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James Francis Cooke

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# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

PRICE 25 CENTS

AUGUST 1922

\$ 2.00 A YEAR



History Art Comedy Poetry Tragedy Dance Sublime Hymn Astronomy Lyric Poetry and Music

The Muses























# Page 530 AUGUST 1922

EVERYBODY remembers Pauline Viardot, sister of Manuel Garcia, and one of the foremost singers of her day; yet few have heard of her daughter, Louise Herlitz Viardot, an extraordinarily gifted woman who attained some prominence as a composer and is the author of the book of reminiscences, "Memories and Adventures," from which the following admirable criticism of Rubinstein has been taken:

"I think that his compositions have been overrated. Undoubtedly he wrote too much, and did not exercise sufficient care in his choice of themes, for he thought anything good enough. Yet if a selection were made of the good works and the remainder thrown aside, people would be amazed at the great number of beautiful passages they contain.

"I must relate a very characteristic anecdote to illustrate his method of working. He was visiting Edouard Lalo, who took him into his study. Rubinstein no sooner set eyes on the writing-table than he exclaimed, 'why you only have one pen and twenty knives for erasing. It's the opposite with me. I have twenty pens for one knife.'

"This explains everything. Lalo was too careful and Rubinstein too careless in his work."

Altogether too many piano students follow Rubinstein's method—not of course in composition but in playing. Too often they think they have "learned" a piece when a great many passages are only half understood and therefore poorly played. They need to "erase" such passages and work them over.

## THE BEETHOVENS' MOVE OUT

Ma. Samuel Butler, the rather biting satirist of "The Way of All Flesh," could be pleasantly humorous when he chose. In his "Essays on Art and Life" he deals gallily with the captivating and popular subject of the transmission of souls. "We meet people every day," he observes, "whose bodies are evidently those of people long dead, but whose appearance we know through their portraits."

He relates a number of interesting "meetings" with various noted people, and eventually comes to the musicians. "I have never seen Mendelssohn," he says, "but there is a fresco of him on the terrace or open-air dining-room of an inn at Chivanna. He is not called Mendelssohn, but I knew him by his legs. He is in the costume of a dandy of some five-and-forty years ago, is smoking a cigar, and appears to be making an offer of marriage to his cook."

"Beethoven, both my friend Mr. H. Festing Jones (Butler's biographer, by the way) and I have had the good fortune to meet; he is an engineer now and does not know one note from another; he has quite lost his deafness, is married, and is of course a little squat man with the same refractory hair that he always had. It was very interesting to watch him, and Jones remarked that before the end of dinner he had become positively posthumous. One morning I was told that the Beethovens were going away, and before long I met their thin heavy bodies being carried down the stairs. The boxes were so squab and like their owners that I half thought for a moment that they were innocent and should have been surprised to find them to see them spring up like a couple of Jack-in-the-box. 'Sono indentro?' said I, with a frown of wonder, pointing to the boxes. The porters knew 'what I meant and laughed.'

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARRETT

### MUSIC AND OLD AGE

WILLIAM ALLEN WHITE, writing of music in wartime Paris, observed, "Bands and orchestras play in theatres, but the music lacks fire. It is beautiful music, carefully done, artistically executed, but the orchestras are made up for the most part of men past military age...in Paris, the music that should be made from the soul of youth, crying into reeds and strings and brass is an echo, an echo altogether lovely but passionless!"

Do musicians get "burned out" by old age, or was Mr. White exaggerating a trifle? It is an interesting question how far a musician can lose the vital fire without which music, the best of music, is less than nothing. It is our notion that musicians who have the magnetism of the true artist never lose it. In our own day we have seen such masters as Paderewski, Godowski, Saint-Saens and other great performers go on from year to year, gaining in power rather than losing anything.

### EINSTEIN ON EDUCATION

PROFESSOR EINSTEIN, the author of a complicated theory of relativity which has puzzled the scholars of the world, is also a university teacher who holds strong views on education. In a book, "Einstein, the Searcher," by Alexander Moszkowski (brother of Moritz), he is quoted as having strong views on education, some of which are of interest to the music-teacher. What do those who have struggled painfully for a teacher's diploma in music think of the following? The examination, he says, "is like some fearful monster, guarding our exit from school, throwing its shadow far ahead, and compelling teacher and pupil to work incessantly toward an artificial show of knowledge."

Einstein is not alone in such heretical views. Readers of the North American Review and the Pacific Monthly must have been struck with the number of professors who find fault with the examination system. Sheepskin teachers with "an artificial show of knowledge," vouched for by musical conservatories of solid standing, are by no means scarce in our midst. Who has not met the Associate of the Royal Academy of music with a Gold Medal for

Certainly there are few of the masters among the composers who have not progressed. Handel, Wagner, Verdi, Beethoven, Brahms, and Liszt marched steadily forward and did better work in old age than in their fiery youth. On the other hand, Rossini, Leoncavallo and Mascagni—none of them geniuses of the first rank—burned out pretty quickly.

