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James Francis Cooke

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THE
ETUDE
MUSIC MAGAZINE



APRIL 1923

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APRIL, 1923 Single Copies 25 Cents VOL. XLI, No. 4

THE scrivener sat in his stall by the highway. A youth came to him and said, "Prithee, sir, I would that you should write me a love letter to my lady. Here is tuppence for your skill."

"What would you say?" quoth the man of letters.
 "Tell her that I love her more than anything," answered
 the gallant. The scrivener took his quill and wrote:

*Fairest Lady: E'en as the sun shines on all the
 firmament, e'en as fair Luna embraces all the world at
 eve, so would I bring my love to you. Adonis never
 knew the thrill with which I send this greeting. May
 your every hour be blessed with rapture until we
 meet again.*

Jovfully the swain took his letter and went his way, won-

dering at the skill of the learned man who could write it so that his sweetheart could easily employ someone to read it to her.

BECAUSE our general field is education, and because this injustice affects teachers of music as well as other pedagogues, we feel that the discussion deserves space in *THE ETUDE*.

Every sensible person admits that the safety, prosperity and happiness of a State depends upon the character, brains and industry of its citizens. The makers of citizens from the raw material of infancy are the teachers, the educators. This is becoming more and more true every year. Recent school administration methods have gloriously absorbed music as a necessary part of the educational scheme.

Admitting the position of the teacher to be the most important among all public servants, it seems absurd to read in the *Analysis of the Interchurch World Movement on the Great Steel Strike* that the average wage for teachers throughout the country is at a rate of just about one-half that paid the what are classed as common laborers in the steel industry. The shame of it! Oh, the shame of it!

ABIDE WITH ME

Arranged as a Solo
(In the Music Section of this Issue)

As Sung by

Mme. Amelita Galli-Curci

This beautiful arrangement was made by MR. HOMER SAMUELS for his wife, Mme. Amelia Gall-Curci, in response to countless requests to include this famous hymn in their concert programs. The arrangement appears for the first time in print in this issue of THE ETUDE MUSIC MAGAZINE. The arrangement is admirable for both concert and church use. THE ETUDE hymn census published elsewhere in this issue indicates "ABIDE WITH ME" as America's Favorite Hymn.

pulpit. Pauperize the real leaders and the only result is the rule of the mob. Let us pay our leaders handsomely!

We would feel that we were neglecting one of the greatest privileges and duties of our publication if we did not now and then claim our share in helping to mould public opinion to a higher appreciation of the teacher's worth. Won't you join with us in emphasizing this stand by persuading as many of your friends as possible to spread the idea?

Public opinion, moulded by just such cultured, idealistic people as those who read THE ETUDE, will help immensely. Your personal effort in urging this among your own friends will help immensely. The main thing is to keep on urging it every day.

The teacher—whether mother, priest or schoolmaster—is the real maker of history; rulers, statesmen and soldiers do but work out the possibilities of co-operation or conflict the teacher creates.—H. G. Wells.

Music and Telepathy

We have never talked with a psychological expert who was willing to admit that what is known as telepathy, or the transmission of unspoken thought from individual to individual at a distance without some such physical means as the telephone or the radio, is demonstrable. All these experts have insisted that such reported instances of telepathy as one constantly hears are merely coincidences. Gabriel Bernhard, in the *Paris Le Courrier Musical*, however, takes a very different viewpoint.

After receiving the attitude of Richet, Heuze, Branly, Tuffier, Janet and other French metaphysical savants and members of the Academy of Sciences, he points out that some of these scientists are of the mind that telepathy is identical with some physical phenomenon not dissimilar to electricity as employed in wireless telegraphy. As far as we are concerned, this is purely conjecture, as we do not know or believe that it has been demonstrated creditably through physical instruments.

Everyone hears of "hunches" or "premonitions," and some of us have had startling examples in our own experience; but, until we can work out occult wireless when we want to work it, we must put all these things down to coincidence.

The writer in *Le Courier Musical*, however, insists that there is in music a wonderful field for telepathic experimentation. He tells us that there is an unquestioned telepathic bond between the conductor and his orchestra. He suggests that the experiment of having the conductor lead in the dark at times will demonstrate it. We have heard the Sousa Band play through an entire number in its program when the electric lights went out and the great bandmaster was invisible. The effect was excellent. But this was not due to years of previous telepathic training, but to the fact that the conductor was a wonderful two-piano playing, sit-back-to-back and revel in complicated rhythms, crescendos and nuances which would seem to indicate something like telepathy. The subject is an interesting one, but one of which we know so little that we shall not attempt to give the impression of anything like sophistication.

Art to be beautiful must have form. Sir Charles Villiers Stanford says: "It is a law of nature that no art can be formless without being also monstrous. What is true of nature will always be true of its idealization."

Then and Now

If you want to realize how the musician's place in the social scheme has arisen, just read this part of a letter which Mozart wrote to the archbishop, asking his ruler to kindly fire him: so that he could earn a living.

“ *** I am bound before God in my conscience, with all my power to be grateful to my father—who has unwearily devoted all his time to my education—to lighten for him the burden and now for myself, and afterwards for my sister, for I should be sorry that she had spent so many hours at the harpsichord without making a profitable use of them. With your Grace's leave, therefore, I most humbly pray your Grace to dismiss me from your service, for I am anxious to take advantage of the approaching months. Your Grace will not take unfavorably this most humble prayer, since three years ago your Grace, who begged permission to travel to Vienna, and to be absent for a year, was graciously granted my wish, and I hope for, and should be better to seek my fortune elsewhere. I thank your Grace in deepest humility for all great favors received; and with the flattering hope of being able to serve your Grace in my manhood with more approval, I commend myself to your Grace's continued favor and goodness.”

After all is palaver the archbishop graciously consented to discharge the greatest musician of his age. How different would be the fate of Mozart now. Managers would be fighting to make contracts with the boy who was virtually obliged to go upon a kind of begging tour in order to get a start. He would receive offers of thousands of dollars instead of a few pennies or shillings. He would ride in luxurious Pullman cars, instead of bumping diligences, he would live in hotels far more palatial than anything that ever entered the archbishop's imagination.

From Trovatore to Boris

WHEN one hears a performance of MOUSSORGSKY's "Boris Godunoff," it seems so many miles away from the "Trovatore" of Verdi that it is difficult to realize that Moussorgsky in his youth was described by one of his friends as a kind of military youth with "well-fitting boots, all spick and span, his feet small as a doll's, his hair carefully brushed and pomaded, his hands small and shapely, his face that of an aristocrat. His manners were well cared for by the hands of an aristocrat. His manners were exceedingly refined; he spoke mincingly and he was lavish with his French phrases. He had a slight touch of conceit, but withal his French phrases, his education and good breeding remained too much; his education and good breeding remained conspicuous; the ladies were charmed with him. He would sit at the piano and with elegant gestures play portions of *Trovatore*, or *Traviata*, around him the company exclaiming in chorus: 'Charming—Delicious.'

Was it a case of atavism which carried Moussorgsky from the artificial glamor of the Muscovite court society to the dissipation which accompanied his later years and the manifestation of the peasant atmosphere in his naturalistic music?

The picture we know best of Mussorgsky was painted shortly before his death (by Repin), when Mussorgsky had been through the agonies of great poverty, which he had attempted to drown in vodka. The smooth, polished pianist, strumming away at arrangements of Chopin's nocturnes, completely vanished. Instead was a man of a different genre, an iconoclast, whose idea of setting down music was that of following the natural inflections of language. It was an enormous leap from the safe and inconsequential Rondos of Herz, which Mussorgsky played as a young man, to the lush musical canons of the Master's later years of which Debussy said, "It resembles the art of the enquiring primitive man, who discovers music step by step, guided only by his feelings."

Less Difficulty

FRANCESCO BERGER, London pedagogue and writer, whose contributions to *THE ETUDE* always bring an atmosphere of youth and spiritfulness to our pages which never betrays of his eighty-seven years, makes a plea in the London *Musical Record* for "less difficulty" in pianoforte pieces. After all, difficulty has very little to do with sheer beauty. *Tranquere* is just as complete and just as beautiful, in its way, as the *Carnaval*. Berger says: "I am not advocating the total abolition of all difficulty, a return to the simplicity of Haydn and Diabelli. But surely there is a gap between music of Grade A and music of Grade Z. Pieces which are too difficult for the average player by their demand on his technique rob him little freedom to attend to other matters. It is treading the treadmill of toil, instead of strolling happily through the scented groves of musical imagination."

"The question of difficulty resolves itself into this: What is the ultimate object of all music? Is it to astonish, to bewilder, to make our hair stand on end? If so, the performance ranks on the same low level as that of the acrobat who walks across the stage on his hands, with his head protruding between his knees, holding a flaming glass bottle. But if music is intended to serve a higher purpose, and that mission be to supply lofty intellectual enjoyment and to stir the thoughts, sentiments and emotions which even the choicest language is inadequate to evoke, then the piling of Pelion on Pelion is inadequate to serve its purpose. The more the music encounters in its giving pursuit into one of competitive personal effort, dazzles the eye of the hearer, instead of moving his heart."

It seems to us that Mr. Berger has exposed the kernel of much bad piano playing. It is human to want to make a show of acquired prowess. Thus, the average player elects to perform a piece that is technically just a little beyond him instead of one well within his grasp. Far better to make music than to make an exhibition of musical tight-rope-walking that makes the hearer apprehensive rather than delighted.

"If I had a dozen cars instead of two I could not begin to do justice to the musical events commanding serious attention in New York City in one day." Thus comments a noted metropolitan newspaper critic.

New Lights on the Art of the Piano

An Interview with the Master Composer and Pianist
SERGEI RACHMANINOFF
 Secured Expressly for THE ETUDE

Conservatorium, with his cousin, Alexander Silioti, a noted pianist and conductor, and at the same time took his studies in composition with Taneiev and the London Philharmonic won the gold medal. In 1890 he became a composer, pianist and conductor. After a year's stay in London he returned to his native city. After some years spent in conducting, playing and teaching he settled in Dresden, devoting most of his time to composition. He has made a tour of concert in America and has given a highly interesting interview up there. His playing appeared in *THE ETHER*. He is now regarded as the foremost of living Russian composers. His compositions are modern, but untainted with futurism and sensations.

