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Winton J. Baltzell

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The ETUDE

VOL. XXI.

PHILADELPHIA, PA., MAY, 1905.

NO. 5.

MUSIC STUDY IN BERLIN.

BY JAMES FRANCIS COOKE.

Why Berlin holds the rank of being the greatest of German musical centers is somewhat difficult to ascertain. From the standpoint of natural situation it is obviously adverse to many of the German states—Vienna, Munich, Dresden, Stuttgart, and Wiesbaden have no more natural claims than they are allowed to exercise. "No wonder Mozart was rejected!" says the tourist, as he walks through Berlin, and, as he gazes upon the Schloss, he asks himself why Berlin was chosen to be a great musical center. The fact finally seems to be a purely natural product of the glorious Thiergarten Forest and one can readily understand why Berlin was given to taking long walks when one sees the surroundings of Vienna. That the genius of Mozart help all artists who are vying to their support be granted, and it is all the more worth doing, think that the new German music-center should be found in a city so naturally situated as Berlin—situated in the heart, not valley, of an magnificent lake stream. Neither are the conditions of paintings and products of literature in Berlin to be compared with those in Vienna, Munich, or Dresden. Neither is the German capital city a great music-publishing center, such as Leipzig, nor has it the same good fellowship such as one may find in the Bavarian cities. Now do we find in Berlin such an open house or open performance as one may see in Munich, Bremen, Vienna, Wiesbaden, Dresden, Paris, or New York. Neither is the fine Thiergarten as remarkable an asset of our very old-fashioned American music-lover, nor do the concerts given there move away but their lines to be heard in every other German, English, or American city. As to well-equipped music-schools, Berlin has undoubtedly behind Vienna, Leipzig, Dresden, London, Berlin, and Baltimore up to the present year. The rivalry between Berlin and other German music-centers is great. The warlike is an amazing one, particularly that campaign conducted in the numerous papers, in which large quantities of virtual attacks are being thrown from Berlin to Vienna, and down Munich to Berlin. Never between Chicago and St. Louis was the heat of conflict so intense.

Why Berlin is a Great Music-Center

What, then, accounts for Berlin's importance as a

music-center? The answer is simple, and may be found in the Emperor's greatest love and respect for all that pertains to the Crown and the Court, with the accompanying rewards falling to the fortunate, and sometimes to the deserving. It is due to the desire to be near the favorite of royal patronage, study

A Government School.

The most notable of all advances recently made in Berlin is the new High School for Music, opened in November of last year. German universities are generally closed to high schools, whereas what we term a high school or American music under the class of gymnasia is Germany. It may thus be seen that the "High School for Music" is supposed to bear a triple personality somewhat higher than that of conservatory, though in reality the name differs but very little from that of the music schools throughout the world. The "High School for Music" is associated, for governmental and other purposes, with the Royal Academy of Art, which governs the school for the piano area as well. The buildings in the new quarter are entirely different in appearance, although adjacent. The governing body is the Senate of the Royal Academy, which was organized for the obvious purpose of referring the artistic activity of the country along definite and safe lines. Governmental recognition is carried by a legislative council on all commercial, European, and only leaves a part of the musical art system, which, notwithstanding frequent revolutions, still remains in the form of a public spirit, even in the republic. The aim of general musical recognition seems somewhat incongruous to Americans, who praise the selection of the delegates to our great music-halls other than in that regard of the delegates to Congress.

The "High School for Music" dates from the reorganization of the Royal Academy of Art in 1871, although the so-called Division for Musical Education was started in 1881, and the "Division for Applied Music," under Bachstein, including the studies of viola, piano, and violinists, and, later, organ, wood instruments, and solo and choral vocal classes was started in 1888. The appreciation of the state is generally far greater than the receipts from fees. About one-fifth of the pupils receive free tuition, while an extra allowance is made for needy pupils.

The School Buildings

The new buildings in the Marienburger Strasse are no very fine in style, but they are being described. The buildings devoted to the piano arts have already won the name of "Berlins," while the buildings devoted to music have upon a side street, and do not show their architectural beauty to advantage. They are built of a light stone, in a broad Renaissance style, and are three stories in height. Entering from the Marienburger Strasse, one comes upon a most beautiful courtyard, light blue above,



ROYAL HIGH SCHOOL FOR MUSIC, BERLIN. MAIN ENTRANCE.

at all times to fill order its significant lessons—a recognition of present and material, if not hence and immaterial, time. And has not the "Father of the World's Fair" also shown that of good and proper times he can remove the gifts of war and respect, to preserve the arts of peace, and in doing this has not shown good judgment and sense alike? Although the beginning of the presence of Berlin as a music-center has celebrated the academy of the present Kaiser, its glorious career has undoubtedly led much to do with the artistic activity in all lines which now characterize his capital.

