

**THE MUSICAL EDUCATOR; A  
LIBRARY OF MUSICAL  
INSTRUCTION BY EMINENT  
SPECIALISTS, IN FIVE VOLUMES,  
VOL. 5**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649163229

The musical educator; a library of musical instruction by eminent specialists, in five volumes,  
Vol. 5 by John Greig

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**JOHN GREIG**

**THE MUSICAL EDUCATOR; A  
LIBRARY OF MUSICAL  
INSTRUCTION BY EMINENT  
SPECIALISTS, IN  
FIVE VOLUMES, VOL. 5**



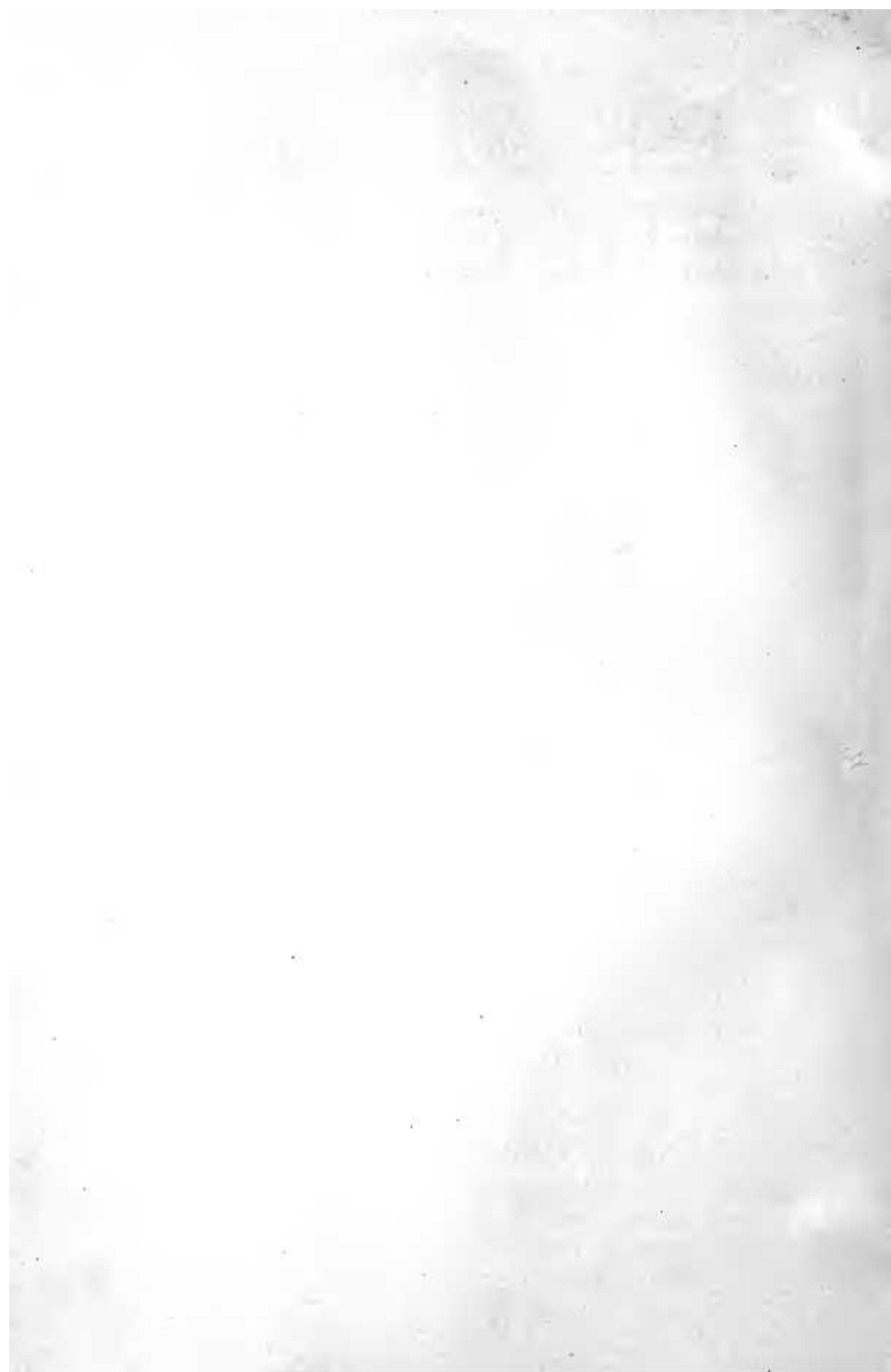
# THE MUSICAL EDUCATOR

A LIBRARY OF MUSICAL INSTRUCTION  
BY EMINENT SPECIALISTS

EDITED BY  
JOHN GREIG, M.A., Mus. Doc.