[**EDITOR'S NOTE:** Regarded by most of his contemporaries as the greatest composer for the piano since the time of Chopin and Liszt (with the possible exception of Edvard Grieg), Mr. Rachmaninoff spent some four years of his life in America, playing in music centers in all parts of the country and meeting hosts of American musicians. This was naturally given him the opportunity for artistic exchange and the need, Rachmaninoff, whose artistic name spelled Rachmaninov) was born at Onega, Province of Novgorod, Russia, April 2, 1873. From 1882 to 1885 he was a pupil of Denysinsky in Moscow at the conservatory. From 1889 to 1891 he studied in Moscow at the

Is the Art of Playing the Piano Advancing?

[illegible]

"Of course all composers have their admirers, their followers. But the admirers are such because of their personal inclinations. They are ignorant of what constitutes real beauty in piano composition and piano playing. They learn that it is fashionable to admire certain phases of what is termed futurism. They like the pose of being 'modern,' 'up-to-date,' and they affect to like the works of modern composers. They are not aware that it is possible that no human being with a rational mind could possibly enjoy such music. Such a public rarely thinks for itself; it is much more comfortable for them to accept a fashion which others applaud, even if that fashion is altogether hideous. Human nature is odd in this respect. Time, however, decides between the permanent and the artificial and inevitably preserves the good, the true and the beautiful."

The Lure of the Piano

"The piano is the most obvious instrument and for that reason will always be the one which has the greatest appeal to the amateur. It is the door to musical literature, because of its command of bass, treble and the other inner voices. It is simply indispensable in music because of this. It is not nearly so difficult as the violin, because the tones are already made at the keyboard and the player does not have to go through the experience of finding them as on a violin.

"It is true that the piano does not develop the sense of hearing as does an instrument on which the student is expected to make his own tones; but for the most part it is decidedly the best instrument for the beginner. Musical talents come into the world with marked inclinations toward certain instruments. If a great genius is discovered with inclinations toward the violin, this should be encouraged.

"The training of the ear may probably be best developed through singing. In Russia, in the Government schools, this is one of the compulsory studies. The pupils must go through his classes in solfeggio, and it is not regarded as a matter of secondary interest. He is not taught solfeggio with the idea of making him a singer, but with the thought that unless he learns to hear his music, and understands the intervals, his playing and singing can never be more than merely mechanical. The singing improves the rhythm.

The advantage of the Government school is that unless the student manifests real talent, he is not permitted to continue. He may go to a private school if he chooses, but the State did not undertake to give him musical training unless it was convinced that music was the career for which he was best fitted. In America practically all the schools are private. The pupil is regarded as a business asset to be retained and taught as long as a modicum of talent warrants his continuance.

Don't Be Afraid of Technique

"One hears a great deal about the danger of too much technic in America, which seems absurd. To my mind

tionism. His works are rich in invention, imagination and technical skill. They are characterised with the power, brilliance and lofty idealism that one would expect from this son of a noble Russian family. He has written three ballet operas, several symphonic works for large orchestra and chorus, inspiring songs, masterly concertos, and many other notable shorter works for the piano. In 1939 (October) presenting information about this master and his works, otherwise unobtainable in the English language. view of some of the most significant we have had the honor to publish.)

of technic, and we have had the reputation of producing some astonishing technicians.

A Determinative Examination

"The examination given is of a nature that may interest some American students and teachers. At least the following outline will show in part, how thorough it is. The pupil by this time is supposed to know his scales and his arpeggios, as well as the average child knows the multiplication tables. In other words his knowledge and skill are expected to be ready at once. He is not supposed to hesitate to gather his wits. When the direction is given by the examiner he is expected to play the scale, or arpeggio immediately as directed.

The student upon coming into the examination room is told that he will be examined upon the scales and arpeggios centered, as it is called, on the middle C of the keyboard. He does not know in advance what note he will be examined upon. First come the scales. The metronome is set and the pupil is directed to play eight notes to a beat, or any given number, in any possible manner, and the examiner immediately and possibly harshly asks him to play the scale of A major, then that of A minor, and then the different forms. Then he might be asked to play the scale of G major, starting with A, then C major, then E major, and so on. Or more likely, he will be asked to play a major or minor scale containing A. The examiner then asks him to play the scale of A major, and the notes at once whether the student has the fingering of the scales at his finger tips, whether he employs the right fingers for each scale, whether he knows how to play the scale for a given key from octave to octave; but when you think of it, they rarely appear in such form in actual compositions. Rather does one find a snatch of a scale here and there. Unless the student has heard a scale here and there, he cannot be expected to have the fingering, his scale study is at fault. The main value of scale study is to acquaint the hand and the brain with the most adequate fingering so that when the playing comes, the hand will naturally spring to the right fingering.

"A similar process is encountered in playing the arpeggios. A certain note is taken for examination purposes and we say A again. The student is then made to play the arpeggio of the major triad on A, then the minor triad on A, then the augmented triad on A, and finally the major triad on A (in this instance the triad would be that of F and the arpeggio would be played in the first inversion or 6 position). Next he might give the same triad with an augmented 5th, that is the triad F, A, C \sharp , but always starting with the letter A. This is done with the corresponding 6th, 7th and 9th. He would then be asked for the 6/4 chord on A, that is the chord of which A is the fifth. This would be the chord D, F \sharp , A; but the student plays in the position of A D F \sharp . Then would come the minor triad of the same chord, the letter A following with the corresponding 6th, 7th and 9th. The following of a few notes of the arpeggio shows what is intended.

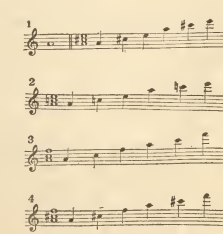


SERGEI RACHMANINOFF

[illegible]

"Personally, I am a great believer in scales and arpeggios. What is there to excel them? When you can play them well you can begin to study with the proper technical background.

"Two hours daily is none too much to devote to technical work, and the hands and muscles receive that drilling and exercise which they must have for the great tasks of performing the masterpieces of the art. In Russia it is the aim of the best schooled teachers to accomplish as much of this as is compatible with the health of the child, as early as possible. In fact, by the time the student reaches the first to the sixth classes he is through with it. When he reaches his sixth class he is confronted with an examination which is limited to pass to the next grade. This technical examination has largely to do with scales, arpeggios and exercises. If he cannot pass this examination, there until he can. That is how much Russia thinks





"When the pupil is directed to play the six-five chord on A, his mind immediately reverts to the scales and arpeggios of the key of B flat, and the fingering for that key. It is by no means enough merely to be able to play a scale starting or ending with the key note. The pupil must know instantly what finger must go upon a prescribed note in the given scale. Thus A would have the following fingers in the scales as indicated:

Scale of C—A has second finger in right hand.
Scale of A—A has thumb in right hand.
Scale of B flat—A has third finger in right hand.
Scale of C—A has third finger in right hand.
Scale of D—A has second finger in right hand.
Scale of E—A has third finger in right hand.
Scale of C—A has third finger in right hand.

"To be able to start on a given note in any key, with the right finger and without hesitation, indicates that the student really knows the scales thoroughly and is not guessing at them. To do this he must know all the scales and must have thought about them as well as practiced them digitally at the keyboard.

Liberating the Student from Technical Restrictions

"Every Russian student in the earlier grades knows that to proceed he must master this. It stands as a barrier in his way until he surmounts it. It is only one of the phases of technical drill for which the conservatories of Russia were famous. Rapid later progress in the art of playing the piano is in a large measure due to the fact that one is not encumbered with the need for developing a technique which should have been mastered in youth.

"But, you say, that is an examination in harmony as well as keyboard technique. Unquestionably, since both hang together. In learning the scales and arpeggios, one absorbs a ready knowledge of keys and chords which the hardly ever get by rote examinations alone. The mind is trained to instantaneous thinking. What is the result? When a pupil takes up a composition of Beethoven, Schumann or Chopin, he does not have to waste hours studying special technical details. He knows them almost intuitively and can give his attention to the more artistic phases of his work."

A Second Section of this Article will appear in THE ETUDE for next month. THE ETUDE has already secured conferences with a number of famous pianists, among whom may be noted Mr. Ernest Hutcheson, Mme. Guimara Novas and Mr. Frederick Lamond, all of whom have created new and sensational interest in their performances this year.

Practical Practice

By W. O. Forsyth

TALENT is largely a desire and capacity for hard work. Worthy results are obtained only by quality put into practice, and not by the number of hours at the keyboard. As in everything else, quality in practice comes, for the mechanism of the hand must be made supple, strong, easy-running, and obedient to the slightest wish of the player.

In order to develop such a necessary condition, continued attention must be devoted to scales, arpeggio playing, and to technical materials. The thumb action must not shift from one position to another until the thumb is actually over its key. It then acts as a pivot on which the hand may turn.

Octave study of every possible kind, solid and broken chords and double intervals should receive daily attention by the advanced player. Thus the running mechanism of his equipment is constantly being adjusted and improved.

In taking up a piece for study, it is well to look over the music without playing it, in order to form an idea of its contents and of its musical and technical features. After this survey the opening measures may be carefully played, each hand alone. Always study without the pedal at first, in order to prevent "blary" effects; and strive for a clear, beautiful tone. The technical action of this analytical study can scarcely be over-emphasized. As soon as the difficulties in the separate hands have been overcome, the parts should be played together, always returning to separate study when uncertainty and unclearness are noticed. At this stage, too, attention should be directed to the construction of the phrases, etc., with a view to memorizing. If this is done, by the time the scale can be played with the hands together, in a clear, clear and rhythmically correct manner, the music will have "stuck in" and the piece be memorized.

Memorizing should begin at the beginning, phrase by phrase, not measure by measure, so that the player can appreciate the relationship of the different parts to the whole. Apply the same common sense to the memorizing of music as with prose or verse, one thought at a time, and then uniting them.

In putting together a composition so studied, attention should be directed to any mistakes or flaws occurring in different passages. Work at these separately, until they go with absolute smoothness and reliability. This often requires a minute examination as to what causes the technical imperfection. Sometimes the failure to get even one or two notes with a comfortable fingering will spoil the effect of an entire passage. Having found the cause of the technical weakness, stop not till it is corrected. If this is not done, sooner or later disaster will ensue when undertaking the piece before learners.

