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### Volume 21, Number 02 (February 1903)

Winton J. Baltzell

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# THE ETUDE

FEBRUARY 1903

FOR THE TEACHER STUDENT  
AND LOVER OF MUSIC



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# The ETUDE

VOL. XXL

PHILADELPHIA, PA., FEBRUARY, 1901.

NO. 2.

## TWO ENGLISH COMPOSERS OF TO-DAY:

FREDERIC H. COWEN.

EDWIN ELGAR.

By WILLIAM ARMSTRONG

Dr. FRANCIS H. COWEN, the latest composer in England, is an interesting personality. He has the same restraint of manner that distinguishes many of his countrymen, yet much enthusiasm and a marked gift of fluency of speech, directly and simply expressed.

It is always interesting to know a busy man's reasons for his ability to withstand fatigue. Dr. Cowen, certainly one of the busiest musicians in England, attributes his power of concentration to an ability to sleep whenever the moment permits itself, instead of going away to the stress of nervous activity. He is conductor of three orchestras: the London Philharmonic, the Liverpool Orchestra, and the Scottish Orchestra, two musical societies at Bradford, and the Patriotic of Bourne, Lancs., and a number of selected concert bands. His details of these organizations, in which he is assisted by the various committees, the making of tour and concert programs seasonally, and the amount of travel to and the confidence in themselves as conducting tasks. Beyond these things is the stress of rehearsal and public performance, when the fullest response of creativity is demanded. Still, he finds time for composition, his latest accomplishment in this direction being a *Concerto Oboe*, written by Royal command for performance at the first state concert this year at Buckingham Palace.

In a conversation one rainy morning last summer, which meant almost total silence of another in London, Dr. Cowen touched upon the selection of words for song and cantata setting, the change in criteria style, and the influence of a great individuality upon the composers that follow him.

"The better the poem," he said, "the better the song. What I do think is that the best words for musical setting are those which come slowly as ideas, nothing more. As to the length, in my way of thinking they should never be longer than two or three verses. In looking for words for song settings I try to follow a broad plan of reading books of poems, legends, and general sources. The words for 'Tight in Darkness' I found in one of the religious journals. Comparatively unknown poets have written some very beautiful things for musical setting, as, for instance, Marston.

"The words of my seventy or eighty songs, though, are nearly all by standard poets, Shelley, Keats, and the rest. Of them by the old English writers I have used only a few. They do not go well with modern music, and always seem to years for an old setting, which I have endeavored to give to them I have chosen. For the reason that I think a song

should not be longer than two or three verses, I have taken the liberty of cutting poems. Of course one would be most careful in doing this. In *Arcturion* Frost's poem, which I used for my song 'Season,' there are twelve or fourteen verses. I used only two of them, the first and last. These contained the idea, unity, and completeness.



FREDERIC H. COWEN.

"If you get hold of a musical poet, I do not consider English concerned or unusual. But a good deal is in the poet himself, it seems much if he is a poet in words. Something, for instance, is extremely Longfellow musically musical. There is one drawback in English, the comparative lack of open melody; but even there you get the broad A is taken, etc., etc.

"As to the words for cantata setting, they appear all to have been exhausted. Very few one writes them, but there is lack of musical imagination. The writer of a book for either cantata or opera must have taken up of what is required in words. Many have not got that at all.

"The days of absolute cantatas are numbered. People want the dramatic here as sentimental or sacred religious. Now modern cantatas, but modern as we know it, ended with 'Elgar.' I never look on that work as an cantata, but a biblical opera. There is nothing sacred in the strict sense in the subject, it is simply the history of a prophet and the people. The public of to-day want a human story. They want human interest on the concert platform the same as on the stage.

"In the repetition of subjects for cantatas there is one great exception. No matter how often the story of the flower has been written, it will always be acceptable to the world at large if it is well done. It is difficult to follow Wagner's 'Wanderer,' but if some one would set it again in modern words as we know it, and why follow his task, its acceptance would be assured.

"It is always the misfortune of a great personality to be copied. The more pronounced a composer has in his style, the more likely he is to find imitators. Nevertheless, he is not imitated, he is followed and copied in the letter, but he has no successors. Wagner continued the development of the cantata with *Tristan*, *Die Meistersinger*, and *Der Ring des Nibelungen*. But anyone who employs full cantatas is called Wagnerian-by choice.

