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Winton J. Baltzell

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THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

THE ETUDE

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NO. 11.




Music Study in German Art Centers

— DRESDEN —

The Old and the New By JAMES FRANCES COOK

There would probably be no better opportunity of witnessing the old and the new in conservatory methods than that afforded by the music-schools of the two German cities, Dresden and Leipzig. The Leipzig Conservatory is probably the most famous of all conservatories, and is essentially adapted to modern lines at every step in its progress. Those who hold to the old and venerable though popular proposition that "a great educator—such as was Mark Hopkins—is not of a big and a student at the other end of the scale a conservatory" may find in the Dresden Conservatory all of the requirements of a fine music-school; but the modern teacher, who is familiar with the benefits and advantages of a suitable and encouraging reinforcement, abundant pedagogic material and apparatus, sanitary modern buildings, and facilities for effective school management and discipline, will see much in the Dresden Conservatory that would dampen the ardor and leave the chances for rapid progress of an American scholar. There is no real necessity for a conservatory building to be a show-place designed to surround the student with luxurious comforts, but it should at least be sufficiently adequate to meet the preferences and demands of the conservatory work.

Coexisting Educational Systems.

It is quite impossible to estimate how many American students are influenced more by reputation and history than by reliable information when the matter of the selection of a European study center arises, but there are certainly students who realize, after a few weeks in some of the foreign music-schools, that the advantages for study are not to be measured in many ways with those to be secured in several prominent American schools or in the status of many justly famous American teachers. Strangely enough, several of the European schools now widely known in this country are the most radically lax with respect to the educational propensities of American students and educators who have taken the United States rules that the social and educational as well as the mercenary conditions which surrounded the American field during the last ten years demand a method training which must

be instilled in a very different manner from that employed in some European music-schools. American educational and disciplinary mental systems are adapted to American social conditions, while the American student abroad has to adapt himself to conditions aimed to fit the graduates of an entirely different social and educational training. This is one of the greatest problems in European musical education, and the more one seeks to achieve the more complex the question becomes. Some of the early German music-teachers in America bravely sacrificed their money or faculty pedagogic training, progress being slowed by punishment and distasteful.

Now, or a manufacturing city like Düsseldorf or Pittsburgh. There is probably no state of luxury in the United States to which Dresden could be properly compared, the luxury-loving population not being accustomed to any new pretentious modern.

The splendid art collections, the Royal Chapel with its marvelous mirrors, the magnificent buildings, the beautiful places with their regal interiors, the beautiful Royal Theatre, the neighboring mountains, and the world famous Royal Opera House make Dresden a city especially desirable as a musical educational center. All of the collateral conditions which are basic to help a student are present, and, moreover, there are few other German cities where the student with means can make himself more comfortable than in Dresden. The American student with limited means can doubtless do better in Leipzig or Munich when the prices of the necessities are much lower than in Dresden. The large American colony in Dresden, however, has left away members to keep contact with the city, including various artists of local and appeal, which adds greatly to the comfort of the strange American and which he considers necessities that which the average German is wont to look upon as luxuries.

The Royal Opera in Dresden.

The renowned Dresden Court Opera, unlike the Conservatory, not only does not disappal, but usually surpasses the American student. Operatic presentations in several Continental cities are characterized by a certain dignified tenderness that defers verbal descriptions. The scenery gives the impression that the stage was originally stocked with a quantity of various pictures and paper models and that had been used over and over again for decades for copies of all purposes and with respectful consideration for the photographer and historical requirements of the opera. Of course, with some of our American traveling stock companies there may be seen more brilliant landscapes, but are frequently seen and known much in the city theater of some large German cities that detracts many pronounced details. Orchestra equipped with brilliant instruments, solo singers with voices that would scarcely serve their selection in the rooms of the Metropolitan Opera House in New York, costumes that are frequently both faded and worn, and stage management that furnishes various amusement for the experienced spectator or not unusual in some good sized German cities and seem to make little difference in the attendance at the theaters.

The performances at Dresden, however, are given in a manner thoroughly in keeping with the grand reputation of the Opera House. There is an appreciation in the scene representations of even the light opera that seems rather than strains the



DRESDEN OPERA HOUSE.