A systematic fingering should be religiously followed. The fingers then become accustomed to a certain order and automatically go to their proper places without much mental stimulus to guide them.

Technique must be made as perfect as possible, in order that the artistic wishes of the composer and pianist may be carried out. If the technical features of the composition be not mastered, it never can be played smoothly and beautifully. Aim at technical accuracy and perfection; then the "finishing touches" can be added. One is now free to add the shading, the crescendo, to give attention to the use of the pedals, to consider where to accelerate or slow down, in order to create the right emotional abandon, repose or brilliance. This is the most fascinating work of all, and is where the refinement and artistic taste of the performer most shows itself. The most beautiful passages, the most moving passages, may now be interpreted, because one has freed himself from the thrall of technique.

A Teacher in Feathers

By Herbert G. Patton

ABOUT four o'clock one summer morning, I was lying half awake, when I was attracted by the singing of a robin. Being a lover of birds and an humble student of ornithology, I began to listen more intently and feared that two were busy at one song. Soon I was astonished to discover one bird was giving the younger a music lesson.

My interest became so intense that I arose and, going to the open window I crouched low, and peeped over the window sill. There was the older robin on a neighbor's chimney, but the young one was given the liberty of perching in the branches of a tree that almost overhung the chimney and the study of the song continued.

Being a teacher of music, I was glad to be permitted to enter the class of this student in feathers; not even finding it obligatory to don a suit or comb my disheveled autumn locks. The teacher uttered a few notes of quite a lengthy carol, the young bird promptly attempting to imitate it. Sometimes the effort would be successful, and again almost foreign to the example set. Did this feathered tutor stop to chide and find fault? Not at all. The pupil was given some liberty, and several repetitions began to improve and to grasp the

entire song. I gained a lesson that beautiful summer morning and I feel sure a percentage of readers can share in the benefit derived.

I remember visiting a dear aunt in one of the great cities. Her daughter and a niece were playing piano under the master of music. The piano was played by both of them several hours a day. Both, in addition to finger drills and technical exercises, were working on a short and beautiful classical opus. No other tune was permitted and so exacting were their teacher that they seemed never to suit their requirements. This visit was a number of years ago, but whenever I hear this melody, written by one of the greatest composers, a feeling of recollection comes over me. They had played it to death and no wonder; neither of the young ladies took much pleasure in their lessons or followed them long enough to gain any considerable proficiency.

At another time I stayed with a family who also boarded an excellent singer, who taught. She would permit a pupil to sing a half dozen notes till she would begin to scold and find fault.

"Anthems to Kill Time"

By Eugene F. Marks

DIRECTORS of church music, especially for the more liberal denominations, should use a keen eye in selecting their programs of music.

Observation of common practices only emphasize this. Exclusive of responses (which in most cases are perfunctory hymns) most of these churches use two anthems. This gives the director an opportunity for interesting contrasts. They may introduce a grave with gay, fast with slow, or one introducing a solo with one entirely choral. But how often directors overlook this opportunity.

Then, how seldom are anthems made to harmonize with the prevailing thought of the day as delivered by the minister. They seem, so often, to be just tossed into the service to kill time.

When the minister gives the director no notice as to his subject for the day, and the selection of the anthems devolves entirely upon his discretion, he should by all means endeavor to make a contrast between them. The first (being more distant from the sermon) should

be of a brilliant style to stir the emotions; and the second (nearer the discourse) should be subdued and quiet in leading towards reverence and calm thinking. Above all, they should be appropriate and beautiful in a service in which the minister and director have worked harmoniously together, each aiding the other, to illuminate a particular idea.

Certainly, to use as a response a verse of a hymn which is to be sung entirely later in the service, shows an oversight by using other material, which there are so many excellent "Sentences" published for this purpose. These are often just a degree higher than hymns and, consequently are educational to the average congregation.

A director should ever view himself as a teacher or missionary in the cause of better music. He should guide music accordingly, ever striving to lead his listeners to a higher plane than normalcy.

THE ETUDE

THE ETUDE

America's Favorite Hymns

A Discussion Representing the Entire Country Resulting from 32,000 Hymn Titles Sent to "The Etude"

"Abide with Me" Leads a Long List

The reader's attention is called to the new solo arrangement of "Abide with Me," as sung by Madame Galli Curci. This arrangement was made by Mr. Homer Samuels and will be found in the Music Section of this issue. Your pastor and your organist will profit by this article.

The results were received in the following order:

Abide with Me.....	7301
My God, My God.....	5490
Lead, Kindly Light.....	4161
Rock of Ages.....	3432
Jesus, Lover of My Soul.....	2709
Holy, Holy, Holy, Lord God Almighty.....	1444
Just as I am, Without One Plea.....	875
Jesus, Saviour, Pilot Me.....	236
My Faith Looks up to Thee.....	220
All Hail the Power of Jesus' Name.....	220

Between 150 and 200
O Love That Wilt Not Let Me Go.
How Firm a Foundation.

In the Hour of Trial.
What a Friend We Have in Jesus.
I Need Thee Every Hour.
Sweet Hour of Prayer.
When I Survey the Wondrous Cross.

Between 100 and 150
He Leadeth Me.
In the Cross of Christ I Glory.
Jesus Calls Us, O'er the Tumult.

Hon. WILLIAM JENNINGS BRYAN
(Former Secretary of State)

I find that my favorite religious song comes rather low in your list, possibly because there are two tunes of which I, I think, much more suited to the words. "One Sweetly Solemn Thought" sung to the tune with the slowest measure is my favorite hymn.

Another song that I am fond of does not seem to be mentioned, "I'll Go Where You Want Me to Go" is one of the best of the songs of consecration. The songs, however, which have received the largest solo-stirring hymns. My father's favorite hymn "Kind words Can Never Die" was one of the best songs fifty years ago; it seems to have disappeared although the value of kind words is not less today than it was then.

Their Favorite Hymn

George Ade—Onward, Christian Soldiers
Irving Bacheller—Dear Lord, the Father of
Mankind

Henry Ward Beecher—Jesus, Lover of My Soul
Carrie Jacobs Bond—Abide With Me
Hon. William Jennings Bryan—One Sweetly
Solemn Thought

Nicholas Murray Butler—Lead, Kindly Light
George W. Chadwick—Now the Day Is Over
Dr. Frank Crane—Abide With Me
Cyrus H. K. Curtis—(Too many to enumerate)

Bishop Warren A. Candler—Sun of My Soul
Dr. Russell H. Conwell—Rock of Ages
Hon. Chauncey M. Depew—Rock of Ages
Dr. Charles W. Eliot—It Came upon the Midnight
Clear

John Drew—Lead, Kindly Light
William E. Gladstone—Rock of Ages
Strickland Gilliland—Come, Thou Almighty King
Amelia Gall-Cure—Abide With Me

General Robert E. Lee—How Firm a Foundation
John Luther Long—Rock of Ages
Richard Le Gallienne—Lead, Kindly Light
Thurlow Lincoln—Rock of Ages

Abraham Lincoln—When I Can Read My Title
Clear

Judge Ben. B. Lindsey—Lead, Kindly Light
William McKinley—Near, My God, to Thee
Edwin Markham—Dies Irae

Dr. Eugene Noble—Abide With Me
Pres. Woodrow Wilson—How Firm a Foundation
Mary Roberts Rinehart—Lead, Kindly Light

James H. Rogers—Lead, Kindly Light
Theodore Roosevelt—How Firm a Foundation
Lt. Comm. John Philip Sousa—Near, My God,
to Thee, in four quarter measure, for congregational singing and Gounod's There Is a
Green Hill Far Away, for a sacred solo.

Rev. Thomas Spurgeon—There Is a Fountain
Filled with Blood
H. J. Stewart—Abide With Me
Bonnie Thurbury—Near, My God, to Thee

Dr. Henry van Dyke—O Jesus, I Have Promised
Owen Winter—Lead, Kindly Light

Onward, Christian Soldiers.
Guide Me, O Thou Great Jehovah.
O Mother Dear, Jerusalem.

Between 50 and 100
Will There be any Stars?
Come, Thou Almighty King.
Softly Now the Light of Day.
O Worship the King.
Now the Day is Over.
Come, Ye Disconsolate.
One Sweetly Solemn Thought.

Bishop WARREN A. CANDLER
(Methodist Church, South)

In reply to your letter of October 12th, I name the following hymns: Kehl's hymn which begins, "Sun of My Soul, Thou Saviour Dear," and Charles Wesley's hymn which begins, "Jesus, the Name High Over All." With reference to the list you enclose, I would prefer "Jesus, Lover of My Soul," "My Faith Looks Up to Thee," and "Come, Thou Almighty King."

MARY ROBERTS RINEHART
(Distinguished Author)

I love a great many hymns, but I believe that my favorite is "Lead, Kindly Light." It is the one hymn which stands out from my childhood with greatest distinctness.

MISS EMMA THURSBY
(Eminent Concert and Oratorio Soprano)

Most decidedly my favorite hymn is "Near, My God to Thee." I always loved the simple old tune. But I must say that I felt inspired when I sang the setting of this hymn by Holman. The music fitted each verse so beautifully that you could not help singing it.

WILLIAM CRANE
(Editor, Doctor, Frank Crane)

Yours of October 18th is in hand. Your summary of the favorite hymns is very interesting. It seems to me that it is quite representative and I should want to make any substantial change in it from a personal point of view.

EUGENE A. NOBLE
(Director Juilliard Musical Foundation)

In answer to your inquiry, I think the list of favorite hymns which I have sent you is a list of the hymns I listed except one, and that one is not worth singing.

Favorite hymns are related to intense moods, such as recollection of childhood, bereavement, religious awakening, etc. They are rarely selected on the basis of either literary or musical worth. It is agreeable to learn that most people prefer a quiet hymn, such as "Abide with Me," rather than one of the sentimental vapors which are overworked for gain.

In most churches hymns of service are being used rather than hymns of passive sentiment.

I have too many favorites to specify any one.

