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Volume 21, Number 09 (September 1903)

Winton J. Baltzell

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THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

# THE ETUDE

VOL. XXI.

PHILADELPHIA, PA., SEPTEMBER, 1893.

NO. 8.

## \*THE\* PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

MY topic makes it necessary to presuppose here our consideration of a young person who has been studying piano-playing long enough to have discovered two things, viz:

First, that he possesses pianistic musical talent. Second, that he is determined to master his art.

In the mystery of "pianistic musical talent" he will have discovered, I hope, that he has brains, taste, precision, musical ear, and an adaptable, tractable hand. Next, that his determination to master his art includes no major withdrawals so as drag him down to mediocrity, in the level of the gallery-peasant. Possessed of talent and the resolution to study, he now needs to know that there are certain definite things to accomplish. It may be true, as one famous friend says, that a pianist is given his tools "by the grace of God," but I am quite sure that he will have to get his audience, as he does his religion, "by spite of the devil."

Given these, as the pianist's position, the necessity of Hand, Heart, Hearing, and Head, we may proceed at once into a discussion of our theme: The Piano Student's Problem.

This problem falls naturally into six subdivisions, each of which I shall try to treat briefly. They are (1) Touch, (2) Technique, (3) Temperament, (4) Memory, (5) Mystery, and (6) Money.

### 1. Touch.

I place, as first and most important, Touch, because in its mechanical aspects Touch is the most positive of allied sciences and auxiliary considerations guide us by steady and practical knowledge to scientific methods, while, in its higher phases, Touch is the evidence of knowledge and intelligence—two factors which are necessary to a successful pianistic career. A player may have a mighty brain, an efficient tongue, an inflexible memory, and a pleasing manner, yet, without temperamental touch he will fail to win the highest success. Such of the mental and mechanical equipment there must be to temperament, and, as the channel of expression or outlet to used form, there must be Touch. I would not deprecate the value of technique per se, by which term I mean technicality apart from tempo-quality; but I do insist to advise that, unless the time is whitened, banished, I had almost said dissolved, by Touch, the art which puts into the music all and everything that through herculean, strenuous, and accomplished art the hand of the pianist does for it, can never seem like him at once and for all to adopt one of the many piano-peddling techniques, and give up a certain art which, with Touch left out, is a facile and artless pastime.

Greeting, then, glad Touch! As a major process, a fundamental requisite to pianistic success, the piano student will be wise first of all to catalogue his assets in that particular.

If Piano Students listen attentively to the pronouncements of an artist who has been, first, that artist is joined by an infinitesimal point like a few dots in relation, the nature of such time as half being silent, but nevertheless connected to the single

low Second, Piano Student will notice that some fingers slightly overlap their neighbors, so that they are joined, and the Middle finger would produce a cross by overlapping those digits, a criss-cross, to say that the lower fingers catch each other in a criss-cross. Perhaps he may notice that the upper fingers would perhaps lie more loosely than to speak of them as overlapping. Third, Student will observe that just other digits are neither connected nor intersected but are more or less disconnected, separated, joined. Here, then, are two general ways of presenting names to the eye, viz.—connected and disconnected. The student has now arrived at the fact of Legato and Staccato.



EDWARD MORRIS BOWMAN

Let him now take a posture where he can clearly watch the movements employed by the artist in producing the different kinds of legato and staccato. Instantly, he will discover that the hand and arm of the pianist is the most wonderful, as well as the most beautiful exhibition of mechanism and movement pervading every joint of the player from the shoulder to the pinky-toe, that his arms being freely from the shoulder forward and inward to adjust the hand in the different parts of the keyboard according to constantly changing demands, and that when the arm's length falls short of reaching the desired key, the body moves backward from the hip-joint and supplies the deficiency. Then, then, are what we might call the shoulder-tuck and hip-tuck, short or long, and the result in the interlocking books of our joints!

Student will observe that the stated touches comprehend force by applying the power of the muscles in a free parallel to the plane of movement. The tones in this touch is soft, however, to dry and hard. The piano touches, on the contrary, require more muscular effort, but, as a compensation for that, the tone will be more virile, more vivacious and more beautiful. The vertical touches are best adapted to the rectilinear strains, while the glancing touches, because full of life and warmth, are more effective in passages that are dramatic and exuberant.

The two kinds of touch with their modifications serve the pianist admirably as auxiliaries to each other.

The Plan or Passage legato generally requires a vertical action of the finger. Student, however, artists employ a modified piano touch in which the fingers are partially closed as at three-toes were about to leave touching off the surface of the keys. This form just suggests moving scissors.

