

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

6-1-1905

Volume 23, Number 06 (June 1905)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 23, No. 06. Philadelphia: Theodore Presser Company, June 1905. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/504>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

JUNE
1965

FOR THE
TEACHER, STUDENT
AND LOVER OF
MUSIC

PUBLISHED BY
THEODORE PRESSER
PHILADELPHIA PA

15¢ PER COPY — \$1.50 PER ANNUM

PRIZE ESSAY NUMBER

STACCATO

POLKA CAPRICE

E. BONNAMY

Allegretto moderato M.M. ♩ = 112

Copyright 1905 by Theo. Presser & Co.

VOCAL DEPARTMENT

Conducted by H.W. Greene

THE EXCELLENCE OF SONGS.

Orpheus differ widely as to what constitutes excellence in songs. The master of theory will scan the pages of a song for technical flaws, and if he finds them, will condemn the work without hesitation. It is his mission in life to foster purity of form and loyalty to the traditional laws governing composition. Such a man is entitled to his views, and the profession at large respect him and defer to him. Many there are who will jeer at him as "dry bones" and too pedagogical to understand the heart of the spontaneous music lover; yet this man and his sympathizers are the arbiters of our musical character. They serve as a check to a freedom that easily becomes extravagance in our modes of expression.

While we may not enjoy the songs that such a man writes, he has equipped us better to estimate the value of songs in general. Briefly, he maintains the standard of correct writing, and whatever we meet in song literature that falls short of his standard will be discarded unless it possesses qualities sufficient to effectually disguise structural weakness.

The emotionalist will disregard form and search for the manner of portraying sentiment most effectively. If he is of the finer mold, delicate treatment of a tender subject will appeal to him. If less sensitive, an exaggerated display of sentiment will be necessary to win his approval. There is an abundance of material to satisfy both. If such is the taste and the preference of a fair proportion of those who use songs, nothing is more certain than that songs will be written to gratify those needs. Such people care little for the sniffs of disapproval from pedagogues. They urge the well-worn and not elegant excuse—they know what they like.

Again we have the man of vigor who watches for songs with a climax. His idea is to wrestle with the muse. His performances are suggestive of gladiatorial combats, and it is the muse who is vanquished. There is indeed a large proportion of singers who regard the working up of a composition to a strong climax as its sole title to favor, and to such a class a number of composers are at present dedicating their efforts. Thus it is clear that there are reasons for a great variety in the style of songs. Though none of us should be willing to concede that there can be an excuse for a great variety on the score of excellence, the position of the song writer and his publisher is today an exceedingly difficult one. They feel it incumbent upon themselves to produce only worthy compositions, yet must strive to meet the widely divergent tastes of music lovers.

The above remarks I have intended as a preface to a series of articles on song writers; not historical or a particularly critical view of their work, but the fulfillment of a long-cherished plan on the part of the vocal editor to place before our readers, so many of whom are teachers and students, a list of composers who have written or are writing good material for the voice, and some of their more acceptable songs. We shall not confine ourselves to American composers, though it is expected that they will occupy the centre of the stage for the present.

A FEW QUESTIONS ANSWERED.

Why has the so-called "Con Song" almost entirely vanished from club glee programs and the parlors and music rooms of the well-to-do?

Because it was not healthy, legitimate music. It sprang up from the lower rafters of the profession and was accepted as a substitute for, and an improvement upon, the sentimental twaddle which as a fad was its immediate predecessor.

Why are there so few really capable accompanists in the profession?

Because accompanying is the most difficult of all accomplishments. It requires a hand entirely free of technical restrictions. It insists upon perfect sight-

reading, yet players possessing both of these qualities are frequently execrable accompanists. They fail in the pivot of good accompanying, which is, the ability to read the singer's score without neglecting the instrumental parts. Not only read it, but phrase it, breathe it, and yield everything to it. Even with such an equipment one may fail because of the strong tendency on the part of one so equipped to be self-assertive. It is no simple thing to have one's hand in perfect command, the mind at an even poise and keep them strongly predisposed toward the vagaries of a singer. It is being heavy when the singer wishes to be light, losing in the tempo when the singer desires to be free of time influence, insecure when every note in the accompaniment counts for effect. These are the things which irritate the singer so seriously as to make a perfect performance impossible.

The vogue of the foreign singing master is passing; why is it?