REV. S. PARKES CADMAN, D. D.
(Distinguished Clergyman and Lecturer)

The selection of favorite hymns is only fair, and shows a good deal of education in hymnology. "Come, O Thou Traveler Unknown" and "The God of Abraham Peace" could hardly be omitted from a first class choice. No list is complete without Bishop Ken's Evening Hymn, "Glorious Day, My God, This Night." My choice in order would be:

- 1—Rock of Ages
- 2—O Love that Wilt not Let Me Go
- 3—O God, my Help in Ages Past
- 4—Jesus, Lover of My Soul
- 5—Guide me, O Thou Great Jehovah
- 6—When I Survey the Wondrous Cross
- 7—Abide with Me
- 8—Lead, Kindly Light
- 9—How Firm a Foundation
- 10—Come, O Thou Traveler Unknown

GEORGE W. CHADWICK

(Director, New England Conservatory of Music)
For two reasons your query is rather difficult to answer. First, are these hymns selected on account of the hymns or the tunes? Second, it is so long since I have had any active connection with church music that I have not been able to follow the popular sentiment in regard to hymns. Personally I consider "Now the Day is Over" one of the most artistic expressions in hymn music. I am also very fond of "Broad is the Road that Leads to Death" or "Why do we Mourn Departed Friends," are not on account of my sympathy with the sentiments expressed, but of pride in my colonial ancestry.

To me it is rather striking that numbers 1, 3 and 5 in the first group are English both words and tunes and are comparatively recent additions to American Hymnals. I also note that some of the favorite tunes by Lowell Mason and others are not included, viz., "Federal Street, Hebrew," etc., are not on account of my sympathy with the change in public sentiment during the present generation.

JAMES H. ROGERS

(Noted American Composer)

Now, about hymns? I do not and many of those I like best in the list you sent. Those I might name among those as appealing to me especially are:
Lead, Kindly Light
Holy! Holy! Holy! Lord God Almighty
Come, Thou Almighty King
Nolody has named the three I would select as my own favorites. To wit:
Ancient of Days (Jeffery's tune)
For All the Saints
When Morning Glades the Skies.

DR. HUMPHREY J. STEWART

(Official Organist, City of San Diego, California)

In reply to your enquiry relative to favorite hymns, permit me to say that, while the list submitted certainly includes most of those which might fairly be called popular, yet the hymns listed are of very unusual merit. There are two tests for a really good hymn; (1) words; (2) music. Most of those mentioned fall in one or the other of these conditions. Amongst those which might be called satisfactory in both respects I would include the following: "Abide with Me," "Nearer, my God to Thee," "Lead, Kindly Light," "Holy! Holy! Holy!" "When I Survey the Wondrous Cross," "O Worship the King."

Most of the others would fail to satisfy either the poet or the musician, and possibly this is the reason they have become popular. The class of hymn which is to me particularly objectionable may be called the ultra-sentimental type, such as "He Leadeth Me," which is merely mentioned as an example. Of course, the so-called "Gospel Hymns" could not for a moment be considered seriously.

In my opinion too much stress is laid upon the sentimental side of religion in popular hymns. In every Christian's experience there will be times when hymns which move us to tears may be considered appropriate, but such conditions are exceptional and in no way form part of our every day life. In a general way we need hymns which set forth the joys of religion and encourage us to make the best of life as we find it.

STRICKLAND GILLILAN

(Pamphlet Chautiqua Lecturer)

I think you are doing a mighty big, as well as interesting, in assisting, by the list of favorite hymns of widely separated interests and representative people. The whole list is made up of hymns any one of which I should have mentioned had I been naming that number of hymns. My favoritism is so far as one who is very fond of hymns and was raised on them can say which special one is his "favorite"—"Come, Thou Almighty King." There is a swing and a majesty to the musical-lyrical combination that seems to me to make it the ideal worshipful hymn, just as "Amen, Amen, Amen" is the ideal sentimental song. I love to join with a congregation in singing it, and find my keenest church pleasure in its rendition by a good choir or well-trained congregation.

CLERGYMEN, CHOIR LEADERS,
CHURCHMEN will find this hymn
material of immense value for hymn
services.

The Romance of Hymns and Tunes

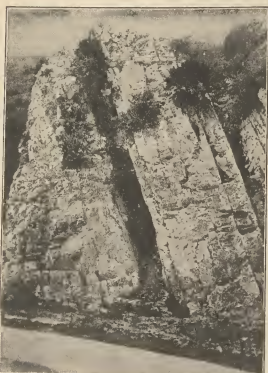
By Edward Ellsworth Hipsher

THERE is sure romance in our church hymnody, romance that is thrilling, gripping, soul-stirring. Almost no other subject of religious arouses in the listener of duty tones more really keen sensations; for we have scarcely a well-known hymn which has not been born of the soul travail of some shrewd or glory-visioned mortal.

Abide with Me

Because of ill health, Henry Francis Lyte (1793-1847), an obscure Devonshire parson, found himself unable to continue his pastoral work and prepared for a southern journey. He planned a final communion service, though, as he wrote, "scarcely able to crawl." While administering the sacrament he said to his flock: "I stand before you seasonably, as alive from the dead."

Tearful parishioners partook of the sacred elements he distributed. Having given a last adieu to them, he retired to his chamber. As the evening shadows gathered he handed to a relative this immortal hymn to which he had added music. It was his swan song; for, but a few days later, he passed away with "Peace, joy" on his lips.



THE ORIGINAL ROCK OF AGES
(See Story on page 230)

The tune, *Eventide*, popularly associated with these verses, is one of the few surviving compositions of William Henry Monk (1823-1899), in his day a well-known English organist and composer. He taught vocal music in King's College, the National Training College, and Bedford College, all of London. He was a musical editor of several hymnals, among them the standard "Hymns, Ancient and Modern." His last post as organist was at St. Matthias Church, Stoke Newington. This hymn has a wonderful record as a soul-saving source of comfort to multitudes in distress. It is one of those which have a peculiar appeal to the lowly.

Nearer, My God to Thee

This hymn ranks among the best in the English language. One may safely say that it is the most widely popular of all written by female hymnists. It was from the pen of Mrs. Sarah Flower Adams (1805-1849), a for her religious zeal.

Because she worshipped with the Unitarians and contributed to their hymnals, she has been persistently on her best known hymn, from this orthodox. Some have quarreled with it because of its close adherence to the story of Jacob at Bethel. In spite of these objections, devout worshippers, the world over sing it with their own interpretation, and are satisfied.

It is an incomparable lyric. The refrain "Nearer, My God, to Thee, Nearer to Thee," is "Nearer, my God, to Thee, Nearer to Thee," is so simple, and so blends with the whole poem as to lend greatly to the lyric effectiveness. The aspiration

of the hymn is emphatic; and the climax grows with each verse in triumphant upward steps.

The music, *Behary*, is an *Old English Tune* harmonized by Lowell Mason (1792-1872), one of the best known of the early American musicians. He was self-taught, became director of a church choir (Medford, Mass.) at sixteen and located in Boston in 1827, where he became president of the Handel and Haydn Society. He taught chorals in the public schools. He published many collections of music with great financial profit.

Though lacking a distinct evangelical expression, *Nearer, My God to Thee* is the favorite of President McKinley and he died with its strains on his lips.

Lead, Kindly Light

The popularity of this hymn is just a little baffling. One would scarcely risk classing it as a great poem, a great hymn or a really lyrical piece of English. Yet, in spite of its many jars in rhythm, it has passages of striking beauty. There, a spirit pervades the poem that the darkness which oppresses those in trouble or lifts the heart-echo of the last two lines is scarcely equalled in our language.

The poem was written by John Henry (Cardinal) Newman (1801-1890), while he was on a week, on a sailing vessel, in the straits of Bonifacio, between the Ionian, educated for and ordained in the English ministry, he entered the Roman Catholic Church in 1845. His celebrity rests on this production.

The tune, *Lux Religiosa*, is the composition of Rev. John Bacinus Dyes (1823-1876), an English divine and musician. Of fine scholarly attainments he received the degree of Doctor of Music in 1861. Among his fine hymns, this one is peculiarly effective. Doubtless no small part of the popularity of *Lead, Kindly Light* is due to the music so vividly reflecting the spirit of the words. The real meaning of the hymn has been a subject of lively discussion. Often attacked as atheistic because omitting direct reference or appeal to the Deity, its spirituality is of the type which lifts the soul. When asked, in later life, to interpret the closing lines, the author declared them to be the fruit of some "mystical" state of mind; though, doubtless, they were the result of a fervent vision of his own loved ones "lost awhile."

Rock of Ages

Probably the most translated of all Christian hymns, *Rock of Ages*, is now sung in almost every known tongue.

Agustus Toplady (1740-1778), the author, once said: "Strange that I, who had so long sat under the means in England, should be brought high into God in an obscure part of Ireland, amidst a handful of people met together in a barn, and by the ministry of one who could hardly write his name."

Neither the personality nor the words of this great hymnist has inspired more divergent opinions. "He climbs no heights, he sounds no depths," his greatness is the greatness of goodness; he is a fervent preacher, not a bard, seems to be the sum of these. In spite of this, *Rock of Ages* has etched his deeper and more inward place in millions of human hearts, from generation to generation, than almost any other hymnologist, not excepting Charles Wesley.

The music, *Toplady*, is by Thomas Hastings (1787-1822), a native of Connecticut, and a self-taught musician, teacher and writer. In his mature years he was known in New York as an organizer of choirs and as a composer. Aside from his historical writings on music he penned simple hymn tunes and anthems, of which *Toplady* is best known.

Probably the only other hymn which has appeared in so many versions—this to mitigate Calvinism and to adapt it to the requirements of other creeds. It has been the refuge of many a storm-tossed sailor. The soul of France Albert, consort of Queen Victoria, left this world while his lips whispered:

Jesus, Lover of My Soul

The following interesting story seems to have come directly from Richard Pilmore, a participant in the scene.

John and Charles Wesley, with Mr. Pilmore, were taken by a twilight meeting on the common when attacked by a mob and compelled to flee for their lives. Succeeding in getting behind a hedge row, they prostrated themselves with their hands over their heads, gathered round the stones of a wall. As night light started by a flint-stone, Charles composed this precious hymn, the figures of which appear perfectly

Artistic Production of Octaves

By LESLIE FAIRCHILD

True playing of many pianists is marred by insufficient study of octaves. Without doubt this branch of piano technique is neglected more than almost any other; therefore, it is highly important that the aspiring virtuoso should strive to perfect himself in this point.