"Another instance of irrepressible strong personality is Tchaikovsky. Everyone is influenced more or less by his works. They cannot help it. When I met him first he was little known. He appeared modest, but in company was most grand. The majority of people, whether artists or not, have a dual nature, one that may live in their souls and one that they show to the world. The artist's life is passed within himself, when he goes out he shows it all.

"The real musician has a very impressionable nature, he is influenced by everything around him. In my experience I have been drawn with many artists of the opera. There is an immense amount of the child in him, he is very easily moved. These last remarks with him throughout his life, and in a way in his relations and some of his personal work."

My friends from London, no matter how level, would be incomplete without some mention of Dr. Edgar Elgar. Born in England and Germany the degree of attitudes that he is commanding in very great. In the latter country they take a wider recognition of his abilities than he granted more as his native land and the reception of his orchestral works has been marked by an enthusiasm never given there before in the instance of an English composer. Dr. Elgar occupies a unique place for any man to hold in any performance. The first among his colleagues has been said at one time or another. "His is no great music."

"You see," I said to him on one evening, "it is the one so long looked for and at last arrived."

He answered me a quiet smile with a look of great freedom in it. Of words he is sharp except in the discussion of his art or general and abstract subjects.









A second, more basic, question is whether the

During the two decades his teaching has seriously earned a living, the smaller city offers broader and less obvious advantages, though in this too they are equally important. The work of a musician is made out only in the effectiveness of his music, but also on his culture, knowledge of his musical ideas, and resulting personal characteristics are things that grow slowly, time and brains are needed to view one's work from outside, and occasionally adjust it to the conditions of the future and other parts of life. For this the small city is proportionately better than the large. It is not necessary to spend two hours of the day hanging in a trap or dodging traffic and automobiles, which

hear about specialists in almost every branch

average teacher is shown as badly prepared, literary work as if he had attended some other class course. The last four or five years in work he has been under some good teacher in he received as help for elementary material, but studying pieces of fifth to eighth grade of text almost exclusively; unless he has been somewhat successful in his studies.

PURCHASE the statement of a recent summer pay

ing after that perfect, but meaningless, manipole of a keyboard whirler; the modern pianists and real piano players are no far superior to finger-walkers by a long way; they have been misled.

[illegible]

music-trader is not worthy his office

went go as now to the strictly musical part of the really independent teacher. I have given as a hint here, the teacher need his pupil at every point in the development.

... we cannot always agree. And this is a very matter of our disciplines. ...  
... it is one of those things of which the teacher is master, and, so far from me, he would be wiser than to choose an

innovation is another thing: the hedge funds without planning and means the educated, exactly then and nothing else. Here he will deal with a reconsideration of revenues, and he will gratefully use his key press endeavor to stimulate the thing further is experiments,—he has a 4 million-dollar profit and stands in the new original development. The previously

spid. Can such need, further, be of help to the imagination. Nothing can tell the pupil of good examples, of good relations. We must give these ourselves; other instructions of the teacher only. We must, they must be, as we can, the

well to reach a discussion of the real force of a passage as a finished performative shape, no other thing will bring the notion of independent security as the stable ground thoroughly well. And this is as it should be: "Words are good, but they hurt." The text is not to be explained, but to be used as it wounds, and not

answer any reasonable question touching, natural theory, history, and law is well grounded in the elements of German, and French. In another paper consider how these varied accomplishments

A TEACHER AT A STANDSTILL

not realize her is now departing as I felt that the very closeness of women made her less confident. Something we should have made as impressive as that would cause to send her stands if it is possible, like Brown's class, as high that it, but could not reach it.

As soon as the full Internet, the entire

No I was too indulgent and too easy. Her people period all her back of me you care what you are doing? Oh yes is it irksome? You need a change.

by Indian' soldiers that guards around

**CONCENT WORK BY TEACHER**  
 Mrs. J. came back from Europe with the could not waste time in language was her forte. So it was, but it is not a ease, and very wearing when one is to and has a manager who requires the week of hard work. After a year as he she settled down to quiet teaching, as pointed here will she like it. She plays occasionally and is contented with her good music.

...and ...

private piano study under a good teacher.

her being is not absolutely the little good music in a "Barry" movie and allows it means anything. She cannot because she is just personal. conditions, she will make a great musical-but it takes time to right somebody for Graham

The Canada and the U.S. are

Our American girls are so full of hope, a little too sure of ability, and a bit too self-assured, and so well meaning that I almost spoil the class. Have you like my six young women? They are a good school talk with most nations.