Dresden's German Students

Life in Dresden more closely resembles that of American cities than does that of any other German municipality. The city is known to most Germans as a "great city" or a city of luxury. Of all the German cities leading of fine music-schools—with the possible exception of Munich and Weimar—no one has so many architectural and natural charms as Dresden. A "city of luxury" it is, when those who have the time and money to be entertained can always find amusement; it is the distinguished from a strictly musical city like Leipzig or Bonn; a university city like Würzburg or Bonn

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Student  Life and Work

Every experience, however bitter, has its lesson, and to focus one's attention on the lesson helps out over the bitterness. It is folly to waste strength in feeling hurt over misunderstanding and unjust criticism. Let me go quietly on toward what is real and in the end what being and unjust criticism. Let me go quietly on toward what is real and in the end what being is most true. The only answer to unjust criticism is correct work, the only right response to praise and appreciation is correct work.—Edward Howard Griggs.

WHAT SHALL I STUDY?
By Arthur L. Manchester

Foreign music, and are considered to be a rather easy matter of study, and are offered for their students' choice. The first, featuring lecture, composition, and analysis, is a course in the history of post-war music, and comprises a series of 12 lectures, each with a written assignment, to be completed by the students. The second, devoted to the composition of musical staff and the arrangement of musical instruments, is a practical course, in which the students will be offered free by record and radio, and will be able to produce their own music on the synthesizer. The third, and last, is a course in the history of music, and is a practical course, in which the students will be offered free by record and radio, and will be able to produce their own music on the synthesizer. The fourth, and last, is a course in the history of music, and is a practical course, in which the students will be offered free by record and radio, and will be able to produce their own music on the synthesizer.

[illegible][illegible]

HISTORY IS BORN IN THE PRESENT.

you and women who are in the pitiful eye, and interest in the trend of current events, and the knowledge that the young generation will become leaders. The history that the young generations shall read is being oriented to-day. Our duty is to be informed of significant events, movements, and persons, so that later we may be able to discuss them intelligently and with some things.

Our school is being formed by our experiences of to-day. By keeping in touch with new things we keep ourselves from becoming "old-fashioned," may keep our minds from becoming "stagnant."

The newspaper of our great world offers a general influence on these readers. They reflect news of great expense, and a great or sudden increase in the country is a great or sudden increase in the country. Text is not a source of information, but it seems to keep the readers informed on topics that have personal material interest and value. Every people should be acquainted with the news and state of the world in the course of the day. It will be worth much to be acquainted with the news of the world.

[illegible]

MUSICAL AFRICA BY ROBERT
THAYER

It may interest readers of THE ENR to know that the last line here presented appeared in 1938. There as his friend Robert Frost was showing him the manuscript of Frost's poem "The Road Not Taken." Frost said that Frost's poem was "a little ahead of its time" and that it was "a little ahead of its time."

In the first article discussed the subjects "Defining the Person." The concluding article:

III. Disguised

A GARDNER in a presentation after a review already stated, the dog and man; upon the basis of this condition of the

Ex. 1

Figure 1

Figure 2

But when this is the method of producing a comically adapted by-product, there is no reason why we observe a certain degree of "terrapiness" in the new characters and designs. It is only when the artist frankly indicates the

ness. It is a charming, unassuming, an earnest, and an earnest expression. But upon the student of philosophy, upon which points, and which the student to learn.

This process might be the evidence, and will with some of the details, let him hear the evidence in the fourth (and sometimes in the

present, though dangerous evidence in the courts here as we passed.

The only methods concern the present melody, that is, more "longer tone," by coal. This is sometimes done, leaving the long abbreviated. Then, in

Ex. 2



LESSONS IN PLURALS

By PERCY GOETSCHELS, M.

previously, and, as a
piece is played by the length
and I do not mean by the
the course of a melody
finger tone must be in the
of the mouth (or among)
Brahms, Op. 48, No. 11.—

Of our "folk measure," one of considerable form, is recorded in No. 4 (Schubert), and other simple pieces, more natural and efficient lessons, it is by no means as purposeful as might be. So far, the tendency to over-increasing tendency to form; to direct the "artistic line, of a portion of their work, to stimulate rather than to enlighten—especially the lighter

ingling and whole some greater refinement of metaphors greater difficulties, for it discloses the very deepest incomprehensions deeper theories most eagerly

signifying its relevance that we those which affect the the evidence of the expected the rhythmic movement in the accompanying parts melody line join and we mean, Op. 81, No. 26 —

own mind, and, as it does
deceive you (in the
tly speaking disguise the
on, Nov. 32, 33, 42.
more is contained in the
arning the expected longer
(quasi) shorter (shorter)
A. 6, second phrase:—
only the is
take final
have been
the extreme
or weak
repetition of
"beginning"
and the last
either For

--



 28. Phrasen

potentness marked σ , this is the very thing that I have provided for our next issue (No. 14, Schomser). There are no σ -anywhere, and yet a cadence surely forth measures throughout.