Young pupils whose hands are too small to span the octave should be taught the principles that underlie octave playing by using the stretch of a sixth. They should also be put through a course of exercises that will carefully stretch the hand by degrees, so as to enable them to master the octave within a few months' time. Great strength is required in playing octaves; and, unless we develop strong, supple wrists, we will be constantly hampered by a fatigued condition, which will limit our interpretation of octave passages such as occur in many compositions.

The following exercises should be made part of one's daily study, as it has proven very helpful in developing strong, supple wrists, and also for increasing the stretch between the fingers. At count one, bend the wrist down as though the finger-tips were going to touch the inside of the arm. At count two, bend the wrist as far back as it will go in the opposite direction. After having gone through eight counts of the above, shake the arm (using eight counts) so that the hand will flop up and down in an absolutely relaxed condition. After the hand has been thoroughly relaxed, the stretching of the distance between the fingers may be accomplished in the following manner: For example, to stretch the distance between the fingers of the left hand, place the first and fifth fingers of the right hand between the two fingers that are to be stretched and gradually force them apart. The student should be cautioned that more harm than good will be done if any stretching exercises are attempted before the hand is in a perfectly relaxed condition.

The hand should assume a vaulted position in playing octaves, and this can be illustrated nicely by holding a ball in the palm of the hand. In striking the octave the fingers should maintain this curved position. This same position applies to the unemployed fingers, with the exception that they are held somewhat higher in order to clear the keys. The thumbs should be curved in to wards the palm and the wrist held about on a level with the knuckles.

Firm nail joints of the fourth and fifth fingers are required of the student; and these can be strengthened by using the following exercise, which also will be of some value in holding the thumb in a correct position:



Count: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Take the octave C. Criticize the thumb as to correct position; see that the fifth finger is curved and that while under pressure it does not cave in. Start the metronome at about 60, and at each count increase the pressure a little until the maximum is reached at count ten; and then diminish gradually until you are back to the normal weight of the hand at the twentieth count. Go through this exercise chronically, using the fourth finger on the black keys. These same principles can also be applied with good results in strengthening individual fingers.

Flexible hands are needed for the proper performance of octaves, and the exercise which follows will be of about greater flexibility and expansion by alternately contracting and expanding the hand:



To play the notes of an octave accurately and clean, the hand should be prepared in the air. A little preliminary practice of forming the hand in the air and then testing it on the keyboard will soon enable the student to master this important point.

With the foregoing preliminary exercises well fixed in both mind and fingers, we can begin to practice the wrist stroke which is used in staccato and rapid octave work. In playing an octave both notes should be struck simultaneously and with the same force; this will depend on whether both our thumb and fifth finger are projected exactly the same length. If one finger is projected a little farther than the other that tone will be the weakest. This same effect is brought about if our hand does not come down square with the keyboard.

The following exercise should be practiced until a flexible wrist stroke is obtained. In playing black notes the wrist adjusts itself to a slightly higher position:



Depress the key at 1; raise it at 2; depress it at 3; raise it at 4. Play this study on each key, up to C and back. Raise the hands from the wrists only, to the highest possible point. Come down square on both notes. Play this in all keys, using the fourth finger on the black keys.

After the above exercise has been thoroughly mastered the student should begin to work for velocity, and this can be gained through daily practice of the exercise given below:



The up and down stroke of the hand is gradually diminished as the tempo increases. Change this through many keys, using the fourth finger as in Ex. 3.

The singing tone is greatly desired in many octave passages, and the student who desires to acquire the art of melody playing should study closely the various ways of producing this beautiful tone. Tone production is rather difficult to express in cold type, so the student is earnestly requested to be very critical of himself and to listen attentively to the quality of every tone that he produces.

The method of producing a rich, resonant chord, which was described in my article, "Artistic Chord Production," can also be used to advantage in octave work, when the tempo is slow enough to permit the proper movement.

Use the following example in all keys, with the fourth finger on black key:



(1) Raise the arm with hand hanging down loosely from the wrist, finger tips about six inches from the keys. Project the first finger. The first finger should be bent downwards on the keys these two projected fingers will be the only ones to follow. The hand should be bent at the wrist slightly below the knuckles. (2) Raise the hand back to normal position, hand struck and wrist even with knuckles. In releasing fingers from keys the wrist rises first.

These last two movements, lowering the wrist and bringing it back to normal position, assure one of a relaxed position of the wrist. When the above has been thoroughly analyzed and the various motions well fixed in mind, movements one and two, and those of three, four and five, should be combined into one movement. Pianissimo octaves are played in the same way, with the exception that the hands are held closer to the keys. The pedal aids us greatly in playing legato octaves that are large intervals apart. In fact, only by using it can such octaves be played legato.

This method is called legato or syncopated pedaling, and should be acquired by every student who desires to obtain a beautiful singing tone.

There are various other ways of playing legato octaves, and the student should familiarize himself with them all, so that he can use the most suitable way for the passage at hand. Below are given a few examples whose study will repay the student:



The first octave "C" is struck with the first and fifth fingers, and then a change is immediately made to the fourth. The note taken with the fourth finger is held until the next octave is taken. In this way the top notes of the octaves are bound together. The following method used in the left hand binds the lower notes together:



In playing chromatic octaves the hand should be low on white keys and high on the black keys. When we come to two successive white keys the hand must be either shifted sideways or the fingers must be changed on the first key.



This method of lowering and raising the hand will be found in detail in Kulak's "Preliminary School of Octave Playing."

When we repeatedly use the same fingers (first and fifth) the tones can be connected in the following manner:



The faster these octaves are played the less wrist motion should be used. Mrs. A. M. Virgil has expressed this idea admirably.



Another movement occurs in certain octave passages. It is a rotary motion of the hand. Such a passage will be found beginning with measure 84 of the Chopin Polonaise, Opus 53.



at a concert only to find that our accompaniments (music) for his difficult program had been left at the hotel in another city. I had played then a number of times and had unconsciously memorized them. Thereafter I used no music for the purpose of accompanying, unless it was some new work with which I was unfamiliar. The effect was infinitely better.

Improvising Before Thousands

"The mind of the real musician is like a sponge; it goes on and on absorbing music consciously or unconsciously all the time. It is necessary to be able to recall a very great deal of music in order to recall whether the melodies which come to one are original. It has always been my conviction that by knowing a very great deal of music and carrying it in the brain a new idea comes from that reservoir just as new and beautiful shapes are tossed up in a whirlpool. Improvisation is a fertile source of musical originality if one knows how to improvise. I enjoy improvising. I have been improvised before great audiences in Carnegie Hall and found myself so lost in the outpouring of thoughts and in their musical development that I forgot the audience entirely."

"The mystery of musical inspiration is quite as baffling to one who possesses it as to the general public. I have no gift for the false modesty which leads one to deny a gift generally resulting from the fact that one is responsible for it than one would be for having red hair or a prominent nose. I cannot tell where the tunes come from, except that I hear everything I see and feel, in terms of music, and that there are still so many possibilities for new tunes."

"Do not think I belittle craftsmanship. One must know how to develop melodies. Give me four notes on two different degrees, and I can turn them into a melody by the various devices known to the art of composition. The four notes seem to take possession of me and go on singing themselves into a melody. I can think of no other method than doing this, unless it is playing Chopin."

How Can We Interest the Beginner?

By Vivian G. Morgan.

How often we hear the child remark: "I just hate practice; I hate music!" Can you get him interested by making him feel that he must practice, that you command him to practice? Have you failed to recognize the true American child? He who has the spirit, "I am an American—I am not to be commanded!" is sure to rebel if you demand a certain amount of work from him. It takes more to win the results from these young nationalists than merely saying, "Johnny, practice three hours a day and get this exactly as I have told you." Johnny is likely to reply, or at least to think, "I will, if I want to."

To achieve your end, first of all, make the child love you. If you will do this, it is but a small matter to get him to work for you. Recently a little pupil said, "All I live for is to be just like you, to play like you!" By the way, this should start some of us "grown-ups" wearing away some of our own nails in practicing.

But back to the subject. It is safe to say that if each member of my class were questioned, each answer would be practically the same. So the first step is to open the door to the child's heart. Then study his method of expressing himself. Be a child with him. Just remember when you said a few naughty words about the keyboard. Sympathize with him sufficiently, but not too much. Lead him to see the beautiful side of music. Then further the purpose by giving contests at the end of certain periods. Arrange different links and affairs that children enjoy. Have one to play and let each of the others give an opinion of the piece and its interpretation. At each meeting different pupils will play from memory if possible.

Let pupils feel that they are accomplishing something. And, for goodness' sake, give no "ugly" pieces at first. There are pieces—suitable pieces—which will appeal to every child. So make it a point to give them pieces in which they will delight. And last, but not least, keep at heart the interest of the child instead of the dollar. Then both his and your success are assured.

I ENJOY the study of elocution as a preparatory study for all singing. No one can realize how much simpler and more efficient it would make the work of the singing teacher—LILLIE LEHMANN.

The Romance of Hymns and Tunes

(Continued from page 226.)

with the incidents just related. A prettier, though less reliable story is that Charles Wesley was sitting by a window when a small bird sought refuge from a pursuing hawk by hiding in the folds of his coat.

Charles Wesley (1707-1788), born at Epworth, Lincolnshire, was the youngest of nineteen children. At eighteen he entered Oxford, was later ordained into the English priesthood, and in 1735 accompanied his brother John on a missionary journey to Georgia. Returning to England, he fell under the influence of a devout Moravian, received the blessed assurance of pardoned sins, and in connection with his evangelistic work became a prolific hymn writer, in all producing more than him any other hymn writer. His life divided first between him and the world, and then between him and his hymns.

This music, *Martyrs*, best known in association with these words, is by Simon B. Marsh (1834-), who wrote, "As hymns, like the distressed and forlorn sinner," it has been described also as "painfully materialistic for a hymn sacred to an ideal religion." Again, "the one central, all-pervading idea of this matchless hymn is the Ecumenical yearning for a savior; and none has often passed the lips of man."

Holy! Holy! Holy! Lord God Almighty!

This great hymn of adoration is at least the most lofty in sentiment of all the fine products of the pen of Bishop Heber (1783-1826). Born into a home of wealth and learning, Reginald Heber enjoyed every advantage in training and culture. After making a brilliant record at Oxford, he was ordained to the ministry and rose to be Bishop of Calcutta. Among his many fine lyrics is the matchless missionary hymn, *From Greenland's Icy Mountains*.