IN FIVE VOLUMES  
VOLUME THE FIFTH

LONDON  
CAXTON PUBLISHING COMPANY, LTD.  
CLUN HOUSE, SURREY STREET, W.C.  
1910



Music  
Library

# CONTENTS

Music  
Library  
MT  
G  
G 863m  
v 5

	PAGE
THE ART OF CONDUCTING. By FREDERIC H. COWEN, Mus. Doc. . . . .	v
THE PIANOFORTE. By WILLIAM TOWNSEND, A.R.A.M. ( <i>Concluded</i> ) . . . . .	1
SINGING, SIGHT-SINGING, AND VOICE PRODUCTION. By JAMES SNEDDON, Mus. Bac. ( <i>Concluded</i> ) . . . . .	81
THE VIOLIN. By W. DALY. ( <i>Concluded</i> ) . . . . .	39
THE ORGAN. By JAMES S. ANDERSON, Mus. Bac. ( <i>Concluded</i> ) . . . . .	61
THE MILITARY BAND. By F. LAUBACH . . . . .	75
IMITATION, CANON, AND FUGUE. By JAMES SNEDDON, Mus. Bac. ( <i>Concluded</i> ) . . . . .	101
COMPOSITION. By J. C. GRIEVE, F.E.I.S. ( <i>Concluded</i> ) . . . . .	112
MUSICAL SCIENCE. By J. C. GRIEVE, F.E.I.S. . . . .	120
CHILDREN'S MUSIC. By J. C. GRIEVE, F.E.I.S. . . . .	132
CONGREGATIONAL MUSIC. By JAMES S. ANDERSON, Mus. Bac. . . . .	149
HISTORY OF MUSIC. By W. DALY, Junr. ( <i>Concluded</i> ) . . . . .	154
NATIONALITY IN MUSIC. By JAMES C. DIEBEN . . . . .	165
MUSICAL DIPLOMAS AND DEGREES. By JOHN ROBERTSON, Mus. Bac. . . . .	181
GENERAL INDEX . . . . .	213
INDEX TO PORTRAITS, WOODCUTS, AND CHARTS . . . . .	219-20

## LIST OF PLATES

FRONTISPIECE—THE DEATH-BED OF MOZART.

