, 1923).

Although Lindo ceased travelling after his immigration to Australia, he nevertheless managed to keep himself quite busy. He continued to give musical examinations (though no longer for the ABRSM), the results of some being quite controversial, even requiring him to give a formal rebuttal to criticisms of his decisions.⁸¹ His work as a pedagogue also took up a significant amount of his time, between teaching lessons, giving public lectures,⁸² and working on a book on interpreting the music of Bach.⁸³ Although there is no documentation that he composed any new musical works

⁸⁰ “All About the People: Tittle Tattle,” *Catholic Press* (Sydney), November 22, 1923.

⁸¹ “The Adjudicators,” *Queensland Times*, May 29, 1925.

⁸² “Beethoven’s Sonatas,” *Sydney Morning Herald*, June 18, 1926.

⁸³ “Algernon Lindo’s Death,” *Australian Musical News* 16 (October 1, 1926), 13. As a manuscript for this book has not survived, nor has any other information about it been located, its context and inspiration remain unclear.

while living in Australia, some of his previously composed works, such as the Piano Concerto, received national premieres.⁸⁴ He apparently did continue performing, but with less frequency.⁸⁵

Perhaps the most fascinating and potentially influential aspect of Algernon's musical life was left unrealized at the time of his death. In August of 1926, it was announced that the Sydney Conservatorium would begin to offer a course of study in accompanying headed by Lindo,⁸⁶ the first of its kind anywhere in the world. Such a program would have had the potential to make accompanying a more respected musical career choice. Unfortunately, he died before the program could commence. The program was an entity for such a short amount of time that the administrators of the Sydney Conservatorium admitted to being unaware of its existence when it was brought to their attention.⁸⁷ No records exist beyond the newspaper announcement of the program.

Lindo's death on September 1, 1926, was quite unexpected. The *Sydney Morning Herald* writes, "He had been in excellent health, and his accustomed genial mood at dinner with his wife and a visitor; but not long after the guest had left the house, he was attacked by an unexpected heart seizure, and died in about 15 minutes."⁸⁸ News of his death spread quickly across New Zealand and his beloved Australia. His death was only mentioned briefly in the London press,⁸⁹ which is odd, given the amount of press he

⁸⁴ "Musical Jottings," *Sunday Times* (Sydney), September 28, 1924.

⁸⁵ See, for example, "[Untitled Notice]," *Sydney Morning Herald*, June 8, 1925.

⁸⁶ "The Study of Accompanying," *Sydney Morning Herald*, August 14, 1926.

⁸⁷ Nyree Morrison (archivist at The University of Sydney), e-mail message to author, October 20, 2014.

⁸⁸ "Mr. Algernon Lindo," *Sydney Morning Herald*, September 3, 1926.

⁸⁹ "Obituary," *Musical Times* 67, no. 1004 (October 1, 1926), 943.

regularly received before he moved to Australia. Instead of a more traditional Jewish burial, Lindo's remains were cremated.⁹⁰

Although his name has fallen from the public consciousness, Lindo's legacy is important to the history of music for several reasons. First and foremost, of course, is his contribution to and elevation of the discipline of piano accompanying. In his seminal work *The Art of Accompanying*, which will be analyzed in subsequent chapters, he highlighted many of the skills necessary for this profession that, up until his text, had not been codified. His work as an examiner also left a large musical imprint, with thousands of pianists being influenced by his work over almost twenty years. His work as a choirmaster and his wealth of compositions are also quite interesting, if not as historically important. His life as a multi-skilled professional tells us a lot about the type of musician that was successful in early twentieth-century Britain. In their remembrance of him, the *Australian Musical News* writes, "The impression he made was of a man much too modest for his degree of accomplishment."⁹¹ We can learn much about the tirelessness necessary to succeed in the music business from the life of this great, if overlooked, musician.

⁹⁰ "Funerals," *Sydney Morning Herald*, September 3, 1926.

⁹¹ "Algernon Lindo's Death," *Australian Musical News*, 16 (October 1, 1926), 13.

CHAPTER 3

INTRODUCTION TO THE CRITICAL EDITION

General Remarks

The Art of Accompanying, first published in 1916, was one of six books that Lindo wrote on various pedagogical topics.¹ While it was a familiar and well-respected text in the years immediately after its printing, even being referred to as “a standard work”² at the time of the author’s death, the treatise has since faded into obscurity. This annotated, critical edition aims to bring Lindo’s work to light for modern musicians, highlighting both its historical position and its contemporary relevance.

Although *The Art of Accompanying* is widely available in reprint editions, none of these provide the reader with any additional information about the work, its publication history, or its reception. The reprints, in fact, are just that: bound printed scans of the original work, often printed “on demand.” Given the treatise’s historical position, it is important that musicians have access to it with the kind of critical commentary necessary to understand its context and relevance.

Conception

In a brief 1913 article for the Australian newspaper *The Argus*, Lindo lays out some of the arguments that would later become tenets of *The Art of Accompanying*, such as the importance of sight-reading, transposition, stylistic understanding, and a flexible temperament. He begins his article (also titled “Art of Accompanying”) this way:

There is no branch of the art of music about which so little is known as the art of the accompanist. There is a general idea that an accompanist is a pianist who

¹ For publication information regarding Lindo’s other books, see APPENDIX A.

² “The Study of Accompanying,” *Sydney Morning Herald*, August 14, 1926

cannot play solos. I want to show that the necessary qualifications include much more than this. The preparation is arduous in the extreme, and the natural abilities required are considerable.³

He reuses this first sentence exactly in the first chapter of the book. As far back as 1913, then, Algernon is thinking in terms of the work that would become *The Art of Accompanying*, using the article in *The Argus*, as well as lectures he gave during his travels as an examiner for the Royal Academy of Music,⁴ to develop his ideas into a cohesive whole.

This work was his fourth pedagogical publication, following *Pianoforte Study: Hints for Teachers and Students* (1900), *A Treatise on Modulation with Typical Examples from Well-Known Works* (1913), and, with J. Alfred Johnstone, *Individuality in Piano-Touch* (1914).⁵ He uses material from each of these earlier volumes in *The Art of Accompanying*. This edition will highlight where material from his earlier publications is utilized within the present volume and where he re-uses material from this volume in his later publications.

In the Preface of this work, Lindo makes clear the need for this study, writing, “The chief difficulty is that so little has been written about accompanying that this book possesses the disadvantage of being, not the last, but almost the first word upon the subject.”⁶ Such an admission demonstrates that he was aware that his work was the first

³ Algernon Lindo, “Art of Accompanying,” *The Argus*, November 1, 1913.

⁴ See, for example, the talk Algernon gave on the subject in October of 1913 in Melbourne. “Social,” *Table Talk*, October 23, 1913.

⁵ For publication information about all of Lindo’s works, see Appendix A.

⁶ Algernon H. Lindo, *The Art of Accompanying* (London: Winthrop Rogers, 1916), v.

modern publication on the subject of piano accompanying.⁷ As a teacher and an accompanist, he must have acutely felt the absence of resources that combined his two chief professions. This book was, in part, his way of rectifying that problem. Lindo also used this book to validate his profession, as he indicates in the introduction:

Every pianoforte teacher realizes the esteem in which accompanying is held when the mother of a new pupil remarks, “I don’t mind if my daughter can never play a piece properly, I only want her to be able to play well enough to play accompaniments.”⁸ “To play well enough to play accompaniments” necessitates, however, far greater natural abilities and a far more arduous course of study than is generally realized, even for those content with the modest standard of efficiency attainable by the intelligent amateur; but the qualifications necessary for those who wish to embark upon the career of a professional accompanist are infinitely more exacting. In the first place, a condition of mental and physical alertness and a readiness for any eventuality that may arise are absolutely essential before a satisfactory *entente* between soloist and accompanist can be established and the necessary feeling of confidence engendered on both sides.⁹

His goals are clear: to provide the reader with a practical guide on the discipline of accompanying and to increase the stature of the accompanist in the public mind. To the modern reader, the book also serves an additional purpose: to elucidate the ways in which

⁷ Keyboard treatises from the eighteenth century often used the term “accompanying” or “accompaniment,” but the topics discussed in these works bear little resemblance to what contemporary readers would consider “piano accompanying.” These texts, such as Jean-Philippe Rameau’s 1732 work *Dissertation on the Different Methods of Accompaniment* (trans. Deborah Hayes [Ann Arbor, MI: University Microforms, 1974]) and [Michel] de Saint Lambert’s 1707 *A New Treatise on Accompaniment with the Harpsichord, the Organ, and with Other Instruments* (trans. John S. Powell [Bloomington, IN: Indiana University Press, 1991]) are mostly about the art of figured bass realization, not the kind of collaboration considered by Lindo. And while realizing figures at the harpsichord or organ is inherently collaborative (one does not often realize figures in a solo compositions), these works are more about selecting which notes to play, than about the nuances of working with another musician. C. P. E. Bach’s *Treatise on the True Art of Keyboard Playing* considers a few collaborative concepts in more detail (such as recitative accompanying), but again these discussions almost never address partnership. See C. P. E. Bach, *Carl Philipp Emanuel Bach: The Complete Works*, ed. Peter Wollny, series VII, vols. 1 and 2, *Versuch über die wahre Art das Clavier zu spielen*, ed. Tobias Plebuech (Los Altos, CA: The Packard Humanities Institute, 2011).

⁸ This is the first of many personal anecdotes that Lindo uses throughout this volume. For a modern reader, the comments of this parent may seem passé, but I have heard almost these exact words repeated in both lesson settings and faculty meetings, this two-tiered view of piano skill (i.e. solo pianists are fundamentally better pianists than accompanists) still being perpetuated in various contexts today.

⁹ Lindo, *Art of Accompanying*, 4.

accompanists were viewed and treated in Britain in the late nineteenth and early twentieth centuries, both by musicians and the public at large. This reading of the text will be discussed at length in Chapter 5.

Publication History

The Art of Accompanying was first published in 1916 in London by the firm of Winthrop Rogers. According the title page, it was also published simultaneously by G. Schirmer (New York) and the Boston Music Company. While Winthrop Rogers is listed as the primary publisher, the book indicates that copyright belongs to G. Schirmer. That G. Schirmer held the copyright (at least in the United States), is confirmed by the following entry in the 1916 Library of Congress Catalog of Copyright Entries:

Lindo, Algernon H. ... The art of accompanying, by Algernon H. Lindo. New York, Boston [etc.] G. Schirmer [c 1916] 1 p. 1., v-xii, 109 p. illus. (music) 2H cm . © Sept. 14, 1916; 2c. and aff. Sept. 20, 1916; A 438458; G. Schirmer, inc. (16-18771) 5018.¹⁰

Since Winthrop Rogers has now been acquired by Boosey and Hawkes, as has the Boston Music Company, it has proven difficult to locate further information about the work's publication in London or elsewhere.

The second edition of the work, again published by G. Schirmer, was also printed in 1916. Why the "Second Edition" is not listed as simply a "Second Printing" is unknown, as the two editions are almost completely identical. The only differences between the volumes are on the title page. The flower graphics on the title pages do not match and the first edition indicates that the book costs 6 shillings ("6/-"), while the second edition has no such price indication. Both editions are dedicated to "Joseph A.

¹⁰ Library of Congress Copyright Office, *Catalog of Copyright Entries*, part 1, group 1, *For the Year 1916*, nos. 1-149 (Washington, D.C.: Government Printing Office, 1918), 789.

Myer, Esq.,” husband of Lindo’s younger sister Helena. Why Lindo chose to dedicate the volume to Myer is unclear, as there is no indication that the two shared a particular bond, or that Myer had done any work for Lindo that would have merited such a dedication.

Lindo’s original manuscript for the book is apparently lost. His entire collection of papers, in fact, seems to have disappeared. No indication is made of any personal effects being distributed as part of the probate of his will,¹¹ and after consulting the archivists at the institutions at which Lindo worked (including the Royal College of Music and the Sydney Conservatorium), it is clear that the manuscripts were not given to an academic institution. As Mattie Kay suffered a serious and lengthy illness in the months following her husband’s death, it is possible that the papers were lost during that period.¹² When asked if there were any other people who might be in possession of the manuscript (or any other of the author’s papers), Lindo’s great nephew responded “of the descendants of David Lindo and Miriam Henry, there seem not to be any still living to whom one could make contact for further information.”¹³ Thus, this critical edition is being undertaken without the aid of the original manuscript.

It appears that the work was not reprinted between its original 1916 edition and when the work went out of copyright in 1996 (British copyright extending until seventy years after the death of the author). In recent years, the text has been reprinted numerous times. Since the work is out of copyright, a variety of publishers, including several “on demand” publishers, have printed the book. These reprints are all exact copies of either

¹¹ England and Wales, Index of Wills and Administrations, 1858-1966, National Probate Calendar, 1927, 94, Ancestry.com, accessed March 9, 2015, www.ancestry.com.

¹² Mattie Kay’s illness and her recovery is noted in “Near and Far,” *Sydney Morning Herald*, April 8, 1927.

¹³ Brian Joseph, e-mail message to author, August 10, 2015.

the first or second edition, most simply scans of these original editions. Since these various contemporary reprints contain no alterations to the text, they were not consulted in the construction of this critical edition.

Reception and Influence

The initial reception to *The Art of Accompanying* was universally positive, though there seems to have been more interest in the press in the United States than in the British colonies. This could be a result of the publicity campaign launched by G. Schirmer. Figure 3 illustrates the type of advertisements that the publisher utilized.

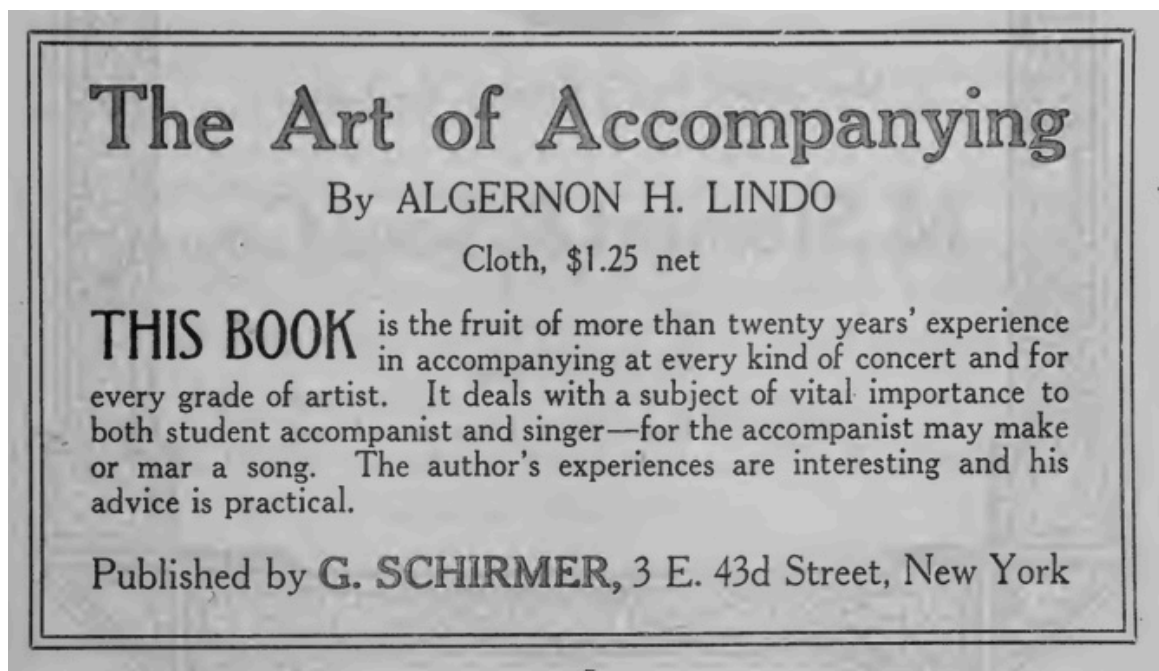


Figure 3. Advertisement for *The Art of Accompanying* in Boston Symphony Orchestra Programme of the First Concert, 1916-1917 season, 7.

In addition to, or perhaps because of, the advertising campaign, most of the reviews of the book come from the United States as well. The *Atlanta Constitution* succinctly expressed the work's purpose: "A study of this book will give definite knowledge about

an important but elusive subject.”¹⁴ The book became sort of a calling card for Lindo, the achievement for which he was best known. Rarely was a biographical sketch printed of the author that failed to mention this publication.

In the years immediately following the publication of *The Art of Accompanying*, the profession seemed to enjoy a boost in public perception. Edwin Evans published a book on accompanying the following year¹⁵ and, in a review of that book, Lindo describes the profession’s finally coming into its own in rather ecstatic terms:

The fascinating, but hitherto much neglected art of accompanying is coming into its kingdom at last. Cinderella [sic] is being awakened from her slumber, not by one, but by a number of fairy princes, all anxious to present her at court and make up to her for years of neglect. This is all as it should be; the only wonder is that it has taken so many years to bring about.¹⁶

This awakening that Lindo described would take almost a century to come to fruition. Even a hundred years after Lindo penned *The Art of Accompanying*, there is still a dearth of written material related to the art of pianistic collaboration. *New Grove Online*, in fact, still lacks an article on “accompanying,” “collaborative piano,” or any other related title.

Given the popularity of *The Art of Accompanying* at the time of its publication and in the years immediately following, it is quite shocking how quickly it fell out of favor. Gerald Moore, writing in 1959, was apparently unaware of Lindo’s book, writing “It should be remembered that this, so far as I know, is the first book of its kind, the first

¹⁴ “Book Reviews in Tabloid,” *Atlanta Constitution*, November 19, 1916.

¹⁵ Edwin Evans, *How to Accompany at the Piano* (London: W. Reeves, [1917?]). Evans’ book hearkens back the figured bass treatises of the eighteenth century, discussing “accompanying” in the context of harmonization at the piano, rather than in reference to collaborative partnership. In addition to its content being only tangentially related to Lindo’s work, Evans’ prose style is so verbose as to be almost incomprehensible. While further study of Evans’ book would be interesting, and could provide additional context for the work of accompanists around this time, such research is beyond the scope of the present study.

¹⁶ “Social,” *Table Talk* (Melbourne), October 23, 1913. It would appear that Lindo has mixed up his fairy tales, writing Cinderella when the story he is referencing is clearly that of Sleeping Beauty.

to be devoted wholly to the work of the accompanist.”¹⁷ Kurt Adler was also unaware of Lindo’s book (and, surprisingly, Gerald Moore’s) writing in his introduction

In writing a book for which there is no precedent (the last textbooks about accompanying were written during the age of thorough bass or shortly thereafter – the eighteenth and early nineteenth centuries – and dealt exclusively with the problems timely then) one must make one’s own rules and set one’s own standards.¹⁸

More contemporary authors, too, fail to acknowledge the historical place of Lindo’s book. Ruthann Boles McTyre, for example, in her volume *Library Resources for Singers, Coaches, and Accompanists*, writes that Kurt Adler’s 1965 book *The Art of Accompanying and Coaching* is “the first book to be written on accompanying in well over one hundred years,” apparently oblivious to the existence of Lindo’s book.¹⁹ There are at least two possible reasons that Lindo’s book fell into such obscurity. First, his relocation to Australia probably removed him from the minds of many in the European and American musical communities. Second, the lack of a reprint of the work in the decades after Lindo’s death (and the subsequent difficulty of casually coming across the book in a shop), would have also removed the work from the public consciousness.

In contrast to many other writers, Dian Baker, in her 2006 DMA document, brings Lindo’s work to the forefront, listing it as one of the five standard texts in the discipline, alongside works by Kurt Adler, Phillip Crammer, Robert Spillman, and Deon Nielsen Price. She highlights that Lindo’s text teaches the majority of the competencies she views

¹⁷ Gerald Moore, *The Unashamed Accompanist*, rev. ed. (London: Methuen, 1959), 11.

¹⁸ Kurt Adler, *The Art of Accompanying and Coaching* (Minneapolis, MN: University of Minnesota Press, 1965), 3. Adler’s commentary is arrogant in the extreme: it not only ignores Lindo’s book, but those by Coenraad V. Bos and Gerald Moore as well.

¹⁹ Ruthann Boles McTyre, *Library Resources for Singers, Coaches, and Accompanists: An Annotated Bibliography, 1970-1997* (Westport, CT: Greenwood Press, 1998), 54. A discussion of the other omissions and oversights in McTyre’s volume is beyond the scope of this current document.

as essential to the study of collaborative piano, writing, “It is rather astonishing to note that Lindo touches upon almost all of the collaborative piano skills and competency areas in this brief book: fully fourteen of the listed skills are considered.”²⁰

Accompanying Terminology

To the twenty-first century American reader, the term “accompanying,” along with the related term “accompanist,” may have an antiquated feel, having been replaced in much contemporary academic parlance by the terms “collaborating” and “collaborative pianist.”²¹ These more modern terms, however, would have been unknown to Lindo. He did, however, address the negative attitudes attached to the title “accompanist” in a 1917 newspaper review. Discussing the length of time it had taken to attract attention to the profession, he wrote, “Perhaps it is the word ‘accompany’ that is to blame, there is a look of humility about it.”²² Contemporary pianists also resist the term “accompanist,” because it implies a service industry, rather than a partnership, something the “collaborative” language aspires to correct. Describing this historically negative use of the word, Elana Estrin writes, “Not good enough for solo careers, [accompanists] are hired to perform a service: to obey their musical partner’s instructions without

²⁰ Dian Baker, “A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography” (DMA doc., Arizona State University, 2006), 23.

²¹ These newer terms, first coined by pianist Samuel Sanders in the 1980s, have gained immense popularity within academic circles (Margo Garrett, “Samuel Sanders: A Name to Remember” *Clavier* 46, no. 8 [October 2007]: 61). Though Garrett and others cite Sanders as the progenitor of the term, it seems to predate his usage. See Chris Foley, “Is This the First Mention of the Words ‘Collaborative Pianist,’” *The Collaborative Piano Blog*, April 9, 2011, Accessed June 3, 2015, <http://collaborativepiano.blogspot.com/2011/08/is-this-first-mention-of-words.html#.VXGMGOdrVW0>. As any pianist who works primarily as a collaborator will attest, however, these newer terms are still not in common use outside of academia. The terms “accompanying” and “accompanist” are still used in England.

²² “Musical Chat,” *Newcastle Morning Herald and Miners’ Advocate*, August 18, 1917.

question.”²³ Algernon recognized the service component of the profession, but he did not necessarily view this as a problem. On the contrary, he actually viewed the need for this service as providing an avenue to steady work for the aspiring pianist.²⁴

Blogger Chris Foley defines “Collaborative Piano” perhaps more succinctly than anyone else, writing the following on The Collaborative Piano Blog:

Collaborative Piano is a term used to denote a field of the piano profession where a pianist works in collaboration with one or more instrumentalists, singers, dancers, or other artists. This field is also referred to with its former name as Piano Accompanying, a term which has traditionally implied inferiority, subservience, working "for" rather than "with" a recital partner. Collaborative piano, on the other hand, is a term that implies equality, association, and teamwork.²⁵

This definition, especially the first sentence, is completely in line with Algernon’s definition of an accompanist. For our purposes, it is important to note that Algernon did not use the term “accompanist” pejoratively and, by extension, neither do I when I quote him or reference his terminology. I tend to agree with Gerald Moore, who wrote in the preface to his landmark book *The Unashamed Accompanist*, “I do not feel ashamed to call myself an accompanist, and yet to many that title is a brand signifying that the owner is of a slightly inferior caste ... Somebody must play the accompaniments, and that is the work that I love.”²⁶ Pianist Margo Garrett, in a 2007 lecture, echoed this sentiment “I am proud to be an accompanist, regardless of what people call me.”²⁷ I will use a variety of

²³ Elana Estrin, “It Takes Two,” *The Strad* 121, no. 1439 (March 2010): 56.

²⁴ Lindo, *Art of Accompanying*, 4.

²⁵ Chris Foley, “What is Collaborative Piano,” *The Collaborative Piano Blog*, November 7 2005, Accessed May 31 2015, <http://collaborativepiano.blogspot.com/2005/11/what-is-collaborative-piano.html-.VWutI-drVW2>.

²⁶ Moore, *Unashamed Accompanist*, 18.

²⁷ Margo Garrett, “[Untitled Lecture]” (lecture, Aspen Music Festival and School, Aspen, CO, July 8, 2007).

language to express the heart and intent of collaboration, but trying to completely reconcile the linguistic issues of this profession is beyond the scope of this document.

Lindo's Writing Style

Central to Lindo's writing style in *The Art of Accompanying* is his use of narrative to demonstrate his pedagogical points. The stories he relates throughout the book, taken mostly from his own experience,²⁸ serve at least two purposes. First, they illustrate for the novice pianist interested in accompanying the types of experiences they will face in the profession. This is rarely done with a sense of foreboding; rather, Lindo finds the humor in the variety of experiences implicit in the profession. Second, these stories make clear to the non-pianist the often-ridiculous tasks that accompanists are regularly asked to perform. Through the use of these stories, Lindo turns what could have been a dry pedagogical treatise into an interesting and frequently amusing book.

A few notes about Lindo's prose style are necessary for the sake of clarity. While he used many grammatical constructions and spellings that may seem peculiar to the twenty-first-century American reader, most of these style traits were typical of British writing in the early twentieth century. The choice to change these style traits, or to leave them unaltered, is discussed here and, as necessary, noted within the critical edition.

Lindo uses capitalization in an almost singular way in this work, capitalizing some words for emphasis and some words almost in the German style of noun capitalization. Examples of this trait abound throughout *The Art of Accompanying*, as well as his other pedagogical works. In the chapter on art song, for example, the author writes the following: "This will help to create the impression of vagueness and mystery

²⁸ Lindo, *Art of Accompanying*, v-vi.

needed in compositions, some of which can truly be characterized as being all Atmosphere and no Air.” These nonstandard capitalization usages have been retained.

Lindo had a penchant for utilizing diacritical marks in common English words. Examples of this stylistic trait include his use of the words “reëntry,” “bâton,” and “rôle.” This practice was common during Lindo’s life, and some dictionaries from that era even include these as correct spelling options.²⁹ Because these words are so distinctive, I have chosen to leave them unchanged in the text as presented in the critical edition. In addition, the British spellings of common English words, such as “practise” have been retained. Additional spelling distinctions are noted in the footnotes.

Throughout the text, Lindo uses “.....” without any regard to the amount of text omitted. Across other treatises of the era, there seems to be no consistent rule as to the use of ellipses, so Algernon’s use is not particularly noteworthy. In the critical edition, these have been altered to “... “ in keeping with modern practice.

Throughout the work, Lindo utilizes hyphens frequently and inconsistently. This is often in combination with unnecessary capitalization, but not always. So, for example, the author uses Folk-songs and folk-songs. In addition, compounds abound in turns of phrase like voice-parts and tone-poems. Because these illustrate usage that was probably common at the time of publication, these hyphenations have been left unaltered.

Finally, Lindo’s use of italics is very personal to his writing style. While he italicizes some foreign-language words, as was and is standard practice, he leaves others in roman type, without any explanation for, or apparent consistency to, his approach. For

²⁹ See, for example, *The Century Dictionary: An Encyclopedic Lexicon of the English Language*, s.v. “reëntry,” and “baton,” ed. by William Dwight Whitney and Benjamin E. Smith (New York: Century, 1889).

example, the author italicizes the word “*rallentando*,” a fairly common practice, but uses both “*étude*” and “*étude*.” In addition to the italicizing (or not) of foreign-language words, Lindo also uses italics for emphasis with a frequency that almost seems excessive. It is difficult to demonstrate this characteristic without quoting lengthy passages of the text, but the reader will notice it throughout the critical edition, as the original italics have been retained.

The Present Edition

The creation of this present edition attempts to respect the context of Lindo’s original work while simultaneously making the work relevant to modern readers. This dual-pronged approach to editing takes on at least six specific forms. First, correlations between this book and others in Lindo’s oeuvre have been noted. Some of this has already been discussed above, specifically in relation to the conception of the treatise. In addition, many ideas from his other pedagogical books are either alluded to or explicitly used in *The Art of Accompanying*. Notes underscore these correlations throughout the critical edition.

Second, the edition highlights the ways in which subsequent writers either affirmed or contradicted Lindo’s advice. The pedagogy outlined within this work receives much credence from this echo effect, as seen in books by Gerald Moore, Coenraad Bos, Robert Spillman, Alan Montgomery, Kurt Adler, Martin Katz, and others. These correlations, confirmations, and contradictions are discussed throughout the footnotes. Although this occasionally results in lengthy notes, such information is invaluable to the twenty-first-century reader. This editorial practice makes clear, especially, which of the

Lindo's suggestions should be viewed as authoritative in modern performance practice and which fall more into the category of historical oddity.

Third, musical examples present in the original edition have been systematically reorganized and reformatted to make them more accessible to the reader. These alterations are several.

1. The musical examples are reproduced exactly from the first edition, with one exception. In the first edition, example 54 was printed with an incorrect key signature. The example included in the present edition has been edited to contain the correct key signature.
2. In Lindo's original, the musical examples were usually placed in the text at the exact location of their first mention. This means that the flow of text was frequently interrupted by musical examples, both within paragraphs and, more confusingly, within sentences. In order to facilitate clarity, all musical examples have been moved to the end of the paragraphs in which they are first mentioned, with the example numbers bracketed within the text. This rather extensive reorganization has necessitated some punctuation alterations and other minor grammatical changes.
3. Musical examples, which were unnumbered, included only the briefest of captions (and frequently captions at all). This edition provides numbers and thorough captions for all of the musical examples. All of the musical example citations have been formatted (or reformatted) to follow standard Turabian captioning practices.

4. While it is not always possible to know the specific edition from which Lindo was working when he selected the musical examples, every effort has been made to make informed deductions. In some cases, where only one score was published for a particular work, this is a relatively simple task. For others, determining the provenance is a most difficult, even futile endeavor. The specifics of each problematic example are discussed in the footnotes.
5. Only a few musical examples contained permission notices in the original edition. As these are no longer applicable (since all the works Lindo discussed are now public domain), these notices have been moved to footnotes.

Fourth, composer information, including names and dates, has been updated.

These revisions allow the reader to more easily locate the composers discussed in the text, especially those composers who have faded from the public consciousness. Within the edition, these alterations have been conducted tacitly. They can be divided into four categories.

1. Modern Usage. Names have been updated to reflect modern usage, defined to be spellings and initial designations in accordance with *Grove Music Online* when applicable or with other relevant sources if a *Grove* entry is not available.
2. Updated Transliteration. Lindo utilized the transliterations of Russian names that were common during his era. These have been tacitly corrected to reflect modern practice. Tschaikowsky, for example, has been corrected to Tchaikovsky.
3. Name Completion. In repertoire lists, and a few other places in the text, composer names have been completed by the addition of first names in brackets where these were absent in the original. This is especially important for those composers and

arrangers discussed in the chapters on folk song and the English ballad, as many of these composers have fallen out fashion, and having the full name of the composers will aid the reader in locating the scores.

4. Date Addition. Birth and death dates have been added in brackets to all composers listed in repertoire lists, as well as some mentioned only in the main body of the text, in accordance with *Grove Music Online* or other relevant sources. Dates are listed at the composer's first entry only.

Fifth, the content of Lindo's original seven footnotes has been placed within the text in parentheses. This reorganization has resulted in a couple of alterations to paragraph structure, but I believe this change makes the edition easier to read.

Lastly, the repertoire lists have undergone significant revision. These lists, which figure in chapters VI, VII, IX, XII, XIV, and XV, have been updated and reorganized for clarity. In the original edition, the selections in these lists were organized in illogical ways, in what appears to have been a space saving measure. In the present edition, they have been rearranged so that they follow a clear pattern, alphabetically within sections.

CHAPTER 4

THE ART OF ACCOMPANYING: A CRITICAL EDITION

Preface

There are certain difficulties, both for author and student, connected with a book on Accompanying, that are not met with in works dealing with other branches of musical activity.

The chief difficulty is that so little has been written about accompanying that this book possesses the disadvantage of being, not the last, but almost the first word upon the subject. In every phase of human endeavor, artistic, philosophical, political or scientific, the heterodoxy of one generation becomes the orthodoxy of the next, and the student, with a choice of roads, all leading to Rome, can, when in doubt, weigh the conflicting theories of various guides, philosophers and friends, and choose some *via media* [middle road] down which he can travel in safety to his goal. When, however, the choice of authorities is limited to almost a single work, he has no touchstone by which to test the validity of the advice therein proffered.

The only claim to authority that this work possesses is that it records the author's experiences of more than twenty years of accompanying at every kind of concert and for every grade of artist.¹ Each incident described in it is one that happened personally to the

¹ Since degree programs, certifications, and examinations in accompanying did not exist during much of Lindo's lifetime, personal experience was the only claim of authority he could offer. Lindo's twenty years of collaborative experience is extensively documented in the press in England, as well as in Australia and New Zealand. Lindo's extensive travels and experiences in a variety of musical settings afforded him a wide range of stories from which to select appropriate examples for use in this text. For additional information about the lack of degree programs and examinations in the field, see Chapter 5.

author, with the exception of the one mentioned at the end of Chapter I; but he was present on that occasion and overheard the conversation narrated.²

In addition to his personal experiences the author has enjoyed the acquaintanceship, and in some cases the personal friendship, of nearly every well-known English accompanist, and has carefully studied their methods as well as the methods of many famous Continental accompanists.³

It will be noticed that this work is divided into two parts, the idea being to describe, in one part, all the qualities, technical and temperamental, that are needed by the student who desires to become a competent and artistic accompanist. They include the power of reading at sight and transposing, a knowledge of the traditions associated with operatic music, oratorios, and the classical school of song, the ability to vary one's *style* of playing⁴ in accordance with these different classes of music, and the special gifts that are required for accompanying violin and violoncello solos. These and other points enumerated in the first part constitute the essential *minimum* equipment of a professional accompanist. The second part, although it concerns itself with matters that an

² Many later authors on the subject of accompanying also use personal experiences to illustrate their points. Coenraad Bos and Ashley Pettis (*The Well-Tempered Accompanist* [Bryn Mawr, PA: Theodore Presser, 1949]), Gerald Moore (*The Unashamed Accompanist*, rev. ed. [London: Methuen, 1959]) and Martin Katz (*The Complete Collaborator: The Pianist as Partner* [Oxford: Oxford University Press, 2009]) follow this rhetorical procedure. Some of Moore's books, like *Farewell Recital: Further Memoirs* (New York: Taplinger Publishing Co, 1978), are more memoir than textbook, but even those organized pedagogically contain plenty of stories and anecdotes. Kurt Adler (*The Art of Accompanying and Coaching* [Minneapolis, MN: University of Minnesota Press, 1965]) and Robert Spillman (*The Art of Accompanying: Master Lessons from the Repertoire* [New York: Schirmer Books, 1985]) attempt to make their points without the use of narrative devices.

³ The identities of these other "well-known" accompanists remain a mystery. As this current research has resulted in a wealth of previously-unknown information about Lindo's life and work, future research may shed light on the lives and works of these other collaborative musicians.

⁴ Lindo believed that one's approach to style should be fundamentally different depending on the genre of music under discussion. This is clearly seen in his comments on style at the beginnings of the chapters on opera and oratorio. His italicization serves as a great example of his rather idiosyncratic usage of italics throughout the treatise.

accompanist cannot afford to ignore, does not contain anything equal in *educational* importance to the subjects discussed in Part I, but deals principally with a lighter and less serious type of music.⁵

A few anecdotes have been allowed to creep into the book, chiefly in this section. Humorous experiences fall to the lot of the accompanist far more frequently than to any other class of musicians, and it seems a pity not to put some of them on record.

It is possible that a considerable portion of this second part will prove anathema to art-lovers and to those who consider chapters on the lighter forms of music to be out of place in an educational treatise. Undoubtedly, it is not customary in an art-manual to deal with art except in its higher manifestations. “We needs must love the highest when we see it.”⁶ But whereas the creative artist can usually choose the type of work he will create, and the executive artist⁷ the type of work he will perform, the accompanist has no choice whatever. He must play what is given him to play, and this being so, he must learn to get the utmost possible effect even out of works that as art-products can make no claim to anybody’s esteem.⁸

⁵ The second half of the book is the most peculiar section, dealing with many issues (such as music hall accompanying and accompanying recitations) that are of little relevance to the modern pianist. Still, something of the pragmatism of the field can be gleaned from Lindo’s comments on these antiquated sub-disciplines of accompanying. At the time, however, these sections were apparently considered quite helpful, as an anonymous review of Lindo’s book proffers: “Especially valuable are the chapters devoted to accompanying by ear – or “vamping” – accompanying the English ballad, playing for music-hall artists” (“Music,” *The Brisbane Courier*, January 17, 1917). Most subsequent books on the discipline do not discuss the accompanying of such “lighter” music.

⁶ Alfred, Lord Tennyson, “Guinevere,” *Idylls of the King*, line 655.

⁷ In this context, Lindo uses the term “executive artist,” to mean solo performer, a musician whose repertoire choices are not dictated by collaborative considerations.

⁸ This is still the reality of the accompanying profession: collaborative pianists do not usually pick the repertoire they will perform. Exceptions to this model exist, of course, particularly in long-standing performing partnerships, but on the whole an accompanist is hired to play particular repertoire for a particular soloist on a particular date. While to the soloist this might sound very restrictive, it actually affords the collaborative pianist a great deal of variety in his or her career. The variety afforded by this

Universal education and cheap printing have not proved an unmixed blessing, for they have been the means of disseminating an intolerable deal of pernicious matter, carefully calculated to catch the instant fancy of the public. The popularity and ubiquity of the lower forms of art and literature constitute a problem of our social development which cannot be entirely ignored, and the necessity of taking this into account is responsible for the chapter on Music-Hall songs and for a considerable portion of the one on English ballads.⁹ It is not possible to neglect either of these subjects in a work which aims at giving assistance to the student in *every* branch of accompanying.

