

*Ethel Mae Bishop*

**SPECIAL ANNIVERSARY ISSUE**

# THE ETUDE MUSIC MAGAZINE

THE  
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## Fortieth Anniversary Prophecies and Greetings

World Famous Composers, Teachers, Critics and Interpretative Artists Have Something to Say About Music Forty Years from Now

### Henry T. Finck

Noted Music Critic, Author and Philosopher

WHAT kind of music will the readers of *THE ETUDE* listen to forty years hence?

They will listen to the operas of Mozart, Wagner, Bizet, Verdi, Gounod, Massenet, Humperdinck, Puccini and other composers—some of them American—who will unexpectedly appear.

They will listen to the choral works, the organ and piano pieces of Bach; the symphonies and sonatas of Beethoven; the orchestral works of Tchaikowsky, Schumann, Brahms, Dvořák, the early Strauss, Liszt and many others now in vogue; the songs of Schubert, Franz, Schumann, Brahms, Grieg, MacDowell and dozens of others: the piano pieces of Chopin, Schubert, Beethoven, Bach, Liszt, MacDowell, etc., pretty much the same as to-day!

Then, I do not believe in the power of the cacophonists to sweep away the melodies and euphonies of the past with their "futuristic" dissonances.

Dear me! No, I do not; most decidedly I do not. The cacophonies in which a group of vain men in each country are now indulging are nothing but a species of tonal mathematics, which does not in the least interest genuine music lovers and never will interest them.

Some of their new harmonic combinations will probably be utilized in the future by genuinely creative composers, masters of melody and euphony, but that's about the only thing really futuristic about the hideous combinations that are at present being inflicted on concert goers. Readers of *THE ETUDE* four decades hence will not be annoyed by them. Such aberrations of taste never last long.

As regards the achievements of *THE ETUDE*, I cannot do better than quote what I wrote in the *Prelude* to my latest book, *Musical Progress*.

"I rejoice in its large circulation as I do, for instance, in that of the *New York Times*, which eloquently refutes the current notion that the public wants nothing but sensationalism and trash.

"*THE ETUDE* has from the start, in 1883, eschewed sensationalism and trash. While not avoiding anecdotes, personal details and biographic romances, it is mostly concerned with the serious problems which confront musicians, teachers, pupils and lovers of music in general. It does not seek the patronage of musicians by printing their pictures accompanied by flattering notices of their appearances, but has lifted itself to its present prominence entirely by uncommercial tactics. In his influence on the musical education of the American public, Theodore Presser stands second only to Theodore Thomas."

No other country has a periodical just like *THE ETUDE*. It is an unique creation. There have been flat-

tering imitations of it, but they fell far short of their model. Nearly all the great musicians of the last four decades have written for it or spoken for it to interviewers. Most of the critics, too. The best of these articles, reprinted in book form, would make more than a hundred volumes, easily. Huneker's best book, *Old Foggy*, appeared first in *THE ETUDE*; so did my best book on the tonal art, *Musical Progress*; there was material enough for another volume.

Personally, I have enjoyed writing for *THE ETUDE* more than for any other magazine, because I knew that what I said would get serious attention from a very large audience.

### Cecile Chaminade

Distinguished Composer and Pianist

The question as to the future of musical art—what may be our art in 1960—is somewhat embarrassing. It would be a very brave person who would prophesy what might happen in such a world as ours, at such a distant date.

We are all traveling in a strange and feverish epoch which is the fatal result of the great cataclysm. The mental activity at this time is overpowering, almost abnormal; but nothing seems stable or profound. A new work or style seems hardly to be born before it is out of fashion because of its successors. We are marching toward the unknown which no one can foresee. What will be the dimensions of the human brain forty years hence? The future only can answer this.

It is with all my heart that I join with its friends in sending my warmest congratulations to *THE ETUDE* upon the occasion of its fortieth anniversary. I know of the enormous importance of this interesting publication and of the debt of musicians to it, for its services and inspiration to art workers.

### X. Scharwenka

Distinguished Composer, Pianist and Pedagog

(The following is from a note of congratulation sent to the founder of *THE ETUDE*, Mr. Theodore Presser.)

From friendly quarters I hear that *THE ETUDE* which you founded, and which you have brought up to such great and well-merited success, is going to celebrate its fortieth year of existence.

Permit me, dear Mr. Presser, to express to you in my name, as well as in the name of many other musicians, the heartiest wishes and also thanks for the important and successful service which you have given to pedagogy and its representatives, in such a broad way. I also beg you to accept my sincerest wishes on your seventy-fifth birthday. I hope that you will be able to do your benevolent work to the music world for many years to come.

### M. Moszkowski

Eminent Composer and Pianist

It is impossible to prophesy in any way as to the future of the pianistic art in Europe. There is absolutely nothing as yet that is stable; and this must be reflected upon the progress of the art in America.

I really can consider myself one of the first readers of *THE ETUDE*; because, since a few years after its first publication, I began to read more or less regularly the instructive articles which every issue contains. My congratulations upon its fortieth anniversary are therefore particularly cordial. The American musician owes much to *THE ETUDE*, and this unquestionably has had a great bearing upon the prodigious progress which music has made in your country, especially during the last ten years.

### I. Philipp

Professor of Pianoforte Playing at the Paris Conservatoire

What will forty years bring forth in the art of piano playing? What will our art be in 1960? It is of course impossible to foresee. We have had our Liszt; and the musical world exclaimed, "This is the *ne plus ultra* of the art of the piano. Then came the Titan, Rubinstein, of whom was said, "Nobody can go further!" After this we have had Paderewski, Moritz Rosenthal and the magician, Ferruccio Busoni. Shall we go further yet? I must confess that I do not know.

Permit me at this time to state that for years I have been filled with admiration for *THE ETUDE*. It is admirably conducted, always interesting, and must have been of immense service to musical art in America.

### Charles Marie Widor

Eminent French Composer and Organist

La Musique, is it in a state of progress or in a state of decadence? Those who view purely sensory effect as the ultimate aim of music will contend that we are progressing. Those, on the contrary, who seek, in the art of music, ideas and their highest development, will feel that music is retrogressing.

"Has music reached its pinnacle?" I am asked. Certainly. It reached its pinnacle with Mozart, afterward with Beethoven, afterward with Wagner; and it had reached it with Bach. You see, musical progress is a long succession of pinnacles.

Will music transform itself during the next forty years? Who can tell? The understanding of acoustics has progressed so greatly during and since the world war that we can comprehend new conceptions of tonal masses developed through new means. The fact that we can play with certain sound waves so as to isolate them, magnify them or weaken them in their vibratory