PLATE XIII.—SCHUBERT, CHOPIN, SPOHR, DONIZETTI, GLUCK  
*Facing page* 64

“ XIV.—SIR A. SULLIVAN, MME. ALBANI, SIMS REEVES,  
J. F. BRIDGE, GUILMANT . . . . . “ “ 144

“ XV.—PALESTRINA, WEBER, BISHOP, CHERUBINI,  
PAGANINI . . . . . “ “ 192

---

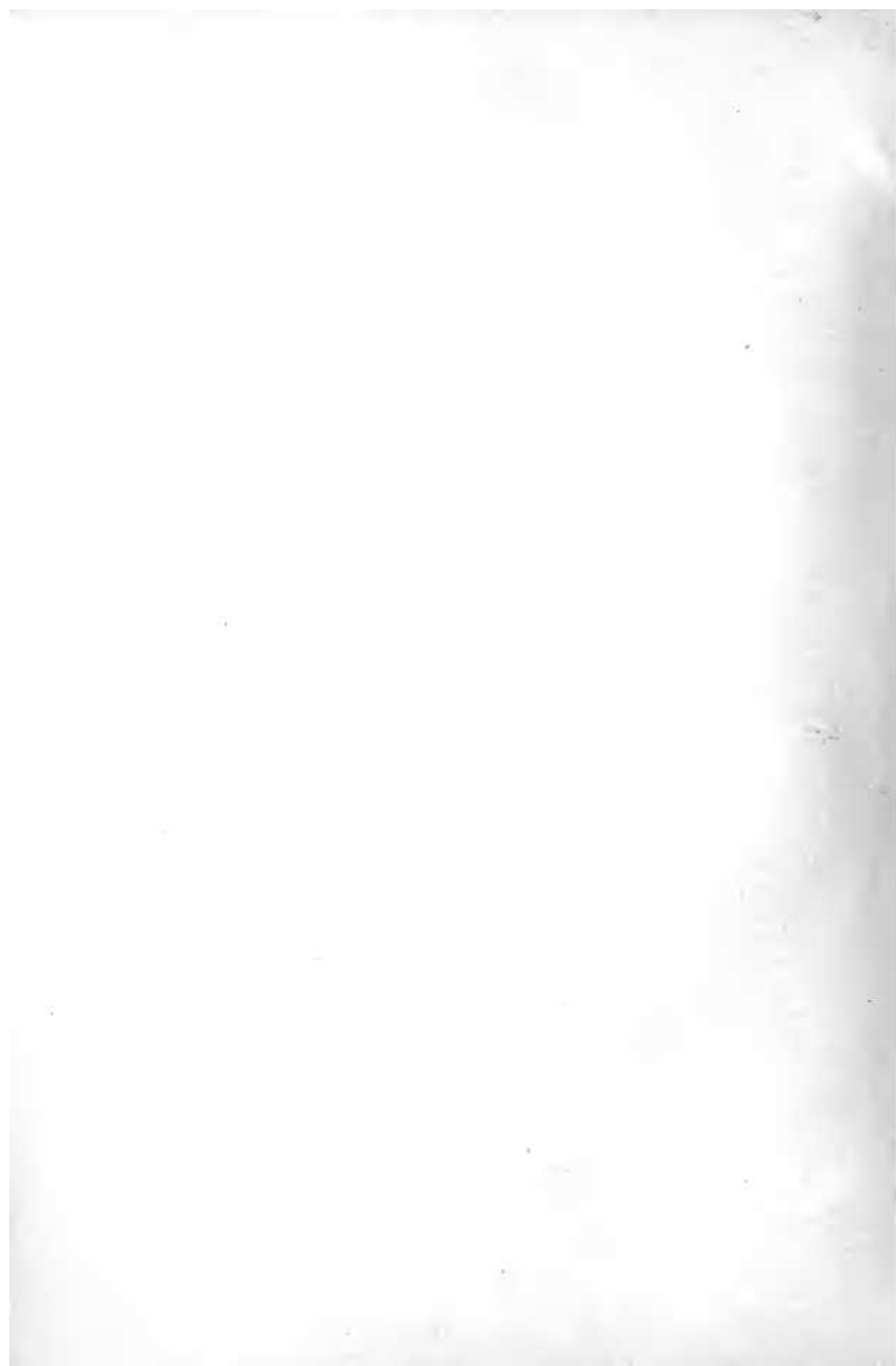
PORTRAIT—FREDERIC H. COWEN, Mus. Doc. . . . . “ “ xii

“ MR. FFRANGCON DAVIES . . . . . “ “ 32

---

CHART SHOWING THE RELATIVE COMPASS OF THE INSTRUMENTS OF  
THE MILITARY BAND. By F. LAUBACH. . . . . “ “ 80

CHRONOLOGICAL TABLE OF MUSICAL COMPOSERS FROM 1350  
TO 1896. By W. DALY, Junr. . . . . “ “ 160





# THE ART OF CONDUCTING

BY FREDERIC H. COWEN, Mus. Doc.

THE Conductor's art, as we know it at the present day, is of comparatively modern growth. Conducting with a bâton was a thing unknown, at least in this country, until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously. Up to this period the principal Violin was the Leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called Conductor's chief duties seem to have been to sit at a Piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier Masters must have been like under these circumstances, as compared with the performances to which we are now accustomed to listen. The development which Music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic, of the players, have all gradually tended towards an equal development of the Conductor's art. It is no longer a more or less mechanical thing which can be easily acquired by any musician, but it requires resources and gifts of a high order, and as such, it now stands on the same artistic level as all the other executive branches of the art of music.

I do not mean to say that there are not still a good many mere beaters of time; musicians, so called, who have adopted or have been forced into the position of Conductor, who are in a large measure unfit for, or ignorant of, their duties; men of whom innumerable amusing stories have been and still could be related, such as the Conductor who came to rehearsal with the leaves of the score uncut, or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he "knew nothing whatever about it!"

But these bear about the same relation to the true Conductor as the poor struggling Pianist or Violinist in a restaurant band does to a Paderewski or a Kubelik, and their number is, I am glad to say, fast diminishing and giving place, with the more extended opportunities now afforded, to others who have the requisite knowledge and capability, or are sufficiently talented to be able to gain these by experience.