With this *apologia pro libro suo* [apology for his own book] the author commends it to the pianoforte student and trusts that it will direct his – or her¹⁰ – attention to a much neglected but fascinating and maybe profitable branch of study.

model more often than not makes up for the lack of choice in repertoire selection. Discussing this variety, Moore writes,

On successive days we may be called on to play a recital of Spanish songs, then the two Brahms clarinet or viola sonatas and then the song cycle “Die Winterreise” (Winter’s Journey) of Schubert, a recital of modern French songs (or, shall we say, Russian, Scandinavian, or Italian songs) and we may round off a not exceptional week with a violinist whose speciality is Bach and Beethoven (*Unashamed Accompanist*, 16-17).

⁹ Lindo here seems to criticize the existence of these lighter forms of music, but in his later discussion of music hall accompanying, he praises it for its ability to train a pianist for the broader profession. No explanation is given for this duality of opinion. I wonder, however, if a bit of Robert Schumann’s exhortation concerning “bad compositions” is at play here, as Lindo would most likely have become familiar with Schumann’s instructions for young musicians during his time in Leipzig. Writing in *Musikalische Haus- und Lebensregeln* Schumann opined “Never help to circulate bad compositions; on the contrary help to suppress them, with earnestness. You should neither play bad compositions, nor, unless compelled, listen to them” (ed. Gern Nauhaus [Nördlingen: Druckerei Steinmeier, 2002], 59).

¹⁰ Although Lindo uses primarily masculine pronouns throughout the book, his use of the feminine pronoun here and elsewhere is notable. Were women specifically encouraged to pursue careers in accompanying in early twentieth-century Britain? Was it deemed an appropriate career choice for women at this point in history because accompanists were considered to be subservient? It would be helpful in answering these questions to discover how many well-known accompanists during Lindo’s lifetime were women, but such research is beyond the scope of this document. Perhaps his inclusion of women here is due in part to his marriage to Mattie Kay, who maintained her performing and touring career after they were married.

In a 1936 letter to the editor in *Musical Times*, a concerned member of the public writes of women accompanists being “practically banned from accompanying at recitals given in our principal London concert halls.” The writer continues, “it seems grossly unfair that they should be debarred from their fair

Part I, Chapter I: Introductory

There is no branch of the art of music about which so little is known as the art of the accompanist. In fact, it is not too much to say that it is the only aspect of music that is not understood, except by accompanists themselves and, in a lesser degree, by the artists they accompany.¹¹

The idea of an accompanist, as it exists vaguely in the public mind, is that he is a pianist who is not competent to play solos;¹² that is supposed to be his chief qualification, and if any further thought were given to the matter, a certain amount of technique, the

share of [accompanying] simply on account of their sex” (“Women Accompanists,” Letter to the Editor, *Musical Times* 77, no. 1125 [November 1936], 1042).

Writing some thirty years after Lindo, Moore had this to say about the role of women in the accompanying profession:

In England today there are many good women accompanists who play for music teachers’ classes, or who are used for ‘coaching’ purposes. But they never seem to get known, or to emerge from the studio. This is because of an old-fashioned prejudice held by many soloists who say: ‘I do like to have a man at the piano.’ At the risk of queering my own pitch, I ask why must it be a man? In these days when women can turn their hand to anything, this seems a bigoted outlook to me. Personally, if I were a soloist I should raise no objection to a lady accompanying me – anywhere” (*Unashamed Accompanist*, 18).

Quite to the contrary, Bos, writing in 1949, makes these disparaging and dated comments about female accompanists:

In considering the finely adjusted balance which must be constantly maintained between soloist and accompanist, it is not extraordinary that the career of accompanist is seldom undertaken with great distinction by women. The relation of a woman as accompanist to a male singer would demand a reversal of the usual consideration shown the gentler sex. The public spectacle of the woman deferring to the man is so contrary to the usual natural procedure that it becomes too ludicrous for public consumption (*Well-Tempered Accompanist*, 93).

¹¹ This lack of understanding concerning the discipline of accompanying and what the profession entails continues today. It is not uncommon to meet a pianist who has never accompanied, nor is it rare to meet a non-keyboard musician who has no knowledge of the skills required of a competent accompanist.

¹² Changing this public perception was the primary goal of Lindo’s work. The book met that goal, at least for one reviewer, who wrote, “A reading of this book will speedily disabuse the mind of any vague notion that an accompanist is a pianist not competent to play solos” (“Book Reviews in Tabloid,” *Atlanta Constitution*, November 19, 1916).

ability to read fluently and the possession of a sufficiently unobtrusive personality would be considered to be the chief factors that contribute to the making of an accompanist.¹³

One of the chief objects of this work is to show that the necessary qualifications include much more than this, and to try and make all who are interested in the subject understand and appreciate what natural gifts are required in the first place and what a vast amount of study and experience must supplement these natural gifts before an accompanist is obtained who can rank in his own department of music with the greatest solo instrumentalists and vocalists. It is not only surprising, but also a matter for great regret that, whilst music, in some form or another, is almost universally taught and examinations in most branches of music are conducted in nearly every part of the British empire, not only is there so little instruction given in the art of accompanying, but there is no examination for accompanists and no magic letters to be earned in this most necessary and most difficult of all musical accomplishments.¹⁴ There exist at the present time, in

¹³ I discuss this explanation of the public's negative view of the accompanist in early twentieth-century Britain at length in Chapter 5. In spite of the tireless work of many a professional collaborative pianist, one hundred years after Lindo wrote these words, many still view the accompanist primarily as a pianist who did not "make it" as a soloist.

¹⁴ In 1910, The Royal Academy of Music did award the Schloesser Prize in accompanying. Either Lindo was unaware of this fact, being disconnected from the London musical scene by his extensive travels, or he thought it was an insufficient solution to the problem. See "Correspondence," *Musical Times* 51, no. 811 (September 1, 1910). To my knowledge, this prize was awarded only once.

Ten years after the publication of this volume, Lindo would attempt to create courses in accompanying at the Sydney Conservatorium. A newspaper notice describes the institution of these courses:

Mr. W. Arundel Orchard, who has added several important features in the activities of the Conservatorium during his term as director, has now established to [*sic*] the study of accompanying as part of the curriculum. Two classes have already been formed, and have been placed under the guidance of Mr. Algernon Lindo, a recognized authority on this subject, whose book on the art of accompanying is a standard work. The study of accompanying, it has been decided, will not only form part of the diploma course, but will be open to any student in the Conservatorium ("The Study of Accompanying," *Sydney Morning Herald*, August 14, 1926).

Lindo's unexpected death in September of that year prevented this innovative course of study from being implemented at the Conservatorium. It would take several decades for the discipline to finally enter academia, this time in the United States.

every important city in the world, pianists who are capable of giving recitals and of playing concertos at orchestral concerts, who do not possess the faintest chances of obtaining concert engagements, and whose lives are passed, either in the uncongenial occupation of giving lessons, chiefly to unappreciative and unmusical children, or in the still more uncongenial occupation of striving for a teaching connection which may or may not come:— it generally does not.¹⁵

It is because of the almost hopeless outlook for the solo pianist that musical institutions and students themselves should be urged to devote a little more time to the only branch of the profession for which there is always some sort of demand, and which, so far, is neither overcrowded nor even taken seriously.¹⁶ Every pianoforte teacher realizes the esteem in which accompanying is held when the mother of a new pupil remarks, “I don’t mind if my daughter can never play a piece properly, I only want her to

¹⁵ The negative tenor of Lindo’s comments on the teaching profession is deeply ironic, given that much of his professional life was spent teaching or examining other teachers’ pupils. His comments about the futility of waiting for an academic appointment seem to imply that he had experienced this frustration firsthand. Was this the reason he began working as a musical examiner? Had he been denied an academic appointment? I have no direct evidence supporting answers to either of these questions.

The punctuation Lindo uses in this sentence is curious. To the twenty-first-century reader, the symbol “:—” looks like an emoticon. What Lindo seems to be doing here is attempting to make the prose read like speech, the addition of the em dash following the semicolon indicating a longer, almost rhetorical pause. Viewed this way, the phrase “it usually does not” works as a punch line of sorts.

¹⁶ In his article “Every Music Student Should Learn How to Accompany” (*The Etude* 38 [March 1920], 162), Lindo extended his exhortation to study accompanying to the amateur pianist, writing,

Pianists would have an incentive to keep up their pianoforte playing, if, instead of utilizing it to creak down an ill-prepared or half-forgotten solo, they could with a degree of justifiable confidence undertake the accompaniments for the songs and violin solos at any concert or social function where such services were required.

Moore echoes this sentiment, writing,

I repeat my question: Why do not more piano students divert their attention from solo work and devote themselves to accompanying? There is plenty of work for all of us; the more there are, the keener the competition will be, and in consequence our work will attain a higher standard. Then, and only then, will the status of the accompanist be raised, and we shall be recognized as artists in our own right, and not mere accessories (*Unashamed Accompanist*, 17).

be able to play well enough to play accompaniments.”¹⁷ “To play well enough to play accompaniments” necessitates, however, far greater natural abilities and a far more arduous course of study than is generally realized, even for those content with the modest standard of efficiency attainable by the intelligent amateur; but the qualifications necessary for those who wish to embark upon the career of a professional accompanist are infinitely more exacting.¹⁸ In the first place, a condition of mental and physical alertness and a readiness for any eventuality that may arise are absolutely essential before a satisfactory *entente* between soloist and accompanist can be established and the necessary feeling of confidence engendered on both sides. The pianist who is playing a work that he has practiced for months and has played already many times in public may be prevented from doing his very best by a headache, an attack of neuralgia, nervousness, or a fit of depression;¹⁹ yet he will know his solo so well that very little, if any, difference will be perceptible to the audience. But let him go on to a platform handicapped by one of these disadvantages, and play a whole programme of unfamiliar music (as he will very often have to do) without any kind of rehearsal, and the difficulty becomes increased tenfold. Most people in a concert room hardly realize that the accompanist exists – till he

¹⁷ This is the first of many personal anecdotes that Lindo uses throughout this volume. For a modern reader, the comments of this parent may seem rather passé, but I have heard almost these exact words repeated in both lesson settings and faculty meetings, this two-tiered view of piano skill (i.e. solo pianists are fundamentally better pianists than accompanists) still being perpetuated in various contexts today.

¹⁸ Dian Baker created a comprehensive, yet concise list of seventeen skills necessary for collaborative pianists. Of these skills, Lindo addresses all but one at some point in this treatise. See Baker, “A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography” (DMA document, Arizona State University, 2006), 161-62.

¹⁹ It is interesting that Lindo’s list of possible performance hindrances contains only internal, rather than external, ailments. He obviously does not expect a pianist to perform with a broken arm or the flu, but is quite concerned about a pianist’s ability to overcome less externally obvious symptoms. What is most revealing about this notion is that accompanists are expected to be able to perform competently regardless of internal distress. This seems to imply that solo pianists are less sturdy, less able to cope with difficulties than their collaborative counterparts.

makes a mistake; when every one becomes vividly aware of it, the one most miserably conscious of it being the poor accompanist himself. This, however, is not always the case. Some people are cheerful and satisfied no matter what happens. One evening at a concert in London, when the accompanist and the violinist for whom he had been playing had reached the haven of the artists' room, the former, with a positively beaming countenance, turned to the latter and said "I played *shockingly* for you – Ah no," he added, as the violinist was kindly going to make the best of matters, "no, I played *shockingly*. I know, I know!" and he rubbed his hands together complacently and beamed again till the violinist must have felt that he was somehow to blame. "It was disgraceful, disgraceful." And it was!²⁰

Chapter II: Reading at sight²¹

Of all the qualifications that go to the making of an accompanist, the ability to *read* well, that is, to play music fluently and correctly at first sight, is by far the most important.²² The *répertoire* of an accompanist may be varied and extensive, his

²⁰ As Lindo mentioned in the Preface, this is the only incident recorded in the book that didn't involve the author himself. Why Lindo chose to include this rather peculiar, second-hand anecdote is unclear, as it does not seem to prove a particular point. It does, however, provide the narrative with some much-needed humor.

²¹ This chapter runs parallel to, and, indeed, is titled the same as the third chapter in Lindo's *Pianoforte Study, Hints for Teachers and Students* (London: Augener, [1900]). Clearly this was a subject that was important to Lindo and for which he had, over the course of his years of teaching, developed a very systematic pedagogy.

The term "sight-read" is found in a variety of forms, including "sightread" and "sight read." There seems to be no consistent usage either in historical era or place. The current version of *The Oxford Companion to Music* uses the hyphenated version "sight-read" and its derivatives, and so I have adopted these throughout the notes. Lindo's usage (which mostly aligns with this practice) has not been altered. See *The Oxford Companion to Music*, s.v. "sight-reading, sight-singing" by Piers Spencer, *Oxford Music Online*, accessed January 7, 2016, www.oxfordmusiconline.com.

²² Philip Cranmer alone writes to the contrary, at least in part. He begins his chapter on sight-reading with the following assertion,

I know some really good accompanists whose sight-reading is not more than moderate. This would seem to indicate that the ability to sight-read well is not an essential requirement for an

temperament sympathetic and his power of adaptability remarkable; these are all excellent and necessary qualifications, but they are of little avail unless supported by the ability to read well at sight.²³ This is very largely a natural gift. There are some professional pianists whose sight-reading is comparatively poor, whilst others, inferior both as artists and executants, have very marked capabilities in this direction. Many amateurs, too, are excellent sight-readers. As a rule, the standard of sight-reading amongst students, amateur or professional, is not very high, but those who are not gifted in this respect can derive some comfort from the fact that it is possible, given a little natural ability, for almost any intelligent student to arrive at a standard of competence by steady and continuous practice on certain well-defined lines, such as the following.²⁴

Before starting to read a piece of music, whether simple or difficult, he must be careful to notice all preliminary details such as Clefs, Key-signature,²⁵ Time-signature and Tempo. This seems to be one of those supererogatory pieces of advice that might well have been dispensed with. It may seem absurd even to suggest that any one could



accompanist. At the same time, it is such a useful accomplishment that anyone who sets out to be a good accompanist must do a great deal of practice at it (*The Technique of Accompaniment* [London: Dennis Dobson, 1970], 35).

²³ Writing in *Pianoforte Study*, Lindo opines, "The necessity for good reading is far greater than the necessity for good solo-playing ... the pianist who can play a Valse or a set of Lancers at sight, and is able to read accompaniments to songs and violin solos, is always assured of a very large measure of continuous social popularity" (20). Adler agrees, stating plainly, "First of all, the coach must be a good sight-reader. This is even more important than his being a good pianist" (*Art of Accompanying and Coaching*, 187).

²⁴ Lindo also describes this duality that sight-reading is both innate and learnable in *Pianoforte Study*. He writes, "A first-rate sight-reader, like a first-rate athlete, is either *nascitur* or *non fit*, but the average human being can be *made* fit in any walk of life by a little systematic study on the right lines" (20).

²⁵ Describing the necessity of reading key signatures specifically, Lindo writes, "The omission to notice the key-signature is not confined to amateurs and students; it is fatally easy, as many professional accompanists are aware, to start playing without a glance to make certain of the key" (*Pianoforte Study*, 21).

neglect such obvious precautions, yet every accompanist could give instances of tragedies that have happened through his neglect of just such forethought.

First of all, the Clefs. Every one is so accustomed to the treble clef  for the right hand and the bass clef  for the left, that it is quite possible to take this for granted and to start the symphony²⁶ of a song without having noticed that the right hand is written in the bass clef or the left hand in the treble.

One notices the key-signature as a rule, but an ordinary triad [example 1] often insists upon looking like a *major* chord with such definiteness that it is almost impossible to realize the necessity for verifying this by a glance at the key-signature, which, in [example 1], would be just as likely to be one flat as two sharps.



Example 1. D major triad

A piece written in a major key is very seldom started in minor by any one, but an opening symphony in minor has been played, or, at any rate, has been started, in major by the most experienced and even famous musicians far more frequently than would be imagined.

Another exasperating habit of some musical compositions is for a piece, written in flats, to look as if it were in sharps, or *vice versa*. It is only now and then that these moods seize certain pieces, and these probably experience some amount of freakish

²⁶ Throughout *The Art of Accompanying*, Lindo confusingly uses the term “symphony” to indicate the piano introduction to a song or aria.

satisfaction when the ruse succeeds. A well-known accompanist tells a story of the first time he every played Mendelssohn’s duet “Greeting.” He saw the first bar [example 2] and his subconsciousness told him so definitely that it was in E major with four sharps that he never thought of looking at the signature, but played it in that key. Had there been no accidentals, he would never have discovered his mistake; but, looking a little ahead, he noticed this chord [example 3] with its (apparently totally irrelevant) G \flat and A \sharp , so he glanced back to the signature, discovered that he was transposing the duet a semitone higher than it was written, and found he had no choice by to continue doing so till the end. After it was over, the vocalists complained bitterly of the extraordinarily high pitch of the piano and he sympathized with them, but he let the blame rest with the piano.



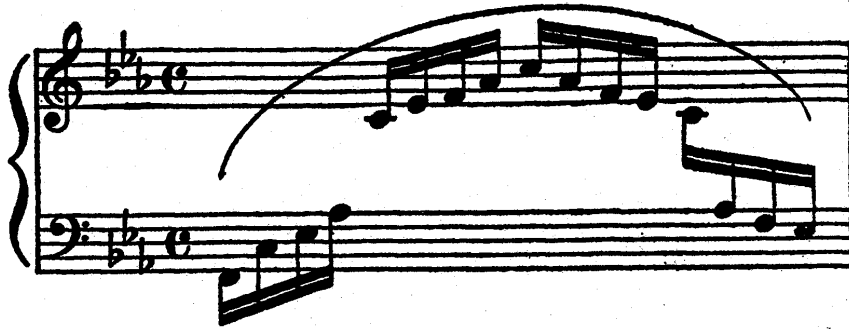
Example 2. Felix Mendelssohn, “Gruss,” Op. 63, no. 3, m. 1. *Mendelssohns Werke*, serie 18, *Lieder und Gesänge*, ed. Julius Rietz (Leipzig: Breitkopf und Härtel, 1874-1882), 10. Piano only, key signature removed.²⁷



Example 3. Felix Mendelssohn, “Gruss,” Op. 63, no. 3, m. 3. *Mendelssohns Werke*, Serie 18, *Lieder und Gesänge*, ed. Julius Rietz (Leipzig: Breitkopf und Härtel, 1874-1882), 10. Piano only, final chord.

²⁷ It is impossible to know if this is the edition from which Lindo was working, but it was an edition available at the time of the book’s writing and one that he might have become familiar with while studying in Leipzig.

Secondary chords of the seventh are very largely employed in latter-day music, and accompanist might well be excused, but very seldom is, for playing the following [example 4] as if it were a chord of the dominant seventh in B \flat with A \sharp and continuing in B \flat till he discovered his error.



Example 4. F minor seven arpeggio

If [example 5] were played without a key signature being first noted, it is not impossible that it would be started in E \flat major, as nothing occurs till the second half of the third bar which could not belong just as well to E \flat as to B \flat major [example 6, noted in brackets]. Even here A \flat would not be discordant, but there is such a look of dominant seventh of B \flat that the accompanist would feel impelled to glance back to see if he had been playing in the wrong key. The key might also be mistaken for F major, but then the mistake would be discovered earlier, as the hideous effect of the E \sharp in the bass of the second bar would be sufficient to proclaim the error [example 7].



Example 5. Hermann Löhr, *Little Grey House in the West: Duet*, mm. 1-4 (London: Chappell, 1913), 1. Piano only.²⁸



Example 6. Hermann Löhr, *Little Grey House in the West: Duet*, mm. 1-4 (London: Chappell & Co., 1913), 1. Piano only, altered.



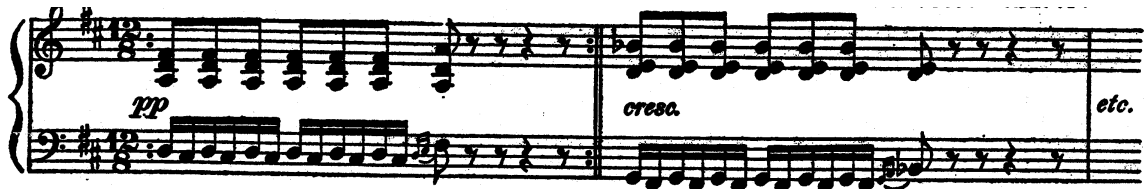
Example 7. Hermann Löhr, *Little Grey House in the West: Duet*, mm. 1-2 (London: Chappell & Co., 1913), 1. Piano only, altered.

The tempo-mark should also be considered very carefully. A semiquaver passage²⁹ nearly always suggests an Allegro movement, when (particularly in the music of the Mozart or pre-Mozart period) it is often Adagio or Lento. The semiquaver passages

²⁸ As this song was still fairly new at the time of the book's publication, Lindo includes a small note under the example: "By kind permission of Chappell & Co., Ltd."

²⁹ Throughout, Lindo uses the British terminology of quavers and semiquavers.

given below [examples 8 and 9], which form the opening bars of the symphonies of two of Schubert's songs, certainly look as if they should be played in a rapid tempo, yet they both are marked *Etwas langsam*. Nothing fidgets singers so much, or gives them such a feeling of insecurity, as hearing an opening symphony played in an incorrect tempo.³⁰



Example 8. Franz Schubert, "Im Dorfe," mm. 2-3. *Franz Schuberts Werke*, serie 20, vol. 20, *Lieder und Gesänge* (Leipzig: Breitkopf und Härtel, 1894-1895), 56. Piano only.



Example 9. Franz Schubert, "Die Krähe," mm. 1-2, piano only.³¹

The student who wishes to improve his reading with a view to becoming an accompanist, should devote a certain amount of time every day to the playing of works with which he is unfamiliar, and should, on no account, choose works that present very

³⁰ While it is uncommon in the twenty-first century for a pianist to accompany a recital unrehearsed, accompanying vocal auditions without prior rehearsal is a regular part of an accompanist's professional life. Not only are these auditions done without rehearsal, they are usually done without any prior discussion between the pianist and singer, the singer handing the notebook of repertoire to the pianist as they enter the performance space. In these contexts, the pianist must determine an appropriate tempo based solely on the printed music they have been given. Lindo's comments in this section would be quite helpful in such situations.

³¹ Where Lindo located this excerpt in this particular key is unknown. The original version is in C minor and the version transposed for low voice is in A minor. There was, surely, a version circulating in this key, but I have been unable to locate it.

great technical difficulties; the brain ought, at first, to be called upon to grasp only what the fingers are able to execute. After that, the pieces selected should be of increasing difficulty, and the student should, eventually, practice the reading of music which, to play correctly, would necessitate a considerable amount of practice. He will then have the experience that, at one time or another, falls to the lot of every accompanist, of having *to keep something going* that shall sound neither incorrect nor inadequate in an accompaniment of which it would be impossible for him to absorb all the details mentally or to execute all the passages technically without previously studying the work. He must adapt and simplify *whilst playing*, and must endeavor to translate very difficult chord and arpeggio passages into a simple form, but one that shall give a fairly adequate idea of the composer's intention.³² In reading at sight, all music must be played without stop or hesitation; the natural instinct to slacken the time at a complicated passage, to go back and repeat a phrase, or to hesitate before a difficult bar or unusual chord, must be resisted with the greatest firmness.³³ From the very beginning of his training the student must imagine, every time he reads a new piece of music at sight, that he is playing for some artist at a concert, and, whatever happens, *he must not stop*. He should, at the same time, endeavor to notice as many possible of the details of light and shade, expression, part playing, etc., but should never attempt any pieces, except slow or moderately slow ones,

³² Lindo asserts in *Pianoforte Study*, "It is not a very serious matter if a few notes are missed" (27), the emphasis of that statement reinforcing what Lindo has written here: something must be kept going. Most professional accompanists have a story where they were asked to sight-read an unfamiliar, difficult aria in public and were forced to keep something going while attempting to maintain proper ensemble with the soloist.

³³ Moore echoes this advice, "A good sight-reader is an excellent skipper, he is aware that his fingers will be unable to grapple with all the notes when he is facing the music for the first time ... but, as I have hinted above, what do a few wrong notes matter so long as the rhythm is kept going?" (*Unashamed Accompanist*, 77-78).

at the full rate of speed. After having played to a certain point he should then go back and play it a second, and then a third time and notice how many of the details that he has overlooked at the first playing he is able to attend to at the second, and how many more at the third attempt.³⁴ A piece that contains many changes in the figure of the accompaniment should always be counted quietly.³⁵

Students whose weak point is Time will find it helpful to play the *voice*-parts of some of the operatic recitatives. The following [example 10] is an excellent example, and should be counted out loud or played with a metronome.³⁶



Example 10. Carl Maria von Weber, *Der Freischütz*, No. 3, mm. 62-67 (Leipzig: Breitkopf und Härtel, 1876), 31. Vocal line only.³⁷

Accidentals must be very carefully observed throughout the bar in which they occur. It is even a wise plan to remind one's self of such accidentals by *saying* them quietly until the bar is finished. In the same way it is advisable to remind one's self from

³⁴ The idea of having and using a detailed process for learning to sight-read, is echoed in a few modern pedagogical works. See Jane Smisor Bastien, *A Line a Day Sight Reading*, Levels 1-4 (San Diego: Kjos Music, 1997) and Patricia Carter-Zagorski, *Sight Reading Hymn Texture* (Knoxville, TN: Walker, 2006).

³⁵ This is the first instance in this work that Lindo discusses talking to oneself while playing. The instructions to this end in this chapter refer to practicing, which might be pedagogically sensible, but the similar exhortation in Chapter XI, regarding string accompanying, seems to refer to counting aloud during the performance, an aesthetically ridiculous idea.

³⁶ Recitatives were, of course, not performed metronomically. The point here is that reading small, varied rhythmic figures beamed in unconventional ways will increase a student's sight-reading skill.

³⁷ Again, this is one of several possible editions with which Lindo could have been familiar. It is possible that this excerpt would have been taken from the 1892 C. F. Peters edition.

time to time of the *key-signature*, while playing an accompaniment wherein are found either a number of modulations or any passage of considerable length in an unrelated key.

Another trap for the unwary must be mentioned. Two notes in a song, especially if alphabetically next to each other, when joined by a legato mark, *and sung to the same syllable*, often appear to be the same note written twice and tied. The accompanist therefore goes straight on, and the singer, who may wish to make a *rallentando*, is dragged on to the second note before he or she is ready for it. A typical example will be found in the extract from Reynaldo Hahn's "Si mes vers avaient des ailes" [see example 47, page 118], where, in the last part of the voice-part, it is quite possible that the two notes F#-E might be mistaken for a tied F#.

The possibility that such an error may occur is caused by the fact that an accompanist, even in simple work, seldom feels impelled to devote the same *detailed* attention to the voice-part that he does to the pianoforte part.³⁸ Unless the former is of a florid nature, he instinctively relies to a certain extent upon the words, and the *absence* of a word or syllable and the *presence* of a *legato* mark would be likely to make more impression upon him than would the fact that the notes are even as much as a third apart. This demonstrates further the absurdity, so long apparent to musicians, of using the same

³⁸ With regard to this advice, Bos elaborates, "A less exacting but nonetheless important aspect of the accompanist's equipment must be a cultivated ability to read at sight, not only the two staves which every competent pianist should be able to encompass fluently, but, simultaneously, the additional staff of the soloist" (*Well-Tempered Accompanist*, 21).

Katz describes his process for fixing the problem of not adequately knowing the vocal line to a composition, writing

I have never (well, almost never) stepped onto a stage or even into a rehearsal without being able to sing the soloist's music and play my own part simultaneously. If I have not yet achieved this coordination, then I know without a doubt that I am not ready to collaborate with another on this piece ... All these practice hours must occur *before* we meet with our partners (*Complete Collaborator*, 7).

sign to indicate that two notes have to be played legato or that the second one is tied and has *not* to be played.

An accompanist should never omit to look carefully through any work before beginning to play it. It happens sometimes that a page is missing or is upside down, or that there is a misprint. This is of frequent occurrence; it is only necessary to mention that a song by Blumenthal was printed and reprinted for years with an F# for an F \natural ; and a well-known song by Fauré, which must have passed through many editions, still has D \flat for D \natural in a certain phrase of each of its three verses.³⁹

Sometimes in the middle of a performance, an accompanist will discover that he has been given a new and *uncut* copy. Apart from these interesting but disconcerting incidents, a perfectly correct but unusual chord may prove somewhat confusing, such as the first chord in the bar given below [example 11]. The brain might realize that the upper note was C \flat , but it is quite natural that the finger should insist upon playing C natural, *not* C sharp, as it is immediately apparent that it is not an ordinary octave; but the combination of C sharp and C flat is so seldom met with that it is not at all certain it would be played correctly at first sight. Where a rehearsal is not obtainable, the advantages of a preliminary glance through the music can hardly be overestimated.⁴⁰

Many chords and passages that are technically awkward or uncomfortable to play if the

³⁹ It is difficult, if not impossible, to determine which Fauré and Blumenthal compositions Lindo is referencing. Modern pianists are often plagued with similar issues, attempting to locate misprints in the works of Poulenc (whose Clarinet Sonata has gone through three updated editions in an attempt to correct these misprints), as well as in the music of Henri Dutilleux.

⁴⁰ The exhortation to look over the details of a composition before beginning to sight-read it did not originate with Lindo. Along these same lines, Robert Schumann had instructed, "If any one should place before you a composition to play at sight, read it over before you play it" (*Musikalische Haus- und Lebensregeln*, 58).

accompanist is quite unprepared, often present very few difficulties if he has taken the trouble to look carefully through the music beforehand.



Example 11. Richard Wagner, *Tristan und Isolde*, Vollständiger Klavierauszug mit Text by Hans von Bülow (Leipzig: Breitkopf und Härtel, n.d.), 98. Piano part only, altered.⁴¹

Chapter III: Technique and répertoire

The next qualification for the accompanist-student is an ample technique which must be acquired through a complete and comprehensive course of study.⁴² There are many pianists, amateur as well as professional, who are endowed with a natural fluency of finger and an ability to read at sight which enable them to go harmlessly through an entire concert without making their part in the programme either ostentatious or interesting. Pianists of this type seldom make the best accompanists; technical difficulties trouble them so little that they seldom feel any inclination to practise. An accompanist who practises technique, and who, being a capable but not an immaculate reader, finds it helpful to study the accompaniments he will have to play, has time to study the *nuances*

⁴¹ Lindo simplified the left hand portion of the piano reduction in this excerpt.

⁴² Bos's views on the necessity of technique are even more demanding. He writes,

The pianist who aspires to become an accompanist of superior attainment must have a technique of dependability and freedom. In fact, in order that he may be able to fulfill his manifold responsibilities in addition to playing the notes accurately, he must have reached the point technically in which "thought has passed from thinking." In other words, his technical equipment must have become second nature: completely devoid of effort or self-consciousness. It is only when this state is attained that the accompanist may be free to meet the more important demands upon his resourcefulness (*Well-Tempered Accompanist*, 14).

of expression, gets to know something of the inner meaning of the different works, and is, thereby, enabled to impart a very necessary measure of artistic interest to his share in the programme; for accompaniments, although not meant to be ostentatious, are certainly not meant to be uninteresting. If the solo part were all that an audience were supposed to listen to, the opening symphony might just as well consist of a single chord, and there would be no occasion for the accompaniment to possess either character or descriptive color.⁴³ The reason that systematic training is so important, even for those who are gifted with a considerable measure of technical fluency, is not only that a natural technique is seldom adequate to meet *all* the demands which many be made upon it, but that the natural and *untrained* pianist has not the power to vary the quality of his tone or his touch; and variety of touch and tone-color are dominant factors in helping a vocalist to create the right atmosphere of a song.⁴⁴ The full importance of this will be realized later, when the variations of touch and tone needed for the accompanying of different styles of music are explained and illustrated.⁴⁵ The acquisition and retention of a high standard of technique necessitate continuous practice. The student must make a point of practising daily before his opportunities of accompanying in public arrive, and must have as his objective the high level of achievement that would be necessary for him were he studying

⁴³ It was apparently common during Lindo's life to omit preludes and postludes, even in works by well-respected composers (Katz, *Complete Collaborator*, 277). Bos discusses his disdain for the practice, writing, "In principle, however, I am averse to making any cuts whatsoever in postludes to songs, no matter how greatly they are extended. The composer has first right to this esthetic treatment, and this seems to me much more valid than that which may be imposed by the performer" (*Well-Tempered Accompanist*, 75).

⁴⁴ Lindo makes clear here what he implies elsewhere, that he considers accompanying primarily to mean *vocal* accompanying.

⁴⁵ This discussion of touch is covered in more detail in Lindo's correspondence with Alfred P. Johnstone (published as *Individuality in Piano Touch*, London: W. Reeves, [1914]). He writes, "The most notable and dominant impression I have always received from the performances of the great pianists has been that of an individuality of 'touch.' This impression has been even more pronounced than any impressions of an individuality of interpretation" (1).

to be a solo pianist. In fact, he must be a solo pianist in these days. At many concerts, especially in the country, the accompanist is expected to play a solo in each part; and the importance and interest of the concert will be enhanced or minimized according to the artistic value of the solos chosen and the merit of their performance.⁴⁶

When playing at a violinist's recital, an accompanist must be prepared to play any Sonata for the two instruments that the concert-giver may wish to include in the programme.⁴⁷ Continuous and serious study is not only necessary as a *preparation* for public work, but when the engagements begin to come and the student passes from the obscurity of the amateur to the dignified status of the professional, it is more imperative than ever for him to practise continually and systematically so that he may never fall below the standard with which he sets out. He will be well advised also to pay careful attention to his pedaling. The right, or damper, pedal should be used with rather more restraint than is necessary in pianoforte solos. In music of and prior to Mozart's day it should be used very sparingly indeed.⁴⁸ The artistic effects resorted to by solo pianists,

⁴⁶ Bos confirms that accompanists played solos on recital programs on the Continent as well (*Well-Tempered Accompanist*, 92).

⁴⁷ This is an astonishingly difficult instruction. To assert that, in order to prepare to play for a violinist's recital, one must know the entire repertoire for the violin is absurd. One would be hard-pressed to find a pianist willing or able to prepare this entire repertoire at the same time. Even if this is a counsel of perfection, it is one with which any competent collaborative pianist has wrestled. Margo Garrett describes the development of the accompanist's repertoire as "A huge life's work" ("[Untitled Lecture]" [lecture, Aspen Music Festival and School, Aspen, CO, July 8, 2007]).

Also interesting about this section is the implication that an accompanist might not be informed of the repertoire for a performance until they arrived at the concert, thus necessitating knowing all repertoires from which the soloist might choose.

⁴⁸ Lindo devotes an entire chapter in his *Pedalling in Pianoforte Music* (London: Kegan Paul, Trench, Trubner, 1922) to the topic of pedal use in music from the Baroque and Classical periods. Although many modern writers completely eschew the use of pedal in this repertoire, Lindo writes,

It seems then as if it would be totally inappropriate to introduce pedal effects into music written for those instruments, yet this is hardly the case. Music written for a spinet or harpsichord and played upon the pianoforte undergoes a species of translation ... One must not deprive an

such as the depression of the pedal *after* a chord and its release *on* the succeeding chord, with the object of obtaining a satisfactory *legato*, the occasional *partial* depression of the pedal, the *avoidance* of the pedal in a passage that has neither change of harmony nor passing-notes, but where a suggestion of blur, harmonic background or overtones would be inappropriate; all these are desirable effects for the accompanist to study and employ.⁴⁹ Although the damper pedal is not needed so frequently in accompanying as in solo-playing, the left or *soft* pedal is needed more, and for this reason: The *veiled* sound produced by this pedal does not interfere with the clearness of the melody which is entrusted to the solo vocalist or instrumentalist; besides, when he (or she) is singing or playing *pianissimo*, the accompaniment should be even more *pianissimo*, and the simplest way to produce this effect is to employ the soft pedal.⁵⁰

occasional appropriate passage of the support afforded by the pedal, although the greatest economy must be employed in its application (153-54).

Lindo's book on interpreting the music of J. S. Bach (left uncompleted at the time of his death and now lost) would surely have addressed these issues in even more detail.

⁴⁹ All of these specific pedaling skills are discussed at length in *Pedalling in Pianoforte Music* (see pages 9-12 for a list of topics and their location within the treatise). Philip Cranmer specifically discusses the idea of using pedal to create legato in chord progressions, outlining a five-step process for the procedure (*Technique of Accompaniment*, 21).

⁵⁰ This encouragement to rely heavily on the soft pedal is not unique to *The Art of Accompanying*. Bos agreed with Lindo, writing

Also, the pianist who has been trained as a soloist must revise his conception of the use of the soft pedal in accompanying. The soloist reserves the use of the soft pedal for very special effects, being careful to refrain from its overuse. The accompanist, on the other hand, must have recourse more frequently to this mechanical aid in reducing tonal volume (*Well-Tempered Accompanist*, 21).

If frequent, heavy use of the *una corda* pedal was common practice, one wonders if composers in the early twentieth century expected that particular tone quality when writing their piano accompaniments. One can only guess whether or not composers like Richard Strauss and Ralph Vaughan Williams composed with that sound as part of their aesthetic. Understanding the implications of Lindo's pedaling advice is further complicated by the variety of pianos to which he may have had access and the differences between those instruments and our modern ones. This topic, however, is beyond the scope of this paper.