Next, Student will note that the action uses both the vertical and piano plan, the horizontal strain, elbow-deep, wrist, elbow, and shoulder, singly or in combination. He will find, when acting from the wrist, elbow, and shoulder as pivoted, that the glances form because more elastic and less passive, are better suited to the production of harmonic tones than are the vertical movements. That a particularly early and effective tone, especially for chords, is secured by placing just the fingers combined with an upward bound of the arm, that another peculiarly compact and beautiful quality of tone is derived from a quick movement of the hand and arm forward, that is, toward the nose-board of the piano, the freely held fingers taking their keys by a glancing touch as the hand slips and moves forward the moment of a circle, that yet another beautiful quality is produced by starting with the finger-tips resting on the surface of the keys and more or less suddenly letting the keys down by a depression of the wrist.

Student will observe that the modest pianist does not sit at the piano with arms plumed to his sides as if awaiting execution as a spy or with his head and waist muscles stiffened by the condition of a park soldier, but that flexibility and freedom of movement pervade every joint of the player from the shoulder to the pinky-toe, that his arms being freely from the shoulder forward and inward to adjust the hand in the different parts of the keyboard according to constantly changing demands, and that when the arm's length falls short of reaching the desired key, the body moves backward from the hip-joint and supplies the deficiency. Then, then, are what we might call the shoulder-tuck and hip-tuck, short or long, and the result in the interlocking books of our joints!

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## THE ETUDE



We work that I have compiled for download service  
and will be glad to send you a copy of the Etude of the last  
month—*J. W. Wolf*

—*Testimony from H. H. H.* See value in  
your work and power it has in teaching our people—*John*

I will state that to me the use of all musical work is  
without exception an educational work as musical work

I have received a copy of "Meditative Recital," by Marie  
Hartwell, and I am overwhelmed at its beauty and the in-  
courage it gives. It is a most valuable addition to the music  
library. I would like to have it made available to all  
music teachers so that they may have it in their library.

I wish to say that I have nothing more which I can  
recommend to you. I am sending you my best regards. This  
etude, however, is to me the best I have ever seen. I hope  
you will be well and happy—*W. J. Murphy*

I have received your "Meditative Recital" and have  
been greatly interested in its work as an educational  
work. I am sending you my best regards. I hope you will  
have many more successes in your work—*W. J. Murphy*

I wish to add that I enjoy your Etude very much, and  
think it is most excellent. I am sending you my best regards  
and hope you will have many more successes in your  
musical work.

I am sending you my appreciation the other day I  
received your "Meditative Recital." I am sending you my  
best regards. I hope you will have many more successes  
in your work. I am sending you my best regards—*W. J. Murphy*

*W. J. Murphy* was an accompanist and  
teacher in Boston, Mass.

—*Testimony from F. J. Murphy*

Allow my thanks for the copy of "Meditative Recital."  
It is a most valuable addition to my library. I am sending  
you my best regards. I hope you will have many more  
successes in your work—*J. A. King*

The management of the Boston Conservatory of Music  
wishes to thank you for your copy of "Meditative Recital."  
It is a most valuable addition to our library. We are sending  
you our best regards. We hope you will have many more  
successes in your work—*W. J. Murphy*

I am sending you my deepest thanks for your copy of  
"Meditative Recital." I am sending you my best regards—*W. J. Murphy*

The last copy I have in front of me is from you, and  
I am sending you my best regards—*W. J. Murphy*

I want to thank you for your copy in the Boston Conservatory  
of Music. It is a most valuable addition to our library. We are sending  
you our best regards. We hope you will have many more  
successes in your work—*J. A. King*

—*Testimony from Mrs. L. C. Miller*

Allow my thanks for "Meditative Recital." It is a most  
valuable addition to my library. I am sending you my best  
regards. We hope you will have many more successes in  
your work—*J. A. King*

"Music and Church Conditioning" is one of the most  
valuable I have ever seen on the subject. I am sending  
you my best regards. We hope you will have many more  
successes in your work as my teacher—*J. A. Wolf*

I am delighted with "Associate of Great Masters,"  
—*R. A. Miller*

The "Associate of Great Masters" by  
D. S. Gaten, has the merit of being "up to date," in  
that every space is devoted to modern and living com-  
posers. It is also a valuable book for those who are  
interested in the history of music. No long time was made  
in the time of the piano. It will be a classic. It is real  
value. I am sending you my best regards. We hope you will  
have many more successes in your work—*J. A. King*

—*Testimony from Mrs. E. T. Tracy*

Let it all of your precious description, et cetera, bring  
the same, if not better, to my class. I am sending you my  
best regards. We hope you will have many more  
successes in your work—*J. A. King*

World's "Music and Church Conditioning" has come  
to hand, and the most perfect of its kind. I am sending  
you my best regards. We hope you will have many more  
successes in your work—*J. A. King*