But what happens to the average pianist and teacher, the bulk of us? Do we lose our grip? Does the drudgery of years of teaching wear out that love of music which drove us into the profession at the start? Undoubtedly it is easy for older and more experienced musicians to become perfunctory and dry, though accurate in reading the notes and obtaining the nuances of expression; but the true music-spirit never dies. An old favorite piece or a new work of genius will reawaken it at any time.

### WAGNER AND OFFENBACH

ANTICIPATING Mr. Henry T. Ford, Wagner developed a feeling against the Hebrew race which found expression in a book, "Die Juden in Musik." He sent a copy of it, we are told by Wilhelm Ganz, to Offenbach, himself a Jew, who, after reading it replied:

"Dear Wagner,  
"You had better stick to music."

Wagner retorted by sending the composer of "The Tales of Hoffman" a copy of his "Die Meistersinger," and a few days later received the following:

"Dear Wagner,  
"I think you had better stick to writing books."

All this, notwithstanding the immense service rendered to music by Jews the world over.

### FUGUES FOR THE FUGAL-MINDED

An English musician, H. C. Bastian, once quoted John Cramer as saying: "By all means let all music students learn how to write fugues—all about the subject and the manner, tonal, real, authentic, plagal, the stretto, the episode, inverse movement, augmentation, diminution, pedal points—all about it; and then when you have learned how, don't write one!"

There is only one kind of person who should write fugues, and that is the man who wants to do it so badly that you couldn't stop him if you tried.

### MUSIC IN THE AIR

Music by radio seems to be a new and permanent factor in our lives. It is especially popular in the West, where the air is so dry and clear as to eliminate static disturbances. In California, which, as everybody knows, has such a very, very wonderful climate, the conditions are particularly good.

It is said that in Hollywood, where many strange things happen, the static conditions are so good that on a quiet evening from a hundred miles distant you may hear faintly but delicately musical the distant peal of oranges.

"No one has yet repented from having proceeded slowly and cautiously with the publication of his works."

R. Franz.

### WELL, ANYWAY—IT WAS HANDEL

We have never quite believed the Frenchman who said of the English that they take their pleasures sadly. But the idea apparently has a grain of truth in it, judging from the case of an old lady who visited on English "gramophone" store for the purpose of buying records. The report is as follows:

"As she arrived in a bath-chair with an escort of three attendants, room was found for her with some difficulty. She heard three records of which one was a hymn and one a carol, and finally departed with the record of her choice, the 'Dead March in 'Sant.'"

### MUSICAL MASKED BANDITS

A newspaper report emanating from Omaha, Nebraska, says, "Two masked bandits who told their victims they were once in a church choir sang the hymn which includes the words, 'We will come rejoicing, bringing in the sheaves,' as they held up and robbed nine persons in a drug-store."

It would be nothing less than poetic justice for these two music loving miscreants to have a place allotted to them in Sing Sing.

## THE ETUDE

## VALSE MIGNONNE

The melody of this very pretty waltz has the true "floating" character so desirable in pieces of this type. It is like voices singing. Grade 3 1/2.

WALTER ROLFE

In a sprightly waltz tempo M.M. ♩ = 54

\* From here go to the beginning and play to *Fine*; then play *Trio*.  
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# BIRDS IN DREAMLAND

A lighter drawing-room piece in characteristic style. Grade 3.

R. S. MORRISON

Allegro M.M. = 144

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## THE ETUDE

Copyright 1922 by Theo. Presser Co.

A well-made specimen two-part writing, both parts to be played in singing style and with a rocking motion. Grade 2½.

THEODORA DUTTON

Grazioso con moto M.M. = 54

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## BOHÉME - POLKA

A. RUBINSTEIN, Op. 82, No. 7.

THE ETUDE

A moderately advanced concert piece. One of the most playable of Rubinstein's shorter pieces. Grade 5

Moderato M. M. ♩ = 80

THE ETUDE

PAUL IN CHURCH  
from "PICTURES OF CHILDHOOD"

A. KOPYLOW, Op. 52, No. 7.

Here we have the booming of the big church bell, the soft strains of the organ,  
and a fragment of the ecclesiastical chant. Grade 3.

Andante M. M. ♩ = 60

## GALOP MARZIALE

THE ETUDE

A rollicking galop which may be taken at a high rate of speed.

Allegro deciso M.M. ♩ = 132

SECONDO

E. MARZO

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THE ETUDE

## GALOP MARZIALE

PRIMO

E. MARZO

Allegro deciso M.M. ♩ = 132

## SECONDO

## CZÁRDÁS IN C

The Czárdás is the national dance of Hungary.

Vivace con fuoco M.M. ♩ = 120

## SECONDO

HUNGARIAN FOLK MELODY

## PRIMO

## CZÁRDÁS IN C

## PRIMO

HUNGARIAN FOLK MELODY

Vivace con fuoco M.M. ♩ = 120