It is interesting to note that Lindo contradicts himself six years later in *Pedalling in Pianoforte Music*, stating plainly "The soft pedal should never be called upon in this indiscriminate fashion" (141). Twenty-first-century practice seems to eschew the overuse of the soft pedal, reserving it for special effects or extremely intimate moments. Cranmer writes, "Remember, however, that it is not merely a device for

The next, and perhaps the most arduous, part of his task is the study of his répertoire. (The advice given on this subject is meant to apply only to students *who have some prospects of obtaining professional engagements*. It would entail a needless expenditure of time on the part of any one who is not likely to be brought into contact with concert artists, and who would have few opportunities of accompanying, except for amateurs at an occasional musical at home, to devote hours to the study of the pianoforte parts of songs, operas, or violin and violincello solos.⁵¹) It must be remembered that although an accompanist must be prepared to play anything at sight, he will always give a better performance of accompaniments that he *knows*. Sir Frederic Cowen, himself a first-rate and experienced accompanist, used to say: “Never *read* anything; *know* everything.”⁵² It is a counsel of perfection, but the advice is sound. At any rate, one should know everything possible, because (if for no other reason) in reading at sight it is impossible to attend to all details of light and shade, phrasing, expression and interpretation.⁵³

playing more softly, but for modifying the tone” (*Technique of Accompaniment*, 23). Martin Katz echoes this statement, writing, “Instant color changes are available with the left foot on most instruments. Be sure, however, that this pedal is not being overused to control the balance, or the color manipulation that we need for character changes becomes obscured” (*Complete Collaborator*, 55).

⁵¹ Lindo uses the spelling “violincello” throughout his work, as opposed to the more common spelling “violoncello.”

⁵² Sir Frederic Cowen (1852-1935) is the only other accompanist discussed by name in Lindo’s text. He was a musician prodigy, composing his first operetta when he was eight years old. His reputation as an accompanist was cemented through his three tours of Scandinavia with the singer Zélia Trebelli (1838-1892). The circumstances of when and where Lindo would have heard Cowen make this statement are unknown. For more information about Cowen’s life and work, see *Grove Music Online*, s.v. “Cowen, Sir Frederic Hymen,” by Jeremy Dibble and Jennifer Spencer, *Oxford Music Online*, accessed October 5, 2015, www.oxfordmusiconline.com.

⁵³ Cranmer echoes Cowen’s advice and Lindo’s commentary upon it. He writes, “Finally, however good at it you become, never let sight-reading take the place of hard practice before any performance. An intelligent listener can always distinguish between even the most inspired sight-reading and really good playing” (*Technique of Accompaniment*, 39).

It is not a matter of general knowledge that a great part, often the greatest part, of an accompanist's work is not done at concerts, but consists of working with singers at their own houses and rehearsing with them the works that they have to sing in public.⁵⁴ In an accompanist's early days he may get an opportunity of working with an operatic vocalist who may be studying one of the chief rôles in *The Nibelung's Ring*, *Tristan and Isolde*, or *The Meistersinger*. None of these operas are phenomenally or impossibly difficult to play at sight. A first-rate reader would be able to give a fair performance of any of them.⁵⁵ This by no means implies that the rehearsal would be a satisfactory one, for the playing of many passages would necessarily bear an unsatisfactory and makeshift

⁵⁴ Lindo is the first person to discuss the pedagogy of opera coaching in print, although he does not use that terminology. Bos, whose work as an accompanist was concurrent with Lindo's, also discusses coaching (*Well-Tempered Accompanist*, 98-108). By the time Adler wrote *The Art of Accompanying and Coaching*, the profession of opera coaching was considered to be distinctly separate from that of the accompanist, a far cry from Lindo's inclusion of "coaching" as part of the skill set necessary to any accompanist. Describing the role of the coach, Adler writes,

I would define a musical coach as a pianist with thorough musical background who teaches, guides, and advises ... The main difference between an accompanist and a coach is the latter's teaching function ... Rarely, soloist are accompanied and coached by the same person. But only a few coaches have the pianistic ability to accompany in recitals, and few accompanists know all the coach's tricks to draw the best out of their pupils (5-6).

While in twenty-first-century practice, many coaches do accompany and vice versa, coaching as a profession is still highly specialized, requiring the pianist to fulfill a myriad of roles at which an accompanist may not be able or willing to succeed. Alan Montgomery, in the only book ever written exclusively on the profession of opera coaching, writes,

It is the job of the coach to help singers learn their roles in all aspects possible. This means that a coach must deal with languages, musical problems that arise, dramatic and vocal concerns a singer may have, play for rehearsals – musical and staging – and be able to do a multitude of peripheral duties, such as conduct backstage, play chimes or other assorted instruments, and orchestra *banda* sections when necessary. I've even been a guest screamer for the tenor in *Tosca* (*Opera Coaching: Professional Techniques and Considerations* [New York: Routledge, 2006], viii).

⁵⁵ That Lindo assumes that sight-reading Wagner would be normal for a "first-rate reader" implies that he must have been a truly excellent sight-reader, as this is beyond the aptitude of most pianists. Montgomery states specifically that this type of music is not sight-readable, writing,

In dealing with the late German Romantic school of Wagner, Strauss, and also Humperdinck, we must first acknowledge that the coach must do some considerable "woodshedding" in order to play those composers' scores. Learning to play these scores is a task comparable to learning several of Beethoven's late sonatas all at once (*Opera Coaching*, 139).

character, and (most important of all) most of the *tempi* would be inaccurate. An operatic singer expects, and has a right to expect, that at each change of tempo the accompanist will, from the first bar of such a change, play the tempo that the composer intended, or that has been hallowed by tradition as correct.⁵⁶ If he had never previously heard the work he was accompanying, but had carefully studied the score, he would adapt himself to these changes of tempo far more readily than if he were playing the work for the first time.

An added advantage in his knowing the score lies in the fact that in duets and other concerted numbers he will be expected to play or sing the other or some other part.⁵⁷ It is a strange thing that nearly every accompanist labors under the delusion that he is a born vocalist, and always prefers to sing the other part. It is not an advisable proceeding. A far better plan is to *play* the voice part and, when it is necessary to give a cue for the entry of the soloist, *to say the words out loud*, whilst playing the notes of the melody.⁵⁸

It is easy to see that the mere acquisition of a *répertoire* is no light task, but then it is no light task to become a competent professional accompanist; nor should it be. His *répertoire*, if less exacting than that of a solo pianist, must be almost as comprehensive. It is less exacting, because, whilst the soloist must be note-perfect in works of immense technical difficulty, and must know enough pieces *without the music* to be able to give

⁵⁶ These “traditions,” which may include cuts, cadenzas, unwritten tempo changes, and interpolated high notes, are almost never marked in the score. Montgomery calls this part of the process “Learning the Gray,” and discusses it in some detail (*Opera Coaching*, 12-19). Although most of these traditions occur in the operatic repertoire, Bos discusses an alteration in Strauss’s *Ständchen* that has become standard practice and was sanctioned by the composer (*Well-Tempered Accompanist*, 57-58).

⁵⁷ This exhortation is clearly meant for a rehearsal context.

⁵⁸ Lindo is the only author who prefers this method of relaying the unsung vocal parts. Most indicate that the accompanist must be able to sing, in his or her own octave, any voice part in an ensemble.

recitals and to play concertos at orchestral concerts, the technical difficulties encountered [by the accompanist] are seldom quite so formidable, and it is only on rare occasions that he is expected to accompany by heart – and then only something very simply and familiar. In rehearsing operas with vocalists it is not necessary for him to be note-perfect; as long as he plays with ease, knowledge and confidence, meticulous accuracy is not by any means essential.⁵⁹

The répertoire needed can be divided into three groups: *First*, the operas, oratorios and other choral works that have any general vogue; *secondly*, the works of the great song-writers of Europe; and *thirdly*, violin and violincello solos. Whether these works are studied in groups, as suggested above, or concurrently, matters little. It is easy to imagine the different impression that an accompanist would make upon being asked to play Brahms' "Von ewiger Liebe," or "Vergebliches Ständchen," if he happened to know it well instead of having to read it at sight. The awkward passage in the former song, with its consecutive sixths in the pass against triplets in the right hand, is one that no musician could read in a perfectly satisfactory manner [example 12].



Example 12. Johannes Brahms, "Von ewiger Liebe," mm. 70-72. Piano part only.⁶⁰

⁵⁹ Alluding to Chapter V (Alterations in Accompanying), Lindo's advice is often difficult to explain to a pianist trained primarily as a soloist. After being instructed since childhood in the art of note perfection, pianists are reluctant to omit or alter the printed notes.

⁶⁰ It is unclear why Lindo chose the transposed version of this song (the original is in B minor), when this excerpt is equally difficult in both keys.

Some accompaniments of the modern school of song-writers are not only too difficult for reading at sight, but (as will be seen from the subjoined extracts) are beyond the capacity of any pianist who does not possess a highly trained and well-developed technique [examples 13 and 14].



Example 13. Joseph Marx, *Barcarolle*, mm. 77-80 (Vienna: Schubertshaus, 1910), 7.



Example 14. Claude Debussy, *Cinq poèmes de Charles Baudelaire*, “Le Balcon,” mm. 49-55 (Paris: A. Durand & Fils, 1904), 4.⁶¹

⁶¹ Lindo alters Debussy’s original example in two ways: first, he omits a left hand chord on the downbeat of the first quoted measure, and second, he indicates the tempo as “Con moto,” when at this moment in the song the indication is actually “Più moto.”

With a view to assisting the student in the preparation of his répertoire, a list of works is given at the ends of the chapters devoted to different classes of music that he may at any time be called upon to play, and that it will, therefore, be advisable for him to become acquainted with. To do this effectually he will find it helpful to join a music-lending library.⁶² Only works are given of which a pianoforte part presents some very definite difficulty. A certain amount of monotony and tedium is necessarily involved in the continuous practising of accompaniments by one's self. This can be obviated very largely, and the greater part of this work rendered interesting and, at the same time, educational, but adopting the following suggestions. Nearly every pianoforte student must know, or could get to know, other students who are either taking singing-lessons or learning some stringed instrument, and it should not be a difficult matter to arrange to play for them for a few hours every week. Those who are at Musical Colleges or Academies would probably be permitted to accompany occasionally at the operatic class, or allowed to play for some of the pupils in singing, violin, or violincello. This should not only be permitted, but *should be made a compulsory part of the piano student's curriculum*, and no week's work should be considered complete unless the pianoforte-lesson had been supplemented by one or more practices with a vocalist, or a performer on some other instrument.⁶³

⁶² In the age of digitally available sheet music, the Petrucci Music Library (www.imslp.org), and relatively cheap published scores, this exhortation is obviously less important, though many pianists will utilize their college's music library for this purpose while they are building their repertoire.

⁶³ This quotation seems to sum up the treatise: that accompanying is not an optional skill for pianists, but one in which any competent performer should be knowledgeable. Moore reaffirms the importance of accompanying voice lessons in the development of an accompanist,

My advice to anyone desirous of becoming an accompanist is simple and can be easily followed. Tell a teacher of singing that you are a pianist and that you place yourself at his or her disposal to play for singing lessons. This may be humdrum at first, but here you will take the first step

Chapter IV: Transposing⁶⁴

The question is often asked: “Is it possible to learn transposing, or is it purely a natural gift?” This question is one to which it is somewhat difficult to give a quite satisfactory answer. That a few musicians possess this faculty in a superlative degree is incontestable. There is a well-authenticated case of a pianist’s transposing his part of a violin and piano Sonata by Sjögren a semitone lower because the violinist would not tune his instrument up to the high pitch of the piano.⁶⁵ The Sonata is of considerable technical and harmonic difficulty, and the pianist had not only not rehearsed the work, but had never seen or heard it till he was called upon to play it.

The power to transpose with such facility is intuitive, and can never be acquired; but a few hints and suggestions may be given which should render the transposition of an ordinary song a semitone or a tone higher or lower a comparatively easy matter.⁶⁶

towards learning how to accompany ... you will begin to lay a foundation for the enormous repertoire that the fully fledged accompanist needs (*Unashamed Accompanist*, 17).

⁶⁴ Subsequent authors, including Moore, Cranmer, and Bos, also devote space to the skill of transposition. Katz, however, has questioned the necessity and contemporary relevance of this skill. He writes,

I would consider transposition a footnote to the list of associated skills collaborators often need, nothing more. It is a wonderful skill to have, and it does improve the more one does it, but today there is a great of technology that can handle this feat for the pianist, leaving him or her time for other chores (*Complete Collaborator*, 278-279).

⁶⁵ One assumes that this “well-authenticated case” refers to one of Lindo’s own performances. The text does not indicate which of the five violin sonatas composed by Emil Sjögren (1853-1918) Lindo supposedly transposed at sight. One wonders about the validity of the anecdote, as Sjögren’s music is highly chromatic. Other authors write of similar feats of transposition bravado, such as this one related by Gerald Moore:

We are told that Brahms was once playing the Kreutzer Sonata with a violinist. The piano was so flat the violinist asked Brahms to transpose the whole sonata a half-tone higher, so that he would not have to tune the violin strings down. Only a giant such as Brahms could have accomplished such a feat, but I still wonder if he managed to play all the notes. If he did, it was a prodigious feat (*Unashamed Accompanist*, 79).

⁶⁶ Bos agrees with Lindo that transposition is both a talent and a skill, opining, “While I believe that a special talent is required for transposition and that this is an essential part of the accompanist’s

To begin with, a sound fundamental knowledge of harmony is indispensable, especially the ability to recognize all chords (sevenths – dominant, secondary or diminished – as well as triads); also to which note of the scale each one belongs and which position it is in.⁶⁷ One must also be able to recognize a modulation, whether momentary or transitional, or a definite modulation to a key in which the piece or song will remain for an appreciable length of time. One must transpose primarily *alphabetically*, always retaining consciousness (or *subconsciousness*) of the harmonic outline.

An illustration will show that this is not as confusing as it sounds. The subjoined extract, which offers a very simple example, is from Henry Smart’s “The Lady of the Lea,” and is transposed a semitone down, that is, from E♭ major to D major, a line of the transposed version being given immediately below a line of the original key [example 15]. As the system of figuring employed is not in general use, it requires a word of explanation. The Roman figures indicate to what degree of the scale the chord belongs; the 7 beside some chords shows that they are chords of the seventh; and the small numbers at the top explain in *what position* the chord is. For instance $\overset{3}{V}_7$ is meant to indicate a chord of the seventh on the fifth note of the scale in the third position (second inversion). For the purposes of transposition, the first chord in bar 7 [second system, first measure] is treated as a transitional modulation to B♭. There is no actual indication in bar

natural equipment, there is no doubt that many have become adept in this respect through rigorous self-discipline and training” (*Well-Tempered Accompanist*, 121).

⁶⁷ Cranmer echoes and expands Lindo’s directive, writing, “[Transposition] requires some knowledge of harmony, and some ability to play by ear. Do not, however, be alarmed if you have neither of these qualifications, for they can be acquired. In fact, in learning to transpose you begin to acquire them” (*Technique of Accompaniment*, 40-41). Since in Chapters XV and XVI Lindo discusses the importance of “playing by ear” (or “vamping” in his parlance), it is curious that he does not mention it here in relation to transposition.

9 of a definite modulation to this key (B \flat), but the tonic chord suggests it as probable and it is confirmed in the next bar by an A \sharp in the voice-part. This harmonic outline of chords in their various positions is what the student must have in the back of his mind when transposing, but he should not try to *effect* the transposition thus; his attention must be concentrated on the fact that the music is to be played one *letter* lower and that, in the present instance, *two sharps* take the place of *three flats*.

The image displays a musical score for the piano part of "The Lady of the Lea" by Henry Smart. It is presented in two systems, each with a grand staff (treble and bass clefs). The first system is in E-flat major (two flats) and includes Roman numeral chord analysis above the notes. The second system shows the same music transposed to D major (two sharps), with the original key signature (B-flat) and the new key signature (D) indicated. The transposition is one letter lower, as noted in the text.

Example 15. Henry Smart, "The Lady of the Lea," mm. 9-20. *Contralto Songs*, vol. II, (London: Boosey & Hawkes, 1912), 166. Piano part only, with transposition.

The transposition of a tone involves almost exactly the same mental process as that of a semitone; that is, the notes become one letter higher or lower than they are

written, but the key-signature will be different from that required for transposition by a semitone.

The realization of chords and chord-passages is particularly helpful where technical difficulties occur. If, for instance, in a piece of music in the key of G, a very rapid and exacting passage occurred which, however, contained only the notes D, F#, A, D [example 16], it should be an easy matter to perceive at once that this is nothing more complicated than a chord of the dominant seventh, and it should not be difficult to substitute *some kind of passage* on the dominant seventh of whatever key was needed for the transposition.



Example 16. D dominant seven chord

There is no occasion to quote examples; any student can find a large number of rapid arpeggio-passages where, whilst the actual notes are difficult to play correctly when transposing, the harmonic outline is quite simple and straightforward; so that, as long as he was able to *keep something happening* on the correct chords, the transposition of the song would become at least a technical possibility, and the performance could take place in the key desired by the singer.⁶⁸

There is one transposition of a semitone which, though it looks easy, often contains a subtle and unwelcome surprise: namely, such a transposition as from D to D \flat , or from F to F#. Here the notes remain *alphabetically* the same, and all that has to be

⁶⁸ Lindo seems to be concerned with transposition at sight, hence his instructions for “keeping something happening,” or, more colloquially, “fake it till you make it.”

remembered is the different key-signature. This is such plain sailing that the accompanist hardly gives it a thought till he is rudely awakened by the sudden appearance of a chord that is quite foreign to the key. He may be transposing from G to G \flat and upon turning over the page (for these tragedies usually occur where they are likely to cause the greatest inconvenience) may come across a passage in B \flat major. In a case like this it is not wise for him to think of the *same letters* a semitone lower, as that would mostly be double flats. What he must do is to fix his attention instantly on the fact that a semitone lower than B \flat is A. The tonic of B \flat thus becomes the tonic of A, and as long as the music remains in B \flat he must think A major key and A major harmonies, but must be prepared, directly it returns to the original key, or to some key with sharps on its way to the original key, to remember that the notes become once more *alphabetically* the same as they appear in the music, six flats taking the place of one sharp. The following [example 17] is an example of this kind of abrupt change.

The image contains two systems of musical notation for piano accompaniment. The first system is labeled "G major" and "Abrupt change to B \flat major". The second system is labeled "The notes alphabetically the same G \flat major" and "The notes alphabetically one letter lower A major".

Example 17. Robert Schumann, "Die Stille," mm. 10-13. *Robert Schumann's Werke*, serie 13, no. 9, *Liederkreis*, Op. 39 (Leipzig: Breitkopf und Härtel, 1879-1912), 34. Piano part only, with transposition.

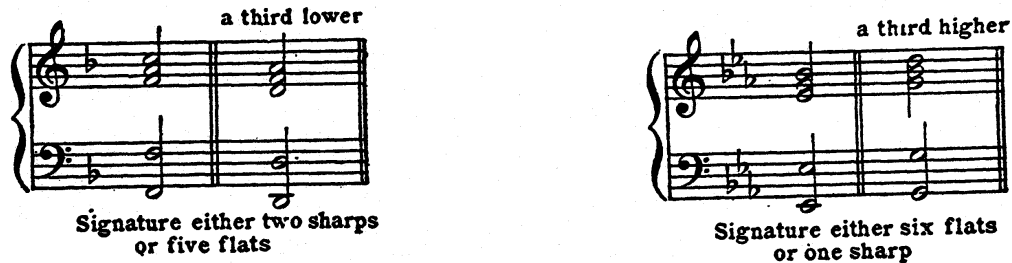
Another transposition of a semitone has a peculiar difficulty of its own – the transposition by a semitone from C major, either up or down; the difficulty being to decide whether to think the transposition *up* as being to C♯ or D♭, and the transposition *down* to C♭ or B. It depends entirely upon the accidentals and modulations that occur in the course of the piece. If there were a great number of sharps in a piece that had to be transposed a semitone higher from C, or a great number of flats in the transposition by a semitone lower, it would be wise to think of the former as a transposition to D♭, and the latter to B, and thus avoid the needless complication of continual double sharps and double flats. The advisability of looking through the music before playing it is here further exemplified.

Reference, so far, has been made only to transpositions of not more than a tone up or down; that is, to a key that is *alphabetically* a note higher or lower. The student, having practised transposing a semitone and a tone higher and lower, should turn his attention to transpositions of a major and minor third. If he has acquired any facility in the closer transpositions, this should not give him much trouble. The method to be adopted is somewhat different and, in some respects, easier.

He must begin by regarding the notes, not so much as notes with alphabetical names, but purely *as lines and spaces*. In transposing a third up or down, it does not matter how many *letters* higher or lower the notes become; what does matter is that every line remains a line, every space remains a space, being *the line or the space immediately above or below the one written*.⁶⁹ The only difference between the transposition of a

⁶⁹ Lindo is the only author to describe transposition by thirds in this way. Many other authors encourage pianists to transpose using movable C clefs, which in practice is similar to Lindo's directions here.

major and minor third, like the transposition of a semitone and tone, is in the key-signature [example 18].



Example 18. Chord transposition by thirds

Quite apart from the carelessness of a singer who may bring a soprano song in a contralto key, or *vice versa*, it often happens that a guest at a private house – it may be a famous professional singer – is asked to sing, and the host, hostess, or one of the other guests has some music, but none in the right key. All the available songs may be in tenor keys, and the vocalist may be a baritone.⁷⁰ In this or similar cases the transposition required is nearly always a third and the accompanist who can manage a semitone or a tone ought not to shirk the wider interval.

The transposition of a *major* third downward from A \flat and D \flat or upward from E should *never* be undertaken. Any accompanist is justified in refusing to attempt this, there being no such keys as F \flat or B $\flat\flat$ and G \sharp major in use, he would have to transpose

⁷⁰ An unplanned after-dinner recital at a private home is rarely encountered in the twenty-first century. The reality of transposing on the spot in other contexts, however, was apparently common practice as late as 1970, when Cranmer wrote, “To be able to transpose at a moment’s notice is as useful as to be able to sight-read. Singers often manage to acquire a sore throat between the final rehearsal and the concert, and they sometimes bring the wrong music or none at all, so that the only available copy is in the wrong key” (*Technique of Accompaniment*, 40). That Cranmer suggests that a singer is responsible for the music between the final rehearsal and the performance is curious. Regardless, the need to do emergency transposition has mostly fallen out of fashion, Katz writing, “I can honestly say this has never happened to me” (*Complete Collaborator*, 278). I have only had this experience once, the context being the transposition of a folk song for an unplanned encore.

downward from A \flat to E, from D \flat to A, and upward from E to A \flat , a *fourth* in each case, and always from a flat key to a key with sharps, or *vice versa*. From A to C \sharp is a possible transposition, but very difficult if many accidentals occur.

Curious incidents happen occasionally in this branch of accompanying. An accompanist, engaged for a musical evening, was startled at being asked by one of the guests if he would transpose a song *an octave higher* for her, because, as she explained, it was written for a man's voice. On another occasion, having agreed to transpose a song for a lady, he asked her in what key she wanted it, and she answered, "Oh, I know nothing about that, I just want it transposed!" She had no idea what transposing meant, she thought it was for him to arrange all that. Not quite knowing what to do, he decided to play it in the key in which it was written, and at the end was profusely thanked by the vocalist for his cleverness. It is not always the accompaniments that sound big and important, making a great effect and technically difficult to play, that are the most difficult to transpose. It would be considered something quite remarkable if one should play correctly the accompaniment to "Is not His Word" [from Mendelssohn's *Elijah*], or the "Erlkönig," in a different key from that in which it was written. But as there are no rapid changes of harmony in either of these songs, and the technical difficulty in each case is mostly one of physical endurance, the credit would be out of all proportion to the merit of the accomplishment. The student should not find it a matter of insuperable difficulty to transpose these songs a semitone or a tone higher or lower. The accompaniments that are really difficult to transpose, although the difficulty is not adequately appreciated, are those which consist of a moving figure (not an arpeggio), of rapid changes of harmony, or unusual chords and unexpected modulations. In order to test this the student should

first turn to the few simple-looking bars from “Dabbling in the Dew” [see example 54, page 127] and transpose them straight into, say, C# minor, a semitone lower. He should then try the following in A \flat , a semitone higher. He will probably find the former much more difficult than it appears, and the following number [Frederick Delius, “The Violet”] almost impossible [example 19].



Example 19. Frederick Delius, “The Violet,” mm. 1-8. Piano part only.⁷¹

Concerning this subject, it is not possible to do much more than offer the above as hints and suggestions; but with a little steady practice on these lines, supplemented by experience, an accompanist should find it almost as easy to transpose a fairly simple accompaniment by a semitone or even a tone as to play it in its original key.

Chapter V: Alterations in accompaniments

It will be noticed that in some chapters, notably those dealing with Operatic Music,⁷² English Ballads, and Folks-songs, certain alterations in the pianoforte part are

⁷¹ “The Violet” was published as part of the *Fünf Lieder für eine Singstimme und Klavier* in 1906 with German and English text (Berlin: Harmonie Verlag, 1906). It is unclear whether Lindo was working from that score or from the Boosey & Hawkes score, also published in 1906. See Sir Thomas Beecham, Preface to *Frederick Delius Complete Works*, vol. 18b, *Sixteen Songs with Piano* (London: Boosey & Hawkes, 1987), copyright page and iv.

suggested. As this is a matter of some importance, a few preliminary words on the subject follow here.

Alterations in the text of an accompaniment may be arranged under three headings: Alterations that are *necessary*, Alterations that are *advisable*, and Alterations that are *allowable*. There is a fourth, Alterations that are *inexcusable*, which includes every species not comprised under the first three headings.⁷³ A change in the notes of an accompaniment is necessary only in a passage of such technical difficulty that it is impossible to give a satisfactory performance of it as written. This is generally found in music that has been arranged from an orchestral score, where the chief concern of the arranger has been to make the music as faithful a reproduction as possible of the original score, so that passages are often included which are either needlessly difficult, un-pianistic, or absolutely impossible of performance.⁷⁴ The question of “allowable”

⁷² Alterations in operatic scores are discussed at length by almost all of the subsequent authors on accompanying. Bos, for example, states, “The accompanist must view all orchestral scores in transcription for piano with a certain amount of suspicion, and not hesitate to make changes which result in greater effectiveness – so long as no damage is done the inherent musical meaning and structure of the original scores” (*Well-Tempered Accompanist*, 111). This opinion continues into the modern era. Montgomery perhaps sums up the twenty-first-century view on the topic best, writing, “Playing [an operatic score] has its own difficulties ... They simply have too many notes to cover with two hands ... It becomes necessary to find ways to play the *melos* (the essential chords and melodic patterns) and leave some of the fancier passagework on the page unplayed” (*Opera Coaching*, 10).

⁷³ What exactly constitutes an “inexcusable” alteration is unclear. Generally speaking, the three types of alterations allowed by Lindo are only used in works that are either transcribed from other media or are arranged by composers of inferior quality. Thus, an orchestral reduction and a folk song arrangement might be alterable, while a sonata of Brahms or a song by Debussy must be played as written. These delimitations, however, change with the times. For a great example of an alteration requested by a singer, but refused by her accompanist, see Moore, *Unashamed Accompanist*, 51.

⁷⁴ Spillman writes pragmatically about the necessity of reworking orchestral reductions, “A certain amount of imagination and an ability at discreet rearrangement of what one sees are advantages when reading piano scores, not only to help things sound effectively but also sometimes as a matter of survival” (*Art of Accompanying*, 183). Katz describes these necessary alterations in orchestral reductions at length, devoting two chapters in *The Complete Collaborator* to his more artistic, less pragmatic views on the topic:

In other texts about accompanying, there is inevitably a chapter such as this, dealing with orchestral repertoire. The consistent emphasis seems to be on the pianist’s *simplifying* everything, *removing any extraneous material*, and concentrating on *surviving an onslaught* of unplayable

alterations opens up a much wider field of discussion. There is no solo pianist of any standing or eminence who plays every piece of music exactly as it is written. If he is merely an executant, using the music as a means of self-glorification and technical display, he is likely to add nothing to it but what will tend to disfigure it and to obscure the composer's intentions. If, on the other hand, he uses his technical equipment as a necessary adjunct to his powers of interpretation and expression, that portion will, in all probability, be found to be both appropriate to the music and helpful to a proper understanding of it. It matters little what alterations may be employed to impart this individuality of treatment; they may consist of effects of *crescendo* and *diminuendo*, of prominence given to subsidiary parts, of subtle pedal-effects, of variations of tempo or phrasing not indicated in the score.⁷⁵ A good idea of *respectful* alterations can be gathered from a careful study of three or four different editions of the same work. There are several editions of the pianoforte compositions of all the great masters who wrote for

arias and concerti ... I prefer to put only the most positive of spins on the subject. These orchestral reductions are fascinating problems in what to play and how to play it ... to be sure, survival is inherent in doing this well, but it should not be our primary mindset (154).

Katz later lays out four reasons why a pianist would consider altering the notes of an orchestral reduction. These guidelines provide clarification to Lindo's comments.

[1] Something is risky or downright impossible technically [2] Something is playable but does not capture the orchestral truth [3] Something is playable and sounds acceptable, but there is a better solution [and 4] Something is playable and sounds orchestral, but does not warrant my estimate of the many hours of practice required to master and guarantee it (190).

⁷⁵ Pianists in the twenty-first century would probably not define these interpretive preferences as alterations, but as interpretive choices. Spillman perhaps states this point most concisely: "Form opinions" (*Art of Accompanying*, 48). By contrast, Moore writes,

I am a great believer ... in trying to obey implicitly the instructions on the music, especially if the work I am studying is by a great composer. I do not think, for instance, that we should make a *crescendo* or a *diminuendo* unless the composer asks for it, and the same applies to a *rallentando* or *accelerando* (*Unashamed Accompanist*, 33).

In contrast to Moore's view, a twenty-first-century performer would be expected not only to interpret the markings that are present in the score, but to also take into consideration historical performance practice.

this instrument, wherein the music is treated with sympathy, profound knowledge and the greatest reverence; yet the suggestions as to performance in one edition differ materially and considerably from those contained in another edition. (The student will find it interesting and helpful to make a careful examination of Bach's Forty-eight Preludes and Fugues as edited by Czerny, Kroll, and Germer; of the Cotta and Pauer editions (*inter alia*) of the Beethoven Sonatas; and of some of the numerous editions of Chopin's works; on no account omitting the editions of Kullak and Klindworth, whose suggestions for interpretation should be compared with the work of other editors in this direction. A somewhat extreme case in point is afforded by the suggested alterations in Liszt's edition of Schubert's Pianoforte Works, although the original text is given in every instance.)

A certain liberty and elasticity are both permissible and desirable in the performance of any and every class of music. And it stands to reason that any interpretative effect that is legitimate in a pianoforte solo is equally legitimate in the pianoforte solo portion of an accompaniment. But the accompanist must make sure that the effect *is* legitimate and must refrain altogether from introducing it if he has doubt or misgivings on the subject.

An illustration of Alterations that are *advisable* is afforded by the accompaniments to Folk-songs where, in the printed copy, the melody is repeated with the same accompaniment for many consecutive verses.

In this class of music, as will be exemplified later, an added sensation of charm and spontaneity can be imparted to the performance by a varied and tactful treatment of the pianoforte-part.⁷⁶

⁷⁶ Later treatises on accompanying are divided over the appropriateness of rearranging folk song accompaniments. Bos agrees with Lindo, writing, "Both over-elaboration and over-simplification of the

With regard to Alterations that come under the heading of merely *allowable*. These are concerned primarily with a certain class of English ballad, where the accompaniment is so bald and unconvincing a narrative, both in its technical and harmonic outline, that it becomes allowable, and in some cases almost obligatory, to amplify the passages. Under great provocation it is also justifiable occasionally to impart a little more variety to the harmony than has been provided by the composer. In the succeeding chapters, suggestions will be given as to the manner in which all these alterations, necessary, advisable, and permissible, should be carried out.

Chapter VI: Operatic accompanying⁷⁷

One of the earliest facts that the student-accompanist must endeavor to grasp is, that it is just as essential for him as it is for the vocalist to *vary his style* in accordance with the class of music he has to accompany. All art, except the very highest, is stamped with the hallmark of its nationality and betrays on its surface the characteristics of the country that has given it birth. The very highest alone is above nationality. Greek drama

accompaniments of folk songs are equally to be avoided, and here, again, the accompanist should not hesitate to make alterations in the piano part” (*Well-Tempered Accompanist*, 112). Moore takes a more nuanced approach:

Young pianists are very fond of embellishing a song accompaniment, that is to say, putting in notes that are not there. This is an indefensible vulgarity ... Accompanist who indulge in this wild extravaganza do not know where to draw the line, for, dare I say it, there is something to be said for extemporizing ... I think an exception can be made to this law in the accompanying of folk songs” (*Unashamed Accompanist*, 86-87).

⁷⁷ It is interesting to note that Moore provides only a very brief discussion of operatic accompanying, referring to it as “One of the least grateful tasks which the accompanist has to perform from time to time” (*Unashamed Accompanist*, 83). This is because, as Katz has pointed out, “his performing career did not often require him [to play arias]” (*Complete Collaborator*, 153). Katz argues that the twenty-first-century pianist, however, must be more versatile:

Playing opera both in performance and in a coaching capacity has become a huge part of any collaborator’s life, should he want to eat regularly and enjoy a roof over his head. There may be a handful of pianists who manage to restrict their repertoire to songs, but they would work mainly in Europe and the UK, and I suspect that even there it is becoming increasingly difficult to maintain this elite position these days ... the collaborator is nothing if not flexible (*Complete Collaborator*, 153).

and Greek sculpture, our own Shakespeare, and German music, belong to no age, to no period and to no people; there is no local color in them, because they are not local but universal. All mankind is their province.⁷⁸ A work by Saint-Saëns is unmistakable French music, as a work by Grieg is unmistakable Norwegian, or at least Northern. But in a work by Bach, Beethoven or Wagner the nationality is not established by any stereotyped progressions of intervals, by characteristic cadences or peculiarities of harmonic outline. It is the *matter* that counts here, and not the *manner*, and the lesson for the accompanist to draw from this is, that when playing a work stamped with local color, he must play it as if he were a compatriot of the composer, as if he belonged to the country from which this work had sprung; that is, with the local characteristics well brought out. But when playing a work that has no definite local color, he must *be* the composer and not merely a countryman of the composer's. When playing a Schumann or Schubert song, he must be Schumann or Schubert *playing his own song*, and not merely a stranger interpreting the ideas of a musician of an earlier and, in many respects, an alien age.

Operatic music may be divided roughly into two schools, the school of Italian opera and the school of German opera; the former comprising works consisting wholly or mainly of complete airs, duets, etc., which can be detached from the context and performed effectively as concert numbers; the latter including works wherein the music is wholly or mainly of a continuous nature, the numbers that lend themselves to isolated performance being the exception rather than the rule. (Other schools of opera, such as the French, Russian and English, although possessing definite national characteristics of their

⁷⁸ This view, which privileges art from some countries above art from others, has mostly fallen out of fashion, though many music history texts still focus on the primacy of the Austro-German musical trajectory.

own, may all be said, in a general way, to fall partially or completely into one or other of these categories.) As far as operatic work is concerned, it is the former of these two schools of music [Italian Opera] that an accompanist will have chiefly to deal with on the concert platform, therefore the greater part of this chapter will be devoted to its consideration. When playing the various arias, scenas and other detached numbers from the Italian operas the accompanist must, as far as lies in his power, project himself into the spirit of the music, imbue himself with its nationality, in other words, must be for the moment an Italian, playing the music of his own country. To accomplish this with any degree of success he must begin by making himself conversant with the traditions and conventions associated with the interpretation of these works.⁷⁹

In playing the *tremolo*, which is the conventional form of accompaniment in a Recitative, it is customary to play a *sforzando* at each change of harmony. This is usually indicated by a *sfp* or *sfpp*, but there are many places where it will be found desirable to introduce this effect where it is not marked. Where the same harmony continues for two or more bars, an accent at the beginning of each bar, and a slight accent at the half beat, is a help to the singer [example 20].⁸⁰ Even a Recitative need not be formless.

⁷⁹ This familiarity with style and traditions is no small task. Adler devotes a sixty-page chapter to the topic (*Art of Accompanying and Coaching*, 111-70).

⁸⁰ Rhythmically accenting tremolos in recitative is a practice that has generally fallen out of favor. Although Katz goes to great lengths to describe the translation of string tremolo into piano tremolo, he does not mention this procedure (*Complete Collaborator*, 164-68).



Example 20. Arthur Sullivan, *Ivanhoe*, Vocal Score (London: Chappell, 1891), 119. Piano part only, articulation marks added.⁸¹

The next and one of the most usual forms of accompaniment in a Recitative, consists of short passages that come *between* the vocal phrases, vocal passage and instrumental passage succeeding one another. These latter (if in allegro time) must not be played with a metronomic exactness, but with a *stringendo* or *agitato* effect [examples 21 and 22].



Example 21. Giacomo Meyerbeer, *Dinorah* (London: Boosey & Hawkes, n.d.), 68. Piano part only, altered.



Example 22. Charles Gounod, *La Reine de Saba* (Paris: Choudens, n.d.), 120-121. Text omitted.

⁸¹ Lindo added the articulation marks (– and >) to this example. Interestingly, he uses – as the more prominent of the two accent marks, which is contrary to common practice.