Musical Items

The Musical Institute of London announces a series of recitals on living British composers.

Next, the French composer, will bring, at the age of eighty, "Cassandre" in probably his most beautiful work.

MAUR BÉLIER, a French composer, whose plans are being adapted to teaching purposes, recently died at Lyons, aged 37.

The recitals for the fall term of the First Hall will be Scriabin, Debussy on Beethoven, Liszt, Strauss, and Wagner, Beethoven.

A piano transcription of Richard Strauss' "Die Erlösung" was played some three times in Berlin by Richard Kuhn.

A concert given from Vienna that Kuhn is to carry in Hungarian costumes, and that he expects will be his last one.

PAULY CHERRY, author of many of the lyrics used by the bandy, is said to have, the recently published eighth month book.

One of the great songs of the world was rehearsed a short time ago in the Cathedral at Berlin, upon its thirteenth hundred year.

A new opera by Walter Damrosch, the title of which is "Cassandre de Troie" written by W. J. Reinhardt, is now to be published.

The first rehearsal for the Triennial David Phillips, London, will be held May 11th. The show will represent thirty-nine hundred years.

The thirty-ninth anniversary and music festival of the New York State Music Association will be held in Troy, Friday, May 11th.

An international program for historical music was held in Rome last week. A special group in the program was devoted to the program.

During the month of May a Beethoven Festival will be held at the Hague at which the most significant works will be given in the order of their composition.

ROSA "MAGNETON" will be a feature of the day long concert for the music given by the Societa dei Filharmonici, W. G. Gilmour, conductor, May 18.

The number of performances in the series of operas just closed in New York City are thirteen, at which Wagner's seven famous twenty-two and Verdi twenty-one.

MERRIAMER, the exclusive and composer, has just appeared in Berlin in the role of princess, in the opera, "The Song of the Sea," which is on Op. 23.

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The Pittsburgh Orchestra, Victor Herbert, director, closed the eighth season, with a concert of fifty-two recitals, of hours and minutes. The concert of fifty-two hours last year.

The eighth recital of the Dutch opera season is now being given. From March, 1902, to February, 1903, 1902, at the present rehearsal of a week more.

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The management of the Royal Academy of Music at March 1903, will be the first time since 1870 that the management of the "The Walker" Society is now in rehearsal, and will present "Cassandre" in London, April 20th.

A Music Festival, organized by the London, April 20th to 1903, closed by the Alexander Malloch Director of the Royal Academy of Music, London, who is now leaving London. A guarantee fund of over \$300,000.

A BREVARD SYNDICATE festival is to be held in London, June 26 to July 1. The "Cassandre" Orchestra, of Amsterdam, a large orchestra, has been engaged. Some of the concerts will be conducted by the composer.

Frederick Chopin, a Hungarian by birth, but a resident of the United States many years, and a composer of very popular piano pieces, died in Geneva in March, 1849. He was aged to be the last living pupil of Chopin.

The next convention of the Ohio State Teachers' Association will be held in Cleveland during the last week of July. It will be held at the Hotel Hamilton, Cleveland, Ohio, and will be the 25th annual convention of the organization.

This institution is that the college of Chicago will subscribe \$100,000 asked for the Chicago Orchestra, to be held in September, and will be the first year of the organization.

The twenty-sixth convention of the Indiana Teachers' Association will be held in Ellettsville, Ind., June 10th to 15th. At least 400 professional musicians are expected to attend. Mr. J. S. Rogers, Ellettsville, Ind., is the secretary.

The new building for the Chautauque College of Music is being planned for completion. The contract has been let to the city and will cost a working capital of \$100,000. It will contain a new organ, and a stage equipped for dramatic performances.

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MEMBERS NOTES

GRACE III.—Philadelphia
FOR PUBLICATIONS
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FOR SALE—VIRGIN BEAVER CLAYERS TO GOOD

...WILL PAY FOR FINEST CLAYERS IN GOOD CONDITION...