The hymn, *Lord, thy name is Dykes* most widely known. The names of his hymn melodies were chosen for their special application to whatever suggested the hymn. *Nicola* takes its name from a town of Asia Minor where the Ecumenical Council of 325 A. D. was held, at which the doctrine of the Trinity was finally established. Taken together, the verses and music furnish a sacred song that has no superior.

Not appealing strongly to the emotions in the usual interpretations of the hymn, yet this hymn moves the finer religious feelings as do but a few others. In its expression of adoration of the Trinity and the majesty of inspired truth, it is unequalled.

Just As I Am Without One Plea

"The greatest evangelistic hymn in the language" was written by Miss Charlotte Elliott (1799-1817). Though most none of her poems has reached the celebrity of *Nearer, My God, to Thee*, the quantity and quality of her writings advance her easily to first place among English women hymn-writers.

Her life was full of history. In 1822 Dr. Casar Malan was visiting Miss Elliott's father. As they sat conversing, he asked if she thought herself to be an experimental Christian. Being in very ill health, the question made her momentarily petulant, and she retorted that to religion was a question which she did not pursue. Dr. Malan assured her that he would not pray that she might "give her heart to Christ and become a useful worker."

Several days later the young lady apologized for her abruptness, confessing that his question and parting words had troubled her. "But I do not know how to find it," she said.

"Come to him just as you are," answered Dr. Malan. Further advice opened her mind to spiritual light, and a long life of devotion and faith began. Later becoming editor of *The Weekly Inquirer*, several original poems were used anonymously in making up the first number, (1836), and among them was *Just As I Am*. Her brother, a preacher, declared that all his work had been done in the spirit of this hymn of his sister.

The music, *100,000,000*, was written by William Bachelder Bradbury (1816-1868), one of the early American musicians, a composer and leader of musical circles, and who edited more than fifty collections of music of which *Fresh Laurels* reached a sale of 1,200,000 copies.

Jesus, Saviour, Pilot Me

The beautiful national hymn of this hymn are but a reflection of the associations of the Rev. Edward Hopper, D. D. (1818-1888), was the son of a merchant father and of a mother descended from the French Huguenots. He early entered the Presbyterian min-

istry; and in 1780 was called to the pastorate of the Church of Land and Sea of New York, his native city, where he continued to the end of his life.

Dr. Hopper was the author of many hymns and wrote much for sailors, many of whom were drawn to his services; but the first and last two of the original six stanzas of this poem are his only permanent gift to Christian hymnody. It was first published anonymously in 1871 in *The Sailor's Missionary*.

The music is by John Edgar Gould (1822-1875), a native of Maine who spent much of his life in Philadelphia. He was a successful composer of hymn tunes and glee, and he compiled eight books of church music. The words and music found their way into a forgotten collection of hymns, was copied into *Spiritual Songs* (1878) and later acknowledged by Gould. Though small in quantity his legacy to spiritual song is rich in its heart searching and interpretation. He worked with some of the best writers of the gospel he taught them is sung in his immortal hymn. The rhythm of the sea is felt in the pulse of its cadences; and it irresistibly draws the soul into the boundless ocean of God's love.

My Faith Looks Up to Thee

This touches the very zenith of the hymnody. It combines perfection of poetic expression with universal heart appeal; and hence it is the most popular. Written by Ray Palmer, D.D. (1807-1867), later made an eminent congregational minister, it is an expression of the faith of a devout soul, who was distressed by ill health. He has said of it, "I gave form to what I felt by writing, with little or no aid, the stanzas I recollect I wrote them with very few emotions, and ended the work with little weariness."

The manuscript was carried in the pocket-book for some two years, till one day he met Dr. Powell Massie who asked him for a few hymns for a new book he was about to publish.

The music, *Offertory*, by Dr. Massie. Shortly after receiving the poem, he said to Palmer, "I think you many years, and do many good things. I think you will be best known to posterity as the author of this hymn." It is already true; for it is in this medium only that the hymn has come to the world. *My Faith Looks Up to Thee* is known, loved, and sung wherever English has gone; and it has been translated into many tongues. It is the finest devotional hymn of the Missionary and Devotional Period (1780-1820) of English Hymnology.

All Hail the Power of Jesus' Name

This one of the most widely known and best loved of all hymns, first appeared in *The Christian's Magazine* in 1780. Its author was Edward Perrine (1726-1792), of a long line of ministerial ancestry, as well as a co-worker with John and Charles Wesley. Though "learned, vigilant, consecrated and influential," his claim to our remembrance rests entirely upon one almost matchless hymn.

First sung to the tune *Miles Lane* by Stokely, the hymn was almost universally displaced by a hymn of Oliver Holden (1763-1844), American composer, teacher, choral director, and publisher. It first appeared in a collection, *Union Harmony*, which Holden brought out in 1793. This music has become so well known, and so dear to the popular mind, the combined musical and literary notes are included in the one word *coronation*.

Though of the most exalted sentiment, this hymn has held the hearts of generations. It silences the critic. Its spiritual allusions place it in a class above. These begin with "the royal dignity" only to progress by the stem of Jesse's rod, "the wormwood and the gall" Jesus from whom the "morning stars sang together" to "the everlasting song" of the New Jerusalem.

The Original "Rock of Ages"

The following story of the famous hymn, "Rock of Ages," accompanied by this picture has been sent to us by E. E. Zimmerman. (See page 228.)

It is difficult to find a person in a million who sings the hymn, "Rock of Ages," knows the history of the writing of it. The story is that a man who was the pastor in charge of Blenheim (1762-42) near Bristol, England, was one day walking through Burleigh Court when he was overtaken by a terrible thunderstorm, sought shelter in the effect of the rock above his head. While the storm was raging there came to him the thought of the hymn.

"Rock of Ages, cleave for me,
Let me no longer perish."

A few years ago a brown letter, containing the following inscription was forwarded to the parish church of the village of Burleigh, "In memory of Annetta Toulson, Clerk in the Daily Orders of this parish, 1724-42, who wrote the words of the hymn, 'Rock of Ages,' 'Curtain in sole rhyme' beneath Whitehead Memorial Church, London."

THE ETUDE

From Broadway to the Pueblos

The Recorder Chats About Two Noted Musical Geniuses

THURLOW LIEURANCE AND RUDOLF FRIML

Etude readers will find Mr. Lieurance's latest song "Ghost Pipes" and Mr. Friml's latest piano/forte composition "Moondown" in the music section of this issue.

have little direct connection with what we know as music.

The adjoining flute (No. 9), the last in the row, also is Pueblo.

Lieurance feels that the most musical of all the Indians are the Sioux, who have very beautiful love songs. The best flutes are the Cheyennes; the finest ceremonial chants belong to the Pueblos, while the best rhythmic dance songs are to be found among the Crow, the Winnebago and the Chippewas.

No one questions the authenticity of Mr. Lieurance's inspiration for his famous Indian songs, because of his long intimacy with so many tribes. The melody of *By the Waters of Minnetonka*, for instance, was inspired by a Sioux love song; while the melody of *Ghost Pipes*, Mr. Lieurance's latest hit, which is given in this issue of *The Etude*, came from improvisations of his own upon the Omaha flute shown herewith. The peculiar intervals seemed to play themselves into a lovely theme which he was quick to put down and embody. Sometimes Lieurance digs up a veritable galaxy of Indian themes, ranging from lovely plaintive melodies to powerful war and ceremonial songs. Thus, in the *American Indian Rhapsody* which he wrote in collaboration with Mr. Preston Ware Orem, the following themes were used in this very effective and unusually successful composition:

Cheyenne Flute Melody (played by John Turkey Legs); *Kiowa Flute Call*; *Sioux Love Song*; *Sioux Courtship Song*; *Sioux Love Song* (by Frank Double-the-Horse); *Chippewa War Dance Song*; *Pueblo Ceremonial Song*; *Flute Song for Spring*; *Crow Indian Owl Dance Song*; *Sioux Spauld Dance*.

Manmerstein boasted that he wrote an opera—it was not "Santa Maria"—in twenty-four hours. It ran or sailed the great white way for a short and stormy voyage. There was some disparagement of the critic's work, but it was really music or not. No one however disputes the musical value of the works of Rudolf Friml, and probably no one since the time of Handel, Mozart, Rossini, and other lightning-like transcribers of notes to the page has ever excelled Friml's speed at composition. He wrote one comic opera in thirteen hours. How does he do it? Largely because his mind thinks musically almost all of his thinking hours. He can turn the music of just as the ordinary mortal turns on the electric light.

Once Josef Hofmann attended one of Friml's piano recitals in California. The last number of the program was a *Bohemian Rhapsody*. Hofmann was delighted with it and at the end asked Friml if he might have a copy or a manuscript of his work.

"There isn't any manuscript," ejaculated Friml. "There never has been any. I always print *Bohemian Rhapsody* at the end of the program but I have never written one. I just play some of those lovely old folk tunes of my native land and start in to improvise."

Feverish practicing during the last few days before a concert is not only not good for the performer, but causes nervous strain which, when the crisis comes, will surely break you of your already scant resources. Your breaking down at to-day's recital, if such a dreadful thing happens, will be the result of practicing too little last year and far too much last week.

The Hindos, who are famous for their wonderful memory, have a saying "You must forget a given seven times before you know it." Be sure, then, to give yourself plenty of time, as that your seventh forgetting does not occur on the platform.

Above all, remember that the execution of a piece depends less on actual practice on the piece itself than on your general musical development. The piece itself is harvest. It should be the natural outcome of months or years of faithful routine work, as the blossom on a rose tree comes after months of careful pruning and soil cultivation.

COLLECTED BY MR. THURLOW LIEURANCE

rit.

Tempo I.

melody marcato

molto rit.

a tempo

marcato

rit.

JACQUELINE

A modern *Intermezzo* in rather free *Gavotte* rhythm. The parallel lines (//) indicate a slight pause such as one might make in taking breath.
Grade 4.

R. S. STOUGHTON

Allegretto grazioso M.M. $\text{♩} = 108$

p slacc.

mp

mf

rall.

mp

leggiero, non legato

pizz.

più mosso

Fine.

rall.