When the accompaniment consists of single, detached chords, they must be played with great decision, whether they come with the voice, marking the outline of a phrase, or (as is more often the case) after each vocal phrase. They always sound very decided when played by an orchestra, because, as a rule, the conductor does not beat time through the unaccompanied vocal part; he just gives the beat for these chords, which ensures a certain crispness and definiteness. When they occur separated by an interval of half a bar or more, they always sound particularly decided, and for this reason: A single beat is a *downward* beat, or one is given for the first accent in a bar; every one of these isolated chords is consequently played with the decision associated with the strongest accent in a bar.⁸²

The opening symphony of almost any operatic air, written in Allegro time and marked *f, ff, brillante, con brio*, or with some term of similar meaning, calls for the same vivid and alert treatment that is needed for a brilliant pianoforte solo or Concerto, Quality of Touch and Quality of Tone being as essential here for the accompanist as they would be for the soloist who was playing the finale of the Mendelssohn G minor Concerto or the more glittering portions of a Liszt Rhapsody. Nothing is more important in every class of accompanying than the ability to create the right atmosphere *in the opening symphony*; and that is where the trained pianist, who has the power to vary the quality of his tone and touch, scores over the pianist who possesses a fluent but untrained technique.⁸³ Even a few opening chords can be invested with character and color, such as those that herald the

⁸² Discussing this need to play resonant, orchestral-sounding chords, Moore opines, “Generally where operatic arias are concerned, the pianist need not be too pedantic or precious in his playing, and liberal use can be made of the sustaining pedal ... The accompanist must fairly *dig* into the keyboard” (*Unashamed Accompanist*, 84).

⁸³ Lindo is again referencing the ideas about touch that he lays out more fully in *Individuality in Piano Touch*.

introduction to the “Jewel Song” from Gounod’s *Faust*. They can be played, as, in fact, they frequently are played, just sufficiently distinctly to give the singer her cue, the mere harmless necessary chords, with the harmless somewhat exaggerated [example 23]. The accompanist should remember, however, that these chords are written for full orchestra and are intended to express Marguerite’s amazement as she catches sight of the casket of jewels, and he should play them [example 24] with the same fullness and quality of tone that, as a soloist he would use in playing the opening bars of the Schumann Concerto. The audience will then at once realize the change of mood and atmosphere without having to wait for the soprano’s “O ciel” and the high G.



Example 23. Charles Gounod, *Faust* (New York: G. Schirmer, 1902), 125. Piano part only, altered.



Example 24. Charles Gounod, *Faust* (New York: G. Schirmer, 1902), 125. Piano part only, altered.

Although to produce this or any effect a pianist will naturally employ whatever system of touch and technique he has studied, he should nevertheless be open to new

impressions and willing to experiment in new directions likely to lead to desirable results. There is one method which, though unsuited to any but a very limited class of solo work, is peculiarly effective in the brilliant symphonic portions of Italian operatic airs. It can best be described as *an accent on every note*. The late Signor Tito Mattei was the chief exponent of this class of playing.⁸⁴ For many years he never played anything in public but his own compositions, and the curious individuality he gave them was largely caused by this system of accentuation. A few bars of one of his solos are quoted, so marked as to give an impression of his method of performance [example 25]. Signor Mattei was one of the best accompanists of Italian operatic music of his time, and no one who heard him could easily forget the verve and vitality with which he used to play the opening symphony of a brilliant Scena or Aria.⁸⁵ Two examples are given [examples 26 and 27], marked on the same lines as [example 25]. The accents in [example 27] *are in the score*, and have not been altered in any way.

⁸⁴ This method of interpretation is not discussed by other authors. One wonders if these ideas were standard practice in Italy or unique to Mattei. Perhaps it was in vogue at the time Lindo was conceptualizing this book.

⁸⁵ Tito Mattei (1841-1914) was an Italian piano prodigy and composer who was appointed at age eleven to a professorship at the Saint Cecilia Academy in Rome. From 1863 until his death, he lived and worked in England, so Lindo would have had many opportunities to become acquainted with his playing. While there are many reports of his excellent solo playing, this is the only source of information about his accompanying. His uniquely extraordinary solo playing no doubt overshadowed his role as an accompanist. See "Well-known composer, Tito Mattei Dead," *The Advertiser*, April 1, 1914.



Example 25. Tito Mattei, *Fête champêtre: Morceau caractéristique pour piano*, Op. 41, mm. 17-23 (Mainz: Schott, n.d.), 1-2. Altered.⁸⁶



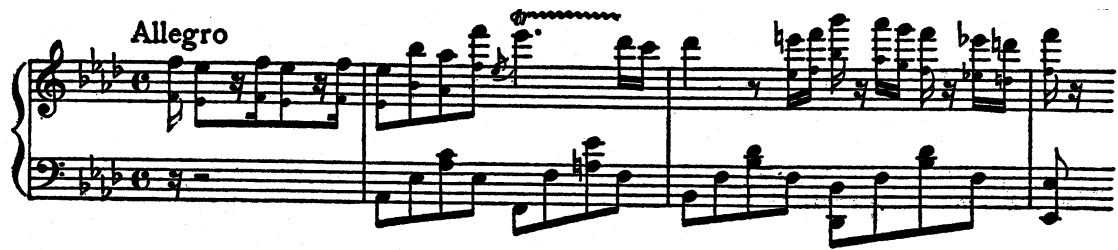
Example 26. Giuseppe Verdi, *La Traviata*, “Scena ed Aria: Ah fors’è lui che l’anima” (Leipzig: Friedrich Hofmeister, [1853]), 67. Piano only.



Example 27. Georges Bizet, *Carmen*, “Couplets: Votre toast,” mm. 1-4 (New York: G. Schirmer, 1895), 133. Piano only.⁸⁷

⁸⁶ All of the accent marks in the right hand of this example have been added by Lindo to illustrate Mattei’s manner of playing.

In this class of music, the three kinds of alteration, necessary, advisable and permissible, are frequently employed. The first is required in the numerous instances where, owing to the carelessness with which the music has been adapted, passages of needless technical difficulty have been included. The following [example 28] is a typical example.



Example 28. Giuseppe Verdi, *Il Trovatore*, “No. 4, Scena e Cavatina,” mm. 159-62 (London: Boosey & Hawkes, n.d.), 24-25. Altered.

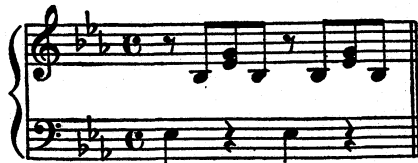
At the rate at which this air is usually sung, the accompaniment, as written, is almost impossible of performance. In such a case single notes must be substituted for octaves, as indicated (the smaller notes to be omitted), and other passages of corresponding difficulty that will be met with from time to time must be simplified in any way that retains the general effect without imposing any undue strain on the accompanist.⁸⁸

There are two kinds of accompaniment; one forming an integral part of an organic whole, the song depending for its artistic unity on the combined values of voice-part and piano-part, and the other possessing no intrinsic merit of its own except as a medium for

⁸⁷ Lindo includes the note “By permission of Metzler & Co., London” in both the first and second editions of the book. The Metzler version of the score, with which Lindo was apparently familiar, was published in London in 1880. The G. Schirmer version, which is cited above, is the edition best known by twenty-first-century American musicians. This excerpt is the same in both.

⁸⁸ Katz writes, “To introduce labor or uncertainty into playing orchestra music when unlimited alternate choices are acceptable would be misguided or, to be blunt, stupid” (*Complete Collaborator*, 155).

supporting the voice. This latter kind⁸⁹ need not be treated with any special reverence if it presents any serious technical difficulty. – The alterations that are either advisable or permissible consist of the following: First, an Amplification of any very simple accompaniment where some commonplace figure is repeated for a great number of bars (this may be left to the taste and discretion of the accompanist); and, secondly, the playing, for a few bars or phrases, of the melody in unison with the voice. There are sixteen bars of the following figure in the Duet from *Norma* [example 29]. It is quite allowable, besides being a help to the singer, to alter it thus [example 30]. A few bars of the melody are so frequently played by one or more instruments in the orchestra and omitted from the pianoforte arrangement that, in many cases, this hardly ranks as an alteration.⁹⁰ At the end of a song, a penultimate high note is often found without an accompanying chord. Some singers like to have a chord introduced and prefer that the bass should be played *tremolo* as a support [example 31].

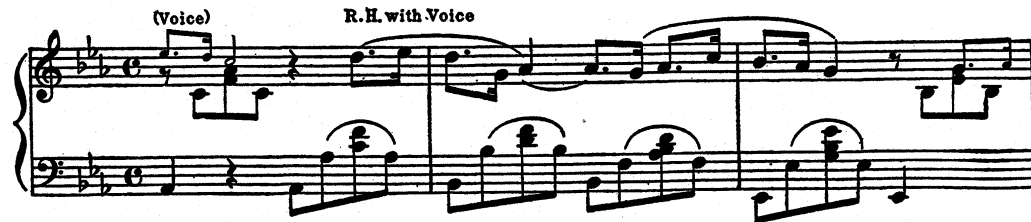


Example 29. Vincenzo Bellini, *Norma*, “Duet: Mira, o Norma.”⁹¹

⁸⁹ It is clear from the context of the chapter and from the musical examples that follow, that the Lindo is referring to operas in the *bel canto* style.

⁹⁰ While much of the discussion around alterations is concerned with the elimination of notes to make a score more playable, this paragraph is unique in encouraging pianists to add additional material. Convincing a pianist new to the field of accompanying of this need to play *more* notes than are already on the page can be a trying task. Katz’s words on the subject, however, are direct and in agreement with Lindo’s, “At the piano we owe soloist, audience, and ourselves the most complete, convincing experience we can muster” (*Complete Collaborator*, 218-19).

⁹¹ The duet that Lindo references in examples 29 and 30 is from the second act of Bellini’s *Norma*. The publication information for this duet should be simple to locate and cite, but Lindo cites the example in



Example 30. Vincenzo Bellini, *Norma*, “Duet: Mira, o Norma.” Altered.



Example 31. Charles Gounod, *Roméo et Juliette* (New York: G. Schirmer, 1897), 56. Altered.⁹²

Musical taste has changed so much in recent years that it is a comparative rarity to find more than one number from any of the early Italian operas included in a modern concert programme. Many vocalists nowadays eschew this class of music altogether.⁹³ Still, although they turn their attention far more to the works of the great song-writers, to

a curious key. Beginning with words “Mira, o Norma,” Adalgisa and Norma’s duet is in F major, but is here quoted by Lindo in the key of E-flat major. This duet was published separately, and at least once was published in transposition (as *Hear Me, O Norma* [Baltimore: McCaffrey, (1843)]), but that score transposes the duet to D major, not E-flat major. The score from which Lindo was working remains a mystery.

⁹² The high C in the vocal line is not present in the original score, but is traditional. Montgomery elaborates, “Whether specifically or in principle, a coach must understand the presence of added high notes. Following almost any recording of *Rigoletto* will reveal the addition of many such notes. A coach must understand the reasons they are added and whether they are always added” (*Opera Coaching*, 16). Most modern scores include this showier alternative.

⁹³ While in Lindo’s time it may have been in vogue to avoid seventeenth- and eighteenth-century opera, this is hardly the case in the twenty-first century. Operas by Mozart and his predecessors (especially Handel) are not only commonplace on the stage, but arias from them also appear frequently on recital programs. This approach, which values canonized, standard repertoire, sometimes to avoidance of music by living composers, is in direct opposition to the nineteenth-century mindset, with its focus on the newest works available.

Wagner's operas and those from the *modern* Italian school, the famous solo numbers from *Trovatore*, *Traviata*, *Ernani*, *Rigoletto* and other works of that period will, in all likelihood, retain a measure of vitality for a considerable number of years. After all, if this music was never *classical*, it was always *vocal*, and it is not so easy to write effectively for the voice. Many songs are beautiful as music which are, vocally, unsatisfactory and ineffective. Singers will never quite abandon music which exhibits their vocal powers to advantage, and a large section of the public will always remain appreciatively grateful for the tunes that are scattered lavishly throughout these works.

It is not only an advantage for the student to make himself acquainted with the traditional methods of rendering the chief operatic rôles as regards tempi, light and shade, and other interpretative effects, but his performance will gain materially in value if he acquire some knowledge of the orchestral details of the works he may have to accompany.⁹⁴ This need not be unduly insisted upon, for the work of the accompanist is already sufficiently arduous. In many cases orchestral effects have to be *translated* into piano-effects; but where this is not necessary, the student who can recollect instrumental details is advised, when playing any work arranged from an orchestral score, to vary the quality of his tone and touch so as to indicate the instruments employed in the orchestral version. A *legato* passage written for stringed instruments should be played on a pianoforte with a smoother and more *gliding* effect than would be necessary if it were written for wood-wind instruments; whilst in playing music written for brass, each note

⁹⁴ Spillman advocates for a specific learning process for operatic repertoire, which he demonstrates in seven classic arias (*Art of Accompanying*, 212-70). Katz also has a specific process for interpreting various orchestral colors at the piano, writing "Nothing can plunge a pianist into the world of colors faster than imitating an orchestra" (*Complete Collaborator*, 154).

must be given more definite *individual* significance than would be required in passages for either strings or wood-wind.

For example, the following [example 32], which forms the accompaniment to Wotan's first solo in the *Rheingold*, is scored throughout for trumpets, trombones and tubas, the accents being marked by light arpeggio-chords on the harp. On the pianoforte each chord should be played with a slight accent to indicate the penetrating quality of these instruments, and no *special* pains need be taken to connect the chords; and this despite the fact that the passage is marked *p* and *pp*, and phrased for *legato* playing.



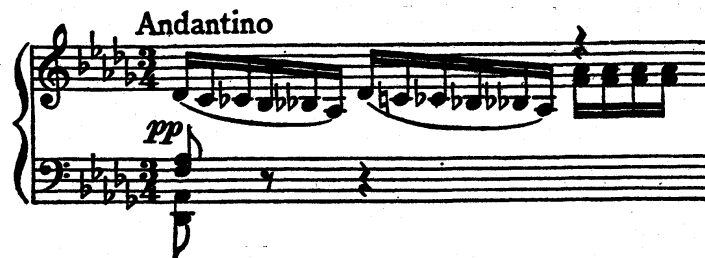
Example 32. Richard Wagner, *Das Rheingold*. *Richard Wagners Werke*, vol. 7 (Leipzig: Breitkopf und Härtel, 1908), 56. Piano only.

The next example [example 33] is from Vulcan's song in Gounod's *Philémon et Baucis*. An accompanist unfamiliar with the original score might be tempted to play this chromatic scale in the second bar with a certain fullness of tone, and to make the *crescendo* of some importance; but one conversant with the orchestral details would remember that in the orchestra it is given to a single oboe, and he should therefore play it with an extremely *thin* quality of touch suggesting the employment of a weak solo instrument. Another characteristic example is afforded by the accompaniment of the second verse of the well-known air from *Samson et Dalila* [example 34]. The short chromatic scale passages are played by a single flute answered by a single clarinet, or two

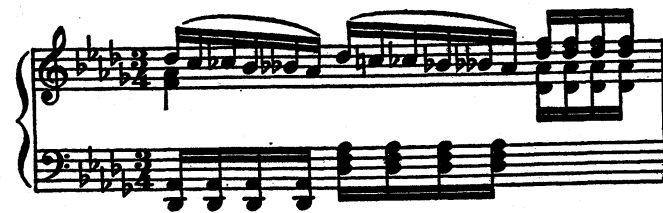
clarinets in octaves; the accompaniment, on divided strings, being of the very lightest texture. An accompanist who knew the orchestral score would endeavor to give some indication of this, or might prefer to give a somewhat more faithful transcription even at the cost of a little enhanced difficulty [example 35].



Example 33. Charles Gounod, *Philémon et Baucis*, “Couplets: Au bruit des lourds marteaux,” mm 49-52 (Paris: Choudens, [1860]), 37. Altered.⁹⁵



Example 34. Camille Saint-Saëns, *Samson et Dalia*, Op. 47 (Paris: Durand et Fils, [1895]), 165. Piano only.



Example 35. Camille Saint-Saëns, *Samson et Dalia*, Op. 47 (Paris: Durand et Fils, [1895]), 165. Piano only, altered.

⁹⁵ Neither the vocal score cited above, nor the separate excerpt published as *Vulcan’s Song: Au bruit des lourds marteaux* (New York: G. Schirmer, n.d.) contains a reduction at these measures that matches the excerpt Lindo cites. The author must have made his own version of the reduction to suit his argument, as these were the only two published orchestral reductions of this aria.

Répertoire⁹⁶

SOPRANO

Chanson bohème (<i>Carmen</i>)	Georges Bizet (1838-1875)
Habanera (<i>Carmen</i>)	
Je dis que rien ne m'épouvante (<i>Carmen</i>)	
Depuis le jour (<i>Louise</i>)	Gustave Charpentier (1860-1956)
Bell-Song (<i>Lakmé</i>)	Léo Delibes (1836-1891)
Chanson de bijoux (Jewel-Song) (<i>Faust</i>)	Charles-François Gounod (1818-1893)
Plus grand dans sans obscurité (<i>Reine de Saba</i>)	
Voi lo sapete (<i>Cavalleria Rusticana</i>)	Pietro Mascagni (1863-1905)
Il est doux (<i>Hérodiade</i>)	Jules Massenet (1842-1912)
Pleurez, mes yeux (<i>Le Cid</i>)	
Ombra leggiera (Shadow-Song) (<i>Dinorah</i>)	Giacomo Meyerbeer (1791-1864)
Batti, batti (<i>Don Giovanni</i>)	Wolfgang Amadeus Mozart (1756-1791)
Dove sono (<i>Le Nozze di Figaro</i>)	
Quando m'en vo' (<i>La Bohème</i>)	Giacomo Puccini (1858-1924)
Si mi chiamano Mimi (<i>La Bohème</i>)	
Un bel dì vedremo (<i>Madame Butterfly</i>)	
Vissi d'arte (<i>Tosca</i>)	
Adieu, fôrets (<i>Jeanne d'Arc</i>)	Pytor Ilyich Tchaikovsky (1840-1893)
Je suis Titania. Polacca (<i>Mignon</i>)	Ambroise Thomas (1811-1896)

⁹⁶ Any list of this nature is obviously limited in scope, not only by space, but also by the relative popularity of a work at a given time. Several of these selections have fallen out of popularity and print, particularly the excerpts from *La Reine de Saba* and *Philémon et Baucis*. In addition, many works written after this treatise's publication have now become part of the standard repertoire. One thinks of "Großmächtige Prinzessin" from *Ariadne auf Naxos* and "No Word from Tom" from *The Rake's Progress* as examples that would surely make a modern author's list of important arias. Several recent books include more up-to-date lists of arias, which are invaluable to the budding collaborative artist. See, for example, Mark Ross Clark, *Guide to the Aria Repertoire* (Bloomington, IN: Indiana University Press, 2007).

Ah, fors' è lui (<i>La Traviata</i>)	Giuseppe Verdi
Caro nome (<i>Rigoletto</i>)	(1813-1901)
Ernani involami (<i>Ernani</i>)	
Ritorno vincitor (<i>Aida</i>)	
Tacea la note (<i>Trovatore</i>)	
Elizabeth's Greeting (<i>Tannhäuser</i>)	Richard Wagner
	(1813-1883)
Leise, leise (Softly sighs) (<i>Der Freischütz</i>)	Carl Maria von Weber
	(1786-1826)
<u>CONTRALTO</u>	
Mon coeur s'ouvre à ta voix (<i>Samson et Dalila</i>)	Camille Saint-Saëns
	(1835-1921)
O don fatale (<i>Don Carlos</i>)	Giuseppe Verdi
<u>TENOR</u>	
Le fleur que tu m'avais jetée (<i>Carmen</i>)	Georges Bizet
Lend me your aid (<i>La Reine de Saba</i>)	Charles-François Gounod
Salve, dimora (<i>Faust</i>)	
Che gelida manina (<i>La Bohème</i>)	Giacomo Puccini
E lucevan le stelle (<i>Tosca</i>)	
Celeste Aida (<i>Aida</i>)	Giuseppe Verdi
Preislied (<i>Die Meistersinger von Nürnberg</i>)	Richard Wagner
<u>BASS</u>	
Toreador Song (<i>Carmen</i>)	Georges Bizet
Au bruit des lourds marteaux (<i>Philémon et Baucis</i>)	Charles-François Gounod
She alone charmeth my sadness (<i>La Reine de Saba</i>)	
Prologue (<i>Pagliacci</i>)	Ruggero Leoncavallo
	(1857-1919)
Non più andrai (<i>Le Nozze di Figaro</i>)	Wolfgang Amadeus Mozart
Figaro's Song (<i>Il Barbiere di Siviglia</i>)	Gioachino Rossini
	(1792-1868)

Eri tu (<i>Un Ballo in Maschera</i>)	Giuseppe Verdi
Wahn! Wahn! (<i>Die Meistersinger von Nürnberg</i>)	Richard Wagner
<u>CONCERTED NUMBERS</u> ⁹⁷	
Duet (S. & B.) Là ci darem (<i>Don Giovanni</i>)	Wolfgang Amadeus Mozart
Quartet (S. A. T. B.) Un dì si ben (<i>Rigoletto</i>)	Giuseppe Verdi

In playing concerted music the accompanist must be very careful to keep the time steady and to mark the rhythm with great distinctness. As a rule, no effects are needed except those marked in the score, so that any hurrying or slackening of the time or any increase or diminution of tone that is introduced by the singers is usually involuntary, *and must be rectified by the accompanist*. It depends upon him to maintain the unanimity of the ensemble, for if he adapts himself to these unprepared effects they are likely to develop from bar to bar till the number, beginning raggedly, may possibly end by getting out of hand altogether.⁹⁸

The greater the number of voices, the steadier and more rhythmical must be the method used in accompanying. As the voices lessen in number, the rigidity of the rhythm may often be sensibly relaxed; but even in a duet, where a considerable amount of adaptability is often required, a suggestion of the authority and conductorship on the part of the accompanist is of considerable service to the vocalists.

⁹⁷ Why Lindo listed only two concerted numbers is unclear. Of works available to Lindo, one wonders why he omitted the Sextet from *Lucia di Lammermoor*, the Quintet from *Die Zauberflöte*, the Quintet and Card Trio from *Carmen*, any of the ensembles from *Le Nozze di Figaro*, and, since he discussed it at length in earlier in this chapter, the duet from *Norma*. A modern pianist working as an operatic *répétiteur* would be expected to know all of these ensembles, as well as many others from the eighteenth and nineteenth centuries, along with ensembles from later operas, such as the final trio from *Der Rosenkavalier*.

⁹⁸ Lindo's comments on rhythmic steadiness in operatic ensembles may appear dated and unmusical, but it is important to remember that Richard Strauss's ensembles and their highly flexible rhythmic nature had not yet fully entered the musical consciousness in Britain.

Chapter VII: Airs from oratorios⁹⁹

The style of playing and quality of touch appropriate to the accompaniment of airs from the Oratorios differs, in one important respect, from those used in accompanying any other class of music. In the *forte* and *fortissimo* passages of the symphonic portions, brilliance, sparkle and glitter are no longer required, and must be replaced by firmness, steadiness and seriousness.¹⁰⁰ *A new atmosphere has to be created.* In accompanying secular vocal music, dealing as it does with every phase of human emotion, *vitality of touch* is one of the primary necessities. Sacred music, where the emotions depicted are, in the main, more placid and restrained, requires *less emotional assistance* on the part of the accompanist. A great deal of the pianoforte music of Brahms, particularly the pianoforte part in the chamber music, needs the firm, steady, serious touch that is desirable in the accompaniment to Oratorio, and music of a similar nature.¹⁰¹ The two following extracts [examples 36 and 37] belong to a kindred class of work;¹⁰² but whereas the opening of the former [example 36] should be played with the utmost brilliance and decision and a very definite *sforzando* at the beginning of each bar, the latter [example 37] should be interpreted with a judicious but *restrained* firmness, and an accent rather indicated than insisted upon.

⁹⁹ Lindo is the only author to devote space specifically to the accompanying of oratorio arias. One assumes that this must have been a regular part of his performance career, perhaps related to his experience as a choral accompanist and conductor. Lindo mentions that he conducted a “large choir in Northwest London” for twelve years,” but no more specific records of that appointment have been located. See Algernon H. Lindo, “Toowoomba Eisteddfod” Letter to the Editor, *Brisbane Courier* (May 29, 1925).

¹⁰⁰ Seriousness is the thrust of Lindo’s argument in this chapter.

¹⁰¹ The way Lindo relates oratorio accompanying to the playing of Brahms’s chamber music is unique. Given that most of the oratorio examples discussed in this chapter are by Handel, this comparison seems even more inappropriate. It is unclear how Lindo came to this particular conclusion.

¹⁰² Kindred in the sense that Lindo believes oratorio and Romantic piano chamber music are both serious in tone.



Example 36. Robert Schumann, *Quintet*, Op. 44, mm. 1-4. *Schumann's Werke*, Serie 5, No. 1 (Leipzig: Breitkopf und Härtel, 1881), 3. Piano only.



Example 37. Johannes Brahms, *Piano Quartet*, Op. 26, mm. 1-3. Piano only.¹⁰³

This applies in a measure even when the chords of this latter subject [example 37] appear in a more developed and brilliant form [example 38]; dignity and fullness of tone still being more appropriate as a rendering than anything savoring of a virtuoso display.



Example 38. Johannes Brahms, *Piano Quartet*, Op. 26, mm. 27-29. Piano only.

Much the same kind of contrast is needed between such operatic numbers as [examples 27 and 28] and an oratorio number like the following [example 39]. This latter

¹⁰³ Lindo would probably have been familiar with the Simrock Edition of this work (Berlin, [1863]). In his presentation of the example, he omits the triplet indications over beats two and three of the first measure. It is possible that there was another edition of the work circulating that had the triplet figures omitted in the printed score.

[example 39], although a song glorifying military renown, is drawn from a work of serious intent and of somewhat formal pattern. It is the product of a composer of whom seriousness and stateliness were two prevailing characteristics, and should be played with far less *assertiveness* than an air from a purely secular work. It will be seen that when the voice-part begins, the accompaniment, though in unison with the voice, is marked *piano* [example 40]. This is the rule, and not the exception, even in the most dramatic and declamatory airs from Handel's oratorios.¹⁰⁴



Example 39. George Frideric Handel, *Samson*, "Honor and Arms," mm. 1-2.¹⁰⁵



Example 40. George Frideric Handel, *Samson*, "Honor and Arms," mm. 13-14.

Somewhat fanciful as many of these suggestions may appear, the accompanist who succeeds in realizing the essential differences between two such apparently similar

¹⁰⁴ This is true of many arias from Handel's operas as well.

¹⁰⁵ Lindo was probably familiar with this aria from an anthology of some sort, as this number was frequently excerpted in such volumes. It would be impossible to guess, however, from which such anthology he obtained this excerpt.

numbers as the “Toreador Song” and “Honor and Arms” will succeed in imbuing his playing of them with the essential difference of joyousness on the one hand and stateliness on the other, necessary to create the mood and atmosphere appropriate to each. Of course, many exceptions occur; there are dramatic bass solos and sparkling numbers for soprano, in sacred works, that should be treated with the vigor and *abandon* of a descriptive ballad or an operatic *scena*; but they are the exception and not the rule.

In oratorio as in operatic music, the pianoforte part is sometimes too faithful a transcription of the orchestral score. In one edition of “The Messiah,” the contralto air “O Thou that tellest” has the accompaniment over-elaborately transcribed, as shown in the two following extracts [example 41]. A singer has only herself to blame for anything that happens if she gives her accompanist this version to play from. The next extracts [example 42] are the same bars as they appear in the simpler and equally effective arrangement: It is advisable for an accompanist to have a copy of this version by him and to take it with him to any concert at which he is playing where this number is included in the programme.



Example 41. George Frideric Handel, *Le Messie*, “O Thou that tellest,” mm. 1-2 and mm. 32-33 (Paris: Huegel & Cie, [1875]), 32-33. Piano only.



Example 42. George Frideric Handel, *Der Messiah*, “O Thou that tellest,” mm. 1-2 and mm. 32-33 (Braunschweig: Henry Litolf, n.d.), 35-36.

There is a convention in the writing of oratorio Recitative, which, at any rate amongst amateurs, is not generally known.¹⁰⁶ The former of the two concluding chords is usually written as if it were to be played *with* the final note of the voice-part, whereas it should not be played till *after* that note has been sung. When the voice-part finishes on the dominant, no discord is created by playing the first chord as it is written – that is, with the voice [example 43]. But in [example 44] it will be seen how necessary it is to play the first chord on the second and not on the first beat of the bar.¹⁰⁷

¹⁰⁶ Lindo discusses *secco* recitatives in oratorio, but not in opera, since, as he mentioned earlier, operatic arias from the eighteenth century had nearly vanished from the repertoire. The inclusion of this section suggests that the shorter recitatives found in Handel oratorios were performed with regularity. Writing of the importance of performing these recitatives, Bos adds “It is most inappropriate to perform an aria, either from opera or oratorio, without including the dramatic situation, expressed in recitative leading up to it ... This is particularly to be observed in the performance of dramatic excerpts from the works of Bach, Händel, and Mozart” (*Well-Tempered Accompanist*, 74).

¹⁰⁷ While this convention was apparently little known in Lindo’s day, modern recordings, especially those by ensembles trained in Baroque performance practice, have made it so standard that it would hardly merit discussion in a twenty-first-century text on this subject.



Example 43. George Frideric Handel, *Samson*, “Recit: Whom have I to complain of,” mm. 45-46.¹⁰⁸



Example 44. George Frideric Handel, *Samson*, “Recit: No Words of Peace,” mm. 31-32.

This effect is not reserved for the *final* chord of a Recitative, but has often to be used at the end of a *phrase*. An example is given [example 45] where the accompaniment has to cease abruptly at the end of the second beat to avoid the discordant effect that would be produced if it were played as written. The Recitative itself does not end till fifteen bars later.

¹⁰⁸ Again, it is unclear which score Lindo was working from, as this continuo realization matches none of the vocal scores that would have been available to him.

(a) As written,

(b) As played.

Example 45. George Frideric Handel, *Jephtha*, “No. 49. Recit: Deeper and Deeper Still,” mm. 28-29 (New York: Kalmus, n.d.), 130.

Répertoire¹⁰⁹

SOPRANO

Let the bright Seraphim (*Samson*)

George Frideric Handel
(1685-1759)

Hear ye, Israel (*Elijah*)

Felix Mendelssohn
(1809-1847)

CONTRALTO

O Thou that tellest (*Messiah*)

George Frideric Handel

TENOR

Every valley (*Messiah*)

George Frideric Handel

BASS

Honor and Arms (*Samson*)

George Frideric Handel

Oh, ruddier than the cherry (*Acis and Galatea*) *

Revenge (*Alexander's Feast*) *

Why do the nations (*Messiah*)

* These two numbers are from secular works by Handel, but the music is of the same order as that found in the oratorios and therefore needs the same qualities of touch and interpretation on the part of the accompanist.

Is not His word (*Elijah*)¹¹⁰

Felix Mendelssohn

¹⁰⁹ This repertoire list seems particularly abbreviated. Lindo omitted so many essential arias with which he must have been familiar, including examples from the oratorios that he quotes in the chapter (such as Handel's *Jephtha*). Novice accompanists should acquaint themselves with the selections for each voice part collected in Richard Walters, ed., *The Oratorio Anthology* (Milwaukee: Hal Leonard, 1994).

¹¹⁰ The piano reduction of this aria is extremely difficult to play, hence its inclusion on this repertoire list. Cranmer writes at length about this piece, and the alterations necessary to perform it

Chapter VIII: Temperament and adaptability¹¹¹

It must be remembered that, so far, most of the advice given has been with reference to the symphonies, or portions of the music in which the pianist has to perform *alone*. As soon as the voice starts, the interest is at once transferred to the vocalist and the accompanist must proceed to merge his individuality into that of the artist for whom he is playing.¹¹² It is not merely a question of *being with* the singer,¹¹³ of playing softly or loudly as the vocalist sings softly or loudly. He must project himself into the mood of the singer, must feel the song as he (or she) feels it. If the song means anything to the soloist, it must mean as much to the accompanist. Any little wave of *crescendo* or *diminuendo* must happen simultaneously in voice-part and piano-part, and whilst the piano-part must be very definitely subservient to the voice-part, it should never be insignificant, the rhythm must never be neglected and if the accompanist possesses that priceless and most

effectively. While the subject of alterations in accompaniments has already been discussed extensively, Cranmer's words about this aria are both practical and amusing. After citing a musical example from the beginning of the work, he writes "This is appallingly difficult for the ordinary pianist, and needlessly so. I for one am not going to waste time practising it" (*Technique of Accompaniment*, 47).

¹¹¹ The inclusion of "Temperament" in the chapter title is misleading, as little is said about that topic. The chapter would be more aptly titled "Adaptability in interpretation." For a discussion of the accompanist's "attitude of mind," see Cranmer, *Technique of Accompaniment*, 7-10.

¹¹² This notion, that the piano part loses all of its individual interest upon the singer's entrance, has fallen out of favor. No modern pianist who has collaborated with a singer in the performance of lieder by Schubert or Schumann would follow this directive. Moore writes extensively on this subject, opining, "Only on the rarest occasion, I found, should the accompanist be satisfied with providing an unobtrusive murmur in the background. Such an attitude would ruin the works of composers of the first rank ... The vital importance of the accompaniments in these ... examples is obvious" (*Unashamed Accompanist*, 14). Bos, however, seems to agree with Lindo, writing,

The purpose of the "background" to be supplied by the accompanist might well be compared to the setting of a rare gem. The setting should not become so ornate or colorful that it obscures instead of intensifying the beauty of the jewel. Likewise, the pianist must restrain his fondness for color in order that the balance is not upset (*Well-Tempered Accompanist*, 19-20).

¹¹³ This phrase, "being with the singer," belies the difficulty in adequately describing the process of musical collaboration. Some authors and performers use the word "following," but that implies that the pianist is attempting to catch up to the singer. Lindo's phrase is perhaps more accurate, but implies passivity, a trait that should never be present in performance. Explaining this collaborative reality remains difficult.

necessary gift, a sympathetic and responsive temperament, he will find himself able at times *intuitively* to anticipate the soloist's effects and to feel, by some electric wave of sympathy, where a pause or a sudden *pianissimo* will be introduced, and even if unprepared, be able to produce the exact effect that is required.¹¹⁴ These moods, which represent a kind of artistic exaltation, occur chiefly when one is playing for a truly great artist, and need the same expenditure of nervous force and artistic endeavor on the part of the accompanist as they do on the part of the vocalist or solo instrumentalist. It is chiefly a matter of temperament, and is very difficult, if not impossible, to acquire; but the possession of it makes for ideal accompanying and it enhances immensely the pleasure that the audience derives from the performance. It is not possible to count upon rehearsals for the preparation of these effects. In the first place, a rehearsal is not always obtainable; in the second place, although a vocalist or instrumentalist may have sung or played a phrase with certain effects when rehearsing, they often, and *very rightly*, alter their rendering at the actual performance under the influence of some sudden inspiration. This inspiration, even if in a measure it runs counter to the effect indicated by the composer, is often of great artistic value in creating a feeling of spontaneity and inevitability.¹¹⁵

In such a case the accompanist must not remain unresponsive to this mood of the moment. If the song is of a dramatic nature, he must help to create the atmosphere of

¹¹⁴ The kind of transcendent partnership described by Lindo rarely occurs in the course of the accompanist's daily work. Almost all subsequent authors describe the experience of this artistic exaltation, as well as the infrequency with which it occurs.

¹¹⁵ Moore proffers the same advice, but with a different aesthetic spin. He writes,

Sometimes the singer will require his partner to do something which is in flat contradiction to the composer's markings ... What is an accompanist to do? At the performance he must be *with the singer*, but afterwards let him erase the memory of it from his mind so that the next time he tackles this piece of music his playing will not be tainted by this so-called interpretation (*Unashamed Accompanist*, 75).

something tense and vivid happening, he must not be merely “a guilty creature sitting at a piano,” leaving the vocalist unaided to visualize the story and suggest its environment.¹¹⁶ He, as well as the singer, must *live* the song, and between them they will enable the audience to *live* and not merely listen to it.

Several references have been made as to the importance of Rhythm. It is well-nigh *the most essential factor* in the playing of any accompaniment, as indeed it is in the performance of every description of music, vocal, solo-instrumental, or orchestral. An accompanist always recognizes at once if the artist – especially the instrumental artist – for whom he is playing is of the first rank by his capacity for *rhythmical* utterance in his work. No inferior artist possesses this, no great artist is devoid of it. The accompanist, therefore, must not fail in such an important detail. Whether playing a military song or an elusive tone-poem of the modern French school, the *rhythmical outline* must always be clear and unmistakable, either strongly insisted upon or faintly indicated, as the case may require.¹¹⁷

All these suggestions, especially those in the two preceding chapters as to the manner of producing varying qualities of touch and tone, are to be regarded as suggestions only, depending for their value *on the receptivity of the reader*. Nothing printed in a book or a music-score, nothing drawn upon paper or painted upon canvas, will convey its author’s meaning without knowledge, sympathy and imagination on the

¹¹⁶ This phrase is reminiscent of the more modern one often used to describe poor accompanists: “They put both feet squarely on the pedals and are never heard from again.” While the origins of these phrases are unclear, they both express the reality that a poor accompanist can ruin a musical performance.