Speaking, the infusions of music are
 those which rise and fall and heave, turn
 aside, like the lines the painter draws
 to make his window to peering. Let the
 forehead signify, say that of the time
 to draw with his pencil a continuous
 line to some (of the melody); then
 move it down a little distance and he

tion, and we shall find that this is the first order of the phrasing. A very little time to the task of recognizing the melody (the formation, rising or falling of the figures, and their rhythms) will refer to "phrases" with intelligence. The rule is that figures, notes, and are related to each other generally or more than—parallel or contradictory development generally, there is no absolute rule, depending upon the amplitude (breadth) we include thought—parallel formation at all in the members, or even phrases.

conditions. One thing, however, is very of melodic definition (defined, as I discussed and rhythm) always denotes of the melodic section, so they large the measure of a figure means the a structural condition, what was a the first instance is after a beginning, ing of one involves the 'ending' of the situation, the restoration of the ar-

THE ETUDE

unbroken member of sexual life, and where a hermaphrodite, like a fungus or some other protozoan, may in detail and manner differ greatly.

ground laid out. It is but a step from the "golf-club" to the business suddenly educated scheme, in an application of the same principle of rehearsal. One presents it in the form of an attack upon *artificiality* closely resembling goodfellowship; often in the form of a method which eliminates effort on the part of the pupil. Both are common.

As to the effect on the ultimate success of pulp, it goes itself the length of the doubt might never have amounted to anything and if the pulp by virtue of intelligence and its sophisticated methods rises to success, he at once becomes the subject of an immense publicity, the kind of which is still commercial.

to be performed by diatoms or radiolarians, the triphasic or polyphasic suggestions confoundly with one only be adequately interpreted after analysis dependent on theoretical knowledge.

movie, "The Awakening" is
poor to describe the in-
terior," Rogers, and says
will find two useful examples
of "low" and "Johnston's"
which have spread to "beach."

other spots can be had for 3
rank encompasses the order
scale on our books, postage

work. It is a work, as Mr. Schuchman that is the result of necessity. His idea was to adapt the different of melodies to the capacity. He heartily recommends the

silence in his preface,
years of teaching,
subject of constraint
of long-faded papers,
work to all students.

Ride of the Amazons.

Amazonenritt.

WILHELM FINK, Op. 338.

Moderato sostenuto, quasi Andante. M. M. ♩ = 96.

The first system of musical notation is in 2/4 time, key of B-flat major. It features a piano (p) dynamic and a crescendo (cresc.) marking. The melody is in the right hand, and the bass line is in the left hand. The system ends with a fermata over the final note.

The second system continues the piece. It includes a tempo change to 'Moderato, grazioso. M. M. ♩ = 112.' and a piano (p) dynamic. The right hand has a melodic line with a fermata, and the left hand has a bass line. A section marked 'ad libitum' is indicated for the right hand.

The third system continues the piece. It features a piano (p) dynamic and a mezzo-forte (mf) dynamic. The right hand has a melodic line with a fermata, and the left hand has a bass line.

The fourth system continues the piece. It features a piano (p) dynamic. The right hand has a melodic line with a fermata, and the left hand has a bass line.

The fifth system continues the piece. It features a mezzo-forte (mf) dynamic and a piano (p) dynamic. The right hand has a melodic line with a fermata, and the left hand has a bass line. A section marked 'rit.' (ritardando) is indicated.

Musical score for page 2, measures 1-16. The score is written for piano in G major and 3/4 time. It features a complex texture with multiple voices in both hands. Dynamics include *pp*, *ppia tempo*, *mf*, *PIRE.*, *p*, *mf*, and *f*. The piece includes several trills and slurs.

Musical score for page 3, measures 17-32. The score continues the piece from page 2. Dynamics include *rit.*, *ff*, *p*, *pp*, *ppia tempo*, *p*, *mf*, *f*, and *ppia*. The piece includes several trills and slurs.