—*Testimony from Mrs. E. T. Tracy*



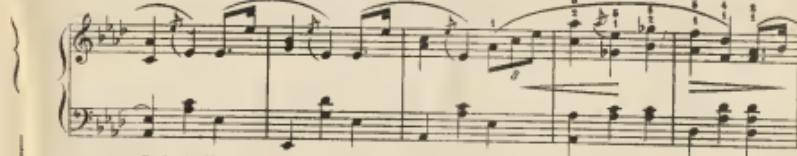
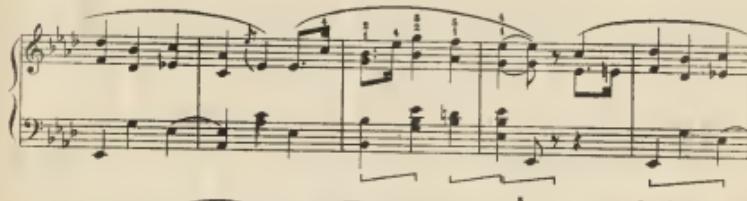
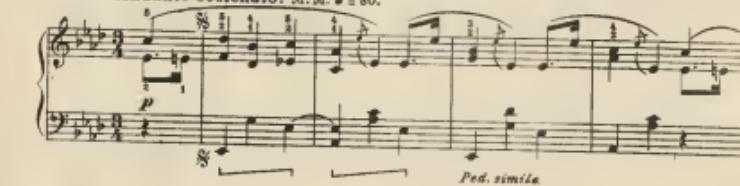


No. 4241

# Cathedral Echoes.

## Reverie.

EDWARD M. READ.

Andante sostenuto. M. M.  $\text{♩} = 80$ .Meno mosso. M. M.  $\text{♩} = 60$ .

rall.

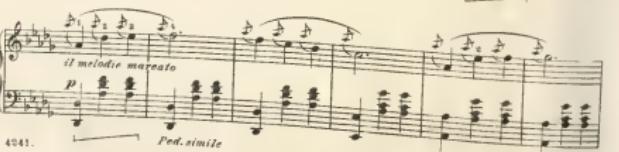
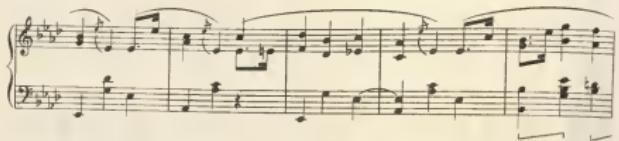
Fine.

2 Ped.

pp legato



Tempo 1.



4241.



4241.

LOHENGRIN.  
INTRODUCTION TO ACT III.

R.WAGNER.  
Arr. by Preston Ware Orem.

Allegro molto. M.M. ♩ = 152.

SECONDO.

Copyright, 1904, by Theo. Presser, Co.

LOHENGRIN.  
INTRODUCTION TO ACT III.

R.WÄGNER.  
Arr. by Preston Ware Orem.

Allegro molto. M.M. ♩ = 152.

PRIMO.

**SECOND.**

The image shows six staves of musical notation for piano and orchestra. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The following four staves are for the orchestra, featuring violins, violas, cellos, and double basses. Measure 11 begins with a forte dynamic in common time. Measures 12 and 13 continue with eighth-note patterns and dynamics like mf, dim., p, and ff. Measure 14 starts with a piano dynamic (p) and includes a fermata over the piano's eighth-note pattern. Measure 15 begins with a forte dynamic (f) and includes a dynamic instruction (dim. ril.). Measure 16 concludes with a piano dynamic (p). Measure 17, which begins on the next page, is marked "a tempo".

A page from a musical score for piano, featuring six staves of music. The staves are arranged in two columns of three. The top staff begins with a dynamic of  $\text{f}$ , followed by  $\text{p}$  and  $\text{dim.}$ . The second staff begins with  $\text{f}$  and  $\text{p}$ . The third staff begins with  $\text{p}$  and  $\text{piiss.}$ . The fourth staff begins with  $\text{p}$  and  $\text{f dim.}$ , followed by  $\text{rit.}$ . The fifth staff begins with  $\text{a tempo}$ . The sixth staff begins with  $\text{molto cresc.}$ , followed by  $\text{rit. sec.}$ .

N° 4251

Hommage à Madame Hertog.

# SHOWER OF STARS.

PLUIE D'ETOILES.

CAPRICE

Allegretto. M.M. 128.

PAUL WACHS.

Maestoso.

Copyright, 1893, by Thos. Frieser, S.