GAY AND GRACEFUL POLKA BRILLANTE

THE ETUDE

A showy polka, just right for an opening recital number.

RICHARD FERBER

SECONDO

Allegretto M. M. $\text{♩} = 108$

f *Tempo di Polka*

poco rit. *a tempo*

Fine *p* *cresc.*

f *cresc.*

f *D. S.*

TRIO *mf*

mf *sempre cresc.* *f*

* From here go to sign S & play to Fine, then play Trio.
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THE ETUDE

GAY AND GRACEFUL POLKA BRILLANTE

RICHARD FERBER

PRIMO

Allegretto M. M. $\text{♩} = 108$

f *Tempo di Polka*

mf *grazioso*

poco rit. *mf*

Fine

p *cresc.*

f *cresc.*

p *cresc.*

D. S.

TRIO *mf*

mf

* From here go to sign S & play to Fine, then play Trio.

SECONDO

THE ETUDE

WALTZ

A favorite number from the set of waltzes, often heard in recitals in various arrangements, also used for aesthetic dancing.

M. M. ♩ = 144

SECONDO

J. BRAHMS, Op. 39, No. 15

THE ETUDE

PRIMO

WALTZ

J. BRAHMS, Op. 39, No. 15

M. M. ♩ = 144

PRIMO

HARE BELLS

GEORG EGGELING, Op. 212

A well-made and attractive drawing-room piece, such a one as so many delight in playing. Grade 2 $\frac{1}{2}$

Andante M.M. $\text{♩} = 72$

A well-made and attractive drawing-room piece, such a one as so many delight in playing.

Andante M.M. = 72

mp *mf* *f* *mp* *mp* *f* *mp* *mf* *rit.* *Five*

Meno mosso

p *f* *mp* *f* *rit.* *mp* *p* *mf* *p*

THE ETUDE

SHOULD CHANGE

mf

cresc.

dim.

Ped. simile

cresc.

f

1

2

D.v. Trio

* From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.

MAY POLE MARCH

GEORGE S. SCHULER

A double-time march (two steps to the measure.) Grade $2\frac{1}{2}$

Vivo

Tempo di Marcia M. M. $\text{♩} = 126$

A double-tune march (two steps to the measure). *Chorus* 2 2

View

Tempo di Marcia M. M. $\text{♩} = 126$

f *poco rit.* *allegro* *rit.* *f* *rit.* *Fine*

marc. *molto rit.* *D.S.*

WHEN PIPPA DANCES

HANS AILBOUT

A dainty modern number in *minuet* rhythm, requiring careful phrasing and finished interpretation. Grade 3.
Allegretto M.M. ♩ = 126

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CHARLES HUERTTER

A baritone melody, played almost entirely by the thumb of the right hand. The *legato* is obtained by means of the damper pedal. Grade 4.

VIOLETTA VALSE PETITE

HEBERT RALPH WARD

A good teaching or recital piece (not for dancing,) introducing a variety of less conventional figures. Grade 3.

Not too fast M.M. ♩ = 66

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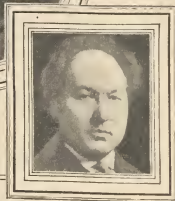
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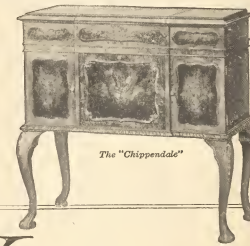
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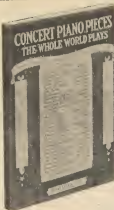
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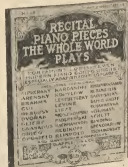
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HARRY HALE PIKE

In modern *Intermezzo* style. To be played lightly and gracefully. Grade 3

Moderato M. M. ♩ = 108

* From here go back to 8 and play to *Fine*, then play *Trio*.
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BARCAROLLE

Franz von Blon, (born 1861), chiefly known through his lively marches and lighter orchestral pieces, is here represented by a graceful and elegant drawing room number. Grade 4.

FRANZ von BLON

Moderato M. M. ♩ = 50

mf

Ped. simile

f

mf

p poco ritenuto

string

a tempo

f

Ped. simile

Più tranquillo M. M. ♩ = 46

rit.

p dolce.

Ped. simile

mf espr.

a tempo

p

pp

rit.

Ped. simile

poco a

poco string. e cresc.

f marc.

marc.

ff

a tempo

Tempo I

rit.

grandioso

Ped. simile

Ped. simile

Ped. simile

mf

pp dolce.

IN THE OLD BARN DANCE

THE ETUDE

M. L. PRESTON

A gay little jig movement, requiring nimble fingers and precision of rhythm. Grade 2½

Allegretto M.M. ♩ = 108

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An elegant little *air de ballet* in waltz rhythm. Play with singing tone, not too fast, and in free time. Grade 3.

Lento

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THE ETUDE

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A SPRING ROUND

H. D. HEWITT

An example of the same theme appearing in either hand. Also a useful study in the minor key. Grade, 2½

Allegro M.M. ♩ = 108

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LOCH LOMOND

HENRY TOLHURST

OLD SCOTCH SONG

A well-made transcription of the lovely old folk tune. A fine *encore* number.

Andante

VIOLIN

PIANO

mf

p

più mosso

poco lento

a tempo

rit.

p

pp

più mosso

f

a tempo

più lento

lento

p

a tempo

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To Mme. Amelita Galli-Curci

ABIDE WITH ME

W.H. MONK

Arr. by HOMER SAMUELS

With accompaniment arranged for solo, as sung by Mme. Amelita Galli-Curci.

Moderato

A - bide with me: fast fallsthee-ven-tide, The dark-ness deep - ens: Lord, with me a - bide: When other

mf

con Ped.

help - ers fall, and comforts flee, Help of the helpless! O a - bide with me. I need Thy pres - ence

molto legato

ev - 'ry pass - ing hour; What but Thy grace can foil the tempter's pow'r?

Who like Thy - self my guide and stay can be? Thro' cloud and sun - shine, Lord, a -

bide with me. Hold Thou Thy Cross be - fore my clos - ing eyes; Shine thro' the gloom, and

point me to the skies; Heaven's morning breaks, and earth's vain shadows flee: In life, in death, O Lord, a - bide with me.

ppp

ppp

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JOURNEY'S END

WILLIAM HAROLD MARTIN

HERBERT RALPH WARD

Moderato

mf We travel on an end-less way, it seems, Where shad-ows fall, and
dim. e rit.
mf clouds obscure the sun; We fol-low For-tune's dim il-lu-sive gleams, And find they are but visions,
a tempo
mf ev-'ry one. A-down the ways of life we slowly pass, Our days in fruit-less
mf search we feeb-ly spend, Each day we fear will close the book of life, Before we re-al-ize our journey's end.
mf Journey's end, how sweet it sounds, how rest-ful, How glad our hearts at last no more to roam; How light our
a tempo
mf hearts to find a-round the turn-ing, The gleam-ing, call-ing hap-pi-ness of home.

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mf a tempo We meet and pass some strangers ev-'ry day,
mf In friendship man-y gold-en joys we find; For kind-ly smiles all help to ease the way,
mf And sorrows we are glad to leave behind. We reach the cross-roads, read the faded sign, And send a lit-tle
mf prayer to God a-bove, That He will lead our hearts to take the path That hath its journey's end in
mf peace and love. Journey's end, how sweet it sounds, how rest-ful, How glad our hearts at last no more to
mf roam; How light our hearts to find a-round the turn-ing, The gleam-ing, call-ing hap-pi-ness of home.

Charles O Roos

GHOST PIPES

THURLOW LIEURANCE

Indian Pipes... little ghost flowers... standing in the dawn light along grass-grown, all-but-forgotten trails. Let us be happy in the Indian Legend and tradition that there are ghost pipes left along the forest ways by Phantom Chiefs who return from long Star Trails in the Moon of Ginseng Berries to hold Council Talks and smoke the Calumets. Could

the soft haze and the dawn-mist that veil the far hills sleeping under Northern skies be other than Ghost smoke from the ghost pipes of these Chiefs who return from the Happy Land far down the blue-deep of the sky, to walk again the trails that they knew in the Wittli-Wasso... the lost time of long yesterdays?

Moderato **Con moto**

The Night Wind sighs, And trees are talk-ing Down Grass - grove

trails Ghost War - riors walk-ing For - got - ten trails dim shapes are stalk-ing.

Moderato

In the Time of Gin-seng Ber-ries When the smok-y Moon rides high,

rall. **Maestoso**

Sleeping trails a - wake a - gain To tread of warriors pass-ing by Phan-tom Chiefs from long Star Trails

rall. *faccet.* **Allegro** **Moderato**

Come to hold great council talks. Dance and smoke the cal-u-mets And fadeout when the white-dawn walks.

cresc. *culla voce*

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Moderato

The sweet Dawn Wind. Stirs night - fogs drift-ing; From out dawn-mist Far hills - bare lift-ing The spruce - crowned hills The ghost - smoke rift-ing.

Sw - Soft Strings
Gt. - Solo stop
Ped. - with

LA CHANSON

MARY PEARL HOFFMAN

Ad lib. **Moderato**

Gt Fl. (Trem. ad lib.)

Manual Sw. Trem. *poco rit.*

Pedal Sw. to Ped. Sw. to Gt. *poco rit.* *al tempo*

f *ff rit.* *al tempo*

Menomosso

Sw. Vox. *ad lib.* Sw. to Ped. off

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Sw.
GtrCh. Soft Fl.
Soft Ped.
Tempo I. Sw. Str. & Oboe.
Coup. off Gt. Fl. or Cl.
Sw. to Ped.
poco rit.
molto rall.
Sw. Strings only
Sw. to Ped. off
poco cresc.
uf rit. ed. din.

Finger Control

By L. E. Eubanks

To judge by the anatomy of the human hand, observing how the tendons which control the fingers are "tautened," we might infer that Nature did not plan for any considerable individual action of the fingers. When the savage grips his bludgeon, when the frontiersman swings his axe, when the sportsman dips an oar, the fingers act collectively. It is only when we come to the more delicate occupations, games and arts that independent finger action is often required.

Skill on a violin or piano depends largely on this very quality, individual control and strength in the fingers. The insistence of the third and fourth fingers on working together is one of the obstacles that virtually every beginner has to overcome.