¹¹⁷ Adler’s comments on the importance of rhythm agree with Lindo’s. He states, “One thing is clear: rhythmic execution is most important for the vitalization of a musical piece. Strong rhythmic execution energizes and enlivens music; weak rhythm emasculates it and makes us listeners feel bored, unsatisfied” (*Art of Accompanying and Coaching*, 126).

part of the student. If one could imagine a human being who had never seen the sun, had never seen water in any shape or form and who had no knowledge whatever of pictorial art, confronted with a picture of a sunrise or of a rough sea as painted by Turner, is it likely that such a picture would give him any idea of sunlight or of water, the dazzling glory of the former or the *wetness* and movement of the latter? Would they not rather just seem like so much shape and color on a flat surface, representing nothing that he knew or, unaided, could imagine? It is not possible to represent by any printed words, even if accents of every kind were added, the tones, inflections and pauses in a speech or the quality of the speaker's voice. Therefore, all directions given throughout this book for the production of certain effects in playing accompaniments, all these extra accents and all these added suggestions as to performance which would be so easy to illustrate on the pianoforte, are of little value when merely written down, except as a means of stirring the student's imagination. All that can be done in any text-book is to suggest the kind of *technical treatment* required for *the majority* of works of a certain *genre*; in other words, to describe the *physical means* which should be employed in order that certain *mental impressions* should be created. It is to his own ability, sensitiveness, and responsibility – that is, his ability to respond – that he must look if he is to derive any practical benefit from all this advice.

Chapter IX: The Classical School of Song

The composers whose pianoforte works are reckoned as belonging to the *Romantic* school are the *Classicists* where song-writing is concerned. This is not the anomaly that it seems.¹¹⁸ Classical music is usually understood to mean music written in

¹¹⁸ Lindo is the only author to use this designation, referring to songs from the Romantic period as "Classical."

certain set forms like the Sonata, the Symphony, and the Fugue; music that keeps to a recognized pattern involving a considerable amount of development on well-defined lines. These forms cannot exist in connection with isolated vocal solos, so that the term “classical” must be affixed to the songs of those composers who are acknowledged by the world to be the greatest in this branch of composition. The model set by them is as truly classical as the instrumental form of First Subject, Second Subject, Development, Recapitulation and Coda of the Sonata and Symphony. The classical nature of the Song is due to the importance given to the accompaniment. An important or elaborate accompaniment is not, however, sufficient in itself to render a song classical; it must possess some of that essence of immortality, that intangible “something” which the world recognizes – immediately or eventually – as the hall-mark of great achievement. But, given this important qualification, it is the character of the accompaniment which may be said to determine the difference between a classical song and a song by a classical composer, between the songs of Schumann or Schubert on the one hand and the songs of Beethoven or Mozart on the other. The former are beautiful works for voice and pianoforte, the latter are beautiful vocal works with pianoforte accompaniment.¹¹⁹ A salient characteristic of the classical song is that its interest starts with the first notes of the opening symphony and continues till the last notes of the final symphony. The songs of Schumann are particularly noticeable for this feature; he seldom even employs the device of relying upon one figure throughout the song. Even in “Frühlingsnacht,” with its almost continuous triplet movement, remarkable beauty and variety are produced by the

¹¹⁹ For a brief introduction to the development of the German *Lied*, see *Grove Music Online*, s.v. “Lied,” by Norbert Böker-Heil, et al., *Oxford Music Online*, accessed January 5, 2016, www.oxfordmusiconline.com.

addition of a syncopated melody in the accompaniment, consisting of two semiquavers in one part against three in the other, and in the song “Und wüssten’s die Blumen” a totally new figure is introduced in the *final* symphony.

The standard classical songs should be studied as thoroughly and as frequently by the accompanist as by the vocalist; for it is easy to see that the better such accompaniments are known, both as regards notes and traditions, the better understanding will an audience have of the songs when they hear them performed, and the more readily will they be able to appreciate their beauty.

In the portions for the pianoforte alone the pianist has the same freedom that he would have in playing a solo work by the same composer. No textual alterations should be introduced into this class of music, but effects of *crescendo*, *diminuendo*, etc., not indicated in the score, that are made by the vocalist, must be supported by the accompanist. The technical changes that are occasionally permissible in the pianoforte solos of the great composers are not justifiable in the pianoforte portions of their songs, for the reason that the alterations which might be considered to lend point, prominence or brilliance to a pianoforte solo would, in an accompaniment, chiefly serve to draw attention from the voice-part, which, after all, is the chief centre of interest.¹²⁰

No special advice need be given with regard to the accompaniments of the other great German song-writers – Brahms, Loewe, Hugo Wolf, Richard Strauss, Max Reger,

¹²⁰ Moore agrees with Lindo about the need for the soloist to be significantly more prominent than the accompanist:

The singer is grateful to a partner who shares with him the burden of the song but it is he, I repeat, whose predominance is unquestioned; our eyes are on him for it is his physiognomy which reflects the mood or changing moods of what he is singing. We do not need to look at the accompanist at all (*Farewell Recital*, 21).

These notions about subservience have, thankfully, fallen out of favor.

to mention some of the best-known names; nor is any different method of treatment required for the classical school of English and American song-writing exemplified in the works of [Sir Charles Hubert Hastings] Parry [1848-1918], [Alexander] Mackenzie [1847-1935], [Charles Villiers] Stanford [1852-1924], [Ralph] Vaughan Williams [1872-1958], Roger Quilter [1877-1953], [Edward] MacDowell [1860-1908], Ethelbert Nevin [1862-1901], [George Whitefield] Chadwick [1854-1931], and others of equal eminence. The songs of Tchaikovsky and of many other Russian composers mostly need a somewhat passionate, emotional rendering, whilst in the playing of songs by Grieg and other Northern writers a few hints may well be taken from the Chapter on Folk-Songs, because the majority of these works are founded upon national songs and *dances*, consequently the rhythm must be not only definite, but slightly insisted upon. No detailed comments are required upon the accompanying of French songs in general, but some remarks are needed upon the songs that have accompaniments of a very light and fragile texture. Although a delicate touch and an unobtrusive method will carry one safely through all the simpler examples, very beautiful artistic effects can be obtained by the correct employment of *the particular kind of pianissimo touch* that is required in the many rippling passages that are found in compositions of this class. There are two distinct kinds of *pianissimo* playing; one, where the passage, however soft, is still distinctly *articulate*; the other, where the listener has just the feeling that something is happening, but is not conscious of the *individual value* of the notes. In Kullak's edition of the Chopin Études there are some interesting remarks bearing on this point. Of the one in A \flat (Op. 25, no. 1) he says, *Schumann wrote as follows*: ... "I have had the advantage of hearing most of these Études played by Chopin himself," and Kullak continues "*Of the*

first one especially (the present Étude) he writes: ‘Imagine that an Æolian harp possessed all the musical scales, and that the hand of the artist were to cause them all to intermingle in all sorts of fantastic embellishments ... It would be an error to think that Chopin permitted every one of the small notes to be distinctly heard. It was rather an undulation of the A♭ major chord, here and there thrown aloft anew by pedal.’” And Kullak adds, “After these words there can be no doubt as to the mode of delivery. No commentary is required to show that the melodic and other important tones [represented in a song by the voice-part] *must emerge, as it were, from within the sweetly whispering waves.*”¹²¹ This description, though somewhat perfervid and hyperbolic, nevertheless gives a very good idea of the inarticulate and murmuring *pianissimo* that should be used in these delicate and elusive accompaniments.¹²² The contrast between the two styles of playing is exemplified in the extracts given below [examples 46 and 47]. In the former accompaniment [example 46], the groups of six notes, however softly played, should be heard distinctly and individually with a slight but very definite insistence on the bass notes; whilst in the latter [example 47], except for the slight accent on the first beat, the accompaniment should be *felt* rather than *heard*. It amounts to this: When, as is generally the case in German music, the accompaniment has a distinct interest of its own, it must never develop into a subdued murmur; but, where, as in French music, it is just a delicate accompaniment, “only that and nothing more,” it may safely be treated with the lightness and vagueness that, in Chopin’s playing, suggested to Schumann the sound of an Æolian harp. It is in these contrasts that the training of a solo pianist is such a valuable asset, for

¹²¹ Theodore Kullak, explanatory remarks to *Frederick Chopin’s Works: Instructive Edition*, vol. 1, trans. by Albert R. Parsons (London: Weekes, 1883), 44.

¹²² It is interesting that, in describing the sound qualities necessary for French *mélodies*, Lindo chose to cite a German author’s opinions on the interpretation of a Polish composer’s solo piano music.

as shown by the indications for light and shade in the Reynaldo Hahn extract [example 47], the very softest playing need be neither colorless nor monotonous. In a great deal of modern French music, where a definite theme is somewhat to seek, even in the voice-part, and is replaced by a melodic atmosphere of mysticism and indefiniteness, a great deal can be done by varying the shades of *pianissimo*, delicate pedal-effects and lightly marked rhythm. This will help to create the impression of vagueness and mystery needed in compositions, some of which can truly be characterized as being all Atmosphere and no Air.



Example 46. Franz Schubert, *Die Schöne Müllerin*, Op. 25, “Wohin,” mm. 1-2. *Gesänge für eine Singstimme mit Klavier Begleitung* (Leipzig: C.F. Peters, [1905]), 6.

Example 47. Reynaldo Hahn, “Si mes vers avaient des Ailes!,” mm. 19-22. *Mélodies de Reynaldo Hahn*, vol. 1 (Paris: Heugel, 1895), 8-9.

The following are some of the best-known classical songs whose accompaniments possess some technical difficulty. The conscientious student will not, however, rest content with such a meager selection, but strive to become gradually conversant with the *majority* of the vocal works of the most famous composers and to extend his researches in other directions as far afield as his opportunities permit.

(The greater number of songs in this list are suitable, in their original keys, either for male or female voices of ordinary compass. The letters S. A. T. B. are used only when a song is written for one type of voice and is unsuitable to any other.)

Répertoire¹²³

GERMAN

Adelaide (T)	Ludwig van Beethoven
Ah! Perfido (S) ¹²⁴	(1770-1827)
Botschaft	Johannes Brahms
Der Schmied	(1833-1897)
Meine Liebe ist grün	
Vergebliches Ständchen	
Von ewiger Liebe	
Als die alte Mutter (from <i>Zigeunerlieder</i>)	Antonín Dvořák
	(1841-1904)
Die Lorelei	Franz Liszt
Im Herbst	(1811-1886)

¹²³ Importantly, though not surprisingly, Lindo does not include an Italian section in this repertoire list. There are many reasons for this omission, but the primary one is that, while Italy had a thriving operatic tradition, its tradition of non-operatic solo song was much less developed. For a comprehensive work on Italian song, see Ruth C. Lakeway and Robert C. White, Jr., *Italian Art Song* (Bloomington, IN: Indiana University Press, 1989).

Essential song repertoire lists have been created by many other authors, including Bos, who provided such a list in his chapter, entitled "Considering the Public" (157-58). Moore devoted an entire book to his version of an essential repertoire list (*Singer and Accompanist: The Performance of Fifty Songs* [Westport, CT: Greenwood Press, (1973)]).

¹²⁴ As this selection is an orchestrated concert aria, its inclusion in this repertoire list seems counterintuitive. Perhaps it was performed regularly with piano in the early twentieth century.

Edward	Carl Loewe (1796-1869)
L'amerò (from <i>Il re pastore</i>) ¹²⁵	Wolfgang Amadeus Mozart
Auf dem Wasser zu singen Der Erlkönig Der Lindenbaum Die Forelle Gretchen am Spinnrade Die schöne Müllerin (cycle)	Franz Schubert (1797-1828)
Aufträge Dichterliebe (cycle) Frühlingsnacht Mondnacht Der Nussbaum Waldesgespräch Widmung	Robert Schumann (1810-1856)
Cécilie Heimliche Aufforderung Ständchen	Richard Strauss (1864-1949)
Don Juan's Serenade (B) ¹²⁶ Inmitten des Balles O heller Tag	Pyotr Ilyich Tchaikovsky
Er ist's Verborgtheit	Hugo Wolf (1860-1903)
<u>FRENCH</u> Nymphes et Sylvains	Herman Bemberg (1859-1931)
Les Fantoches Mandolin	Claude Debussy (1862-1918)
Les filles de Cadix (S)	Léo Delibes

¹²⁵ This "song" is actually an aria from one of Mozart's early operas. It is unclear why it is included in this repertoire list instead of in the one from Chapter VI.

¹²⁶ Tchaikovsky songs were frequently performed in German during Lindo's lifetime, so their inclusion in the German section of this list makes sense. In modern performance, however, these songs are usually sung in Russian.

L'invitation au voyage (S)	Henri Duparc (1848-1933)
La Procession	César Franck (1822-1890)
La Printemps (S)	Charles-François Gounod
La Cloche	Camille Saint-Saëns
<u>ENGLISH</u>	
Sea Pictures (cycle) (A)	Edward Elgar (1857-1934)
Jung Dietrich (B) Spring Song (S)	Georg Henschel (1850-1934)
Nymphs and Shepherds (S)	Henry Purcell (1659-1695)
Songs of the Sea (cycle) (B)	Charles Villiers Stanford (1852-1924)
La Baiser	Arthur Goring Thomas (1850-1892)
Songs of Travel (cycle) ¹²⁷	Ralph Vaughan Williams (1872-1958)

Chapter X: Folk-Songs¹²⁸

There is no musician nowadays who can afford to neglect the study of Folk-music. The discovery and rescue of Folk-music on any systematic and extensive scale is of comparatively recent date, but its influence has already made itself felt to some

¹²⁷ Lindo lists this cycle as "The Roadside Fire," which is the title of one of the songs contained therein. Lindo must have known this work by this alternate title.

¹²⁸ The inclusion of the chapter on folk song in the section on necessary skills, and not in the section on lighter music, is notable, as it indicates the important place that folk song held in Lindo's aesthetic. Lindo's marriage to a professional interpreter of folk song, as well as his professional interactions with Cecil Sharp, noted ethnomusicologist, no doubt informed his views on the subject. The only subsequent author who devotes significant space to folk song accompaniments is Moore (*Unashamed Accompanist*, 86-88). Although Lindo did not arrange any folk songs for the voice, he did write a very rustic piano arrangement of the Morris Dance (a tune central to Sharp's research).

purpose and must inevitably tend more and more to do so in the future. To play this kind of music in a satisfactory manner, an accompanist must realize fully what constitutes the difference between a Folk-song and an ordinary song, what constitutes an appropriate and effective accompaniment to a Folk-song, and the particular kind of rendering it requires to supply the local color and to make it a suggestive and adequate complement to the voice-part. The difference between the two types of songs is, briefly, this: The ordinary song or ballad is an *indoor* composition, written generally by a trained professional musician, and intended to be sung in the home or concert-hall. In many instances the significance of the accompaniment is equal to or greater than that of the melody, the character of the song often being established by the opening symphony and sustained throughout the whole of the pianoforte-part. A Folk-song, on the other hand, probably owes its origin to the inspiration of some untrained and unlettered genius, the melody being, in all likelihood, *improvised* to some Folk-legend or story. It was not written down and was unconsciously changed from generation to generation. It is essentially *outdoor* music.¹²⁹ Much of it is allied to the Folk-dance and is imbued with the lilt and rhythm of the dance-measures of the people. Therefore the two salient features of the Folk-song are *spontaneity* and *rhythm*, and the accompanist must bear this in mind when playing music of a traditional or Folk-song type.

It used to be the fashion to make the accompaniments of the new Folk-songs that were known or published, of the simplest and baldest character, no regard being paid to the obvious modal nature of many of these tunes. But recently a class of musician has

¹²⁹ This is a peculiar comment, as so many genres of folk music, such as laments and lullabies, are not inherently outdoor music. Lindo's only actual experience arranging folk music was, however, the *Morris Dance*, a particularly outdoor dance, one often discussed by his friend and colleague, Cecil Sharp.

arisen who appreciates that, however simple and unpretentious the accompaniments are, they must, as far as possible, be equal in beauty and interest to the melodies and must possess character, color and appositeness. If an accompanist has to play a Folk-song arranged on the old bad lines, he will do well to remember that a Folk-singer sings his songs straight through without break or pause, and (of course) *unaccompanied*. He must therefore play these accompaniments, if not insignificantly, at least lightly and delicately, merely indicating the rhythm and using the pianoforte chiefly to maintain the key. It is not advisable to call marked attention to an uninteresting accompaniment. When, however, he gets a Folk-song arranged by a collector and an expert such as Sir Charles Villiers Stanford, Mr. Cecil Sharp [1859-1924], Dr. Vaughan Williams, or Miss Lucy Broadwood [1858-1929], he will discover that he has to deal with an entirely different class of accompaniment. He will find in the first place that, whereas a Folk-song has the same melody repeated without variation, often for a great number of verses, it is customary to introduce considerable variety into the accompaniment. This is generally done by adding *movement* to the pianoforte part. Madame Liza Lehmann [1862-1918] has shown an appreciation of this effect in her arrangement of "Annie Laurie," as the following extracts prove [example 48]. Sir Charles Stanford has used a moving figure to perfection in his arrangement of "Trottin' to the Fair" [example 49].

First and second verses

First section of third verse

Second section of third verse

etc.

etc.

etc.

The image shows a piano accompaniment for the song 'Annie Laurie'. It is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system is labeled 'First and second verses' and ends with 'etc.'. The second system is divided into two parts: 'First section of third verse' and 'Second section of third verse', both ending with 'etc.'. The second section features triplet markings in both the treble and bass staves.

Example 48. Liza Lehmann, arr., *Annie Laurie* (Scotch Song), mm. 9-11, 81-83, 89-91 (London: Edwin Ashdown, 1902), 1, 6.

p e stacc.

etc.

The image shows a piano accompaniment for the song 'Trottin' to the Fair'. It is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The score consists of two systems. The first system includes the instruction '*p e stacc.*' (piano and staccato). The second system ends with 'etc.'. The accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Example 49. Sir Charles Villiers Stanford, arr., "Trottin' to the Fair," mm. 1-6. *Songs of Erin: A Collection of Fifty Irish Folk Songs* (London: Boosey & Hawkes, 1901), 158. Text removed.¹³⁰

¹³⁰ Underneath this example, Lindo includes the note "By kind permission of Boosey & Co., London."

An accompanist who has to play a Folk-song in which a simple accompaniment is repeated for a number of verses can scarcely go wrong if, in some verses, he turns a few of the chords into simple arpeggio passages. Effective as this treatment is, it must be employed with great care, and no commonplace figure should be used. A Folk-song is never commonplace, at least the ones that have survived are not; if they had been, it is obvious that they would not have survived. An upward arpeggio [example 50], or (in a lesser degree) a downward one [example 51], if rightly employed, lends variety and adds artistic value to the accompaniments; but a broken chord of the following pattern [example 52] is redolent of the cheap, popular ballad and would be most inappropriate.



Example 50. Upward arpeggio figure¹³¹



Example 51. Downward arpeggio figure

¹³¹ It is impossible to determine if Lindo invented examples 50-52 or if they are taken from existing folk song arrangements, as the author cites no source in the text.



Example 52. Broken chord pattern

Modern editions, however, go far beyond these simple methods. It might be thought that a musicianly *counterpoint* figure would be foreign to the spirit of this spontaneous, simple music, whereas, on the contrary, it fits into the scheme of the music and adds to the interest instead of distracting from it. Two examples are given [examples 53 and 54]; the accompaniment in each case is purely contrapuntal (of course, in a very simple form), and yet it strikes the listener as very appropriate to and in keeping with the melody.



Example 53. Ralph Vaughan Williams, arr. *The Maid of Islington*.¹³²

¹³² As Vaughan Williams was such a prolific collector and arranger of folk songs, and the Vaughan Williams Memorial Library lists thirty-seven different versions of this folk song, it has proven impossible to locate from which publication Lindo drew this version.

2. O may I go with you, my pret-ty lit-tle dear, With your
 4. And what is your moth-er, my pret-ty lit-tle dear, With your
 6. O say, will you mar-ry me, my pret-ty lit-tle dear, With your
 8. Then I won't— mar-ry you, my pret-ty lit-tle dear, With your

Example 54. Cecil Sharp, arr., “Dabbling in the Dew,” mm 10-13. *One Hundred English Folk Songs for Medium Voice* (Boston: Oliver Ditson Company, 1916), 100-101.¹³³

The symphonies before and between the verses in any well-arranged Folk-song should be noted [examples 55 and 56]. Particularly interesting examples will be found in the symphonic portions of Mr. Cecil Sharp’s arrangements of Folk-songs, the opening bars of one of the most characteristic being appended [example 56].

Andante, quasi adagio

Example 55. Gustav Holst, arr., “The Willow Tree,” mm. 1-4. *Folk-Songs of England*, Book 3, *Folk Songs from Hampshire*, ed. Cecil Sharp (London: Novello, 1909), 15.

¹³³ In the first and second editions, this example was printed with an incorrect key signature. This has been corrected in the present edition, per Sharp’s original publication. Thanks to Robert Patterson for correcting and formatting this example.



Example 56. Cecil Sharp, arr., “I’m Seventeen Come Sunday,” mm. 1-3. *One Hundred English Folk Songs for Medium Voice* (Boston: Oliver Ditson, 1916), 138.

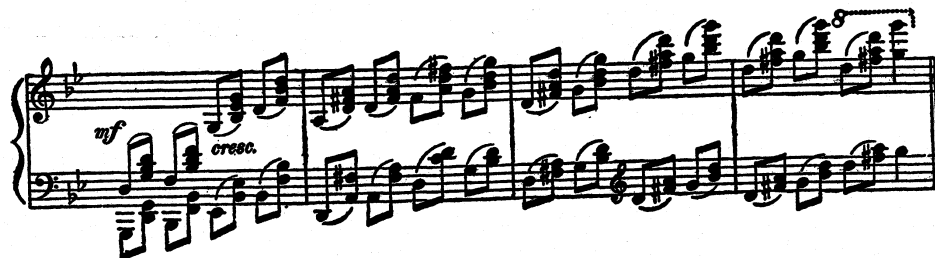
All these examples and illustrations serve to show that a genuinely inspired musical utterance, even though it be the artless theme of some untutored peasant, is assisted by a genuinely artistic instrumental addition, introduced by the trained but, perforce, sympathetic musician of a later day. The only form of accompaniment that strokes a discordant note is where a harmonic scheme is used that is entirely at variance with the spirit of the words and melody. In Folk-music, equally with the simpler forms of all old songs and ballads, abrupt modulations and chromatic harmonies bring an unwelcome spirit of modernity, even of futurity, into the naïve utterances of an earlier and less sophisticated age.

The moving contrapuntal and other figures referred to so continually should not be insisted on unduly when playing; they are seldom of an elaborate nature, nor are they used mainly with a view of *describing the incident* of a song, but are just a ripple of movement and must be played with extreme delicacy. Dr. Vaughan Williams has arranged some of the more dramatic songs, such as “Ward the Pirate” and “O who is that that raps at my window” with very striking and important accompaniments. They are extremely effective, but, taken as a whole, the *outdoor* nature of Folk-music is best served when the pianoforte-part is not of too strongly predominating a character.

The primary object of an accompanist, when dealing with Folk-songs, must be to play them with so much freedom and spontaneity as almost to give the impression of an improvisation. (Mr. Cecil Sharp, when accompanying the songs he has collected and arranged, succeeds in conveying this impression in an inimitable manner. It is a revelation of what Folk-song accompanying should be.) At the same time let him be careful to remember the rhythmical character of Folk-music and make it apparent in his playing; also remember that, except in very stirring or declamatory examples, it is advisable to keep the accompaniment very definitely subservient to the voice, the background to the picture, not the picture itself.

The effect, often referred to, of accompanying a few upper, middle or lower notes, is occasionally allowable. If it is not overdone these notes will not obtrude themselves to the detriment of the song, and if used with judgment the artistic effect is likely to be enhanced rather than diminished. The effect must not be used too frequently, or introduced in the same way in a number of consecutive verses. [See Chapter XIV]

It will have been noticed that the examples and illustrations have been selected only from the Folk-songs of England. The reason is that, although Folk-songs have been assiduously and systematically collected for some years in many parts of the world, they do not often find their way into programmes of concert-givers, and therefore an accompanist is seldom called upon to deal with them. Notable exceptions are the Hungarian national melodies, which have been arranged with very brilliant and characteristic accompaniments by [Francis] Korbay [1846-1913], and French Folk-songs, some of which are included in the répertoire of most vocalists. Many of these have been fitted with simple, unpretentious accompaniments by [Jean-Baptiste] Wekerlin [1821-



Example 58. Gustave Ferrari, “Les Cloches des Nantes,” verses 7 and 8. *Collection Yvette Guilbert: 36 chansons anciennes*, vol. 3, *Chansons de tous les temps* (Mainz: Schott, 1911).



Example 59. Gustave Ferrari, “Les Cloches des Nantes,” concluding measures. *Collection Yvette Guilbert: 36 chansons anciennes*, vol. 3, *Chansons de tous les temps* (Mainz: Schott, 1911).

In addition to the songs referred to throughout this chapter, a word should be spared for Mrs. [Marjory] Kennedy Fraser’s collection of the “Songs of the Hebrides,”¹³⁵ and only lack of space prevents further reference to many excellent arrangements of the Folk-songs of Scotland, Ireland and Wales.

¹³⁵ Marjory Kennedy-Fraser [1857-1930], *Songs of the Hebrides and Other Celtic Songs from the Highlands of Scotland* (London: Boosey, 1909). This collection of songs not only provides excellent arrangements of these folk tunes, but also includes an extensive introduction to the uses and types of Scottish folk songs, a guide to the use of scales types in this music and a thorough guide to Gaelic pronunciation. Kennedy-Fraser also published several booklets on Gaelic song performance practice, including *Hebridean Song and the Laws of Interpretation* (Glasgow: Patterson Sons, n.d.), *Scots Folk Song* (Glasgow: Patterson Sons, n.d.), and *Lowland Scots Pronunciation* (Glasgow: Patterson Sons, n.d.).

Chapter XI: Violin and Violincello Solos¹³⁶

Any one who attends concerts regularly in London, or even reads the advertisements or criticisms about them, will notice that certain accompanists nearly always seem to be selected for violin and violincello recitals, whose names are not seen so much upon programmes of purely vocal music. From this it is reasonable to infer that, if certain accompanists play more successfully for instrumentalists than they do for vocalists, and make this their speciality, a particular aptitude is required, comprising temperament and gifts of a distinctive order.¹³⁷ It is the most exacting phase of the

¹³⁶ In discussing instrumental accompanying, Lindo only addresses collaborating with string players, omitting the examination of brass and woodwind accompanying. To the twenty-first-century musician, this may seem like a great oversight, but at his time the market for non-string instrumental recitals was very slim. One only has to consider the limited amount of non-orchestral music written for these instruments prior to the turn of the century in order to understand Lindo's failure to discuss it. Moore and Cranmer also focus primarily on collaborative repertoire for piano and strings. Spillman, Adler and Katz, however, do devote some space in their books to the specific topic of accompanying wind players.

Lindo also overlooks works for larger piano-string ensembles (piano trios, quartets, and quintets). He was obviously familiar with this repertoire, as he discusses it in relationship to the reverence due to oratorio arias. He also performed this type of chamber music on occasion (see "Chamber Music Concert," *Sydney Morning Herald*, November 3, 1924). Why he failed to devote any space to this repertoire in *The Art of Accompanying* remains a mystery. Perhaps he considered these larger collaborative experiences as distinct from accompanying.

¹³⁷ This division between instrumental and vocal pianists continues to the present day. Katz discusses his own focus on the vocal repertoire (*Complete Collaborator*, 259) and some schools (such as Temple University) still offer separate degrees in vocal coaching and instrumental chamber music. Perceived difficulty level is at least part of this division between instrumental and vocal accompanying. Many authors of older generations discuss their view that instrumental accompanying is more difficult than playing for singers. Moore writes,

No young accompanist should confine all his attention to singers and neglect an opportunity of working with a string player; he will find that this will call for even more sensibility than is generally required for a song accompaniment. He will find it more difficult to overcome problems of technique, tone colour, and balance in instrumental music, and especially in the playing of sonatas; an intimacy of musical understanding with his partner and unanimity of attack are not easily obtained. Much more practising and rehearsing will be needed (*Unashamed Accompanist*, 89).

While many modern authors and teachers would eschew such ideas, the notion is still prevalent among many pianists. Anyone who has performed one of the great song cycles (for example, Schumann's *Dichterliebe*), however, understands that the difficulty of performing such a cycle with genuine artistry matches that of any of the great instrumental sonatas. Quite apart from this pejorative view of the vocal-instrumental divide, there are many legitimate reasons why some pianists prefer to work with singers over instrumentalists or vice versa. Some of these include personality, personal interest in the repertoire, and early collaborative experiences.

accompanist's art. In the first place, the difficulties of the majority of these accompaniments are considerable; not only that, but the *solo* part is frequently of such an elaborate nature, that to watch it and "keep with" it accurately imposes a great strain upon both brain and fingers. (The word "follow" is purposefully avoided throughout this work. It always suggests one person chasing another through a musical composition and never quite catching him.) It is almost impossible for an amateur of even limited capacity to lose his way in the voice part of a song, or to be in doubt as to what note the vocalist is singing. In addition, he has the words to help him and so, whether he can manage his own part successfully or not, if he does not always know where he is, he can at least always find out where he ought to be. But when, in accompanying a violin or violincello solo, he loses his way for a moment, there are no friendly words for him to rely upon; he sees a range of Alpine arpeggios, which the soloist is successfully negotiating, and till some welcome pause or change of figure arrives there is very little chance for him to recover his lost ground.¹³⁸

The virtuoso character of a great deal of instrumental music, and the lack of words, make the first requisite of the accompanist a very keen and acute ear. The pianists who play the best for violinists and violincellists are those who possess *absolute pitch* – in other words, those who can imagine the *exact sound* of any note or combination of

¹³⁸ Katz describes problem of the lack of text in instrumental accompanying thusly:

For those of us who spend the majority of our time with singers, creating perfect ensemble with an instrument can seem inexplicably difficult at first. Gone are the obvious aids or subconscious cues which the text affords us. With no consonant to tell us that the next impulse is imminent, we can easily feel totally at sea and begin to doubt our capacity for ensemble altogether (*Complete Collaborator*, 259).

notes.¹³⁹ Although such an accompanist might lose his place for a moment, his ear would tell him precisely what note, scale-passage or arpeggio the soloist was playing, and it would be as easy for him to recover his place as if he were accompanying a song and had the words to help him. Extreme accuracy of ear must thus be reckoned the chief desideratum for any one who aspires to accompany a violin recital with the same ease that he would play through a concert of purely vocal numbers.

The second important requisite is a very highly developed technique. This is most desirable for every accompanist; but still, taking all classes of vocal music into account, the number of songs, etc., with really difficult pianoforte-parts would probably be rather under than over thirty per cent, whereas the number of violin and violincello solos of which the pianoforte part calls for a very high standard of technical achievement, might be roughly estimated at eighty-five per cent.¹⁴⁰ An accompanist who has played only for singers is accustomed to hear everything *sound* exactly as it *looks*. Except in the case of a very badly vocalized *bravura* passage, every note is heard distinctly and *individually*. In playing for violinists and violincellists the accompanist must, in quick passages, be content to watch the *outline*, and must not try to keep an eye upon every one of a series of consecutive *single* notes. This, as long as it is a new experience, is apt to be somewhat disconcerting to a student, especially in a rapid arpeggio-figure. There is no passage which produces quite the same effect on any other instrument. In an arpeggio on the piano, harp, or any wind-instrument, the individual notes are clearly heard, the notes that

¹³⁹ Lindo is the only author to suggest that a successful collaboration with a string player requires perfect pitch. It is unclear why he felt this was essential.

¹⁴⁰ Maybe this ratio is true for the accompanist who plays primarily for student singers. It is hard to imagine, however, that a professional recital accompanist, who regularly performs Strauss lieder, Debussy *mélodies*, or works of contemporary composers, would agree with this statement.

occur on the beats, or accents, being, of course, the most prominent, somewhat as if they were written thus [example 60]. A corresponding *legato* figure on the violin, viola or violincello [example 61] has the curious effect of *rocking* backwards and forwards between the highest and lowest notes, where nothing but the accentuated notes seem to have any definite identity.¹⁴¹ The effect could almost be indicated thus [example 62].



Example 60. Arpeggio figure for a wind instrument



Example 61. Arpeggio figure for a string instrument



Example 62. Sound effect of a string arpeggio

In one respect only is a little more care needed in playing for a violincellist than for a violinist. When the former is playing at any considerable rate of speed on the C or G string (the two lowest strings), it is well to keep the accompaniment very light, and to

¹⁴¹ Lindo is the only author who discusses the reality that string arpeggios do not sound as they look. This topic is especially important for the pianist new to the world of string collaboration.

avoid using the pedal, except very sparingly.¹⁴² The propinquity of the piano to the accompanist, the fact that this instrument is between him and the soloist, and the slightly blurred effect produced by the use of the pedal, all tend to obscure the solo part when it lies in the lower register of the instrument. In these circumstances, when the accompanist who neglects the above precaution emerges to the surface from the waves of this pedaled piano-part, he very likely finds that, owing to some little *rubato* effect, or some slight *accelerando* or *ritardando* introduced by the soloist, they have temporarily parted company. It is like keeping one's eye on the ball at golf. Once let the player lose sight of it, when in action, and the stroke is fozzled.¹⁴³ A fozzled accompaniment is worse, as some one who is absolutely guiltless in the matter becomes the sufferer.

Vocalists, as a rule, require more humoring and a more adaptable elasticity on the part of the accompanist than instrumental players do. They constantly introduce emotional effects and changes of tempo in order to give point to the words.¹⁴⁴ An instrumentalist is not tempted in the same way; he is more accustomed to an orchestral accompaniment, so that his *rubato* effects are kept *within the confines of the bar*, and he nearly always arrives at the beginning of a bar when the first note is due. It follows then

¹⁴² Given the amount of time modern performers spend discussing what Katz has called "The Bother of Balance" (*Complete Collaborator*, 137), it is interesting to note that this discussion comes up for Lindo only in relation to collaborating with cellists, and then only briefly. Moore agrees with Lindo's ideas about balance, writing "In playing sonatas with or accompanying the 'cello, our predominating problem is that of balance. The 'cello, like the bass voice, can easily be over-powered by the pianoforte tone. Our standard of tone values, therefore, must be readjusted" (*Unashamed Accompanist*, 98).

¹⁴³ The word "foozle" comes from the world of golf (hence its inclusion in a golf metaphor) and means "to make a mess of" or "to bungle." *Oxford English Dictionary*, s.v. "foozle," accessed January 3, 2016, <http://www.oed.com>.

¹⁴⁴ Other authors have often repeated this negative view of singers, though this view has, thankfully, fallen out of favor in recent years. With regard specifically to the way singers interpret rhythm, Margo Garrett has said, "Singers do not have bad rhythm, they have speech-influenced rhythm ... Language requires a suppleness of rhythm ... Our playing must reflect [this]" ("[Untitled Lecture]").

that, on the whole, it is safe for his accompanist to keep *rhythmically accurate* time, listening keenly, however, for any license or variation that may occur.

Occasionally a phrase is found where a prominent note occurs on a non-accented part of the bar in a rapid passage. This creates a special difficulty for the accompanist. He *feels* this note to be a rhythmical or accented note, although he *sees* that it is not. To an inexperienced accompanist the following example [example 63] would probably sound thus [example 64].



Example 63. Henri Wieniawski, *Violin Concerto No. 2 in D Minor*, mvt. 1, mm. 117-118 (New York: G. Schirmer, 1909), 7. Piano reduction.



Example 64. Henri Wieniawski, *Violin Concerto No. 2 in D Minor* mvt. 1, mm. 117-118 (New York: G. Schirmer, 1909), 7. Violin only, altered.

As this passage progresses it becomes even more confusing, owing to the fact that accents are written on these upper notes which occur between the beats. If (as often happens) the soloist exaggerates this effect, these notes *will* sound as if they came *on* the beats instead of after them; the accompanist then feels impelled, strive against it as he may, to make the *correct* beats in the accompaniment coincide with these accented notes.

An as illustration of this, a further quotation is given from the same section of this concerto [example 65].

Example 65. Henri Wieniawski, *Violin Concerto No. 2 in D Minor*, mvt. 1, mm. 125-129 (New York: G. Schirmer, 1909), 7. Piano reduction

The pianoforte-part is simple in the extreme, but if the violinist played the accented D with a strong *sforzando* effect it would doubtless lead to some such rhythmical chaos as the following:

Example 66. Henri Wieniawski, *Violin Concerto No. 2 in D Minor*, mvt. 1, mm. 125-129, (New York: G. Schirmer, 1909), 7. Piano reduction, altered.

If the accompanist feels that he is likely to go astray in a passage of this description, there is only one thing for him to do. He must endeavor to *start* correctly, must count very softly but distinctly, and must play his own part in strict time, forcing himself *not* to listen to the soloist until the dangerous corner has been safely turned.¹⁴⁵

Whenever the soloist has a passage in harmonics, the accompanist should always slightly slacken the time. Harmonics are difficult to play, and even if the violinist or violincellist prefers to make no change in the tempo, he is always grateful for the hint that his collaborator is ready to yield and adapt himself is necessary.

There are times when a temporary loss of unity happens, often, *but by no means invariably*, to be the fault of the accompanist. If he is inexperienced, he generally loses his head a little, puts his foot nervously on the pedal, keeps it down, and plays very loudly as if he would force the soloist into line with him or drown him in the attempt, at the same time calling the attention of every one in the audience to the disaster. When he has had more experience he will, very tactfully, subdue his part suddenly to the merest whisper; make it, in fact, so insignificant that the strangest discords will hardly be noticed. If the mistake has been his, the soloist will forgive him on account of the ease with which he has reduced the unpleasantness to a minimum, and if the violinist or violincellist is responsible through loss of memory or some other cause, he will be extremely grateful for the manner in which his temporary lapse has been hidden from the audience.