Errani, Rivarolo, and a score of others, more or less notable, were names to conjure with twenty-five years ago in New York; and every city of prominence, usually, boasted its Italian or French professors of singing. The best explanation probably is that the men who were prominent have passed off the stage of musical activity and the American people prefer to patronize American teachers. Back of this preference, however, must be a reason, since one of the characteristics of the American people is an insistence upon the best.

It has come to be the prevailing impression that the Italian teacher of singing is most successful in Italy; that if he lands in New York and establishes himself as a singing teacher there must be a doubtful reason for his doing so. In other words, if he is an excellent singing master he could not be spared from Italy, and from our standpoint, if he could be spared from Italy, he could not be an excellent singing master. While this does not necessarily follow, it does frequently follow. The Biblical adage, that a prophet is not without honor save in his own country has ceased to apply to the vocal profession. We go to Milan or Florence if we want instruction from Italian teachers or to Paris if we would study with French teachers, and we are proud to accept the dictum that has come to be acknowledged as fact, that the American teacher is as safe fundamentally as any in the world. So we remain at home for our method training, and go abroad for the special work afforded by the French, German, or Italian masters. It cannot be denied that in music, as in the other arts, atmosphere, scope, point of view, and experience are invaluable adjuncts to success, and that travel and study under diverse conditions afford the atmosphere and impetus to the growth that is necessary to the well-rounded education.

AN AMERICAN GIRL'S SIEGE OF PARIS.

BY FREDERIC B. LAW.

I.

"I don't believe that I shall go to see Madame Duchesi at all," said Helena Hunter in a discouraged tone, turning away from the window where she had been standing, gazing intently into the street, seeing nothing, however, so deeply plunged in thought had she been.

"Oh, my dear," exclaimed her friend, Mrs. Mason, looking up from her work at the other window, "it would be too bad to go home without having had lessons from the first teacher in Paris—after trying so many of them, too."

"That is just the difficulty," returned Miss Hunter, with a sigh, sinking into a deep fustian by the side of her friend. "I have tried so many—and when it comes to really solid work, I have yet to find one among them all the superior of my American teachers. They can teach the traditions, repertoire, and

style, but for fundamental voice-training I have to fall back on what I learned at home."

"But Duchesi stands at the head," protested Mrs. Mason. "And then look at her pupils—you know she has brought out more successful singers than any two teachers in Europe; that is, except that queer old man in Milan—what is his name? Lamperti? Yes; the one, you know, who used to tell his pupils to breathe through their bones—though how they ever did it, I never could see," shaking her head with a puzzled air as she sorted the words in her lap.

Helena smiled. Her friend's literal interpretation of the fanciful instructions sometimes given by singing teachers often amused her.

"I should think it must interfere with the fit of their gowns," continued Mrs. Mason with a comical gleam at her own trimly-attired figure. "You remember that Miss Winston you once went to see in Philadelphia about lessons?" Helena nodded. "Well, she never cared what she looked like if she only had room to breathe. Adeline Duncan was with me at a concert where she sang. 'Look at the fit of that waist,' she said when Miss Winston came out—and really, my dear," and Mrs. Mason poised her needle impressively in the air, "it hung like a bag. Adeline knows her very well, and told me that when she is fitted she takes a deep breath and swells out like—like—" seeking a comparison for this enormity, then triumphantly: "like the frog in the fable, and says—'Now, fit me.' I am sure that it isn't necessary to be a gy, even if one is a singer. You are proud that Helena," resuming her work with an approving survey of her companion.

"Thank you," rejoined Miss Hunter. "But didn't she sing well?"

"Sing well? Oh—yes! was the rather grudging answer. "That is—I suppose she did. I know that she was applauded and had to come back two or three times and sing again—but I was so taken up with the fit of that gown and thinking what a really handsome white satin—that I didn't pay much attention to her singing."

Helena Hunter broke into a ringing peal of laughter, forgetting for the moment her unaccompanied mood of despondency. Mrs. Mason looked up in surprise.

The two had certainly one qualification for being close friends: they were dissimilar in almost every respect. The singer had little regard for mere appearances or conventionalities in anything—least of all, in her art; her present dissatisfaction with her student experiences in Paris. She had studied at home under the best American teachers, and before turning to Europe for further instruction had won the reputation of being a rising young artist of rare vocal gifts and magnetic temperament. This was not her first visit to Paris in search of a teacher who could lead her to yet unscalped heights, but thus far she had failed to find such a master. To the older woman, on the contrary, all that glittered was gold—at least, it filled the place of the precious metal to the eye; and what more did one want for the passing moment? If the outside of the platter were bright and burnished, what was the use of inquiring into its unknown and possibly disagreeable contents? Her husband was connected with the diplomatic service and they had lived in Paris for a number of years. She adored the bright, pleasure-loving city; it appealed to her almost abnormal sense of beauty, for this it was that led her to attach so much value to externals. Warm-hearted and impulsive, she was devoted to Helena, and though, as may be seen, she could not comprehend her artistic ideals, she was none the less enthusiastic in aiding her to realize them.