...WANTED—WIFE IN HENRY'S BIRD... WANTED—WIFE IN HENRY'S BIRD...

...WANTED BY A FINE MAN... WANTED BY A FINE MAN...

...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

TESTIMONIALS

The business center of the Etude is of unusual interest...

...I am well liked...

...I have secured "Mention Names"...

...I like particularly good...

...The Etude has been very...

HOME NOTES

The Ohio College of Music has held its annual...

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...The Etude has been very...

...The Etude has been very...

...The Etude has been very...

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...The Etude has been very...

...The Etude has been very...



Special notices section header and introductory text.

...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

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...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

...WANTED TO GET A BEAVER... WANTED TO GET A BEAVER...

ROYAL WORCESTER BON-TON CORSETS THE PRINCESS HIP LEVDS ALL STYLISH CONSIGNÉ EFFECTS.



Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...



QUESTIONS AND ANSWERS section header and introductory text.

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

Q—The question is a chair should have study the...

LOWNEY'S CHOCOLATE BON-BONS THE DELICIOUS CHOCOLATE, DELICIOUS FLAVORS, and Perfect Piano...

MENNEN'S TOILET POWDER THE FAVORITE TOILET POWDER...

BREATH CONTROL FOR SINGERS THE FAVORITE BREATHING TUBE...

A TONIC Horford's Acid Phosphate. It's so important to build a glass of water...

THE BENTLEY PIANO THE BEST PIANO...

The TUBET Grip SAVES HOSIERY HOSE SUPPORTER LOOK AT THE TUBET GRIP...

DIXIE LAND.

CONCERT PARAPHRASE.

Vivace ma non troppo.

ROBERT GOLDBECK.

The musical score is written for piano and consists of six systems. Each system has a treble and bass clef staff. The key signature has one flat (B-flat). The time signature is 2/4. The tempo is marked 'Vivace ma non troppo'. The first system includes the dynamics 'pp' and 'sempre pp'. The second system includes 'mf'. The third system includes 'mf'. The fourth system includes 'f'. The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for the left page, featuring piano and bass staves. The score includes various dynamics such as *pp*, *sempre pp*, *rit.*, *cresc.*, and *mill.*. The tempo is marked *a tempo* and *al animato*. The piece is in a minor key and features complex rhythmic patterns and articulations.

While the sustained melody, in the right, is being played softly, yet with some fullness of tone, the motive of "Dixie Land", in the bass, should be heard but faintly, yet with well defined rhythm.

Musical score for the right page, continuing the piano and bass staves. The score includes various dynamics such as *cresc.*, *rit.*, *pesante*, and *mill.*. The tempo is marked *a tempo*. The piece is in a minor key and features complex rhythmic patterns and articulations.

A Scottish Tone Picture.

On the rockbound coast of Scotland,
An old gray castle looks down
On the wildly dashing breakers.
At a high and vaulted window
A woman's face is seen,
With pallid cheek and tear-dimmed eye.
Her harp she plays, and while she sings,
Through her flowing tresses the wind blows wild,
Bearing her mournful melody far
O'er the wide, tempestuous main.

*Am an schottischer Felsenküste
Wo das graue Schloßlein hinanragt
Über die brandende See,
Dort an hochgewölbten Fenster,
Steht eine schöne, kranke Frau,
Zärtlichkeitsig und warmblütig,
Und sie spielt die Harfe und singt,
Und der Wind durchwehlt ihre langen Locken
Und trägt ihr dunkles Lied
Über das weite, stürmende Meer.* *Hum.*

E. A. MAC DOWELL, Op. 31, No. 2.

Allegro tempestoso. M.M.♩ = 126.

pp
una corda

sempre cresc.

tre corde

ff

The first system of the piano score for 'A Scottish Tone Picture'. It begins with a piano (pp) dynamic and 'una corda' instruction. The tempo is marked 'Allegro tempestoso' with a metronome marking of 126. The score consists of two staves (treble and bass clef) with various musical notations including slurs, accents, and dynamic markings. The piece is in 3/4 time and features a prominent descending eighth-note pattern in the right hand.

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sempre cresc.

fff

rit.

subito pp

cresc.

ff

briso

marcato.

poco a poco

dim.

rall.

molto rall.