¹⁴⁵ Given that Lindo has already suggested that most recitals were performed unrehearsed, one can assume that this counting is to be done in performance. To the modern listener, counting aloud during public performance would be considered at best amateurish and at worst unforgivable.

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¹⁴⁶ Lindo could have been familiar with any of the arrangements of Tartini's Violin Sonata in G minor (known colloquially as "Trille du Diable"). See, for example, Fritz Kreisler, arr., *Le trille du diable* (Leipzig: Ernst Eulenberg, 1905).

¹⁴⁷ While Lindo doesn't indicate a particular arrangement in this repertoire list, the one by Ferdinand David was in wide circulation at the time. Ferdinand David, arr., *Chaconne* (Mainz, B. Schott's Söhne, n.d.).

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¹⁴⁸ Although it is clear from the preceding discussion that he was intimately familiar with the string repertoire, Lindo's 1908 performance of the Grieg cello sonata is the only specific documentation of his work in the field. He performed this work with cellist Jean Schwiller on April 9, 1908 at the residence of Mr. L. B. Schlesinger. See "Music and Drama," *The Jewish Chronicle*, April 10, 1908.

Chapter XII: Orchestral Accompanying¹⁴⁹

Although opportunities for orchestral conducting do not often fall to the lot of the accompanist, such opportunities are not beyond the bounds of possibility.¹⁵⁰ The accompanist at a series of orchestral concerts is sometimes permitted to conduct the second, or lighter, part of the programme. If successful in this, he may be afforded a chance of deputizing, should the regular conductor be absent, and a Concerto or songs with orchestral accompaniment will, doubtless, be included in the programme. *An accompanist should be equipped at all points.* If he is able to secure an engagement as conductor at a theatre or a tour with a comic-opera company, it will be all to the good. He will gain facility in wielding a bâton, giving cues, detecting errors, and subduing what may sometimes be very rough orchestral material, so as not to overpower the smaller voices in the company; and all this will prove of ultimate benefit if he is ever called upon to undertake the direction of more serious orchestral work. Very little that is of practical value in the matter of conducting can be learnt from books; but as regards the *orchestral accompanying* of instrumental and vocal works, some advice can be given which will be worth the student's attention.

An orchestral accompaniment is a much more important matter than a pianoforte accompaniment, and the conductor plays a more important part in the ensemble than the

¹⁴⁹ The title of this chapter is a misnomer; a more appropriate title would have been "The Accompanist as Conductor." No other author on accompanying dedicates an entire section to the role of the accompanist as conductor. Montgomery and Adler both devote some time to working with conductors or as assistant conductors in opera, but their comments have little relation to Lindo's discussion here.

¹⁵⁰ Lindo conducted numerous public concerts throughout his career, so he was obviously familiar with the necessary skills. Frequently, Lindo conducted on concerts that were extremely varied and included recitations, songs, and orchestral works, this kind of musical potpourri being common in the late nineteenth century. See "Concerts for the Poor," *Jewish Chronicle*, March 17, 1885.

pianist can possibly do; orchestral effects have to be dealt with and all shades of tone-color have to be produced in a manner impossible upon a pianoforte alone.

As was mentioned earlier, solo instrumentalists (and, it may be added, vocalists accustomed to singing with an orchestra) can usually be counted on to keep their part rhythmically steady, and to adapt themselves to the spirit of the work. With a great artist and a first-rate orchestra it is not a question of “ma femme et quelques poupées;”¹⁵¹ the soloist, conductor and orchestra are collaborators, *equally responsible* for the correct interpretation of the work. But, in spite of the fact that the conductor is, as it were, *in charge* of the proceedings, and is directing them, he must, none the less, be sympathetically alert and responsive to any effect made by the soloist. The ordinary competent conductor can be counted on to meet the solo vocalist or concerto-player at the beginning of each bar, but the conductor who is imbued with the true spirit of the accompanist will make the forces under him yield plastically, within all reasonable limits, to the emotional effects of the solo artist.

It has often been observed at concerts that in a Concerto, where the entry of the orchestra should coincide with the *end* of a passage for the solo instrument, it is a fraction of a beat late, a kind of postman’s knock effect being obtained.¹⁵² This generally occurs at the end of a long scale-passage, often the concluding passage of a Cadenza, during which it is not possible for the conductor to beat, so that although he may give a very

¹⁵¹ Literally translated as “my wife and some dolls,” the origins of this phrase are unclear. It was popular in the British music writing of Lindo’s day and seems to refer to situations where particular musician (usually a soloist) dominates the musical texture. It is used negatively, in contrast to an interpretation characterized by a cohesive ensemble. For an example of its use in a nineteenth-century periodical, see “Paying the Piper,” *All the Year Round* (London), no. 1038 (October 27, 1888), 400.

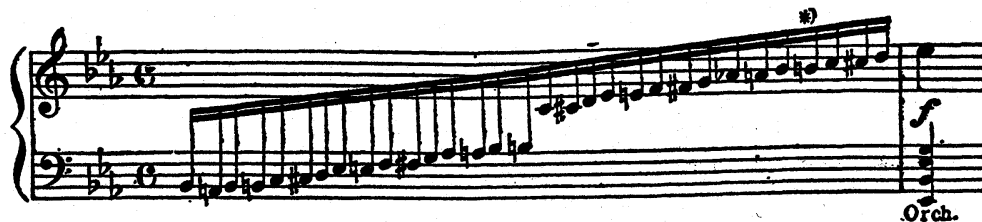
¹⁵² Why, exactly, Lindo compares a late entrance to a “postman’s knock” is unclear. Perhaps it was a local idiom.

clear and decisive beat on the actual note with which the Cadenza finishes, the result is not always in accordance with expectations. The orchestra, having waited during the solo passage *unconducted*, and with nothing more rhythmical than a scale-passage as a cue, cannot get its entry to synchronize absolutely with a final note of a very rapid passage.

There are three ways of getting over this difficulty and of guaranteeing simultaneity of climax between soloist and orchestra. The first is for the conductor to get the soloist to play from a given point in a certain number of beats in strict time, so that he, the conductor, can start beating and the rhythm be thus established before the entry of the orchestra.

Another method is for the soloist to make a fractional pause before the final note.

An illustration is given from Beethoven's *Pianoforte Concert in E♭*, first, as it is written [example 67], and then, by arrangement with the pianist, how it might be treated so as to ensure the orchestra's entrance absolutely upon the final E♭ [example 68 and 69].



Example 67. Ludwig van Beethoven, *Piano Concerto No. 5 in E-Flat Major, "Emperor,"* Op. 73. Piano cadenza with orchestra cues.¹⁵³



Example 68. Ludwig van Beethoven, *Piano Concerto No. 5 in E-Flat Major, "Emperor,"* Op. 73. Piano cadenza, altered.

¹⁵³ Lindo could have known this work from any number of editions.



Example 69. Ludwig van Beethoven, *Piano Concerto No. 5 in E-Flat Major, "Emperor,"* Op. 73. Piano cadenza, altered.

Many pianists habitually adopt one of these methods; but if they prefer not to do so, the conductor should give the beat for the entry of the orchestra *just before* the mark * in the first of the above extracts. It really means that the sound of the orchestral entry will coincide with the *end* of the beat. Some conductors always start the beat a fraction of time before it is due for an orchestral entry at the end of *any* kind of unaccompanied solo section. It is a device very much to be recommended.

A conductor must always take great care not to overpower his soloist. Owing to the difference of timbre, a single voice, in its upper register, can be heard through a strenuous and complicated orchestral accompaniment, but it is not fair continually to put upon any vocalist the strain involved in this effort. The soloist must be supported, but never overwhelmed. If any part of a score marked *fortissimo* would prevent the soloist from being heard, *it must not be played fortissimo*.

It is quite usual for a conductor, when accompanying a vocalist or instrumentalist, to ask the members of his orchestra to consider every *f* as *mf*, every *mf* as *p* and every *p* as *pp*. Some such idea as this should be in the mind of every conductor when he is acting as an orchestral accompanist. A single violincello, like the lowest register of a violin or a voice, is very easily overpowered by a large body of instrumentalists.

When accompanying, a conductor must be very careful of his beat; it should be loose, flexible and easy but *very definite*, and his position and gestures should be quiet

and restrained. He must not crouch down for a pianissimo and rise up like a ghostly apparition for every *crescendo*, nor should he poke his bâton like an elongated finger of scorn at different instruments to give them their cues. Many famous conductors, virtuosi in their art, use a considerable amount of gesture, and indicate their wishes by a variety of movements. This temperamental method has a serious drawback in accompanying, in that it tends to dwarf the importance of the soloist; both the eye and the mind are attracted to the virtuoso at the conductor's desk and the attention is distracted from the possibly equally great, if less emotional, artist who is being "accompanied." "Two stars keep not their motion in one sphere."¹⁵⁴

Probably the most unique experience that could befall a young and ambitious musician would be to conduct a Chopin Concerto with de Pachmann¹⁵⁵ as the soloist and try to adapt himself to the abrupt pauses right at the end of a bar where none would have anticipated them; the sudden *pianissimos*, the *rubato* effects, here an *accelerando*, there a *ritardando*, all accompanied by his well-known "nods and becks and wreathed smiles." Those who have been present on such an occasion will recall the pianist's bland and childlike gaze at the conductor when he has done something more than usually unexpected, or his look of humorous disappointment when he finds that the conductor has been able to stop his orchestra on the very brink of the trap laid for them. It were easy to picture his elfin glee if he once succeeded in stopping abruptly in one bar too late to

¹⁵⁴ Shakespeare, *Henry IV, Part 1*, 5.4.3023.

¹⁵⁵ Vladimir de Pachmann (1848-1933) was a noted pianist who gave his London debut in 1882. He was known both for his interpretations of Chopin and for his often humorous interactions with audiences. See *Grove Music Online*, s.v. "Pachmann, Vladimir de," by Nigel Nettheim, *Oxford Music Online*, accessed January 3, 2016, www.oxfordmusiconline.com.

prevent the orchestra from being precipitated into the next. It is all intensely absorbing to the audience, and must be an interesting and exciting experience to the conductor.¹⁵⁶

To conclude this chapter, the qualifications necessary for the conductor-accompanist may be summed up as follows: A thorough knowledge of the orchestral score and an equally thorough knowledge of the solo part; an accurate ear; a firm and decided beat; an avoidance of all needless gesture; a readiness for all eventualities; and a strict sense of rhythm added to a sympathetic adaptability to the requirements of the solo performer.

Part II, Chapter XIII: Accompanying from a Figured (or Unfigured) Bass¹⁵⁷

Accompanying first became a matter of importance in the eighteenth century, the days of Bach and Handel, but the conditions were very different from those that obtain to-day. The standard of finger-technique was not so exacting; the *rubato*, when used, was merely the involuntary elasticity of tempo which it is impossible and would be inadvisable to eliminate from any form of musical interpretation. The keyed instruments of those days, unlike the modern pianoforte, were not well adapted to the production of temperamental and emotional effects, nor were such effects needed on any extensive scale. But although, in the art of that period, a *less plastic* method of playing accompaniments was required, the difficulties were in many respects far greater than anything an accompanist has to deal with at the present time.¹⁵⁸

¹⁵⁶ Lindo must have witnessed one or more of de Pachmann's performances in order to so vividly convey the interaction the soloist had with a conductor.

¹⁵⁷ Spillman and Cranmer also discuss the topic of continuo realization, while Moore, Bos, and Katz avoid it. Perhaps Lindo had encountered the need for this skill as an accompanist for choral societies, which no doubt involved accompanying Handel oratorios and continuo parts.

¹⁵⁸ This is an obviously dated view, but our current understanding of historical performance would have been unknown to Lindo.

Instead of having to play what was written and *only* what was written, he had to *supply the accompaniment* himself, and that from the most meager indication of the composer's intentions, this usually taking the form of a bass part with a certain amount of figuring as a clue to the harmonies employed. In the case of a Recitative it was customary to figure every bass note, a new bass note generally meaning a change in harmony.

As a rule the accompanist had to be content with the voice-part and the bass, with suggestions for symphonic interludes between the vocal phrases in small notes [example 70].¹⁵⁹ Sometimes, as in the following Aria from the same work [example 71], a fairly complete extra treble part was written in, and in these cases the figuring was usually omitted, as it was fairly obvious what harmonies were intended.¹⁶⁰

Example 70. C. P. E. Bach, *Passions-Cantate*, “Accompagnement: Du Göttlicher,” mm. 1-4.¹⁶¹

¹⁵⁹ One assumes that he means, “in the editions available.”

¹⁶⁰ Interesting that Lindo chose an example by C. P. E. Bach to demonstrate how to realize an unfigured bass, as Bach was known for his very careful figuring.

¹⁶¹ Lindo's original caption: “Recit. Passions Cantata: Ph. E. Bach.” This and the following example are perhaps the most intriguing excerpts in the entire treatise. C. P. E. Bach's *Passions Cantata* (also known as *Die letzten Leiden des Erlösers*) was published in 1790 in a vocal score and was not reprinted again until the 1980s. Lindo must have obtained a copy of this century-old score while he was



Example 71. C. P. E. Bach, *Passions-Cantate*, “Aria: Der Menschen Missetat verbirget,” mm. 22-30.¹⁶²

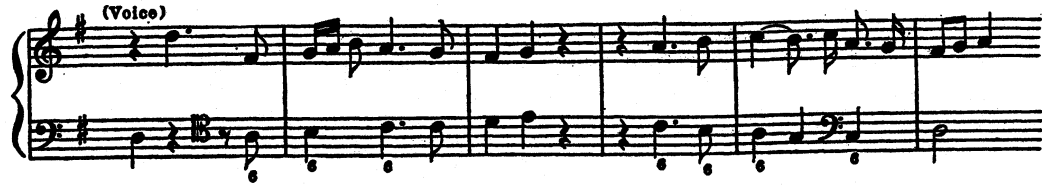
It is impossible to discover what influenced a composer as to the amount of assistance he should give to the accompanist. In the following example it will be noticed that there is no indication of the rate of speed required, there are no marks for phrasing, and no suggestion of any kind as to the manner of performance [example 72]. On the other hand, the accompaniment to the voice part is figured very fully and carefully [example 73].



Example 72. George Frideric Handel [?], “Apollo’s Lyre.”¹⁶³

living in Leipzig. These excerpts, however, are not taken directly from that score, so its possible that Lindo had made a copy of the manuscript full score. Given the number of standard continuo examples that Lindo would obviously have had at his disposal (from both Handel and J. S. Bach), it is curious that he selected such an obscure, difficult to locate example.

¹⁶² Lindo’s original caption: “Aria. Passions-Cantata. Ph. E. Bach.” There are several interesting things about this example as Lindo included it. First, why did Lindo omit the time signature (3/4) and the tempo marking (*Allegro spiritoso*)? Second, why did Lindo choose to write the top staff (vocal line) in soprano clef, considering the solo is sung by a bass (and is in bass clef in all versions of the work)? Finally, it is not obvious why he altered the bass line by switching some octave designations. Both the manuscript and the published edition have a different bass line than Lindo used in his excerpt. Perhaps Lindo had access to a manuscript variant of the score.



Example 73. George Frideric Handel [?], “Apollo’s Lyre.”

Not only was the figuring omitted when there could be little doubt as to what harmonies were needed, as in [example 74], but composers left an extraordinary amount of freedom to accompanists in passages which seemed to call imperatively for some detailed assistance as to the harmonies and upper and middle parts that had to be supplied [example 75].



Example 74. George Frideric Handel, *Der Messiah*, “I know that My Redeemer Liveth,” mm. 18-22. *G. F. Händel’s Werke*, vol. 45, ed. Friedrich Chrysander (Leipzig: Deutsche Händelgesellschaft, 1902), 262.



Example 75. Johann Sebastian Bach, *Magnificat*, BWV 243, “Qui a fecit mihi magna,” mm. 1-5. *Bach Gesellschaft-Ausgabe*, vol. 11.1 (Leipzig: Breitkopf und Härtel, 1862), 36.

¹⁶³ The caption titles for Musical Examples 71 and 72 are as Lindo indicated them; no further information has been located concerning the provenance of this work. After much research, it appears that an aria by this title by Handel does not exist. Either Lindo accidentally cited Handel as the author and the work was by someone else or he was working from a poorly translated English version of an aria from one of Handel’s Italian operas. Either way, the origins of this aria remain a mystery.

In addition to other difficulties, which included the use of the soprano clef and continual and unnecessary alternation of bass and tenor clefs, the printing in the eighteenth century was not what one is accustomed to in modern editions. The accidentals, especially the sharps, looked more like printer's errors than anything else.

It would transcend the scope of this work to enter more fully into this branch of the art of accompanying, for although of considerable historic importance it has no *practical* interest for the modern accompanist.¹⁶⁴ A most instructive and illuminating article on the subject of "Additional Accompaniment" will be found in Grove's "Dictionary of Music."¹⁶⁵ This is strongly recommended to the attention of the student, and when he notices the care and elaboration with which the accompaniments have been filled in and harmonized by such musicians as Mozart, Mendelssohn, Franz, and many others, he will realize the magnitude of the task involved in *improvising* such accompaniments or in playing them with but a slight previous knowledge of the works in which they occur.

¹⁶⁴ As stated earlier, if this skill has "no practical interest," why did Lindo choose to include an entire chapter on the topic? Many modern accompanists study continuo realization at some point, especially if their goals include opera coaching, as the coach is frequently responsible for playing the recitatives in productions of Mozart and Handel.

¹⁶⁵ *Grove's Dictionary of Music and Musicians*, ed. J. A. Fuller Maitland vol. 1, s.v. "Additional Accompaniments," by Ebenezer Prout (London: MacMillan, 1908), 41-48. In *Grove Music Online* (the successor to *Grove's Dictionary of Music*), the article by this title is a highly abbreviated article related to the topic of musical arranging. If one wants to find the kind of information that Lindo is discussing, see *Grove Music Online*, s.v. "Continuo," by Peter Williams and David Ledbetter, *Oxford Music Online*, accessed October 12, 2015, www.oxfordmusiconline.com.

Chapter XIV: The English Ballad¹⁶⁶

In the records of the world's musical output the modern English ballad will fill a very humble niche. The older ballads have more claim to consideration, since, with the exception of Folk-songs, they are almost the only form of musical composition in which are to be found traces of English local color and some aspects of the English character.

Domestic sentiment, religious sentiment, patriotic sentiment, simplicity and reverence for convention, these are dominant national traits, and are reflected in such songs as "Sally in our Alley," "Thou'rt passing hence," "Heart of Oak," "Home, Sweet Home," and many similar productions.¹⁶⁷ When, for a time, English ballads were composed chiefly by foreign musicians, a more passionate and erotic type of composition was the result. This has, mercifully, almost had its day, but the complexity of modern social life forbids any

¹⁶⁶ Given the disparaging comments that follow, it is surprising that Lindo includes a chapter on this topic. As the works under discussion here were already on the decline at the time of Lindo's writing, subsequent authors do not discuss them. It is difficult to distill from his comments a definition of this genre. It seems closest to what *Grove Music Online* terms the "drawing-room ballad." In a definition for that genre, Jane Bellingham writes that it is

The genre has little connection with the traditional ballad, except that some examples tell a story in their verses. Drawing-room ballads are mainly strophic and generally of a romantic, sentimental nature ... Such publishing houses as Chappell encouraged their popularity by organizing series of concerts featuring them. A particularly famous example is *Home, Sweet Home* by Henry Bishop, which, like many drawing-room ballads, was originally composed as part of an opera" (*Grove Music Online*, s.v. "drawing-room ballad," by Jane Bellingham, *Oxford Music Online*, accessed March 13, 2015, www.oxfordmusiconline.com).

Lindo cites this "particularly famous example" below (see example 81). Like *Home, Sweet Home*, many of the examples in this chapter were originally part of theatrical works.

¹⁶⁷ Some information about the songs in this list is helpful, as they have faded into obscurity in the years following the publication of *The Art of Accompanying*. Composed in 1717 by Henry Carey (1687-1743), *Sally in Our Alley* is representative of what Lindo calls the "older ballads." See *Grove Music Online*, s.v. "Carey, Henry," by Norman Gillespie, *Oxford Music Online*, accessed March 13, 2015, www.oxfordmusiconline.com. "Thou'rt passing hence," by Arthur Sullivan with a text by Mrs. Hermans, was published by Chappell in 1875. William Boyce wrote the music for "Heart of Oak," which was originally part of the pantomime *Harlequin's Invasion* (1759). For information on "Home, Sweet Home," see example 81.

return to the simple art conditions that were considered completely satisfactory in the mid-Victorian era.¹⁶⁸

The modern musician has very little tolerance for any kind of English ballad, and his attitude, if unsympathetic, is at least comprehensible. It is undoubtedly within his right to think what he likes of it, and if it is any relief to his feelings, to say what he likes of it; but if he is an accompanist, it is incumbent upon him to treat it respectfully and to interpret the pianoforte portion to the best of his ability. It must not be overlooked that although the music of many a modern ballad is of an evanescent and meretricious type, it still remains, in many instances, the genuine utterance of an individual with a gift of melody of a certain type.

When a song becomes popular, some touch of imagination, or even of inspiration, has gone to its making; the pity seems to be that in England, and England alone, a low standard is fostered and encouraged, and musical taste suffers in consequence.¹⁶⁹ The accompanist, however, has no choice but to take things as he finds them. Amongst English-speaking people there is a very large public which prefers the English ballad concert to any other form of musical entertainment. It therefore behoves the accompanist to beware of the “superior person” attitude, and of thinking it beneath his artistic dignity to put his best work into his playing of this music.

¹⁶⁸ Many collections of English ballads (sometimes referred to in print simply as English songs) were published in the late nineteenth and early twentieth centuries. See, for example, *Gems of English Song* (Boston: Oliver Ditson, 1875). Most of these collections contain many works not originally in English, composed by non-British composers. When printed in such collections, these works received English texts, which were often unrelated to the original texts of the songs. When viewed alongside the simpler ballads composed in England (and both types were frequently published in these collections), their differences are clear. Whether or not a twenty-first-century commentator would describe that difference, as Lindo does, as one of eroticism is an open question.

¹⁶⁹ Given the high esteem in which Lindo holds British folk songs, and the inclusion of three chapters in this book related to lighter styles of British music, it is curious that in this section he so completely disparages British taste in popular music.

When a vocalist has patiently devoted many hours to the preparation of one of these songs and has studied every little effect of light and shade, the accompanist should give all the support he is capable of and should do all that lies in his power to help in the success of the rendering. To do this effectually it is advisable for him to take opportunities of hearing composers accompany their own songs. In doing so he will often be surprised to hear what vitality can be given to a song of indifferent merit by a careful observance of the indications for accent, *crescendo*, *diminuendo*, etc., indications which previously had seemed but of a small moment to him. An accompanist who was content to ignore such details would put himself on a par with an actor who should refuse to identify himself with his rôle because the play in which he was acting was not a literary chef-d'œuvre.

Many modern dramas scarcely merit this description, and yet, owing to the art of the actors and actresses playing in them, the people sitting in front laugh and cry and are thrilled, and it is only when the curtain falls that they return with a sigh from the pleasant land of make-believe to the prosaic world of every day. It is the mission of literature, of drama, of music and of painting even in their humbler forms, to present illusion to the senses and to make it seem real, to tell stories and to make them seem truth.

The accompaniments of English ballads do not call for any special quality of touch or of interpretation, but a few words may be given to those which, apart from the support they give to the voice, possess little individual character. A legitimate effect, and one that will in no wise prove disconcerting to the singer, can be obtained by given melodic prominence to some of the notes of an ordinary accompaniment-figure. It forms a species of artistic coloring which can be applied most appropriately to almost any form

of accompaniment.¹⁷⁰ It has already been suggested amongst the alterations that are desirable, but it has not been dealt with in detail because, in songs that have an accompaniment of definite value and importance, it is only an *added* artistic effect to what is already beautiful in itself. The insistence upon a few notes of a middle or lower part produces somewhat the effect of the entry of a fugue-subject in one of these parts, the upper voice having for the moment a mere contrapuntal interest. Pianists resort very largely to this effect in every kind of solo, and nearly always with happy results. The following are two very popular and well-known examples [example 76 and 77], the notes to which prominence may be given being printed in larger type than the rest.



Example 76. Fryderyk Chopin, *Waltz in D-Flat*, Op. 64, no. 1, mm. 29-32. Articulation marks added.¹⁷¹



Example 77. Fryderyk Chopin, *Ballade in A-Flat*, Op. 47, mm. 149-152.

¹⁷⁰ In twenty-first-century parlance, this concept of bringing out certain notes in a chord with more prominence is known as “voicing.” The term, when used by classical pianists, should not be confused with the same term as used by jazz musicians.

¹⁷¹ It is impossible to discern from which edition Lindo drew these two Chopin excerpts (examples 75 and 76).

The application of this principle to the playing of accompaniments can be seen in the subjoined extracts [example 78], and is effective when employed with tact and discretion. It will be seen that the first note of each semiquaver-group in the right hand is in unison with the voice-part, and therefore it is hardly necessary to call special attention to it.¹⁷²



Example 78. Teresa del Riego, *Life's Recompense*, mm. 27-29. Text omitted.¹⁷³

Another example: The E \flat at the *beginning* of the second bar [in example 79] has no accent written over it, for, as in the previous example [example 78], it is rendered unnecessary because the voice-part [omitted in example 79] has the same note.

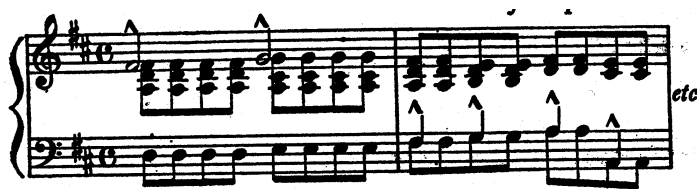
¹⁷² Lindo's language in this section is a little cryptic. What he is attempting to say is that a pianist, in order to make a boring accompaniment more interesting, may choose to highlight non-melodic material (in this case, making the left hand part more prominent than the right hand part).

¹⁷³ The song was published in 1904 by Chappell in C, D, and F. A copy of the C version was not available for perusal. The full version of the song (in D major) is available in the *Teresa del Riego Album* (London: Chappell, 1906), 4-7.



Example 79. Dorothy Forster, *Milfanwy*, mm. 7-10 (London: Chappell, 1910), 2. Voice part omitted and articulation marks added.¹⁷⁴

It is chiefly in slow or moderately slow numbers that it will be found desirable to employ this effect, but it can also be resorted to in music of brighter character and in quicker tempo. The following is an illustration [example 80].



Example 80. Charles Frank Horn, "Cherry Ripe." Altered.¹⁷⁵

This effect must be used *very sparingly*, and only for a short phrase or section of a phrase. The effect would be too *assertive* if resorted to with any frequency.

¹⁷⁴ Lindo misspells the composer's last name as "Foster." The accent marks in this example are Lindo's and are meant to give the pianist an idea of notes they might bring out of the texture in order to make the accompaniment more interesting.

¹⁷⁵ The source of this excerpt remains unknown. The song exists in numerous published versions, some arranged by others (crediting Horn as the original composer), but none of them are in the key of D major or contain a piano part resembling this example.

The question of making changes, not in the structural but in the harmonic outline of an accompaniment, is one that must be approached with great diffidence. It seems incontestable that, when a composer has harmonized a theme a certain way, it is those harmonies that he wants and no other. Still, composers exist whose gift of melody is not supported by a corresponding knowledge of harmony. Moreover, several composers of undoubted eminence seem to have been satisfied when they had composed a striking or attractive melody; they frequently treated the accompaniment in a most perfunctory manner, and contented themselves with a more obvious harmonic outline than is either necessary or effective. Two phrases from Bishop’s “Home, Sweet Home” follow, first the original version, and then as they might be varied with no disrespect to the composer [example 81].

The image displays four staves of musical notation for piano accompaniment, arranged in two pairs. Each pair compares an 'Original version' (top staff) with an 'Altered version' (bottom staff). The music is in G major (one sharp) and 2/4 time. The first pair shows a phrase with a simple accompaniment in the original, which is altered to use more complex chords and textures. The second pair shows another phrase with a similar accompaniment, also altered to feature more varied harmonic support.

Example 81. Henry R. Bishop, *Home! Sweet Home!*, mm. 14-17, 22-25 (London: Goulding, Dalmain, n.d.), 1-2.¹⁷⁶

¹⁷⁶ Sir Henry Rowley Bishop (1786-1855) was a composer and educator who helped found the London Philharmonic Society. He is best remembered for this song, which first appeared in his theatrical

It should be understood very clearly that none of the alterations referred to throughout this work should ever be attempted except by an accompanist who feels them to be necessary, helpful, or artistically desirable; one to whom technical difficulties no longer present any serious obstacle, and who has had sufficient experience to know when and where it is expedient for him to depart in some slight measure from the printed text.

Répertoire

The Message (T)	Jacques Blumenthal (1829-1908)
The Sands of Dee	Frederic Clay (1838-1889)
Onaway, awake, beloved (T) (From "Hiawatha")	Samuel Coleridge-Taylor (1875-1912)
Hybrias the Cretan (B)	James William Elliott (1833-1915)
Nazareth (B)	Charles-François Gounod
The Enchantress (A)	John Liptrot Hatton (1809-1886)
Ah! Moon of my delight (T) (from Persian Garden)	Liza Lehmann (1862-1918)
I'm a roamer (B)	Felix Mendelssohn
O that we two were maying	Ethelbert Nevin
A Bedouin Love-Song (B)	Ciro Pinsuti (1829-1888)
A Summer Night (A) Winds in the Trees	Arthur Goring Thomas (1850-1892)

work *Clari* (1823). The tune became so popular that Donizetti used it in his opera *Anna Bolena* (1830). See *Grove Music Online*, s.v. "Bishop, Sir Henry R(owley)," by Nicholas Temperley, *Oxford Music Online*, accessed March 13, 2015, www.oxfordmusiconline.com).

Freebooter songs (B)

William Wallace
(1860-1940)

King Charles (B)

Maude Valérie White
(1855-1937)

It will be noticed that the above songs belong in the main class of music far higher than that of the ordinary popular ballad. The reason that they are included as an appendix in this chapter is that they are found almost exclusively in *popular* programmes of English music and but seldom in the classical programme of the recital-giver.

Chapter XV: Organ-playing, and Playing by Heart

There are two accomplishments which, while not a compulsory part of an accompanist's equipment, are a decided asset, whose possession will materially enhance his prospects of getting engagements. They are Organ-Playing and Playing by Heart.¹⁷⁷ At many concerts where there is no orchestra, it is customary to engage two accompanists, and if an organ *obligato* is required, one of them is supposed to be able to undertake it. If it is always "the other man" who can do this, he naturally gets first consideration when future engagements are under discussion. When there is only one accompanist, he is seldom expected to play a song on the organ in preference to the piano, but he will be expected to play the organ-part in Tchaikovsky's "1812 Overture," if he is accompanying at any concert where there is an organ, and where this work is included in the programme. With this exception, all organ-work that an accompanist is likely to be asked to undertake will be the *obligatos* to sacred songs; they are extremely simple in character, "Ave Maria," [by Charles-François] Gounod, "Lost Chord," [by Sir

¹⁷⁷ In addition to Lindo, only Cranmer includes a section on organ accompanying. Lindo's work as an organist, both in the synagogue and in the public arena probably prompted the inclusion of this section.

Arthur] Sullivan [1842-1900], “Abide with Me,” [by Samuel] Liddle [1868-1935], and “Better Land,” [by Henry] Cowen [1852-1935] being four typical examples. The student who has not had organ-lessons should arrange to take a course from a church organist.¹⁷⁸ Most of them are willing to give lessons, and their terms, as a rule, are very reasonable.

The second accomplishment, playing by heart, is one in which the amateur is often far more proficient than the professional.¹⁷⁹ There are many of the former who can, and many of the latter who cannot, accompany any well-known song in any key without the music. “Absolute pitch” and correctness of ear are by no means the prerogative of the professional. Any student to whom playing by ear is not a perfectly simple matter, should have a répertoire of accompaniments of certain songs which he should be prepared to play at a moment’s notice without music. The list can be extended to any limits that his enterprise will rise to: some accompanists will play from *Carmen*, the Jewel Song from *Faust*, and many others of equal difficulty.¹⁸⁰

When the degree of Doctor of Music was conferred upon Joachim at Cambridge, the students asked him to play them the Mendelssohn Concerto. Not having brought the music, he was about to decline, when Sir Arthur Sullivan, who was present, volunteered to accompany him without music, and did so from beginning to end with absolute ease

¹⁷⁸ That organ teaching is considered primarily the purview of the church musician is notable, as this trend continues in most circles today. You are unlikely to find a competent, professional organist who has not been associated with a religious tradition at some point in his or her musical development.

¹⁷⁹ It is unclear what Lindo means “by heart.” Does he mean by ear or from memory? The following paragraphs seem to suggest both.

¹⁸⁰ I once had the experience of being at a rehearsal at the Aspen Music Festival where pianist Cheryl Lin Fielding accompanied and coached “Largo al factotum,” from Rossini’s *Il Barbiere di Siviglia*, completely from memory. This type of memorization is not common for collaborative pianists, however.

and certainty.¹⁸¹ Feats like these are phenomenal, and are not expected from accompanists. For ordinary practical purposes the following répertoire will prove sufficiently serviceable:

SOPRANO

Comin' thro' the rye (B♭)
Home, Sweet Home (E)
Lock Lomond (G)
Robin Adair (B♭)

CONTRALTO

Annie Laurie (B♭)
Three Fishers (C)

TENOR

Drink to me only (G)
I'll sing thee songs of Araby (A♭)
Sally in our Alley (D)
Take a pair of sparkling eyes (G♭)

BASS

In Cellar Cool (F)
Simon, the Cellarer (D)
Yeoman's Wedding Song (G)

It is also useful to be able to play by heart such songs as "The Lost Chord" (F) and "The Better Land" (A), as well as a few of the popular successes of the day. The ability to play simple familiar songs easily and readily by heart is of great value, as is proved by the following typical incident. A singer, one night, having returned to the platform several times to bow in response to the applause, beckoned to her accompanist, and when he was seated at the piano and had turned around to ask for the copy of her

¹⁸¹ Bravado stories like this one abound among musicians, their relative truth always being up for debate. There is no reason to doubt Lindo's telling of this particular story, however.

song she just said: “Play ‘Robin Adair’ in B♭.”¹⁸² As he confessed afterward, that seemed to be the one song in the whole world that he could not think of. But something had to be done, so, without attempting an opening symphony he struck the chord of B♭, and then followed by ear, getting into it gradually. This was something like the accompaniment he played to the first verse [example 82].



Example 82. “Robin Adair” in B-Flat.¹⁸³

The second verse was a little better, and by the time the third verse was reached he was able to play a fairly satisfactory accompaniment.¹⁸⁴ In a case like this, it is the

¹⁸² It would be informative to know which singer Lindo was accompanying when this particular event occurred. It’s quite possible that it was Bertha Moore or Violet Defries, both of whom he accompanied regularly, but it’s impossible to determine, as neither of these singers wrote memoirs.

¹⁸³ The piano part does match any of the published versions of this folk-song. As the point of this example is to demonstrate on the spot improvisation, Lindo most likely recreated this example from memory, implying that the story is taken from his own experience.

singer who is entirely to blame; she should always give the accompanist due warning if she is likely to want him to play any song, no matter how simple, without the music.¹⁸⁵

An accompanist must always be prepared to cover up any mistakes made by the solo vocalist or instrumentalist; the commonest fault made by artists, through nervousness or temporary loss of memory, is to enter before the symphonic portion is finished. This may happen in the middle of a work as well as at the beginning, and is a matter of fairly frequent occurrence. The accompanist must, with as little apparent effort as possible, skip the intervening portion and glide into the requisite bar, so that at least the majority of the audience shall remain unaware of any untoward happening.¹⁸⁶

In playing for amateurs, one must be prepared for anything. If the accompanist plays a short prelude in any key, whilst waiting for the singer to get ready, he or she, generally she, often mistakes that for the opening symphony, and starts straight away at the first pause, announcing perhaps that she was “seated one day at the organ” at least a third higher than she meant to be.¹⁸⁷ As a further warning of what may happen to an

¹⁸⁴ Bos relates a story that mirrors Lindo’s almost exactly, except with the familiar song “Annie Laurie” (*Well-Tempered Accompanist*, 95-97). This type of practice was apparently common. While I have never been asked to improvise a song on a formal recital, I have been asked to sight-read encores.

¹⁸⁵ This discussion merits two notes. First, Lindo assumes the at-fault singer to be a woman. This could be because he primarily worked with female singers (as documented in the press), and thus used the pronoun he often associated with vocalists. It could also illustrate a negative gender bias, assuming that a female singer would be more likely to be forgetful. This latter notion seems unlikely to me, given the artistry and professionalism that his wife, Mattie Kay, exemplified.

Second, experiences like this, where the accompanist is required to improvise a previously unknown song or dance, are still common in certain religious circles and in dance rehearsals. On more than one occasion, while accompanying a Pentecostal gospel choir, I was instructed to begin vamping a particular key and then to improvise accompaniments to unrehearsed songs, some of which were unknown to me. Pianists who work in musical theater may also be asked to play certain songs without music, but these songs are usually familiar to the pianist, even if the music is not provided.

¹⁸⁶ This type of occurrence, which every accompanist has experienced, is possibly the only instance where the verbiage of “following” is appropriate.