The two had been friends since the time that Helena Hunter, a parentless girl of thirteen, had entered a well-known school in Philadelphia, even then with a voice that challenged attention. Mrs. Mason, then Mary Nelson, was in her finishing year at the same school, and though five years the senior of the newcomer, a close friendship had sprung up between them. Helena's voice and artistic sensibility had endowed her with a maturity beyond her years, so that the disparity in age which at such a period would have conclusively separated most girls had no effect upon their friendship. It even grew warmer after the marriage of the older girl, which took place about the time Helena left school.

Her small patrimony had been almost exhausted by the charges of her education, embracing as it did a thorough musical training. This, however, did not disturb her, for even as a child she had looked for-

CONDUCTED BY GEORGE LEHMANN

That Stradivari was a sort of travelling fiddle maker, and that he sometimes journeyed a long distance to demonstrate his skill when requested to do so, is a fact which is well known. It is also news to us, however, that he was a travelling fiddler. We have always been under the impression that Stradivari's activities as a fiddle maker were confined to Cremona; and that all commissions which he received from various cities and foreign countries were executed in his own workshop in Cremona. We are now following to say on this subject, and we give his statement to our readers for what it may be worth:—

It came across a lot of valuable old instruments which were made in the city of Spain. Among these were several genuine Stradivari, which were made on the spot by the great Cremona master, the commission having been given him on the condition that he should execute them in Spain. These priceless old instruments are now in the hands of the Duke of the castle and taken out of their cases every year by the ordinary Court musicians who scratch the

Unlike merchandise in general, fiddles, more particularly the finer ones, defy such description as would bring their actual virtues within the comprehension and appreciation of the average reader. Then, too, as a matter of fact, the eager dealer will dwell on the beauties of his instrument, as he sees these beauties through a feverish imagination, and he will quite naturally fail to record any and all defects of

Why do not composers of violin music seek to present medium-grade pieces of the definite sort which I have outlined here? Surely there is need for such.—*Marion Osgood.*

seldom has the world heard a player who surpassed (or equalled) Fritz Giese, who was well and fittingly called, by his admiring friend, the "Prince of the Cello." He was born in 1859 at The Hague, Holland.

And now, just a word about his wonderful performance upon his chosen instrument, the well-known "Giesie." He was a melody-maker, a player who reached the hearts of all who heard him. So broad a range of tone and, again, such a very great delicacy of touch, were rarely met in any other player. Giesie's face as a teacher was so friendly that he possessed the faculty of transmitting to even the dullest pupil, his own ideas of how a piece should be played; and, furthermore, extremely conscientious; patient beyond telling; faithful in his attention to even the least feeling amply repaid if he could but secure the least progress and comprehension. His reputation as a teacher extended throughout Europe as well as America.—F. C. R.

If we give to music our warm-hearted, strong-minded attention, her influence will be like the turn of God to the soul, purifying and electrifying those who steadfastly waited upon her.

BOSTON: 120 Boylston Street
NEW YORK: 136 Fifth Avenue

Thousands of Testimonials

From Prominent Teachers Everywhere,
Attest to the Practical Value of the

Standard Graded
Course of Studies

FOR THE PIANOFORTE

By W. S. B. MATHEWS

The leading musical writer and educator of the present time.

10 Grades 10 Volumes \$1.00 Each

Sheet Music Form. Our usual Discount allowed.

Standard studies, arranged in progressive order, selected from the
best composers, for the cultivation of

TECHNIC, TASTE and SIGHT READING

carefully edited, fingered, phrased and annotated, with complete
directions for the application of Mason's "System of Touch and
Technic" for the production of a modern style of playing.

SEND FOR ANY OR ALL OF THE VOLUMES ON INSPECTION

When ordering, mention the PRESSER edition, as
there are other works with similar names on the market.

THEO. PRESSER PUBLISHER, Phila., Pa.