## PHYSICAL WELFARE OF

...in a  
...country!  
...very saty-  
...sented with  
...of those  
...engagement  
...to several  
...short. Her  
...the best  
...and steady  
...all colored

...and the ...

When we read of the remarkable Schubert composed in a green, covered to think that it might have rested a little while between the vault to the nervous energy which then left him. And, had Mendelssohn invented the success of his "Eggs" at its completion gradually, he stretched his life.

Every teacher of the present day is free enough, each one may either a brief narrative life of

ent. She has heard as well. She likes dance. She never help herself to people one day, under good teacher, but she is old a mamma to the

...when we realize

imagine and very their own value and. They are in some a pity to let little over and any types at down and have now. It will help to

## THE TEACHER.

love that each can begin to think he is the boundary-line is he will wear out

of the newspaper's  
number of copies  
of late we may  
have better had he  
instead of giving  
up him to the last,  
he not been so in  
," but had worked  
light perhaps have

The donation, too, will be for himself, and made on a loan.







## COMPILED BY GEORGE LEHMANN

"The first of a series of three articles by the Editor. The other two are "The Trucker" and "The Cochin Farmer."

A St. Louis correspondent wishes to know which is the best "Method" for beginners. Truly, we do not know. We have never been able to satisfy our selves, or anyone else, that there exists such a thing as a "best" instruction book. We have experimented a great deal, in the past, trying to find out whom "Method" yields the best results, and while such experiments have naturally made us somewhat wiser,

erly. First, the fingers and the motion of the left hand. Then, last, the thicker strings of the viola require a greater finger pressure than the strings of a violin. Such being the case, it is hardly possible to preserve the supple digital accuracy and sensitivity of touch for violas playing of precision on the viola made a duty habit. On general principles, however, all advanced players may safely be advised to hand-

of the many a student of this beautiful and heavenly Capital is that of retaining such thoroughness of the word that the vigorous state can be immediately suspended whenever pure logic playing required, and the reverse. Needless to say, all erroneous marks would be rightly observed.

in a diagram.

## A musical score for the song 'The Rose Tree'. It features a melody line and a piano accompaniment. The melody is written in a single system with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in a single system with a bass clef and a key signature of one flat. The music is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note bass line and chords. The score is presented in a clear, legible format with standard musical notation.

ly not susceptible of clear account as part of the *polis*, individual and *hetaireia*.

## Edited by EMILIE FRANCES BAUER

**A PROGRAM OF MUSIC FOR CHILDREN.**  
Mrs. T. F. Nash, of Salem, Ind., writes of her interesting work with a club composed of her own pupils. The notes for something to read to them and a source of work to pursue

—Chandos, Mrs. Fowler, "Madrigal." Mrs. "The Flute." Mrs. Barclay, "The Silver

obtain Recognition (Mrs. Boyd); December was the most successful Variable Company; December 19th, Romantic Company (Miss Murray); January 2th, Duetto (Kath); January 24th, Southern's Company (Miss Westwood); What Love Company entered Most Like Southern's (Mrs. David February 4th, Chord Concert, February 25th of Musical Taste (Mrs. Daughters); March 1st (Miss Boyd); March 18th, Dances (Soprano); April 1st Chorus (Miss Clara)

French name called the Trotter. Here is another:

"Easy is the Trotter  
If you really learn to make it.  
Once a seat reform you get  
Easy is the Trotter.  
As you would I pay my debt  
With another slogan. Deuce take it!  
Easy is the Trotter.  
If you really learn to make it."

Let the Red One be considered as the analogous of the Trotter.

In closing these notes of known the present writer wishes to call attention to the fact that a superficial analysis of poems does not make either musician, because it does not give the larger view, the notion of what the piece is. And when we study poems from the standpoint of what is intended by the different parts of a composition we at once get close to the















...singing was played with a plectrum in the right  
and, the longer part by the fingers of the left hand  
the Greeks instituted contests in playing musical in-  
struments, and the awards were highly valued.



















Edited by Constantia v. Sternberg.

Fr. Chopin, Op. 64. Nº 2.

Tempo giusto. M. M. 4/4.