¹⁸⁷ This is a reference to Arthur Sullivan’s *The Lost Chord* (New York: G. Schirmer, 1901), which was very popular around the turn of the century. The text is by Adelaide Anne Proctor.

unoffending accompanist, one final tragi-comic experience is appended; both the tragedy and the comedy of the incident will be enhanced if the *ipsissima verba* [precise words] of the chief victim are given. He says, “I was once playing for a celebrated lady vocalist at a concert. She was singing Cowen’s setting of ‘I think of all thou art to me,’ when suddenly she lost her place. I heard afterwards that one of the pages was upside down; she was too confused to find out what the matter was, and as she couldn’t remember it by heart, she kept on exclaiming, ‘I think of all thou art to me,’ occasionally varied by inserting, ‘She dreamed of what I could not be,’ I began to think of all she was to me, and when in a venturesome moment, she got as far as declaring ‘My life is cursed with thoughts of thee,’ I felt she was merely expressing my sentiments. I may mention that I was transposing this song, which is not easy to play, from D minor to C# minor. All of the sudden she burst forth with [“Ah no!”] and it struck me that very likely this was a change to the major key [example 83]. I tore over the pages, saw that the song had gone into F major, realized that that would be E major in the key in which I was playing, so striking the necessary tonic chord we finished the song together, equally relieved at the termination of such a disconcerting incident.”¹⁸⁸



Example 83. Dominant-tonic vocal line in E major

¹⁸⁸ Why Lindo quotes himself here is unclear. Again, knowing which of the singers with whom he was working would be helpful.

Chapter XVI: Playing for Music-Hall Artists¹⁸⁹

A professional accompanist does not usually start his career by playing at recitals given by “star” artists at West End concert-halls. “Much is to learn, much to forget, ere the time be come” for him to attain that measure of publicity. In his early days he will probably be asked very often to play at smoking concerts,¹⁹⁰ either for professional music-hall artists or for amateurs who, more or less successfully, imitate them. However excellent a pianist he may be, and whatever refined and elevating views he may hold upon the mission of his art and the dignity of the accompanist’s calling, he ought neither to refuse to undertake such work nor do it in a perfunctory way – as if such things had no business to interpose “betwixt the wind and his nobility.”¹⁹¹ Were he to question the famous accompanists of his day, he would learn that many a guinea, and even half-guinea, was earned at variety concerts where accompaniments had to be played for comic

¹⁸⁹ The kind of improvisatory, unrehearsed musical experiences discussed in this chapter are less common encountered by the classically-trained pianist in the twenty-first century than they were in Lindo’s day. The contexts in which one might be asked to do some of things discussed in this chapter, such playing from an orchestral part or vamping, are most likely to be encountered either in a musical theater cabaret setting or in religious services of certain faith traditions.

¹⁹⁰ Smoking concerts, which occurred in men’s clubs, were all the rage in London in the 1880s and 90s. These events often included sing-a-longs or performances by audience members in the style of an informal cabaret. For a description of popularity and content of these concerts, see “Smoking Concerts,” *Truth* (Melbourne) 24, no. 619 (November 8, 1888), 822-23.

¹⁹¹ William Shakespeare, *Henry IV, Part I*, 1.3.45.

singers, serious singers, dancers, knockabout artists,¹⁹² and jugglers, It is an invaluable experience and one calculated to prove of great benefit to him in later years.¹⁹³

A famous pianist, recently deceased, made his first public appearance at the old Strand Music-Hall in London, where, in those days, a chairman sat at a raised table, upon which he used to rap with a hammer previous to announcing various turns. At very many of the Pierrot shows,¹⁹⁴ so popular at seaside resorts, the accompanist is often a most competent musician who takes his part in a comic imitation of a German band one minute, plays a Liszt rhapsody in another, accompanies a comic singer a little later, and a serious and strenuous baritone in the Toreador song from *Carmen* directly after, and does them all, including the solo, extremely well. There are many openings for capable and enterprising young pianists in this direction.

It never seems to have occurred to any ordinary concert-singer to let the accompanist come to the platform by himself and play his opening symphony once through undisturbed and then repeat it on the arrival of the vocalist. This is a convention of the "Halls," an arrangement not (unfortunately) made with a view to letting the pianist

¹⁹² Knockabout artists were often associated with vaudeville and music hall productions. Although British sources fail to offer a clear definition of this type of performance, the genre was also popular in America. As Arthur Frank Wertheim writes, "Eccentric performers were now a fad on the vaudeville trail. They ranged from zany nut acts doing madcap antics to knockabout artists, who beat up a partner and threw props around the stage" (*W.C. Fields from Burlesque to Vaudeville to Broadway: Becoming a Comedian* [New York: Palgrave MacMillan, 2014], 115). Given this definition, one imagines Lindo accompanying an act reminiscent of the Three Stooges.

¹⁹³ Even though the contexts are dramatically different for the twenty-first century pianist, this kind of variety is important to the training of any aspiring collaborator. Without varied experiences, pianists never develop the ability to think on their feet, an invaluable skill in this discipline. In relation to this idea of learning through doing, one thinks of Aristotle's maxim "For the things we have to learn before we can do them, we learn by doing them" (*Nicomachean Ethics*, 2.1.2).

¹⁹⁴ These shows, also known as "Pierrot troupes," were a form of popular entertainment in England around the turn of the century. The shows were loosely based on *comedia dell'arte* characters. For more information, see *The Concise Oxford Companion to the Theatre*, 2 ed., s.v. "Pierrot Troupes," *Oxford Reference*, accessed January 11, 2016, www.oxfordreference.com.

or orchestra enjoy a moment of the audience's undivided attention.¹⁹⁵ The idea is, that it would be derogatory to the solo performer to come onto the stage unheralded except for the number exhibited at the side of the proscenium. After the symphony has been played twice (a *long* symphony is not always repeated), a short phrase is found with the mystic sign over it, "Till ready" [example 84]. This is repeated till the singer is ready to begin.



Example 84. Typical E major vamp pattern

The accompanist will find other points of difference between the work required of him at a serious concert and a "Variety" concert. At the former he knows more or less what he will be expected to play; even in the event of his not seeing the programme beforehand, he need not anticipate being asked to do anything very bizarre or unusual. At the Variety concert, on the other hand, he knows that it is chiefly the *unexpected* he will have to cope with, and the more often an accompanist is forced to rise to an emergency and grapple with something for which he is totally unprepared, the more valuable it is for him as training and experience, and the more ready will it make him to meet and surmount any unforeseen difficulty that may arise in his more serious and legitimate work.

It is seldom, on these occasions, that printed music is employed at all. The artists have the music of their various numbers written specially for them; even in the case of a

¹⁹⁵ One assumes that by "Halls," Lindo is referring to a general practice followed by London music halls and not to a specific performance venue.

song that is published, the accompanist is generally given the MS. copy from which it was originally played. The words will not be written in, but “cues” are given for “patter,” “business,” etc., and he is very lucky if he has a properly written out pianoforte-part at all. As often as not the accompaniment must be played from a “first-fiddle” part, which has to be harmonized on the spur of the moment. This is the kind of thing that is put into the accompanist’s hand as he goes to the platform [example 85].



Example 85. Henry Fragson, *Les Blondes*, Violin I.¹⁹⁶

A music-hall performer nearly always has with him a book containing the greater part of the music that he needs, but it is not sage to rely upon this.¹⁹⁷ A pianist one night was asked to play a Tarantella for *twenty minutes* as an accompaniment to a skating act. He had no Tarantella in his répertoire, and the performers had brought no music with

¹⁹⁶ Salabert published this work in a piano-vocal score in Paris in 1897. To my knowledge the orchestration was never published, so this excerpt was most likely taken from a copied manuscript part Lindo had in his possession.

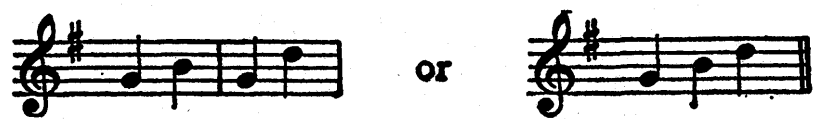
¹⁹⁷ The equivalent today would be the kinds of “fake books” employed by pianists at cabarets and piano bars. The musicians employed in these capacities today, however, are unlikely to be the same people employed to play formal recitals and concerts. The reasons for this divide are complicated and are beyond the scope of this present research.

them, so he had, then and there, to improvise one. He accomplished it quite successfully, but, as he confessed afterward, it was not an experience he would care to go through often.¹⁹⁸

Sometimes a singer is asked for a song that he does not happen to have with him; then the accompanist, if he knows the song, has to play it by heart, and if he does not know it, he has to make up an accompaniment as he goes along, which is not an easy thing to do if he has never previously heard the song. An accurate ear is needed for this, but there is a good deal of *knack* about it also. It is a case of listening for the harmonic outline of the phrase as much as for the individual notes. In this it somewhat resembles the accompanying of rapid violin and violincello solos, but it is more difficult, because the accompanist has no music in front of him. The *knack* referred to is this: He must learn to *grasp mentally* and *apply technically* the chord suggested by each little section of the tune. The accented notes generally give the clue. Taking the key of G major as an illustration, a phrase in which these notes [example 86] occurred *on the beats* would require the harmony of the tonic. Where the accents fall on some or all of these notes [example 87] the chord of the dominant seventh would be unmistakably indicated. The notes [in example 88] might require the supertonic (the relative minor of G major) or the subdominant; it depends very much on the context; the addition of B or C [example 89] would at once settle the question.¹⁹⁹

¹⁹⁸ As Lindo cited in the Preface, this story is one he obviously experienced or witnessed. One wishes that there was documentation of Lindo's work in music halls, but, unfortunately, none exists. If he did undertake such work (and the inclusion of this chapter suggests that he did), it would have been before he began to gain a reputation as a teacher, thus placing this work in the 1880s.

¹⁹⁹ Lindo's discussion of harmonic implications is contradictory. He mentions that the addition of a "B" to the two-note pickup would require the "supertonic," chord (A minor), but the chord outlined in this case is the submediant (E minor).



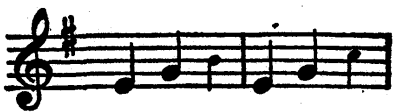
Example 86. G major arpeggio patterns



Example 87. D⁷ arpeggio



Example 88. Two-note pickup in G major



Example 89. Harmonic outlines in G major

The following [example 90] might need a C major or an A minor chord; neither would be wrong, but in such a case the first verse can be used experimentally, and if the chord selected did not seem quite satisfactory, the correct one could be employed on the recurrence of the phrase. The subdominant [example 91] is sometimes a difficult note to harmonize, but here again the chord is generally suggested by context [example 92].



Example 90. Two-note pickup in G major



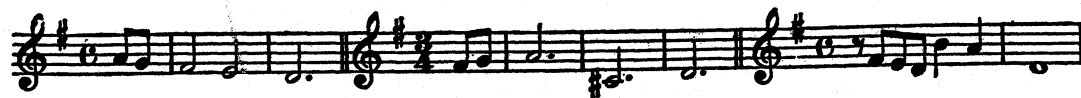
Example 91. Subdominant pitch in G major



Example 92. Subdominant harmonization suggested by melody

In the above examples [a, b, and c in example 92] the upper part suggests, in each case, the harmony that should be used to accompany it; at *a*, the dominant and tonic of C major; and *b*, the dominant seventh and tonic of A minor; and at *c*, the dominant seventh and tonic of G major being clearly indicated by the melodic outline. This might not be absolutely realized on the first hearing, but a professional singer who wants an accompaniment “vamped” is always willing to hum to tune over beforehand. The accompanist must listen very carefully for phrases which suggest modulation. An illustration to the supertonic minor has already been given. Some other are now added.

Notes and phrases which suggest modulation. [Note:] the flattened seventh by itself is sufficient to indicate a modulation to the Subdominant (or its Relative Minor).



Example 93. Melodic modulation to the dominant



Example 94. Melodic modulation to the relative minor



Example 95. Melodic modulation to the subdominant

A remarkable example of “vamping” is afforded by the performance of some of the national Hungarian bands. It is by no means uncommon for the leader to play by ear a tune he has heard, the other members of the band improvising or “vamping” their own parts in appropriate harmony without rehearsal or previous knowledge of the melody, no hesitation or discord being discoverable by the audience. The art of playing from a Figured Bass, which has already been dealt with, may be said to be a species of *classical* vamping, middle parts having to be improvised; for even if the voice part was played in conjunction with the bass, it would, as has already been pointed out, form a totally inadequate accompaniment to any musical number except, perhaps, a four-part chorus.

The refrains of two simple songs are now given; the harmonies written in small notes are those which, in each case, *the tune itself should suggest to the pianist*, if (as must be taken for granted) he is able to recognize instantly *which degree of the scale the*

vocalist is singing. This is an essential qualification for any one who attempts to accompany an unknown song without the music. Practice soon renders it a fairly simple matter, but the first experience of vamping generally produces a sensation akin to that of swimming in a rough sea and deep water to one whose previous experience has been confined to the shallow end of a swimming bath.

Very little invention or variety is displayed here in the treatment of the accompaniment [example 96]; the harmonies used are the simplest possible and the most obvious; but strangely enough they are the harmonies used by the composer. An accompanist, not knowing this, would endeavor to impart a little more varied treatment to the subsequent verses, possibly on the following lines [example 97].



Example 96. Edmond Audran, *La Poupée*, “A Jovial Monk am I,” mm. 21-29. *Musical Masterpieces: Gems from the World’s Famous Operas & Musical Plays*, ed. Percy Pitt (London: Hopwood, 1897), 66. Altered.²⁰⁰

²⁰⁰ Although Lindo’s point is that you can improvise (or “vamp,” in his language) a song such as this, the piano part in this example matches almost exactly with the published score.



Example 97. Edmond Audran, *La Poupée*, “A Jovial Monk am I,” mm. 21-29.
 Improvised, harmonically altered version.

There are several points of interest in this [following] example [example 98]. The skip of a fifth downward in the first and second bars suggest the chord of E minor at the third beat in preference to that of C major or A minor. In the third bar the accented noted, D F#, A, proclaim the harmony of the dominant (or dominant seventh), A# being obviously a passing-note resolving into the tonic in the next bar. A modulation to A minor is very clearly indicated by the melodic outline in the fifth bar, answered by the dominant seventh and tonic of the original key in the sixth. The two final bars call for no comment.



Example 98. Algernon H. Lindo, *Song from MS. Comic Opera*.²⁰¹

In playing for music-hall performers one must always be prepared for this kind of work when called upon to undertake it. One well-known accompanist often narrates how he had to “vamp” accompaniments for an entire evening. This is his experience, told in his own words: “When I was quite a young man I was invited by the colonel of a regiment to a dinner that the officers were giving to the men, and was asked by him if I would play for them to sing after dinner. As there was a small fee attached, I accepted with pleasure. I found after dinner that the whole regiment, or so it seemed to me, had come prepared to sing, *but not one of them had brought a song*. When the first one announced and came up to me at the piano, I said to him: “Have you your music with you?” He said: “No, sir”; so I asked him what he intended to sing, and he mentioned the name of a song that I had never heard nor even heard of. I said: “Are you a baritone or a tenor?” I might as well have asked: “Are you a theosophist or an agnostic?” so I altered it

²⁰¹ This is the only example that Lindo uses from one of his own compositions. Unfortunately, it is unclear from which work this excerpt is taken. It is not taken from his only published theatrical work, *Thyra*, and since the manuscripts for his other nine unpublished, dramatic works are not extant, the context of this example will remain a mystery.

to: “Have you a high voice or a low voice?” He had no idea. I then asked him if he could hum the air to me. He came very close and murmured something very soft but quite undistinguishable. However, I pretended to be satisfied, and struck an octave A [example 99] feeling the ‘the saddest soul who ever struck an octave in disaster.’



Example 99. Octave A's²⁰²

“I daren't fill up the chord as I didn't know if the song was in a major or minor key, and this single octave would do for the dominant of D major or minor, the mediant of F major, or the tonic of A, major or minor. I thought if the singer could manage the song in any of these keys, the octave might act as a kind of 'jumping-off' place for him.

“We got through somehow, but that was only the beginning of the evening. Sometimes, before starting a song, the singer whispered to me, ‘When I come to the chorus, sir, will you play it loud with me, as I want them all to join in.’ A chorus that I didn't know in a song that I had never heard; but I did it – it's amazing what you can do when you have to – and after repeating the experience for about two hours, it would have seemed a positive disadvantage to have had any music, or even to have known anything of the tune I was playing. So much was this the case that, at the close of the proceedings, having to play a tune I knew perfectly well, ‘God bless the Prince of Wales,’ I made a hopeless muddle of it.”

²⁰² Why, exactly, did Lindo feel the need to illustrate an octave to the reader? Its inclusion is so unnecessary as to be almost humorous.

Music-hall work is valuable from several points of view; it impresses upon an accompanist the necessity for playing with swing, rhythm and accent. When he is playing music of a serious and elevated character, he has to listen so carefully for effects of light and shade, changes of time, etc., he has to be so plastic, sympathetic and adaptable, that he must take great care not to overlook the rhythm among the *crescendos*, *diminuendos*, and other emotional effects. In a music-hall number there are seldom any emotional effects to be listened for. Once the song or dance is started, on it goes, and on must go the accompaniment with it, always remembering in the louder portions to suggest as much drum and cornet as possible. Too much of this kind of work would vulgarize an accompanist's style and lead him into continual exaggerations, but a little of it acts as an excellent corrective to a placid and anæmic manner of playing. As it also tends to impress upon him the value of rhythm and accent and affords him many valuable lessons in dealing with all kinds of emergencies, he should make it his business to try to get some practice in this direction, even if in the ordinary course of things it would not be likely to come his way.²⁰³

²⁰³ In addition to its role in aiding rhythm, I have found that vamping and other sorts of musical experiences documented in this chapter, obtained in religious rather than musical hall contexts, have aided my understanding and application of harmonic progressions. I have many of my piano students work with a rhythm section (the modern context for much of what Lindo discusses in this chapter) in order to improve their sense of rhythm and harmony.

Chapter XVII: Music to Recitations²⁰⁴

It is not easy to find an accompanist who can play with ease and confidence the incidental music to a recitation.²⁰⁵ One reason is, that it requires considerable practice, and opportunities for practice do not often present themselves. It is a species of performance which has never commended itself unreservedly to the public; yet, for certain reciters, certain audiences and certain composers, it possesses a measure of fascination. The accompanist's share in the proceedings partakes of the nature of first-class tailoring; the garment of music must hang absolutely loosely and freely and yet *fit to perfection*. An almost continuous but cleverly veiled *rubato* is the chief essential in the production of this effect, which means that in spite of the continual need for retardings and acceleratings of varying degrees, the *rhythmical outline* must never be obscured or lost sight of. The music must seem to flow as easily and naturally as if the reciter and pianist were the same individual. This sometimes happens, as in the case of the late Mr. Clifford Harrison. He was not only the pianist, but the composer, as well. Curiously enough, although his playing was delightful and his music both charming and absolutely

²⁰⁴ Musical recitations have mostly fallen out of favor, but they were popular at the time of Lindo's writing. The score for Max Schillings's *Das Hexenlied*, for example, contains an advertisement page for nearly twenty other musical recitations published by Robert Froberg. See Max Schillings, *Das Hexenlied* (Leipzig: Robert Froberg, 1905), inside cover.

The only other mention of musical recitations in a book on accompanying occurs in Bos, who writes "For dramatic recitations, formerly more in vogue than at the present time, such as Max von Schillings' *Hexenlied* and Richard Strauss' *Enoch Arden*, the [piano] lid should be completely raised to attain the desired strength of volume" (*Well-Tempered Accompanist*, 63).

²⁰⁵ If it was difficult in Lindo's time to find a pianist skilled in playing recitations, it is nearly impossible in the twenty-first century to find such a musician.

appropriate to the poem he was reciting, he did not know enough of the theory of music to be able to write it down and, unfortunately, it is now irrevocably lost.²⁰⁶

The great advantage to a reciter in acting as his own pianist is, that he can modulate his accompaniment so that it supports but never overpowers his voice. Another advantage is, that in the portions of the Recitation where no music is required the attention of the audience is not distracted by the presence on the platform of a second figure trying to look unconscious through recurring periods of inaction. It is important to realize that the beauty of music depends upon the *rhythmical* value of its phrases and not upon the value of *individual notes*.

In poetry the converse is the case, the metrical swing being subservient to the beauty of the individual words. Therefore, a much wider rhythmical latitude is allowed to the reciter than to the singer or the instrumentalist. It is necessary to remember this, for it makes apparent one of the chief difficulties with which the accompanist has to contend, namely, the difficulty of adapting the somewhat restricted rhythm of instrumental music phrases to the wider and more elastic rhythm of spoken metrical language.

A solo pianist and an inexperienced accompanist are almost equal sources of exasperation to a Reciter. The former usually treats the incidental music as a composition to be played through exactly as it is written, and cannot understand why the Reciter cannot adapt himself more easily to the exigencies of the music; whilst the latter tries to get the notes to fit too closely to the words under which they are written, and, in so trying, only manages to break the melodic continuity of the music and seriously to impair

²⁰⁶ Clifford Harrison apparently gave frequent recitals of musical recitations in London. An announcement in *The Musical Times* provides some information about his recitals: "Mr. CLIFFORD HARRISON'S Recitals will be resumed tomorrow, the 2nd inst., at Steinway Hall ... The importance attached to music in association with recitation, by these reciters causes their performances to be of interest to musical readers" (*Musical Times* 38, no 656 [October 1, 1897], 680).

its value. All the pianist should endeavor to do is to meet the Reciter, as far as possible, on the *accented* words, to keep in the same bar, to play smoothly and flowingly, and to be *exactly* with the Reciter at the important *word* in any dramatic climax.

It is quite possible that the accompanist may sometimes find himself considerably behind or ahead of the Reciter. He must then make a tactful and gradual *accelerando* or *ritardando*, but it must be done in such a way that it does not sound either like hanging back till he has caught up, or as if he were racing ahead because he had been left behind. In fact, unless the music happens to be of considerable melodic or thematic importance, one or more bars may well be repeated or omitted altogether.

There are several varieties of incidental music, some presenting very little difficulty to either accompanist or reciter, some calling for a great adaptability on the part of the accompanist, whilst other forms of musical composition call for equal care on the part of both performers.

To the first species belongs that kind of music which, in part, fits the recitation almost like the words of a song; that is, practically a note to a syllable. Where a definite melody is not employed, a single chord, note or octave is used to make the accent or outline of the verse.

Examples of both are given [examples 100 and 101]. They could be played satisfactorily by any ordinary competent accompanist.

Who's for the Gathering, who's for the Fair? (Gay goes the Gordon to a fight!) The
 bravest of the brave are at deadlock there (Highlanders! march by the right!).

p
gva bassa
gva bassa

Example 100. Hubert Bath, *The Gay Gordons*.²⁰⁷

We found the portrait in its place: we opened it by the taper's shine: the
 gems were all unchanged: the face was neither his nor mine.

ff

Example 101. Eric Marco, *The Portrait*.²⁰⁸

The next species is the most important of all and has been carried out more successfully and consistently by Mr. Stanley Hawley than by any other composer.²⁰⁹ The

²⁰⁷ In examples 100 and 101, Lindo lists the author of the text, in this case Henry Newbolt. This is significant because the author does not mention librettists elsewhere in the text. A score for this musical example is not extant. It is unclear from where Lindo drew this example or when it was published and by whom.

²⁰⁸ Text by Owen Meredith. No score has been located for this example, so the publication information is unavailable.

²⁰⁹ Stanley Hawley (1867-1916) was a prominent composer of recitations, publishing at least twenty-five. See Stanley Hawley, *The Thin Red Line* (London: Bosworth, 1896), front cover. Little else is known about his life and work.

music he has written to a very long series of Recitations is excellent, if viewed purely as music. Besides that, it always fits to perfection the poem that it illustrates and is most cleverly adapted to the natural effects of time-changes and pauses likely to be introduced by the reciter. One of his most successful efforts is his music to Whyte-Melville's poem, "Riding through the Broom." The melody is charming and the changes of key are musicianly without being disconcerting. There are a few places where the reciter has to wait whilst a short musical section is being played, but the point of reëntry is always very definite and easy to remember. Not only are the words "barred" with the music, but when an *accelerando* or *ritardando* effect is desired, it is very cleverly accomplished by giving a complete bar of music to a greater or fewer number of accented words than have been used in previous bars, so that the music *must* be pushed on or held back so as to meet the reciter at the beginning of the next bar. An illustration is given [example 102].



Example 102. Stanley Hawley, *Riding Through the Broom*, mm. 25-30 (London: Bosworth, [1899]), 2.

The last species of music to recitations is of a totally different character from any of the preceding examples. In this category are found such compositions as Strauss'

music to “Enoch Arden,” Schumann’s “Three Declamatory Poems,” and Ernest Schilling’s music to “The Witch Song.” So important is the musical setting in works of this genre that it would be quite possible for an audience to derive considerable artistic satisfaction from the performance if the poem were recited in a language with which they were totally unfamiliar. The music is generally of considerable technical difficulty, as is shown by the accompanying examples [examples 103 and 104].



Example 103. Richard Strauss, *Enoch Arden*, Op. 38, mm. 4-6 (Leipzig: Robert Forberg, 1898), 2.



Example 104. Richard Strauss, *Enoch Arden*, Op. 38, mm. 100-104 (Leipzig: Robert Forberg, 1898), 7.

The instrumental interludes, when the reciter has to remain silent, are usually of much greater length than is customary in an ordinary recitation with music, and thus the task of the reciter becomes more onerous than that of the pianist. He has to know the music almost as thoroughly as he knows the words, for many of his entries occur in the middle of a musical phrase at a second or third beat in the bar; he has to wait for rests and in some cases he has to be careful to give *note-values* to his words and sentences. In fact, for a great portion of these works, he becomes the accompanist, his share of the proceedings being of secondary importance. Schumann had a better idea of what was needed than most of the German writers who have experimented with this kind of music composition, for he almost invariably arranges the entry of the reciter so that the first *accented* word in the line shall fall on the first beat in the bar [example 105].

The léaves on the trees whisper díрге-like and sad, The
 bróok flows on murm'ring beside the póor lad. Now téll me etc.

Example 105. Robert Schumann, “The Heather Boy,” Op. 122, no. 1, mm. 68-72. *Ballads for Declamation with Pianoforte Accompaniment*, ed. Ernst Pauer (London: Augener, [1870]), 16.

The German words (Ernst von Wildenbruch) are not given, as the accents in the translation correspond in almost every instance with the accents in the original version.

So little regard do some composers pay to the necessity for *rhythmical unity* between poem and music that it is not uncommon to find a poem with four accents in each line set to music in $\frac{3}{4}$ time [example 106]. If this were played and recited with great ease and adaptability on the part of the two performers, it would make a certain effect, but the sensation of cross-rhythms is unsatisfactory and in some bars the music is ill fitted to the words. If the words were sung, they would have to be barred and accentuated as here indicated. To such an extent are the words made subservient to the music in this class of composition, that it is not uncommon to find two words forced apart by a little stream of music where anything in the nature of a break or pause is not only unnecessary, but unwarrantable [example 107].

Con moto

We'll | wálk so sóft-ly on tip - - toe light, No

pp sempre

tórch shall betráy our sécret flight; The túrret door ó-pens in-to the field, We'll |

poco cresc. etc.

Example 106. Max Schillings, *Das Hexenlied*, Op. 15, mm. 224-228 (Leipzig: Robert Froberg, 1905), 16.²¹⁰

and said

wildly to him

p

etc.

Example 107. Richard Strauss, *Enoch Arden*, Op. 38, mm. 202-3 (Leipzig: Robert Forberg, 1898), 12. Altered.²¹¹

No works of the difficulty of those quoted above should ever be attempted without much practice and many rehearsals.²¹²

²¹⁰ The caption in both the first and second editions is “*Das Hexenlied* (The Witch’s Song): Schelling.” The caption has been corrected to match the published score.

²¹¹ In this excerpt, Lindo inserted an extra barline at the end of the second beat of measure 2.

²¹² One wishes that Lindo had included a more comprehensive repertoire list in this chapter, similar to those found elsewhere in the treatise. Such a list could have provided the modern reader with a

There is no occasion to summarize or in any way to recapitulate the suggestions contained in the preceding chapters. Nevertheless, a very brief word of advice may be given in conclusion. The accompanist who takes his art seriously should never omit, first, to study, *by himself* the accompaniments he will have to play; he should then practise them as often as may be feasible *with the artists for whom he has to play them*, to whose methods he should adapt himself with ease, sympathy and understanding. But in doing so he must be careful, on the one hand, neither to obtrude unduly his share of the performance, nor, on the other hand, to minimize in any way the significance and importance of the accompaniments entrusted to his care.²¹³

glimpse into the types of recitations that were done, not only by Algernon and his brother Frank, but also in the broader musical landscape at this time.

These types of musical recitations are the only music for which Lindo stresses the essential nature of rehearsal. I find it particularly interesting that he assumes one would be able to play Beethoven's Kreutzer sonata at sight in performance, but a recitation should be rehearsed many times before a rehearsal. This reveals his reverence for this type of work, probably a result of his collaboration with his brother.

²¹³ In his closing paragraph, Lindo does somewhat of an about face. Throughout this treatise, he has suggested that it was standard practice to perform most musical works unrehearsed. Here, however, he states plainly that one should rehearse as much as possible. Whether rehearsed or unrehearsed, his exhortation to both treat the accompaniments with the respect they deserve and to never be obtrusive in one's performance of them is still sound advice one hundred years later.

CHAPTER 5

THE ACCOMPANIST IN EARLY TWENTIETH-CENTURY BRITAIN

While Lindo's *The Art of Accompanying* was primarily written as a pedagogical work, the treatise also provides a window into the ways in which accompanists were viewed in early twentieth-Century Britain. These estimations are complex and fascinating, and, while they tend to be negative, they also frequently contain latent acknowledgements about the immense skill level required of a competent accompanist. Lindo often hides these contemporary perceptions of accompanists inside pedagogical directives or descriptions of professional norms. As one reads deeper into the text, however, a wealth of information can be gleaned about both public and private estimations of the collaborative profession.

Lindo's role as pedagogue is important to his treatise because it allows him to present the negative views of others concerning accompanying not from the position of being insulted (which it might if he were solely a performing accompanist), but from the position of one fighting against these negative notions through his teaching. He writes rather matter-of-factly "Every pianoforte teacher realizes the esteem in which accompanying is held when the mother of a new pupil remarks, 'I don't mind if my daughter can never play a piece properly, I only want her to be able to play accompaniments.'" ¹ Anecdotes such as this one also allow the reader to deduce public perceptions of accompanists, not just the opinions of other musicians.

The rather late appearance of Lindo's treatise is indicative of the overall low view given to the subject of accompanying in the late nineteenth and early twentieth centuries.

¹ Algernon H. Lindo, *The Art of Accompanying* (London: Winthrop Rogers, 1916), 4.

His groundbreaking volume, after all, appeared more than a century after the word “accompanying” moved from that of the figured bass to the collaborative partner in string sonatas and lieder. Given, by contrast, the number of books published in the nineteenth century on solo piano playing, it is clear that solo playing was held in much higher regard than collaborative playing. The low view that this represents was common through the early part of the twentieth century, up until pianists such as Gerald Moore began working to change it.

Lindo’s treatise hints only vaguely at the reasons for this generalized low view of accompanying, but with the help of other sources, some deductions are possible. *The Oxford Companion to Music*, first published in 1938, helps to define this low opinion of accompanying in its definition of “Accompaniment.”

The term as colloquially in use today implies the presence of some principal performer (vocalist, violinist, etc.), more or less subserviently supplied with a background by some other performer or performers (pianist, orchestra, etc.). This is not the original use of the word ... It is clear that during the nineteenth century the word “accompaniment” shifted in significance: this was probably due to the growth of importance of the instrumental virtuoso. Yet, paradoxically, the same period saw an enormous growth of importance in the piano parts of songs (Schubert, Schumann, Brahms, Wolf, etc.), which came to demand, in many cases, as great technical and artistic ability on the part of the pianist as on that of the vocalist.²

This idea that the virtuosity of solo playing is the primary reason for the overlooking of accompanying seems logical, but it is important to note that many virtuosic piano soloists accompanied on a regular basis. Clara Schumann, for example, accompanied many of the prominent musicians of her day, including the great violinist Joseph Joachim.³ Prominent

² Percy A. Scholes, *The Oxford Companion to Music*, 10th ed. (London: Oxford University Press, 1970), 5.

³ See Berthold Litzmann, *Clara Schumann: An Artist’s Life, Based on Material Found in Diaries and Letters*, vol. 2, trans. and ed. Grace E. Hadow (New York: Vienna House, 1972), 150, 152, 171, and 177.

solo pianist Tito Mattei was also a highly respected accompanist. Although his role as an accompanist is not listed in his biography in *The International Cyclopedia of Music and Musicians* (overshadowed, no doubt, by the precociousness of his immense virtuosity), Lindo nonetheless notes that he was “One of the best accompanists of Italian operatic music of his time, and no one who heard him could easily forget the verve and vitality with which he used to play the opening symphony of a brilliant Scena or Aria.”⁴ The great composer and conductor Richard Strauss was also an excellent accompanist, working with many prominent singers of his day, including Elisabeth Schumann. Although many of his recordings were made late in his life (and thus do not fully illustrate the technical facility of his youth), his ability to more than competently support a singer on stage has been documented.⁵ That Strauss was a piano virtuoso is obvious to anyone who has attempted to perform the accompaniments to his lieder, and yet this part of his professional life has been overshadowed, most likely because the virtuosity was demonstrated mostly in the context of accompanying. These brief examples prove the point: the work of the solo pianist was considered superior to that of the accompanist, probably a result of the nineteenth century’s obsession with virtuosity.⁶

As a collaborator, Lindo experienced this bias himself: it even appears in the reviews of his concerts. When Mr. Lindo appeared as a soloist, an extensive review was

⁴ Lindo, *Art of Accompanying*, 34. See also Bruce Bohle, ed., *The International Cyclopedia of Music and Musicians*, 10th ed. (New York: Dodd, Mead 1975), 1353.

⁵ Michael Kennedy, *Richard Strauss: Man, Musician, Enigma* (Cambridge: Cambridge University Press, 1999), 404-5. Kennedy quotes Alfred Orel, who turned pages for Strauss, in his descriptions of the musician’s virtuosity and attention to the needs of the singer with whom he was working.

⁶ Although, again, many of the “accompaniments” in the late nineteenth century are as virtuosic as the solo piano works. Take, for example, many of the lieder of Liszt, Strauss, and Wolf. Lindo himself brings this fact to his readers’ attention: “Some accompaniments of the modern school of songwriters are not only too difficult for reading at sight, but are beyond the capacity of any pianist who does not possess a highly trained and well-developed technique.” See Lindo, *Art of Accompanying*, 17.

given containing the details of his technique and interpretation, running to over two hundred words.⁷ When he appeared as an accompanist, however, the reviews of his work are much more brief.⁸ A 1901 concert notice demonstrates one common format for mentioning accompanists:

MADAME BERTHA MOORE gave a lecture-recital, entitled “Three Centuries of English Song,” on the 5th ult., at 13, Lansdown Road, Holland Park. Madame Moore attacked her comprehensive subject with firmness, and gave a lucid sketch of the progress of English vocal art, speaking with enthusiasm and patriotic pride of our native composers and singing numerous examples with great charm. Mr. Algernon Lindo was the pianist.⁹

Even more descriptive reviews were often brief where the assisting pianist was concerned. Take, for example, a review from a recital Lindo accompanied in 1885. After commenting upon the soloist for well over two hundred words, the reviewer concludes with “A word of praise is due to Mr. Algernon H. Lindo, for his excellent pianoforte accompaniments.”¹⁰ This double standard of reporting is not limited to performances by Lindo. If one scans through the pages of *The Musical Times* and other periodicals from the late nineteenth and early twentieth centuries, one finds that the soloist on a program receives the praise (or criticism) in the review, and the accompanist and his or her work are described as an afterthought. This failure to give adequate acknowledgment to the accompanist lasted well into the twentieth century, as Gerald Moore notes in 1943:

“There is more glory and glamour in the career of a solo pianist. His name is printed in

⁷ “Amusements,” *Auckland Star*, September 24, 1917.

⁸ See, for example, “[Untitled Notice],” *Musical Times and Singing Class Circular* 26, no. 626 (April 1, 1895): 260 and “[Untitled Notice],” *Musical Times and Singing Class Circular* 35, no. 615 (May 1, 1894): 340.

⁹ “[Untitled Notice],” *Musical Times and Singing Class Circular* 42, no. 695 (January 1, 1901): 43.

¹⁰ “[Untitled Review],” *Jewish Chronicle*, January 23, 1885.

big letters, whereas the accompanist's name is put at the foot of the bill – indeed, printers take a fiendish delight in using the smallest type available for it.”¹¹

As indicated in the anecdote previously presented concerning a pupil's mother, another idea that was prevalent in the early twentieth century was that accompanists were incompetent as soloists. Lindo states this assumption very plainly: “The idea of an accompanist, as it exists vaguely in the public mind, is that he is a pianist who is not competent to play solos; that is supposed to be his chief qualification.”¹² He then proceeds to contradict this prevailing notion throughout the remainder of the book, indicating that “ample technique” is one of the primary qualifications of an accompanist.¹³ He also demonstrated this fallacy through his own career, which included not only accompanying, but much solo work as well.¹⁴ Coenraad Bos, a German contemporary of Lindo, corroborates Lindo's assumption. “How often,” he writes, “have mentors of musical aspirants remarked of those whose limited perception and technical insufficiency precluded careers as soloists: ‘Well, at least, they can become accompanists!’ In this manner the greatest disservice is done music, as well as irreparable damage to the development and careers of students of music.”¹⁵ This belief that incompetence is the primary distinction of an accompanist may have something to do with the fact that in the British Empire at that time, no examinations existed for

¹¹ Gerald Moore, *The Unashamed Accompanist*, rev. ed. (London: Methuen, 1959), 13.