The second system of the piano score. It continues the piece with various dynamic markings including 'sempre cresc.', 'fff', 'rit.', 'subito pp', 'cresc.', 'ff', 'briso', 'marcato.', 'poco a poco', 'dim.', 'rall.', and 'molto rall.'. The notation includes complex rhythmic patterns and slurs across both staves.

4091

Andante, a piacere.

pp parlando un cuore di lontano

pp

molto rall.
perdendosi
pppp

una corda

esce
tre corde

sempre
esce.

ff

fff risoluto

brio
marcato.

rall.

Andante.
ppp
molto rall.
marcato

una corda

MARCH OF THE GYPSIES.

MARCHE DES TZIGANES.

Leon Dequin.
Arr. by Preston Ware Green.

Tempo di Marcia. M.M.♩. 120.

SECONDO

Musical score for the second part of the march, featuring piano and bass staves with various musical notations including dynamics (ff, f, sf), articulation (accents), and repeat signs with first and second endings.

MARCH OF THE GYPSIES.

MARCHE DES TZIGANES.

Leon Dequin.
Arr. by Preston Ware Green.

Tempo di Marcia. M.M.♩. 120.

PRIMO

Musical score for the first part of the march, featuring piano and bass staves with various musical notations including dynamics (ff, f, sf), articulation (accents), and repeat signs with first and second endings.

SECONDO

TRIO.

PRIMO

TRIO.

No 3982

CORNELIA WALTZ.

GEORGE DUDLEY MARTZ.

Tempo di Valse. M. M. ♩ = 60.

Musical score for "Cornelia Waltz" by George Dudley Martz. The score is in 3/4 time and begins with a tempo marking of "Tempo di Valse. M. M. ♩ = 60." The first system shows the right hand playing a melody with grace notes and the left hand providing a rhythmic accompaniment. Dynamics include *p*, *mf*, and *craso.* The second system continues the melody and accompaniment. The third system features a *mf* dynamic. The fourth system includes a *craso.* marking and a *f Fine* instruction. The fifth system concludes with a *B.F.* marking.

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No 4111

THE BROWNIES.

HEINZELMÄNNCHEN.

LES NAINS BIENFAISANTS.

HUGO REINHOLD, Op. 55, No. 5.

Allegro energico. M. M. ♩ = 120.

Musical score for "The Brownies" by Hugo Reinhold. The score is in 2/4 time and begins with a tempo marking of "Allegro energico. M. M. ♩ = 120." The first system shows a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f marc.*, *p*, and *f*. The second system continues the piece. The third system features a *p* dynamic. The fourth system includes a *f* dynamic. The fifth system concludes with a *p* dynamic.

Musical score for "The Flying Horses" by R. d'Acèves. The score is in 2/4 time and begins with a tempo marking of "Allegro. M. M. ♩ = 138." The first system shows a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*, *mf*, and *f*. The second system continues the piece. The third system features a *p* dynamic. The fourth system includes a *f* dynamic. The fifth system concludes with a *f* dynamic.

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No 4155

THE FLYING HORSES.

LES CHEVAUX DE BOIS.

R. d'ACEVES, Op. 93, No. 10.

Allegro. M. M. ♩ = 138.

Musical score for "The Flying Horses" by R. d'Acèves, measures 11-20. The score continues from the previous page. The first system shows a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*, *mf*, and *f*. The second system continues the piece. The third system features a *p* dynamic. The fourth system includes a *f* dynamic. The fifth system concludes with a *f* dynamic.

The piece may be played through twice, ad libitum.
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THE SPINNING GIRL.

TONE PICTURE.

"She sings by her wheel at that low cottage door,
Which the long evening shadow is stretching before,
With a music as sweet as the music which seems
Breathed softly and faint in the ear of our dreams!

How brilliant and mirthful the light of her eye,
Like a star glancing out from the blue of the sky!
And lightly and freely her dark tresses play,
O'er a brow and a bosom as lovely as they!"

Whittier.

Chas. Edwin Veon, Op. 14.

Allegro. M.M. 120

Musical score for 'The Spinning Girl' in G major, 3/4 time. The score consists of four systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro. M.M. 120'. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The second system continues the accompaniment. The third system includes a dynamic marking of 'pp' (pianissimo) at the end. The fourth system concludes with a 'CODA For Piano only' section, marked 'p. A.' and 'pp'.