*mf* *p* *cresc.* *cresc.* *p* *cresc.* *dim.* *p* *cresc.* *dim.* *legatissimo* *p*

*Più mosso.*

*cresc.* *dim.*

*pp*

*cresc.* *dim.* *fine.*

*Più lento, M.M. 6-66*

*dolce* *tenuto*

a) The accompanying parts assume here so definite a design that they should be brought gently, but distinctly, to the hearer's notice!

*cresc.* *dim.*

*dolcissimo*

*rit.*

*cresc.* *dim.*

*Più mosso.*

*p* *cresc.*

*dim.*

*pp*

*cresc.* *dim.* *D.O.*

4 N<sup>o</sup> 4077 With Wind and Tide March.

H.D. HEWITT

Intro. **Allegretto.** SECONDO **Vivace, M.M. J = 120.**

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N<sup>o</sup> 4077 With Wind and Tide March.

H.D. HEWITT.

Intro. **Allegretto.** PRIMO **Vivace, M.M. J = 120.**



## SECONDO

Musical score for the SECONDO part. The score consists of piano and Trio staves. The piano part includes dynamics such as *creso.*, *dim.*, *fine.*, *ff marcato*, and *ff*. The Trio part includes dynamics such as *ff* and *ff marcato*. The score is written in 2/4 time and includes various musical notations such as notes, rests, and articulations.

## PRIMO

Musical score for the PRIMO part. The score consists of piano and Trio staves. The piano part includes dynamics such as *creso.*, *dim. p*, *fine.*, *ff*, and *ff marcato*. The Trio part includes dynamics such as *ff* and *ff marcato*. The score is written in 2/4 time and includes various musical notations such as notes, rests, and articulations.

# BUBBLING SPRING.

SPRUDELNDER QUELL.

FRITZ SPINDLER, Op. 392, No. 4.

Vivace. M.M. ♩ = 80.

Copyright, 1896, by Rob. Forberg, S.

## MATUSHKA.

POLISH DANCE.

Tempo di Mazurka. M.M. ♩ = 144.

HEINRICH ENGEL, Op. 2, No. 1.

First system of the musical score for 'MATUSHKA'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is 'Tempo di Mazurka. M.M. ♩ = 144.' The first measure is marked 'ff' and 'energico'. The system includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

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Second system of the musical score for 'MATUSHKA'. It continues the grand staff notation from the previous page. The system includes various musical notations such as slurs, ties, and dynamic markings like 'ff', 'f', 'p', and 'cresc.'. The key signature remains one sharp (F#).

\* Repeat first part of 12th m. &amp; begin new from the beginning.



# SWEET SOUVENIR.

VALSE SENTIMENTALE.

GEORGE DUDLEY MARTIN

Vivo.

*f* *brillante* *molto rit. p*

The first system of musical notation for 'Sweet Souvenir' is in 3/4 time, marked 'Vivo'. It features a treble and bass staff. The treble staff begins with a key signature of one flat (Bb) and a common time signature. The music is characterized by a lively, sparkling melody in the treble, supported by a steady bass line. The dynamic marking is *f* (forte), and the tempo is 'Vivo'. The system concludes with a *molto rit. p* (molto ritardando, piano) marking.

Tempo di Valse, M.M.♩ = 66

*p*

The second system of musical notation continues the piece. It is marked 'Tempo di Valse, M.M.♩ = 66'. The dynamic marking is *p* (piano). The melody remains in the treble, with a more subdued accompaniment in the bass.

*cresc.*

The third system of musical notation shows a crescendo in the melody, marked *cresc.* (crescendo). The bass line continues to provide a steady accompaniment.

*f* *p*

The fourth system of musical notation features a forte (*f*) melody that then softens to piano (*p*). The system ends with a repeat sign and a final cadence.

*mp* *f*

The fifth system of musical notation continues the piece. It features a mezzo-piano (*mp*) melody that then becomes forte (*f*). The system ends with a repeat sign and a final cadence.

*f*

The sixth system of musical notation continues the piece. It features a forte (*f*) melody that then becomes mezzo-piano (*mp*). The system ends with a repeat sign and a final cadence.

*ral.* *p* *a tempo*

The seventh system of musical notation includes a ritardando (*ral.*) marking, followed by a piano (*p*) marking, and then a return to tempo (*a tempo*). The system ends with a repeat sign and a final cadence.