The *real* Conductor, the musician who is thoroughly equipped in all respects

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

(3) A thorough knowledge of all the instruments in the orchestra is absolutely essential. He need not actually be a performer on any instrument, although it is decidedly better if he is practically acquainted with one or two of them; but in any case he must understand their compass and capabilities, and all the peculiarities associated with each of them separately. To be a good Pianist is also very useful to the Conductor, and even the possession of a decent singing voice will often stand him in good stead at rehearsals, and save him from the banter, harmless and good-natured though it be, which not infrequently attaches to the proverbial "Conductor's voice."

(4) He must be able to read and master a score, however complex, without the aid of a Piano, and judge to a large extent of the effect it is likely to produce.

(5) He must have the power to grasp the inner meaning, intellectual and ideal, of the composer whose work he is performing and to convey it to his audience.

(6) All such points as the true knowledge of light and shade, the bringing out of certain parts or instruments, the subduing of others, correct bowing, artistic phrasing, are all essential qualities without which no really good interpretation is possible. And, included in this, must also be reckoned the right feeling for *tempo*. This, I know, is greatly a matter of individual temperament. One Conductor may take a movement slower or faster than another according to his own ideas or feelings, but the true Conductor of experience will seldom go far astray, for his musical instinct as well as the many subtle indications in the score will soon convince him of the composer's intentions, and even should he occasionally err in this respect, it may be forgiven him if the result is musicianly and does not savour of exaggeration or the desire to be eccentric or out of the common. I may add that the metronome marks to be found in most scores are of use to the Conductor up to a certain point, as conveying a general indication of a fast or slow *tempo*, but they are often misleading, and are never intended by the composer to be slavishly followed: if they were, all the elasticity and vitality of a performance would be utterly wanting.

(7) The Conductor should have sympathy in accompanying the Soloist, be it in a Concerto or a vocal piece.

(8) He should be absolutely eclectic in his tastes, or at all events should never allow his preference for any particular style or school to be apparent in his renderings; he should put his heart and energy equally into whatever work he may be directing at the moment, and endeavour to obtain the same perfect result from, say, an Overture of Rossini as from a Beethoven Symphony.

(9) Other essentials to his art, only to be gained by experience, are the knowledge of how to guide his forces and convey to them what he wishes them to express; how to indicate to them the thousand and one little points of delicacy, phrasing, *rallentandos*, *crescendos*, *diminuendos*, &c., which occur in a work and which are the life and soul of its interpretation; in other words, how to *play* upon them, individually and collectively, and make them into one responsive whole, ready to understand and follow the least sign or movement of his bâton.

(10) Besides all this, there are many personal qualities necessary to the Conductor. He should possess tact and a great deal of patience; firmness, together with a kind, genial, and refined manner. He must be able to enforce punctuality, obedience, and discipline amongst those under his command, and beyond all, deserve and obtain from them the respect due to his position and presumed superior acquirements.

Given all these equipments for his art, there yet remains one inborn gift which is perhaps more important to real success than all the others put together, and that is, the indefinable *magnetism* which, emanating from the Conductor, communicates itself to the orchestra, and is the controlling force in all really first-rate performances. It is a very subtle power, of brain and eye and gesture, but it undoubtedly makes itself felt by players and audience alike, elevating the rendering of a work to a height of *ensemble*, life, and warmth which cannot be really attained without it.

Having now enumerated the many necessary gifts and qualities of the Conductor and the requirements incidental to his position, I should like to add a few remarks on the things which he should *avoid*.

He should never put himself into contortions, or perform gymnastics, or otherwise render himself absurdly conspicuous on the platform, but should endeavour to cultivate a quiet, forcible, and dignified demeanour. The secret of good Conducting does not lie in gesticulation, but in the power to control others intellectually and artistically.

He should avoid undue exaggeration in his performances, and the making of effects unintended by the composer for the sole purpose of being original.

He should never bully his orchestra, or weary them by over-rehearsing a piece that already goes to his satisfaction.

He should never go to a rehearsal without having thoroughly studied and mastered all the details of the scores he has to conduct.

He should never lose his temper, nor be otherwise than gentlemanly towards the most subordinate of the musicians under him.

All I have said up to now with regard to the orchestral Conductor applies equally to the other departments of his art, though each of these necessitates certain separate qualities and a distinct training of its own. The management of the orchestra is, of course, a highly important factor in all of them, but