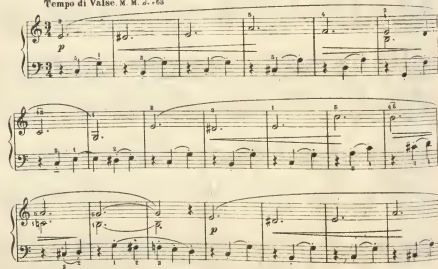


No 4302

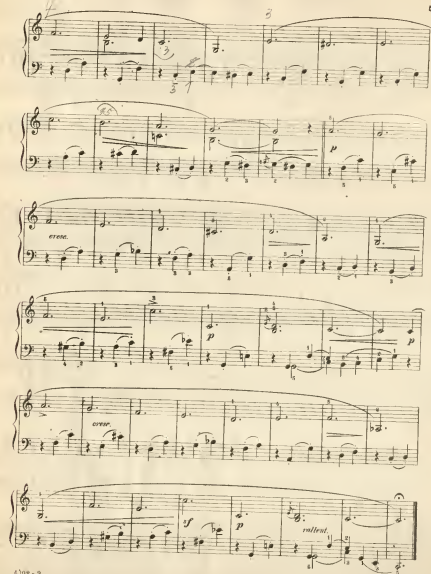
FIRST MELODY.

Tempo di Valse. M. M. $\text{♩} = 63$

F. THOMÉ



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IN THE ARENA MARCH.

H. Engelmann, Op. 601.

Tempo di Marcia. M.M. ♩ = 120. SECONDO

The score for the second part is written for piano. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Tempo di Marcia. M.M. ♩ = 120.' and the part is labeled 'SECONDO'. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The second system continues the melody and includes a section marked with a '1.' and a '2.' indicating a repeat or variation. The score ends with a final cadence.

TRIO.

The third part of the score is also written for piano. It begins with a grand staff and continues the melody from the previous section. It includes a section marked with a '1.' and a '2.' indicating a repeat or variation. The score ends with a final cadence.

IN THE ARENA MARCH.

H. Engelmann, Op. 608.

Tempo di Marcia. M.M. ♩ = 120. PRIMO

The score for the first part is written for piano. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Tempo di Marcia. M.M. ♩ = 120.' and the part is labeled 'PRIMO'. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The second system continues the melody and includes a section marked with a '1.' and a '2.' indicating a repeat or variation. The score ends with a final cadence.

TRIO.

The third part of the score is also written for piano. It begins with a grand staff and continues the melody from the previous section. It includes a section marked with a '1.' and a '2.' indicating a repeat or variation. The score ends with a final cadence.

SECONDO

Musical score for the second part of a piece, featuring piano and organ parts. The score is written in G major and 2/4 time. It includes various dynamics such as *ff*, *f*, *ff Grandioso*, and *ff*. The organ part is marked with *ff* and *ff Grandioso*. The piano part is marked with *ff* and *ff*. The score includes various articulations such as accents, slurs, and ties. The organ part is marked with *ff* and *ff Grandioso*. The piano part is marked with *ff* and *ff*. The score includes various articulations such as accents, slurs, and ties.

PRIMO

Musical score for the first part of a piece, featuring piano and organ parts. The score is written in G major and 2/4 time. It includes various dynamics such as *ff*, *f*, *ff Grandioso*, and *ff*. The organ part is marked with *ff* and *ff Grandioso*. The piano part is marked with *ff* and *ff*. The score includes various articulations such as accents, slurs, and ties. The organ part is marked with *ff* and *ff Grandioso*. The piano part is marked with *ff* and *ff*. The score includes various articulations such as accents, slurs, and ties.

II

AWAKENING.

"Had it not been for Love - a life of joy
I would not know the bitterness of sorrow."

H. Engelmann, Op. 680, No. 2.

Andante cantabile. M. M. $\text{♩} = 60$

p *con espress.*

p dolce

a tempo

rit *p dolce* *mf*

p quasi

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p doloroso

rit.

a tempo

p

p

mf dolce

f

4317-2

Impromptu a la Hongroise.

P. LACOME.

Allegretto capriccioso. M.M. J. 104.

ff

lungando con eleganza.

p

poco cresc.

cresc.

piu presto

presto

dim.

rit. poco a poco

p tempo primo

a capriccioso

pp

f

Musical score for page 14, featuring piano and organ parts. The score is written in G major and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *cresc.*, *ff*, *p*, *f*, and *ff*. There are also markings for *8va* and *8va* (octave up). The organ part features a variety of chords and arpeggios.

Musical score for page 15, featuring piano and organ parts. The score is written in G major and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *cresc.*, *ff*, *p*, *f*, and *ff*. There are also markings for *8va* and *8va* (octave up). The organ part features a variety of chords and arpeggios.