FLETCHER MUSIC METHOD

Original Kinder-
garten System in
America and
Europe

H. M. FIELD, Leipzig
EDWARD FISHER, Director Conservatory, Toronto
W. C. FOREYTH, Metropolitan School of Music, To-
ronto
SIGNOR GARCIA, London
M. ANAGNOS, Director of the Perkins Institute, Boston
CAVEN HARRON, Director London Conservatory, Lon-
don
DR. GERRIT SMITH, New York
W. MACDONALD SMITH, London, England
THOMAS TAPPER, Boston
FRANKLIN TAYLOR, London, England
WM. TOMLINS, Choral Dir. World's Columbian
Expo., N. Y.
JAROSLAW DE ZIELINSKI, Buffalo
KATE S. CHITTENDEN, Vice-Pres. Inst. Appld.
Music, N. Y.
MAX WEILL, Director Weil Conservatory, Halifax
GILBERT R. COMBS, Dir. Broad St. Conservatory,
Phila.
GILMORE BRYANT, Dir. Durham Conservatory,
Durham, N. C.
MRS. KATHERINE FISKE, New York
SAMUEL W. COLE, Boston

DR. WILLIAM MASON, New York
JOHN ORTH, Boston
DR. HUGO RIEMANN, Leipzig, Germany
LYMAN ABBOTT, D.D., New York
DR. PERCY GOETTSCHINS, Boston
COUNTESS OF MINTO, Ottawa
SIGNOR AUGUSTO ROTOLI, Boston

THE following are a few of the
many endorses of the method.

SPECIAL NOTICE

The success of the Fletcher Music Method and the need which it filled has caused a greater demand than can be supplied, if I am to be the only Normal teacher. The idea in limiting the Normal work, at the first, was to protect the system from many who would rush into the work seeing the financial success to be gained thereby, though unqualified by disposition, character and education to teach children. Again, until the Fletcher Teacher had taught the entire System to a considerable number of children and could not have the necessary experience to make her a true exponent of the Method to teach. A number of teachers have desired to study my method in order to train teachers but such have been refused, for they were not willing to prove their competency with the work with children. I have taught 429 teachers my system, and have now some teachers, in this country, ready to help me in May and June the Special Normal course for Fletcher Method teachers of teachers. They will open classes in different parts of the United States and Canada in July. Any Fletcher Teacher can fit herself to graduate from the teaching of children to the teaching of teachers after proving her ability with the former work.

THE APPARATUS

The musical apparatus necessary in teaching this system has been patented in the United States, Canada, England, Germany, Belgium, Italy, and other foreign countries, and can only be obtained by teachers who complete the course of study with Mrs. Fletcher-Copp. Owing to the large demand for teachers of this system, normal classes are taught in New York, Boston, Chicago and London, England.

FLETCHER MUSICAL ASSOCIATION BULLETIN. A paper edited three times a year for the benefit of the Fletcher music teachers. Evelyn A. Fletcher-Copp, the originator of the Fletcher Music Method, spent five years studying music abroad and has since successfully introduced her system in London, Leipzig, Berlin, Brussels, and Paris. Already in the second year in London or Berlin. The advantages to teachers of being brought in touch with the latest European musical ideas which this regular recurring visit to Europe entails are obvious. Realizing the inadequacy of teaching by correspondence and recognizing the great value of this system musically, Mrs. Fletcher-Copp thereby refuses applications from those who desire to study by mail, and her certificate of authorization to teach her Method can be obtained only by those who study with her personally.

For further particulars, address

E. A. FLETCHER-COPP

Home { 107 Thorndike Street,
Address { Brookline, Mass.

SWEET-
WHITNEY NORMAL
TRAINING
SCHOOL.
IN MUSICAL KINDERGARTEN.

You can come to us and enter the
regular training school or take our
Complete Correspondence Course
of sixty lessons - - - -

This course is the most perfect in application and
execution of any course of its kind ever offered. Any
music teacher can take this course by correspondence
and teach it at once. Our method has never failed
to give immediate results to the many who have taken
it. The value of the kindergarten work is beyond
question: it is no longer a theory but an accepted fact
that its training is essential to the perfect development
of the human mind. With the Correspondence Course
we furnish materials and most minute instructions for
sixty lessons. Write at once for our free illustrated
booklet.

SWEET-WHITNEY CO.

999 The Gilbert, Grand Rapids, Michigan

THE ETUDE

FOR THE TEACHER
STUDENT AND
LOVER OF
MUSICPRICE
15 CENTS1.50
PER YEAR

PUBLISHED BY
THEO. PRESSER.
1712 CHESTNUT ST.
PHILADELPHIA, PA.