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CODA For Piano only. This section is marked 'p. A.' and 'pp'. It features a treble clef and a key signature of one sharp. The music is a short, melodic phrase in the right hand, with a simple accompaniment in the left hand. The tempo remains 'Allegro'.

Musical score for 'The Spinning Girl' in G major, 3/4 time. This page contains the vocal line and the continuation of the piano accompaniment. The vocal line is in the treble clef, with a key signature of one sharp. The piano accompaniment is in the bass clef. The score includes dynamic markings such as 'mf scherz.' and 'p piano meno mosso'. The music concludes with a final chord marked 'ppp' and 'p. S.'. There are also some performance instructions like 'From here go back and play first page, then go to A.'

From here go back and play first page, then go to A.

A

ppp

cres *cres* *do*

p

cresc. *D.R.*

© From here go back to first page, using Onda
4115

IN THE PARK.

FREDERICK A. WILLIAMS, Op. 35.

Allegretto. M.M. ♩ = 80

mf

For. stacc.

p

Fina. *p*

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First system of musical notation on page 18, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation on page 18, continuing the piece with similar melodic and harmonic development.

Third system of musical notation on page 18, featuring a piano (*p*) dynamic marking in the bass clef.

Fourth system of musical notation on page 18, showing further melodic and harmonic progression.

Fifth system of musical notation on page 18, concluding the page with a piano (*p*) dynamic marking.

First system of musical notation on page 19, continuing the piece with a treble and bass clef.

Second system of musical notation on page 19, featuring a melodic line in the treble clef and accompaniment in the bass clef.

Third system of musical notation on page 19, showing complex melodic patterns in the treble clef.

Fourth system of musical notation on page 19, continuing the melodic and harmonic development.

Fifth system of musical notation on page 19, concluding the page with a forte (*f*) dynamic marking and a *d.c.* (da capo) instruction.

GRANDMOTHER BROWN.

MARGARET EYTINGE.

Andante con moto.

LOUIS F. GOTTSCHALK

Dear Grand-moth-er Brown, Liv'd in Cran-ber-ry-town, And a

kind - ly old wo - man was she; There was no one so bad, Ei-ther

las - sie or lad. But some good in the same she could see. One June af - ter-noon Miss-tress

Pol - ly Mul-doan just ran in for that mo-ment that end. In an hour or more, And did

naught but talk o'er The short-comings of neighbors and friends. But in

vain did she scold. A - bout young folks and old, On - ly pa-tient ex-cus-es she heard; Till at

last she cried out, "You would speak, I've no doubt, For old Sa-tan him-self a good word." Then said

Grand-moth-er Brown of Cran-ber-ry-town, Well, what - ev - er his fall-ings may be, I don't

think we could find Ma - ny peo - ple who mind Their own bus-ness as close - ly as he."

To my Wife.
THERE IS A BLESSED HOME.

(MEDIUM VOICE.)

G. H. FAIRCLOUGH.

Moderato.

p *tranquillo*

There is a bless-ed home, Be-

yond this vale of woe, Where tri-als nev-er come, Nor tears of sor-row flow; Where

cresc.

faith is lost in sight, And pa-tient hope is crown'd, And ev-er-last-ing

rit. *pp* *pp a tempo*

light, Its glo-ry throws a-round. There is a land of peace; Good

rit. *pp* *a tempo*

poco cresc. *cresc.*

an-gels know it well; Glad songs that nev-er cease, With-in its por-tals swell, A-round its glo-ri-ous

poco cresc. *cresc.*

throne, Ten thousand saints a-dore Christ, with the Fa-ther one, And Spir-it, ev-er-more.

lento.

colla voce

Piu animato.

mf *dim.* *p*

O joy, all joys be-yond, To see the Lamb who died, And count each sacred wound, In

f *dim.* *p*

Tempo I.

rit. *mf*

hands, and feet and side. To give to Him the praise Of ev-'ry tri-umph

rit. *mf*

cresc. won, And sing thro' end-less days, The great things, the great things He hath done! *ad lib.*

cresc. *f* *colla voce* *dim.*

f *allargando* Look up, ye saints of God! Nor fear to tread, be -

rit. cresc. f *allargando*

mf *p* low, The path your Saviour trod, Of dai - ly toil and woe. Wait but a lit - tle while, In

p *rit.* un-com-plain-ing love! His own most gra-cious, smile Will wel - come you a - bove.

pp rit. *pp*