International Copyright

4251 s

10

*leggiero*

*mordet il basso*

*tre corde*

*ff*

*8*

*ff*

*p scintillante*

*ff*

*8*

*ff*

*13*

*allarg.*

*R.S.*

Nº 4250

# SALTARELLE.

Allegro vivace, M.M. 4/4 = 132.

P. LACOME.

Copyright, 1902, by Theo. Presser, S.

International Copyright

2nd time to Coda.

1.

2. cresc.

f.s. c.

CODA.

dim.

p pp

<sup>14</sup> N<sup>o</sup> 4117 A Ride on the Merry Go Round.

Karussellfahrt.

H. NECKE.

Allegro vivace. M.M.  $\frac{2}{4}$  = 132.

Copyright, 1903, by Theo. Presser, R.

15

16  
No 4070

To Miss Florence Wiley Williams, Philadelphia.  
With My Thoughts.  
Mit meine Gedanken.

IDYL,

Andante quasi Larghetto. M.M. # 58

ADAM GEIBEL

Sheet music for 'With My Thoughts.' by Adam Geibel, Op. 4070. The music is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The tempo is Andante quasi Larghetto, M.M. # 58. The piece begins with a section of eighth-note chords. It then transitions to a more melodic section with sustained notes and grace notes. The dynamics change frequently, including p, mp, pp, and f. There are several performance instructions: 'dim.', 'p deliteato', 'morendo', 'ppp Fine', 'Fine only', 'poco', 'morendo', 'morendo', 'ppp Fine', 'mf a tempo', 'apiacere', and 'molto rull.'. The piece concludes with a final dynamic of pp. The copyright notice at the bottom left reads: 'Copyright 1903 by Theo. Presser.'

No 4164

FLYING THE KITE.  
LE CERF-VOLANT.

17

Allegretto, M.M. q = 68

TH. SALOMÉ, Op. 44, No. 1.

Sheet music for 'Flying the Kite.' by Th. Salomé, Op. 44, No. 1. The music is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The tempo is Allegretto, M.M. q = 68. The piece consists of eight staves of music, each containing a series of eighth-note chords. The dynamics are mostly ff. There are some variations in the harmonic progression and some grace notes. The copyright notice at the bottom right reads: 'Copyright 1903 by Theo. Presser.'

To Mr. Theo. Presser.

**WITH CASTAGNETTS.**  
MIT CASTAGNETTEN.

Carl Reinecke

Allegro grazioso. M.M. = 92

1st time. Fine only

cresc. ed accel.

a)

a) For small hands, the upper notes may be omitted.

## By the Zuyder Zee.

Wm. H. Gardner.

Louis F. Gottschalk.

Allegretto grazioso.

leggiero

By the Zuyder Zee, Singing merrily,

Sat a sweet Dutch maid-all a - lone. Mend-ing nets was she,

Bus-y as could be, With her sun-ny tress-es back-ward blown.

Piu moto.

Whis-ting hap-py like, Sail-ing up the dike, Came young skip-per Jan that A-pril

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day. "Tell me, maid," said he, "What's your catch to be,

Lit tie fish or big ones? tell me, pray! "Well, good sir," said she,

"I be-lieve 'twould be Fool-ish try-ing for the fish to - day,

(arehly)

But I hope to get Some-thing in my net. If that some-thing does-n't run a-way."

## THE HEAVENLY STORY.

HARTWELL-JONES

CLAUDE LYTTLETON.

*Andante maestoso.*

1. In the fire - light glow at  
2. I lis - ten to than -

e - ven - tide, I dream, I dream Of a  
gel - ic host, Their vol - ces down - ward fall; The

won - drous sto - ry, sweet, di - vine, Told in the star - light  
sto - ry grand once more they sing, Of Him who made us

gleam; A sto - ry of the Heav'n - ly realm, A sto - ry of the  
all. And on the star - ry heights of heav'n, As dreaming, I be

Throne, By an - gel voi - ces soft - ly sung, I dream, I dream a - lone.  
hold A choir of souls from earth re-deemt, Touching their harps of gold.

REFRAIN.

*Andante con moto.*

Sing me that "Heav'n - ly Sto - ry," Sing it a - gain and a -

gain; Whis - per that ho - ly mes - sage,

Breathe that e - ter - nal strain. Come to me, spir - its im -

mor - tal, Sing me that song di - vine; Tell me that "Heav'n - ly  
Sto - ry," Say that it shall be mine. 3.The

D.S. for last verse

*poco anim.*

sto - ry is of love di - vine, Of hu - man joy and

pain, Of sac - ri - fice and sym - pa - thy. We

ne'er shall see a - gain. From Beth - le - hem's star to th

gar - den, The gar - den to the grave;

*grandioso*

sto - ry of matchless beau - ty. Of Him who came to save.

*rall.*

*colla voce*

*Refrain. B.C.*