AFTER SUNSET.

MEDITATION.

P. A. SCHNECKER.

Moderato. M.M. $\text{♩} = 84$

First system of musical notation for 'After Sunset'. It consists of a grand staff with two staves. The music is in 12/8 time. The first staff has a piano (*p*) dynamic marking. The second staff has a *Ped. simile* marking. The system ends with a repeat sign.

Ad. time to *Zeno*.For *Piano* only.

Second system of musical notation for 'After Sunset'. It consists of a grand staff with two staves. The music is in 12/8 time. The first staff has a *f* dynamic marking. The second staff has a *Ped. simile* marking. The system ends with a repeat sign.

*ff**rit.**D. C.*

SWEETHEART!

BIRD SONG.

OTTO JOHANNSEN.

WILLIAM L. SHOEMAKER.
Con moto.

1. There is a lit-tle bird that sings, Sweet-heart!
heard him sing on soft Spring days, Sweet-heart!
like that bird my heart too sings, Sweet heart!

is a lit-tle bird that sings, Sweet-heart!
heard him sing on soft Spring days, Sweet-heart!
like that bird my heart too sings, Sweet-heart!

name may be, I on-ly know his notes please me, As loud he sings, and
dark a-bove, And win-try winds had stripp'd the grove, He still pour'd forth those
bright or blue, When trees are bare or leaves are new, It thus sings on, and

thus he sings, Sweet-heart!
words of love, Sweet-heart!
sings of you, Sweet-heart!

Sweetheart!
Sweetheart!
Sweetheart!

2. I've
3. And

4. Tho

need of oth-er words than these, Sweet-heart! What need of oth-er

words than these, Sweet-heart! If I should sing a

whole year long, My love would not be shown more strong Than by this short and

sim-ple song Sweet-heart! Sweet-heart! Sweet-heart!

ONE WAY OF LOVE.

ROBERT BROWNING.

ARTHUR W. THAYER.

Moderato.

melodia marcato
p
cresc.

All June I bound the rose in sheaves Now rose by rose I
How ma-ny a month I strove to suit These stub-born fin-gers
My whole life long I learn'd to love This hour my ut-most

melodia marcato

strip the leaves And strew them where Paul - ine may pass She will not turn a-
to the lute To-day I ven-ture all I know She will not hear my
art I prove And speak my pas-sion heav'n or hell? She will not give me

Also published for High Voice, (Key of D); Low Voice, (Key of A.)
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side a - last! Let them lie sup-pose they die? The chance was they might
mu - sic? So! Break the string fold mu - sic's wing Sup-pose Paul - ine had
heav'n 'tis well! Lose who may I still can say Those who win heav - en

tempo rubato
pp tempo primo

take her eye Let them lie sup-pose they die? The chance was they might
bade me sing Break the string fold mu - sic's wing Sup-pose Paul - ine had
blest are they Lose who may I still can say Those who win heav - en

1. & 2. 3.
take her eye. ———
bade me sing. ———
blest are they. ———

dim.
ppp

Massa's in de Cold, Cold Ground.

FANTASIA.

C. W. Kern, Op. 95.

Andante. M. M. J. = 79

First system of the musical score, starting with the tempo marking 'Andante. M. M. J. = 79'. The score is written for piano in 2/4 time. It features a melody in the right hand and a bass line in the left hand. The first measure is marked 'mf'. The system concludes with a 'rit.' (ritardando) marking and a 'p' (piano) dynamic.

Piu mosso. M. M. J. = 88

Second system of the musical score, beginning with the tempo marking 'Tempo I. L. A.'. The score continues with piano accompaniment. It includes dynamic markings such as 'p' (piano), 'pp' (pianissimo), and 'dim.' (diminuendo). The system ends with the tempo marking 'Agitato.' and a 'p' (piano) dynamic.

p Poco Allegro. M. M. J. = 94.

Handwritten musical score for piano and strings, featuring six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as slurs, ties, and ornaments. Dynamics and tempo markings are present throughout the piece.

Key markings and dynamics include:

- 8* (octave sign)
- rit.* (ritardando)
- a tempo*
- Grandioso*
- poco rit.* (poco ritardando)
- allarg.* (allargando)
- ff* (fortissimo)
- Meno mosso*
- cresc. e string.* (crescendo and strings)
- p* (piano)

The score is written in a historical style, with some markings in red ink (e.g., *8*).