*f*

The eighth system of musical notation continues the piece. It features a forte (*f*) melody that then becomes mezzo-piano (*mp*). The system ends with a repeat sign and a final cadence.

*ff* *Fine.*

The ninth system of musical notation concludes the piece. It features a fortissimo (*ff*) melody that then becomes piano (*p*). The system ends with a repeat sign and a final cadence, marked 'Fine.'



The Young Recruit.

F. G. RATHBUN.

Tempo di marcia. M. M.  $\frac{1}{2}$  = 120.

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1. 2.

**Trio.**

Would you sir with sol - die's road it You must

*ff* *mp*

have a gun to shoot, you must have a gun to shoot. And with pow - der you must

load it. And with bul - lets hard, to bong. *2 5*

Would you

*ff* *pp* *ff* *pp*

sir be a re - cruit. You must wear a soldier's suit. La - la - la La - la - la

Would you sir be a re - cruit. You must wear a soldier's suit, la la *cresc.* la la la la

la - la - la march a - way, march a - way, march a - way. Would you *D.C.*



# THE GRACES.

## LE PAS DE GRACES.

### MARCHE ÉLÉGANTE.

Tempo di marcia moderato. M. M. ♩ = 116.

PAUL WACHS.

*p leggiero* *ff* *p* *ff* *p* *ff* *pa tempo* *ff* *p* *ff* *Fine.*

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*Tempo giusto.* *ben marcato* *poco rit.* *fa tempo* *ff* *ff* *poco a tempo* *poco rit.* *D. C.*

## THE WONDROUS LIGHT.

CHARLES HANSON TOWNE.

LOUIS F. GOTTSCHALK.

Andante religioso.

*p*

1. There came this dream to me one night:  
Is a truth my poor heart knows, A

I was a lit - tle sheep Who wan - der'd on the moun - tain height,  
truth that is no dream. How - ev - er long earth's loud wind blows.

Lost in the dark-ness deep, But oh, I saw a lit - tle star, One  
How - ev - er rough life's stream, Still oh, some-how He will safe - ly guide His

fal - t'ring, ten - der ray, And thro' the rain to Love's sweet plain, I found the safe, sure  
child - ren in the night: Oh, sure - ly we are wrapp'd a - bout With His tri - um - phant

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*moderato*

way light! It was the won-drous light of God That shone that night for  
It is the won-drous light of God That guides the heart a -

me! right. Tho' bleak the way that I had trod, Lo! it was e - ven  
O'er moun - tain path and wea - ry way Lo! thro' the lone - ly

He! Who guid - ed far by His dear star Where His own home should  
night It is His love that points a - bove His won-drous won-drous

be, light! 1. 2. There  
be, light! 2. There

## A SONG OF DREAMS.

J. ANTHONY MC DONALD.

Grazioso.

HARTWELL-JONES.

*mf*

*P not too slowly*

They come with the night's dark shadows, They come with the bright'ning dawn, The  
They come with the day's a - wak - ing, They come when the shadows fall; And

*poco rit.* *a tempo*

dreams that are un - for - got - ten, The dreams of the time long gone. And in - to our hearts re -  
hearts with a glad re - mem - brance, Those treas - ur'd dreams re - call. They bring us the dreams long

*rit.*

mem - brance. Brings back the hopes of yore, To glad - den our world with long - ing For the  
van - ish'd. With all their joys and pain; And bring to our hearts, fond yearning To

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*pp* *p con molto espress.*

days for - ev - er o'er, The days for - ev - er o'er. O dreams to our hearts re - turn - ing We  
live those dreams a - gain, To live those dreams a - gain.

*pp* *p*

*cresc.* *rit.*

would you might bring a - new The love of old we once had told While ro - ses round us

*rit.*

*a tempo* *molto rit.*

grew O dreams, bring back the ros - es, And all the joys of yore And

*a tempo* *molto rit.*

fill our world with ra - diance For - ev - er and ev - er - more ev - er - more.

*f* *D.S.*

24 N<sup>o</sup> 4025

Good

MELODY.  
FROM CONCERTO IN G MINOR.

F. MENDELSSOHN, Op. 25.

Andante. M.M. ♩ = 58.

*p dolce*

*triquillo*  
*espress.*

*mf*  
*p*

*dim.*  
*p*

*cantabile*  
*f*

*p*  
*pp*

Coda