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A TRIBUTE TO RAFAEL JOSEFFY FROM ONE OF HIS PUPILS

No one has taken Joseffy's place hereabouts. He was essentially a musical poet of the piano, with unforgettable finish of phrasing, rippling perfection of technic, and a tone of melting loveliness. He did not loose any emotional tempests of keyboard crashes, but he persuaded the ear and searched the heart. Of course he flourished in the last period of romanticism, when melody reigned in music and percussion had not yet been advocated as the chief asset of the piano.

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RAFAEL JOSEFFY

Joseffy, Rafael, distinguished pianist and teacher; born Hunfalu, Hungary, July 3, 1852; died in New York, June 25, 1915. At the age of 8, he began to study the piano with a local teacher at Miskolcz; continued in Budapest under Brauer, the teacher of St. Heller; in 1866 entered the Leipzig Cons., where his principal teacher was E. F. Wenzel, though he had some lessons from Moscheles. From 1868-70 he studied under Karl Tausig in Berlin, and the summers of 1870-71 he spent with Liszt in Weimar; these last two artists exerted a powerful and lasting influence upon his pianistic style and artistic ideals. At his debut in Berlin, 1870, his transcendent technic and the variety of his tonal coloring aroused general admiration; he played with enormous success in the principal European cities. His Amer. debut took place at one of Dr. Damrosch's Symphony concerts in New York in 1879, and his brilliant playing won him instant favor, so that he settled definitely in New York. It was soon noticed by critical observers that his art was gaining in breadth of conception and poetic insight. As a mere virtuoso his reputation had been secure from the beginning, but gradually he convinced the public that he was a master-interpreter, whose technical powers were used only as a means toward the attainment of the noblest ideals. His catholicity of taste was remarkable. Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt and Brahms, all were interpreted with equal mastery and equal enthusiasm. As for Chopin, none of the so-called "specialists" has yet surpassed Joseffy and as for Brahms, the name of Joseffy will never be forgotten as that of the earliest and one of the most influential apostles of that master in America. As a teacher Joseffy exerted a strong and lasting influence, both through his personal teaching and masterly pedagogical works; while his authoritative edition of Chopin's Complete Works/15 vols., with critical and historical introductions by J. G. Huneke, G. Schirmer, N. Y., the fruit of years of unremitting labor, is a lasting monument to his sound musicianship. From 1888-1906 he was prof. of piano at the Ntl. Cons. in New York. Besides the great Chopin edition, he edited studies by Czerny, Henselt, Moscheles, Schumann and Schlozer. His School of Advanced Piano-Playing is one of the most valuable works of that kind. In his earlier years he published a number of original compositions for pf. / Die Muhle, Romance sans Paroles, Souvenir d'Amerique, Mazurka-Fantasie, Spinnlied, etc./ arrangements of works by Schumann, Bach, Boccherini, Gluck, Delibes, etc.—Cf. the article Rafael Joseffy's Contribution to Piano Technic, by Edwin Hughes, in "The Musician's Quarterly" for July, 1916.

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by ALFRED REMY, M. A.

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