

**LESCHETIZKY  
AS I KNEW HIM**

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Leschetizky as I Knew Him by Ethel Newcomb

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**ETHEL NEWCOMB**

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*By* ETHEL NEWCOMB



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## FOREWORD

The bare facts of Theodor Leschetizky's life are well known. His distinguished personality has been the subject of several books and many articles of merit. One book is by the Countess Potocka, his sister-in-law, another by Anette Hullah, his pupil.

He was born in Poland, at the Castle of Lancut, near Lemberg, June 22, 1830. His father, a Bohemian by birth, held the position of Music Master to the family of the Potocka. His mother, Therese Von Ullman, was a Pole. Leschetizky died in Dresden in 1915.

Much besides has been said and written of him as a teacher, and of his manner of instruction, and a great diversity of opinion expressed concerning the so-called "method." Madame Breé, and Fräulein Prentner, two of his most experienced assistants, have written admirable books.

To the reader, who may wonder what I could possibly add to this material, a word of explanation is due.

I have not intended to write biographical facts, already many times rehearsed, or to defend the sane and broad principles of beautiful piano playing, which were the basis of the master's teaching, and are far beyond the scope of any such limiting term as "method."

During several years of association with Leschetizky, first as his pupil and later as assistant, a

great many interesting and amusing experiences were impressed on my memory. Many of these have an interpretive value, in helping to a more intimate knowledge of the man and teacher; and it is in the hope that they may fulfill this purpose that I have felt encouraged to relate them.

Every one knows that the career of a pupil studying with a great master is a stormy and difficult one, and never easy, especially if that master be a great one. For that reason I hope that no reader will be hurt or displeased on finding his own experience, or perhaps one that resembles his own very closely, brought to light. My best justification for these personalities is that I have not spared myself. And if in the opening chapters I have dwelt on my youthful impressions, and told in too much detail the story of my own musical development, it is because I have found it easier to illustrate in personal terms one of Leschetizky's most conspicuous traits—the profound interest which he felt in his pupils.

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