¹² Lindo, *Art of Accompanying*, 3.

¹³ *Ibid.*, 13.

¹⁴ See, for example, “[Untitled Review],” *Jewish Chronicle*, December 10, 1880 and “Entertainments,” *West Australian*, September 8, 1919.

¹⁵ Coenraad V. Bos, and Ashley Pettis, *The Well-Tempered Accompanist* (Bryn Mawr, PA: Theodore Presser, 1949), 11-12.

accompanying.¹⁶ After all, it seems obvious that examining incompetence (as it was viewed) would be a waste of time.

Lindo's treatise also tackles the notion that the work of an accompanist is not serious. This was obviously an opinion of the non-musical public (as indicated by the quote from a parent discussed above), but it was also the opinion of many in the musical community as well. Lindo gets at this point in at least two ways: first, directly and second, through his discussion of rehearsal norms. In discussing the reasons that every solo pianist should learn to accompany, Lindo writes that accompanying is "the only branch of the profession for which there is always some sort of demand, and which, so far, is neither overcrowded *nor even taken seriously*."¹⁷ He continues, "Most people in a concert room hardly realize that the accompanist exists till he makes a mistake; when every one becomes vividly aware of it, the one most miserably conscious of it being the poor accompanist himself."¹⁸ Lindo seems to be highlighting for the potential future accompanist reading his treatise the regard in which he or she will be held. He doesn't argue in favor of this model, however, writing later in the book that, though "the piano-part must be very definitely subservient to the voice-part, it should never be insignificant."¹⁹

In a more elliptical way, Lindo uses a discussion of rehearsal procedure to highlight the accompanist's place in the musical hierarchy. Twice in his volume, Lindo

¹⁶ Lindo, *Art of Accompanying*, 3-4. Nic Munday, the ABRSM Syllabus Administrator, writes, "I have double checked back through different syllabus booklets back to when we began 126 years ago and found no record of accompaniment exams." E-mail message to author, June 18, 2015.

¹⁷ Lindo, *Art of Accompanying*, 4.

¹⁸ *Ibid.*, 5.

¹⁹ *Ibid.*, 47.

makes the assumption that a pianist would not be expected to rehearse with the soloist for whom he or she is playing.²⁰ Related to this assumption is that accompanists would also be able to sight read a concert, as they will not be given the music in advance.²¹ This lack of consideration for the accompanist's needs, unduly preference the soloist over their pianistic collaborator. Rather than simply an occasional oversight, this system, in which soloists work for months perfecting a particular piece of repertoire while accompanists must operate at the same artistic level with no prior rehearsal or practice, seems, for obvious reasons, discourteous to the accompanist.

In assuming that an accompanist must be excellent sight-readers, proficient in a variety of styles, and able to successfully collaborate with little rehearsal, musicians of the early twentieth century were tacitly praising their skills and musical knowledge.. These assumptions bely that accompanists were assumed to possess a very highly developed gift for music reading, something that not all musicians possess. Lindo, in fact, devotes a whole chapter to the topic. On the one hand, accompanists are viewed as so insignificant that rehearsal is unnecessary, and, on the other hand, they are so good at what they do that one can expect perfection (or near perfection) at sight. The duality of this notion is quite stunning.

Throughout the book, but specifically in chapters VI through X, Lindo addresses what for many accompanists is their primary vocation: working with singers. From the outset, he clearly articulates his opinion about the necessity of this work:

This [accompanying lessons, classes, and rehearsals] should not only be permitted, but *should be made a compulsory part of the piano student's*

²⁰ Ibid., 5 and 48.

²¹ Ibid., 6 and 15.

curriculum, and no week's work should be considered complete unless the pianoforte-lesson had by supplemented by one or more practices with a vocalist, or a performer on some other instrument.²²

That he devotes five chapters to working with singers (and only a single chapter to accompanying string players) also makes obvious his view that the accompanist's main task is working with singers. Two more specific notions underlie this viewpoint. The first is that singers are less competent than pianists and other instrumentalists. Though he hints at this idea throughout the text, he outlines it specifically by saying "Vocalists, as a rule, require more humoring ..."²³ The second is that the learning of vocal music is very easy for pianists, even going so far as to say that Wagner should be an easy sight-reading exercise.²⁴ This, once again, presents a duality of the low and high views of accompanists, the low view because it wouldn't cross the singer's mind to give the pianist music in advance and the high view because they think the pianist could sight-read (with correct tempi and nuance) something as complicated as Wagner.

Lindo's commentary about the relative competence of singers is an interesting aside in the text, highlighting the perceptions held by pianists rather than those held about them. This low view of singers, at least in the mind of pianists, is not unique to Lindo's historical context. Some pianists still regard singers with some sort of disdain. In some musical circles, for example, phrases referring to "singers and musicians" imply that singers are somehow less musical or, at least, less musically trained, than their instrumentalist counterparts. I also worked for an opera company where the head coach

²² Ibid., 19.

²³ Ibid., 67.

²⁴ Ibid., 15.

frequently said “Singers are like sheep: dumb and needing to be led around.”²⁵ Writing over twenty years after Lindo, Gerald Moore, who ordinarily argues for the equal partnership of singer and pianist (even going so far as to title one of his books *Singer and Pianist*), allows his low view of certain singers to slip through. He writes in *The Unashamed Accompanist* “It is essential that the accompanist should know what is in the singer’s mind, if the singer has one.”²⁶ Thankfully, most modern musicians find such views distasteful, and the work of many an excellent pianist and singer pair has helped the public to largely move past this notion as well.

Although he frequently presents a view of accompanying that is simultaneously positive and negative, he does make one point that is unambiguously negative. Simply put, he argues that accompanists should do anything, regardless of how lowbrow, to gain work experience. He suggests that performing in a music-hall might be a good way to begin a career.²⁷ He also even more explicitly states that the accompanist’s job is different because he does not have a say in repertoire selection. In the book’s preface, Lindo writes, “But whereas the creative artist can usually choose the type of work he will create, and the executive artist the type of work he will perform, the accompanist has no choice whatever. He must play what is given him to play.”²⁸ This twofold idea, that accompanists should be willing to do almost anything and that they have no choice in what they perform, only seems to reinforce that notion of the superiority of the soloist in relationship to the accompanist.

²⁵ This anecdote is from the personal experience of the author.

²⁶ Moore, *Unashamed Accompanist*, 49.

²⁷ Lindo, *Art of Accompanying*, 93.

²⁸ *Ibid.*, vi.

In discussing string accompanying, Lindo expresses an unusual opinion: namely, that competent string accompanying requires perfect pitch.²⁹ He argues that this is necessary if the accompanist wants to maintain good ensemble with the soloist with whom he is performing, since there are no words to use for such a purpose. He makes this argument in such a way that it is clearly a common assumption. Later authors on the subject, however, seem to either be unaware of this notion, or have learned better than to promote it.³⁰ Related to this notion, Lindo argues that pianists who accompany string players generally demonstrate better technical prowess than their counterparts who accompany vocalists.³¹

The final preconceived idea about accompanists that Lindo draws the reader's attention to is that accompanists can and should be able to multitask. This idea contains several smaller notions, including that accompanists should be able to conduct, to transpose, to know many standard pieces from memory (or by ear) and to improvise in certain circumstances. All of these skills are in addition to the flawless technique and excellent sight-reading skills already mentioned. Lindo states the necessity of these skills very concisely in his chapter on conducting: "An accompanist should be equipped at all points."³² The accompanist as multi-tasker is a notion that any accompanist from any era would probably agree with, but there are deeper implications to this idea. Specifically, it seems unique to require accompanists to fill so many roles. Do we require trombonists to

²⁹ Ibid., 65.

³⁰ This idea is not restated in Moore, Bos, Adler or Katz.

³¹ Lindo, *Art of Accompanying*, 64-5. Some vestiges of this notion remain in modern musical circles. Many pianists who play with string players in chamber music settings balk at the idea of "accompanying" a singer.

³² Ibid., 72.

be able to accompany their singers? How about conductors? Do we require them to be able to teach voice? Do we require string players to be able to improvise folk song arrangements *while on stage*? The answer to these questions is, of course, no. And yet, in addition to the gargantuan task of repertoire familiarization, accompanists, both in the early twentieth century and today, are required to be proficient in many skills that are only marginally related to their pianistic training. That Lindo recognizes the scale of this task in the earliest treatise on the subject indicates that it has been part of the profession for a long time.

Lindo's book clearly addresses both the positive and negative views of accompanying and accompanists held by many in the late nineteenth and early twentieth centuries. These views, while definitely mixed, tended to be negative. Some of these views, in particular the idea that solo pianists are superior to collaborative pianists, still linger in the public consciousness a century later. Lindo's work as both a soloist and an accompanist allowed him to write about these viewpoints with great clarity.

Understanding these views is key if we are to fully understand the conception and content of Lindo's work. Lindo's comments also help us to place the work of the accompanist within its early twentieth-century context in Britain and to understand that context more fully. Finally, an understanding of the history of the profession is also essential if we plan to move the discipline of accompanying from one where people argue about nomenclature to one where the work itself is central.

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APPENDIX
ANNOTATED LIST OF WORKS BY ALGERNON H. LINDO

Musical Works

Dramatic works

The Enchanted Island or The Island of Fulfilled Desires: A New and Original Operetta.
Text by [Mrs.] Re Henry.¹ [Unpublished]

The Universitätsbibliothek at Bayreuth holds a (published?) copy of the libretto to this work, but it is unclear if the work was ever performed.

A Falling Star. [Unpublished]

This unpublished cantata was first performed on July 4, 1893 in Steinway Hall in London.² A particularly positive review of the premiere states in part

The libretto is more endowed with imagination and grace of construction than is usual in verses for such a purpose. The music is intelligent and cleverly combines respect for form with modern emotional expression. The accompaniments, in which the composer's own skill as a pianist are evident, were particularly praiseworthy.³

No known score is extant.

In and Out of a Punt. Libretto by H. V. Esmond.⁴ [Unpublished]

This “*lever de rideau*,” or “curtain raiser,”⁵ for which the composer also wrote the libretto, was performed (and well received) at the Royalty Theatre in 1896.⁶ It ran for 52 performances,⁷ making it Lindo's most commercially successful composition. In spite of its popularity, it appears that no score has survived.

¹ It is my suspicion that Re Henry, along with R. Lindo and Reginald Henry, are pen names for Marguerite Solomon, wife of Lindo's brother Richard Henry Lindo.

² Reginald Clarence, “*The Stage*” *Cyclopaedia: A Bibliography of Plays* (London: The Stage, 1909), 142; and “Concert Notes,” *Jewish Chronicle*, July 7, 1893.

³ “Concert Notes,” *Jewish Chronicle*, July 7, 1893.

⁴ “Punctures,” *The Wheelwoman and Society Cycling News*, December 12, 1896.

⁵ For a nineteenth-century definition of this genre, see “Behind the Curtain,” *All the Year Round* (London), May 23, 1863.

⁶ “Musical and Dramatic Notes,” *Jewish Chronicle*, November 27, 1896.

⁷ J. P. Wearing. *The London Stage 1890-1899: A Calendar of Plays and Players*, vol. I, 1890-1896 (Metuchen, NJ: The Scarecrow Press, 1976), 610.

The Lady Journalist. [Unpublished]

This “duologue,”⁸ with text by Jewish humorist and dramatist Israel Zangwill (1864-1926), was first performed in conjunction with Lindo’s cantata *A Falling Star* on July 4, 1893 at Steinway Hall in London.⁹ For the premiere performance, the composer accompanied performers Lizzie Ruggles and Frank Lindo.¹⁰ It is unclear whether Lindo’s music was purely incidental or if the actors sang as well. No known score is extant.

The New Agent. [Unpublished]

This “comedieta,”¹¹ had its premiere on April 6, 1896.¹² The text is by R. Lindo.¹³ No known score is extant.

New Year’s Eve. [Unpublished]

This one-act opera, with a libretto by Frank Lindo, was first performed in Brighton in 1896 and later in Manchester. Its performances in Brighton starred Bertha Moore and Charles Copland.¹⁴ It was apparently performed again in 1890 in London, marketed a second time as “a new operetta,” this time with Annie Schubert and Frederick Bovill performing.¹⁵ No score has been located.

The Pantomime Rehearsal. [Unpublished]

This musical comedy, with text by Cecil Clay, contained music by a variety of composers, changing, it would seem, each time it was revived. In a performance on May 14, 1892, the work was accompanied by an overture composed by Edward Jones.¹⁶ Actress Eva Moore (sister to frequent Lindo collaborators Bertha and Decima Moore) recounts that in a different performance of this work she “also sang a song, called ‘Poor Little Fay,’ and at the revival ‘Ma Cherie,’ by Paul Rubens.”¹⁷ Given its inclusion on

⁸ A duologue is “a dramatic piece spoken by two actors.” *Oxford English Dictionary*, s.v. “duologue,” accessed January 5, 2016, <http://www.oed.com>.

⁹ Edward Ledger, *The Era Almanack and Annual 1894* (London, 1894), 44.

¹⁰ “Concert Notes,” *Jewish Chronicle*, July 7, 1893.

¹¹ “A short comedy, typically light-hearted or farcical in tone or subject matter.” *Oxford English Dictionary*, s.v. “comedieta,” accessed January 5, 2016, <http://www.oed.com>.

¹² Clarence, *The Stage” Cyclopaedia*, 316.

¹³ See note 1 above.

¹⁴ “Musical and Dramatic Notes,” *Jewish Chronicle*, November 27, 1896.

¹⁵ “[Untitled Notice],” *Jewish Standard* (London), December 5, 1890.

¹⁶ Program of Royal Court Theatre, May 14, 1892.

¹⁷ Eva Moore, *Exits and Entrances* (New York: Frederick A. Stokes, 1923), 33.

Frank and Algernon Lindo's 1892 concert at Steinway Hall, it is likely that Algernon wrote some additional music for the production (as the brothers' concerts were primarily composed of their own works). Of that performance, a reviewer noted, "[Miss Decima Moore] and Miss [Elaine] Terriss made a palpable hit in their quaint and amusing duet from 'The Pantomine Rehearsal [*sic*],' this being the first occasion on which it has been sung outside a theatre."¹⁸ If, in fact, Algernon wrote some music for this theatrical work, and if any of that music was used in some or all of its revivals, then it would surely be his most frequently performed music, given the work's success, both in London and New York.¹⁹

A Sinless Secret. Libretto by Frank Lindo. [Unpublished]

This musical comedy was performed only once, on January 7, 1890.²⁰ The work was panned by critics.²¹ No score is extant.

Thyra: Operetta-Cantata for Female Voices. Libretto by Ernest Pertwee. London: Willcocks, [1897].²²

This work was composed for the voice students of the Mrs. Ernest Pertwee, wife of the librettist.²³ It had its amateur premiere on December 17, 1896 at the Bijou Theatre, Bayswater,²⁴ receiving a positive review the following week.²⁵ It was performed subsequently in 1901 as part of a professional concert of Lindo's music given at Steinway Hall in London.²⁶ At my request, the Boston Public Library has now digitized the score and it is available online at <https://archive.org/details/thyraoperettacan00lind>.

¹⁸ "[Untitled Review]," *Jewish Chronicle*, May 13, 1892.

¹⁹ This work was very successful, playing to full houses in London and New York. Interestingly, however, none of the commentaries on these performances indicate who composed the music. See, for example, "Court On," *Punch, or The London Charivari*, August 6, 1892; "Notes of the Month," *The Theatre* 11 (April 1, 1893), 237; and "A Theatrical Trip to America," *The Reflector* 1, no. 14 (March 31, 1888), 332.

²⁰ Wearing, *The London Stage*, vol. 1:2.

²¹ "Dramatic Gossip," *The Athenaeum*, no. 3246 (January 11, 1890), 58.

²² Although the Boston Public Library, whose Allen A. Brown Collection of Music holds the only known copy of the published score, lists a publication date of 1884, *The Jewish Chronicle* published an announcement of the work's 1897 publication. See "[Untitled Notice]," *Jewish Chronicle*, July 4, 1897.

²³ Mrs. Pertwee (née Emily Moore) was a sister of frequent Lindo collaborators Bertha and Decima Moore. Lindo probably become familiar with Pertwees through this family connection. See Moore, *Exits and Entrances*, 77.

²⁴ Clarence, *The Stage*" *Cyclopaedia*, 444.

²⁵ "Dramatic and Musical Notes," *Jewish Chronicle*, December 25, 1896.

²⁶ "Musical and Dramatic Notes," *Jewish Chronicle*, February 1, 1901.

“[Untitled Operetta 1].” [Unpublished]

The Jewish Chronicle mentions that “a new operetta [by] Messrs Algernon and Frank Lindo will be played at a Soirée at the Grosvenor Club, by Miss Decima Moore and Mr. Scott Fische.”²⁷ A later review of this July 12, 1894 premiere indicates that the work was well received and that it was “to be repeated at a matinée at the Lyric Theatre on [July] 30th.”²⁸ No other information is available

“[Untitled Operetta 2].” [Unpublished]

A review of one of Frank and Algernon’s concerts indicates that their next concert “will be marked by the performance of a new operetta.”²⁹ No other information about the work has been located.

Orchestral works

Cello Concerto. [Unpublished]

This work is mentioned in a version of the composer’s biography that circulated in the Australian press in 1924. This press release notes that the cello concerto was written for the Bournemouth Symphony concerts and received frequent performances in London and elsewhere.³⁰ No score is extant.

Piano Concerto in A Minor. [Unpublished]

This work was first performed on February 10, 1902 in Bournemouth, under the auspices of Dan Godfrey’s Symphony Concert, the Lindo conducting soloist Archie Rosenthal in the premiere.³¹ It was repeated in Leeds, Mr. Rosenthal again as soloist, in October of that year, where it was “received with great enthusiasm.”³² By 1903, *The Jewish Chronicle* reported, “Mr. Algernon Lindo’s Concerto is booked for several provincial performances and will probably be heard in London.”³³ That London premiere, according to *Musical News*, took place on November 9th, 1904 at Kensington Town Hall with Rosenthal again acting as soloist.³⁴ A later Australian press release overlooks these early performances of the concerto and indicates that it was premiered at the Royal

²⁷ “[Untitled Notice],” *Jewish Chronicle*, July 6, 1894.

²⁸ “Concert Notes,” *Jewish Chronicle*, July 20, 1894.

²⁹ “[Untitled Notice],” *Jewish Chronicle*, November 14, 1890.

³⁰ “All About People: Tittle Tattle,” *Catholic Press (Sydney)*, November 22, 1923.

³¹ “Musical and Dramatic Notes,” *Jewish Chronicle*, February 7, 1902.

³² “Musical and Dramatic Notes,” *Jewish Chronicle*, October 17, 1902.

³³ “Musical and Dramatic Notes,” *Jewish Chronicle*, January 9, 1903.

³⁴ “Miscellaneous Notes,” *Musical News* 27 (October 29, 1904): 383.

Academy of Music at an undetermined date with soloist Winifred Christie.³⁵ This could be the May 13, 1908 premiere that the *The Musical Times* reported, but it is not clear if they are the same event or if the work was performed a separate time.³⁶ The concerto apparently had enough longevity to be performed in Australia in 1924 in a two-piano version with pianist Winifred Burston playing the solo part and the composer realizing the orchestral reduction.³⁷ A rather unfavorable review of that performance (and of the work in general) states, in part, “Generally, Mr. Lindo’s music lacked variety, though of course, from such an able musician, plenty of good musical workmanship was forthcoming.”³⁸ Given that the concerto was probably the best known of Lindo’s works, it is interesting that no known score is extant.

Suite. [Unpublished]

This suite is one of the most intriguing pieces of Lindo ephemera. The earliest mention of the work comes in a review published in 1899. It begins

Mr. Algernon Lindo’s new suite for orchestra was played for the first time last week at the concert of English music at the Winter Gardens, Buxton. The work, which was conducted by the composer, had an enthusiastic reception from an audience numbering nearly 2000 people.³⁹

A November 2, 1900 concert review documents the second performance of the work.

A suite by Mr. Algernon Lindo for orchestra was played at the classical concert at the Bournemouth Winter Garden last week (Monday, October 22). Mr. Lindo conducted it himself, and it was so well received that Mr. Dan Godfrey, the manager and conductor of the concerts, has asked him to write a work specifically for one of the concerts next season.⁴⁰

A 1923 Australian newspaper article highlights that the work was “played by many English orchestral societies.”⁴¹ Although the score was not published, nor has a manuscript of the orchestral version survived, The University of Illinois Urbana-Champaign’s Sousa Archive, however, holds the first and third movements of an arrangement for wind band of a Suite in D Minor by Lindo. I assume that they are the

³⁵ “Music Exams,” *Northern Argus*, November 17, 1922.

³⁶ “St. James’s Hall,” *Musical Times*, 49, no. 784 (June 1, 1908): 394.

³⁷ Stephen Pleskun, *A Chronological History of Australian Composers and Their Compositions, Vol. 1: 1901-1954* (Bloomington, IN: Xlibris, 2012), 321.

³⁸ “Concerto by Resident Composer,” *Truth* (Melbourne), November 5, 1924.

³⁹ “Musical and Dramatic Notes,” *Jewish Chronicle*, September 15, 1899.

⁴⁰ “Musical and Dramatic Notes,” *Jewish Chronicle*. November 2, 1900.

⁴¹ “Personal,” *Queensland Times*, September 5, 1923.

same piece, as no score exists for a second orchestral suite. However, there is also a “Suite in F” that Lindo arranged for two pianos for an 1898 concert.⁴² It is unclear if these are all versions of the same work. The circumstances surrounding the arrangement of the work for wind band are unclear. Communication with the archivist at the Sousa Archive revealed only that the arrangement is not in Sousa’s hand.⁴³ The provenance of this work, its arrangements, and its performance history will be the subject of future research.

Piano works

Morris Dance. London: Elkin, 1913.

The British Library holds a copy of the published score of this piano arrangement of a folk dance collected by Cecil J. Sharp. The work is in G Major and is marked *Allegro con spirito*. It is the only published work by Lindo for solo piano. Its dedication to his wife, Mattie Kay, is in, in part, a tribute to Sharp, who introduced the couple.

Suite in F for Two Pianos. [Unpublished]

Lindo and his pupil Bertha Oppenheimer gave the premiere of this work on December 12, 1898 at London’s Steinway Hall. The concert announcement on December 2 indicates that the work is original,⁴⁴ but the review of the concert on the December 16 refers to it as “arranged for two pianos.”⁴⁵ It is unclear whether this is a version of the Orchestral Suite mentioned above. No score is extant.

Sacred works

“Kēdushoh (no. 6).” In *The Voice of Prayer & Praise: A Handbook of Synagogue Music for Congregational Singing*, 3rd edition, by Francis L. Cohen and David M. Davis, 82. London: Lowe and Brydone, 1933.

“Yimlôch (no. 5).” In *The Voice of Prayer & Praise: A Handbook of Synagogue Music for Congregational Singing*, 3rd edition, by Francis L. Cohen and David M. Davis, 82-83. London: Lowe and Brydone, 1933.

These kedusha responses (numbers 107 and 108 in the United Synagogue’s Blue Book) are the only surviving compositions from Lindo’s time as a synagogue musician.⁴⁶

⁴² “Musical and Dramatic Notes,” *Jewish Chronicle*, December 16, 1898.

⁴³ Scott W. Schwartz (Archivist for Music and Fine Arts and Director, Sousa Archives and Center for American Music), e-mail message to author, March 28, 2015.

⁴⁴ “[Untitled Concert Announcement],” *Jewish Chronicle*, December 2, 1898.

⁴⁵ “Musical and Dramatic Notes,” *Jewish Chronicle*, December 16, 1898.

⁴⁶ In an April 20, 2015 email, archivist Victor Tunkel introduced me to these responses and to what he referred to as the “blue book” of the United Synagogue. These are Algernon’s only musical works that have remained in print.

In addition to their availability in all contemporary editions of *The Voice of Prayer & Praise*, they are also available online at http://www.shulmusic.org/bluebook/bluebook_x.htm.

“[Sabbath Morning Prayer Service].” [Unpublished]

According to *The Jewish Year Book*, Lindo apparently wrote a “complete musical service for the Sabbath Morning Prayers.”⁴⁷ Given Algernon’s use of women’s voices in his synagogue choir, and the controversy this usage caused, it would be informative to know the choral scoring of this work. No other information is available.

Songs

As the Sun Went Down. [Unpublished]

It is unclear whether this “dramatic composition,” which was first performed on December 16, 1886, is a song or a scena. Nellie Farren gave the premiere, accompanied by the composer.⁴⁸ No score is extant.

A Farewell. [Unpublished]

Violet Defries performed this song on her May 8, 1900 Steinway Hall debut concert. A review of the concert states “Mr. Algernon Lindo’s “A Farewell,” proved a special favorite.”⁴⁹ No score has been located.

Lover’s Choice. London: E. Ascherberg, 1901.

The British Library holds a copy of the published score for this song for voice and piano. The text is by K. H. Green.

The Song of Hope. London: Marriot & Williams, [1881].

The British Library holds a copy of the published score for this song for voice and piano.

Sweet and Low. London: Chappell, 1888.

An 1886 concert review mentions, “[Lindo’s] graceful setting of Tennyson’s ‘Sweet and Low,’ sung by Miss [Agnes] Larkcom, obtained a deserved *encore*.”⁵⁰ The song was apparently a very popular number for Bertha Moore, as well. Of an 1888

⁴⁷ Isidore Harris, *The Jewish Year Book: An Annual Record of Matters Jewish, 10th September, 1904-29th September 1905*, 9th issue (London: Greenber, [1905]), 359.

⁴⁸ “[Untitled Concert Notice],” *Jewish Chronicle*, December 24, 1886.

⁴⁹ “Musical and Dramatic Notes,” *Jewish Chronicle*, May 11, 1900.

⁵⁰ “[Untitled Concert Notice],” *Jewish Chronicle*, December 24, 1886.

concert, a reviewer noted, “Miss Bertha Moore was again so successful with Algernon Lindo’s ‘Sweet and Low’ that she had to repeat it.”⁵¹ A copy of the score, which was printed in both C and E-Flat, is held by The British Library.

There is No One Like Phyllis. E. Ascherberg, 1899.

This duet for baritone and tenor was performed in February of 1901 as part of Lindo’s grand matinee concert, with the composer accompanying soloists Courtice Pounds and Richard Green.⁵² Lindo also wrote the text. The British Library holds a copy of the published score.

Thy Voice. [Unpublished]

This song, with a text by Reginald Henry,⁵³ received its premiere on December 16, 1886 as part of a grand matinee concert that Lindo gave in conjunction with several musical collaborators. Mr. Gabriel Thorpe performed the song on that occasion.⁵⁴ No score is extant.

Were I a Lady Fair. London: Boosey, 1889.

The British Library holds a copy of this song for voice and piano. Ella Dietz wrote the text.

“[Untitled Song].” [Unpublished]

Lindo composed a new song in 1908 for baritone and piano. The premiere of this lost, untitled work on May 5, 1908 is documented. A review of that performance concluded “Mr. Guy Pertwee, a youthful baritone, sang well, including in his repertoire a new song by Mr. Algernon Lindo, who also acted as accompanist.”⁵⁵

Miscellaneous musical works

“Maytime.” [Unpublished]

This work is mentioned in a review in *The Jewish Standard*.⁵⁶ It is unclear from the context whether the composition is for piano solo or voice and piano.

⁵¹ “Miscellaneous,” *Musical World*, June 13, 1888.

⁵² “Musical and Dramatic Notes,” *Jewish Chronicle*, February 15, 1901.

⁵³ See note 1 above.

⁵⁴ “[Untitled Concert Notice],” *Jewish Chronicle*, December 24, 1886.

⁵⁵ “Musical and Dramatic Notes,” *Jewish Chronicle*, May 8, 1908. This is another one of the examples of Lindo’s collaborations with the Pertwee and Moore families.

⁵⁶ “Morour and Charouseth,” *Jewish Standard*, November 14, 1890.

“Romance.” [Unpublished]

Mentioned in passing in a review, the genre of this work is unclear.⁵⁷

Prose Works

Articles

“Art of Accompanying.” *The Argus*, November 1, 1913, 8.

In this lengthy article, Lindo lays out many of the ideas that would later become *The Art of Accompanying*. He lists excellent sight-reading, “perfect health,” “ample technique,” and repertoire acquisition as essential for a competent accompanist. He also discusses the differences between interpreting French and German music.

“Every Music Student Should Learn How to Accompany.” *The Etude* 38 (March 1920), 161-162.

This is Lindo’s only article written for a pedagogical publication. He makes two primary points. First, accompanying is accessible to the amateur, as well as the professional, pianist. Second, accompaniments must be a part of every pianist’s lesson, regardless of his or her career aspirations. This last point he argues pointedly, writing.

The essential point, and it is commended with all deference to teachers and the heads of musical institutions, is that accompanying, being, on the whole, more necessary or perhaps more utilitarian than solo playing for the amateur pianist, *should be made a compulsory study for every pianoforte student* (162).

With D. M. Davis. “Synagogue Choirs.” *Jewish Chronicle*, January 10, 1896.

This article presents the main points of the “Choir Committee of the United Synagogue.” The findings provide a fascinating glimpse into the state of synagogue music at the turn of the century. Particularly important is the suggestion that women should be incorporated into choirs.

“Synagogue Choirs and Choirmasters.” *Jewish Chronicle*, November 16, 1894.

This brief article, essentially a “Letter to the Editor,” is a rebuttal against a Mr. Franklin, who apparently disagreed with the recommendations of a “Choir Sub-Committee” of which Lindo was a part. As Mr. Franklin’s remarks are not available for examination, Lindo’s remarks are sometimes unclear.

“A School for Dramatists.” Letter to the Editor. *The Era*, August 18, 1900, 11.

Lindo wrote this letter in response to a column in *The Era*. His primary point is that playwrights need training and mentoring, similar to that received by composers and

⁵⁷ Ibid.

visual artists. He states the reasoning behind his argument very concisely “The outlook for the young dramatist is not encouraging, and, unless some kind of training is an eventual possibility, some portion of London will always be inhabited by people with MS. plays, and very little else, in their pockets (11).”

“Toowoomba Eisteddfod.” Letter to the Editor. *Brisbane Courier*, May 29, 1925.

This letter is a response to an apparent controversy concerning Lindo’s adjudication of a choral competition. While the specifics of Lindo’s rebuttal are interesting, perhaps the most important item in the letter is Lindo’s autobiography of his choral experience, which he presented to prove his own qualifications as a choral examiner. He writes,

With regard to the usual and overworn [*sic*] statement that an instrumentalist can know nothing about choir or choral training, I am forced, much against my will, to refer to a few of my own experiences in London, which, for many years included accompanying, singing, teaching, and choir conducting. After one of my Australian tours, I was invited to conduct a special performance of David’s “The Desert” at Albert Hall (London), and for 12 consecutive years (1894-1906) I was the conductor of a large choir in Northwest London. Surely a sufficient experience to enable one to pass judgment upon the choral work submitted at an Eisteddfod or musical festival.

Books

The Art of Accompanying. London: Winthrop Rogers, 1916.

Lindo’s most well known and historically important work, a full critical edition of which is available in Chapter 4.

Aural Tests for Examinations: Specially Written for Teachers and Students Preparing for Examinations. London: Phillips & Page, 1923.

The British Library holds a copy of this book, which, apparently, draws on Lindo’s years of experience as an examiner. The work was not available for examination.

Pedalling in Pianoforte Music. The Musician’s Bookshelf. Edited by Claude Landi. London: Kegan Paul, Trench, Trubner, 1922.

After *The Art of Accompanying*, this is Lindo’s most well-known book. It is also his only other book easily available to the modern reader, although, like *The Art of Accompanying*, the currently available editions are on-demand reprints of the first edition. In this volume, Lindo lays out a comprehensive pedagogy of pedaling, focusing primarily on its use by the solo pianist. It is interesting as a primary source concerning British ideas about pedaling in the early twentieth century. Contradicting his own ideas in *The Art of Accompanying*, Lindo here argues for restraint in the use of the *una corda* pedal (143). The work also contains a brief section (139-140) describing the use of the

“Divided Pedal,” a device that Lindo apparently helped to design,⁵⁸ but which never went into wide use. A review of the book states in part, “Though it is highly improbable that all Mr. Lindo’s suggestions will meet with universal approval, his excellent little volume should certainly stimulate students to think and experiment for themselves.”⁵⁹

Pianoforte Study: Hints for Teachers and Students. London: Augener, [1900].

Lindo describes his motivation for writing this book in the Preface,

During many years’ experience of teachers and pupils, who come to me, either for a short course of study, for single lessons, or simply for advice upon debatable questions, I have carefully noted the chief points where difficulties present themselves, and, in this little book, I have endeavoured, as far as possible, to suggest the simplest means whereby these difficulties may be overcome (iii).

This book includes chapters on topics that Lindo would further develop in later books, including varieties of touch, pedaling, and sight-reading. It also includes chapters on practicing and fingering. His method for playing with loose, level wrists is particularly indicative of his practical, healthy method of piano playing (8).

A Treatise on Modulation with Typical Examples from Well-Known Works. London: Bosworth, 1913.

This work was hailed by critics upon its publication, the periodical *Music* writing, “This book is a clever one, and should prove invaluable as a text-book for the more gradual course of study.” The *Manchester Courier* agreed, stating “Both the professor and the student working alone will find the book of the greatest service.”⁶⁰ As with all of Lindo’s pedagogical books, the treatise systemizes the material in a way that makes it approachable to the student not yet versed in the skill of modulation.

With J. Alfred Johnstone. *Individuality in Piano-Touch*. London: W. Reeves, [1914].

This book records a series of letters between Lindo and Johnstone, who argue opposing views on the role of touch in interpretation. Lindo argues that the ways a pianist manipulates the keys is responsible for the different tonal qualities that he or she produces. Johnstone, on the other hand, argues that the pedal is responsible for these differences. Both authors appeal to the scientific method in their arguments.

⁵⁸ “Music and Drama,” *Sydney Morning Herald*, November 24, 1923.

⁵⁹ G. G., “Book Review: *Pedalling in Pianoforte Music*,” *The Musical Times* 63, no. 956 (October 1, 1922), 703.

⁶⁰ “Advertisement for *A Treatise on Modulation*,” *The Musical Times* 55, no. 853 (March 1, 1914), 152.

Papers

“The Coming Dramatist.” [Unpublished]

Lindo presented this “exceedingly able and humorous paper” to the members of the O.P. Club during the winter or spring of 1901.⁶¹ A manuscript has not been located.

“Congregational Singing.” [Unpublished]

This paper was read at the West Hampstead Town Hall on Sunday, December 17, 1893. At the time, Lindo was working as the choirmaster of the Hampstead Synagogue. The main thrust of the paper was to encourage congregations that “the canons of high art should regulate the worship-music of our synagogues.”⁶² No manuscript has been located.

Poetry / recitations

“At Golf.” In *Later Recitations in Verse: Serious and Humorous*, edited by Ernest Pertwee, 165. London: George Routledge & Sons, 1909.

“Little Willie.” In *Later Recitations in Verse: Serious and Humorous*, edited by Ernest Pertwee, 164-165. London: George Routledge & Sons, 1909.

These two short poems are examples of Lindo’s penchant for humor, a trait documented in the press during his lifetime. One particular article concerning his role in the O.P. Club (a theater-going club of sorts) refers to him as a “humorist.”⁶³ That these poems were published in collections by Pertwee is significant, highlighting Lindo’s ongoing relationship with the Pertwee and Moore families.

“Brevities.” *Golfer’s Magazine*. August 1898.

This poem is mentioned in *The Jewish Chronicle*,⁶⁴ but has not been perused, as this particular issue of *Golfer’s Magazine* has not been located.

“That was all.” [Unpublished]

Nothing is known about this recitation, except that Algernon wrote it specifically for the Ladies’ Inaugural Dinner of the O.P. Club Dinner on December 16, 1900, where it was recited Vane Featherston.⁶⁵

⁶¹ Carl Hentschel, “Regarding the O.P. Club,” *The Playgoer* 1 (October 1901-March 1902): 155.

⁶² “[Untitled],” *Jewish Chronicle*, December 22, 1893.

⁶³ Hentschel, “Regarding the O.P. Club,” 153. Lindo is referred to in this article as a musician and humorist, and apparently presented quite a humorous paper at one of the society’s meetings.

⁶⁴ “[Untitled Notice],” *Jewish Chronicle*, August 19, 1898.

“[Title Unknown].” *Pall Mall Gazette*, 1897 or 1898.

This lyric is mentioned in a review of one of Algernon’s other poems, but no title or additional information is available.⁶⁶

Davis, J. D. *Trust Me For Ever!* [Song]. Text by Algernon Lindo. [Milan: Ricordi]: 1897.⁶⁷

This otherwise unknown work apparently utilizes a text by Lindo. No further information is available about the composer or the compositional context.

⁶⁵ “The O.P. Club Dinner,” *The Era*, December 22, 1900.

⁶⁶ “[Untitled Notice],” *Jewish Chronicle*, August 19, 1898.

⁶⁷ See *Gazzetta Ufficiale del Regno d’Italia* 228 (October 1, 1897), 14.