Don't overdo the training for strength; it is very easy to stiffen the finger-joints. The fingers of the violinist's left hand have to be strong in the first joint (nearest the end), for stopping. It is quite possible for a person having a generally strong hand, as measured by his "grip," to be comparatively weak in these particular joints. They positively must be strong if the fingers are to "stand" firmly on the strings, instead of "lying down from their tips to the first joint. Very little experiment in holding the strings down firmly and then loosely will show anyone the total inferiority of the latter method. It is impossible to produce a perfect tone with a stopping finger that "falls down" or has any rotary action.

The first or index finger is usually fairly strong. To the violinist, it is the "anchor" of the left hand in the first position. Instead of being stuck up into the air, as some players hold it, the first finger should regulate and hold to place the other fingers. Keep it down, on a string till the music requires its removal. Doing this from the first greatly helps the beginner in using his fourth finger. Ordinarily, the latter when used tends to pull the hand up the fingerboard; but controlling the first finger and making it stay down prevents this fault.

The second finger is nearly twice as strong as any of the others, and most of us have our best control in it. It gives but little trouble, if the principles of one's practice are correct.

The third finger is the most troublesome. Though a little stronger than the little

finger, it is less susceptible of control. Beginners learn this very quickly; for when they play in the keys of G and D, as the novice invariably prefers to do, they are required to do the stopping with the third finger. One of the best exercises for third finger control is slow trilling with the second and third fingers, while the other two remain on the strings. Don't try for great height of lift and force of pressure at first. Aim to perfect the "form," stopping with the finger-tip only, and making the finger muscles obey your brain's commands promptly. Don't overdo. When you feel your power to isolate the finger's action lessening, quit for the time.

The fourth, the little finger, is the weakest; but on account of its position on the hand it readily lends itself to training. The old time "stunt" of touching the tips of the little and first fingers (or trying to) is good to stretch the tendons and help develop individual control. Also, close the hand, then open out the little finger as far as you can, repeating until it is slightly tired. Do this with each one of your fingers, being careful to keep the others well closed. Do not let any musician or surgeon persuade you to have a tendon cut; it means serious and unnecessary risk. Rational exercise will develop normal strength and control.

Playing is the best exercise for a musician's fingers. Supplemental movements are of value, since they use the muscles in some slightly different positions, and afford a change of work; but naturally, practice of a thing itself is the best training for that thing. Be certain you are placing the fingers correctly, then practice scales, arpeggios, everything that will help you to gain control of that left hand.

One of the best ways to prevent the habit of raising a finger unnecessarily is to underline some passage (playing in the first position) where the finger is to remain down for some time, then keep your thought on that line.

I have spoken of the value of strong pressure. The accomplished violinist measures pressure "instinctively," but the novice has to make a point of "bearing down," has to attend to it consciously, until his subconscious mind "gets the idea."

That First Piece

By Ethel Abbott

In the teaching of pieces to beginners, several factors should have careful consideration:

1. The size of the child's hand,
2. The flexibility of the child's hand,
3. The musical development of the child,
4. The special teaching points in the piece, which should be correlated with the technique or studies, or both.

Many teachers feel that if a piece is easy or simple looking, it is ready to be taught to children. Nothing could be further from the truth than this. Good teaching pieces for the Elementary Grades are plentiful, even now, when the need is realized, and composers are struggling to fill that need.

What are the points one should look for, then, in desirable teaching pieces for Elementary Grades?

1. They should be fairly short.
2. They should contain interesting melody and harmony, distributed between the two hands; or having melody only in one hand, the accompaniment in the other hand, simple chords and easy stretches, simple rhythms, no octaves, no arpeggios, no long scale passages, and

little, if any, staccato or portamento or pedal, at least in the first grade pieces.

The first pieces should inculcate the principles of legato touch, melody playing and simple accompaniment, nothing more. A duet or a sonatina may occasionally be used, especially if the child tires of pieces. Duets stimulate reading in both hands. The sonatina opens up the fascinating discussion of form and gives the child an opportunity to listen with intelligence to all music he hears.

If it is a good plan to alternate sharps with flats, gay pieces with grave ones, major with minor, and dupe time with triple; even, occasionally, legato with staccato. This latter would come in the second or the last half of the first year, with the brightest pupils only, of course. The nimble-fingered child learns poise if he studies something in slow tempo with chords or a piece of the Lullaby type. The child with the clumsy hand learns much from a piece with a jilting rhythmic idea, such as the *Hunting Song* type. The child with apparently little imagination becomes awakened through the agency of a descriptive piece. From this beginning, the musical perception becomes more acute, and enjoyment of practice ensues, so that interest and curiosity do the rest.



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The Master-Operas

WAGNER HAROLD

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Oakley, editor of "The Etude," has arranged, gratuitously, programs of music for the production given in Philadelphia by the Metropolitan Opera Company of New York. These have been repeated extensively and periodically at home and abroad. Referring to our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand opera, these historical and interesting stories on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Ilphar, assistant editor.

Wagner's "Parsifal"

The average music lover, in thinking of the works of Richard Wagner, assumes that his "Parsifal," produced at the age of sixty-nine, as the last of a long series of magnificent contributions to musical dramatic art, is consequently his greatest musical work. Musicians, however, will never be able to settle the matter in their own minds, some contending for "The Mastersingers of Nuremberg," others for "Tristan and Isolde," others for "Die Walküre," and still others for "Lohengrin" and "Tannhäuser," because of the wonderfully exuberant melodies of the youthful Wagner, thrilled with the first glorious steps in his great artistic adventure.

The marvel of "Parsifal" is that, notwithstanding the fact that the composer was verging upon the Biblical three-score years and ten, the work shows astonishing virility, as well as maturity. Like Verdi's "Falstaff," produced when the composer was eighty, there are innumerable passages which have all the spirit and spontaneity of young manhood.

"Parsifal," called by the composer a *Bühnenfestspiel* (Dedicatorial Festival Play), was written for Wagner's crowning achievement, the Festival Theater, at Bayreuth. The poem itself, a work of notable literary importance and epic dimensions, was first published in 1877. The music was not completed until 1897, and the first performance took place before an notable assemblage of prominent men of art, science and letters, as well as the customary royal ornaments, on July 28, 1882. For twenty-one years the work was confined to the stage of that theater, save for the fact that it was given in concert form

The Story of "Parsifal"

The legend of The Holy Grail, about which "Parsifal" is built, is perhaps the most beautiful of those of ancient lore.

Act I, Scene I—A Forest near Monsivart. *Gurnemanz*, a veteran knight, and two novice knights. A trumpet calls them to *protect the King's daughter* from an unknown enemy. *Kundry* enters with a remedy sought in distant *Amfortas* recovery from an unbearable wound. *Kundry* is brought in to the forest, where she is charged with the duty of guarding the King's daughter. *Kundry* is charged with the duty of guarding the King's daughter. *Kundry* is charged with the duty of guarding the King's daughter.

Act II—Klingsor's Magic Castle. *Kundry* reveals to *Kundry* to tempt *Parsifal*, the Flower Maiden, in their magical garden. *Kundry* reveals to *Kundry* to tempt *Parsifal*, the Flower Maiden, in their magical garden. *Kundry* reveals to *Kundry* to tempt *Parsifal*, the Flower Maiden, in their magical garden.

Act III—A Spring Landscape near Monsivart. *Gurnemanz* finds *Kundry* in a thicket apparently fleeing and restores her. *Gurnemanz* finds *Kundry* in a thicket apparently fleeing and restores her. *Gurnemanz* finds *Kundry* in a thicket apparently fleeing and restores her.

New Records Just from the Laboratory

By Horace Johnson

THREE years seems no very long time to have been reviewing records. Yet, because of the tremendous strides that have been made toward perfecting the mechanics and technique of phonographic reproduction, one feels as if he has been hearing new records each month for several decades when he listens to some of the records which were reviewed at the start. As each new list of discs is released I expect to be interested, and possibly a trifle bored as every one is with routine work. But on each monthly trip from the laboratory to the laboratory, I find at least one record which stimulates and revivifies every drop of normal, musical emotion and appreciation.

Such a record is the new reproduction which Mario Chamlee has made for the Brunswick of *Chanson Reue* from Massenet's *Manon*. To be sure, this remarkably beautiful lyrical aria is numbered among my favorite compositions, and there is every reason to believe that it was prejudiced in Mr. Chamlee's favor even from the moment the disc was picked up to be placed on the phonograph. At any rate, this reproduction was labelled one-hundred and an eight per cent because it was enjoyed so thoroughly; and there will be many like me. One excellent achievement that Mr. Chamlee's and Mr. Brunswick's accompanying aggregation of musicians have attained is the truly ethereal and dream-like quality which permeates the music which Massenet set in this work. It is impossible not to get this suggestion when listening and watching a performance of the opera, but robbed of its scenic setting and stripped of its optic appeal, the creators of this reproduction have accomplished a great deal.

On the same Brunswick list there appears an instrumental trio selection by the Elsie Trio, of Tchaikovsky's *Three Elsie Trio*. To all of you who thoroughly enjoy chamber music this record will be most attractive. Tchaikovsky's was the greatest of all composers in writing for string instruments and as a proof I point to the *Sixth Quartet* of which the *Andante Cantabile* is the best known movement, the famous *Trio*, which is regarded by most musicians as the highest type of writing of its kind and the popular *Fifth Symphony*.

This *Serenade* which the Elsie Trio play is one of the smaller and less pretentious compositions of Tchaikovsky which give you the keenest pleasure. The artists have played with precision, fine shading and in excellent balance, with accurate tempi readings.

Fiddle and I, a ballad of thirty years ago, is also present on the Brunswick April list. Elizabeth Lennox sings it simply and effectively with splendid enunciation and fine tone. The melody is typical of the era of American music of its composition, but all of you who knew the author in the heyday of his popularity will enjoy it tremendously. For Miss Lennox has accomplished a good reproduction.

The Victor list offers many excellent discs to phonograph enthusiasts. Among the numbers issued are selections by Mischa Elman, Maria Jeriza and John McCormick.

Mr. Elman plays a *Waltz in A Major*, a composition written in the quiet luscious harmonies of nearly a century ago. So like a minstrel is it in construction that I wondered how the composer happened to name it a waltz. Mr. Elman interprets

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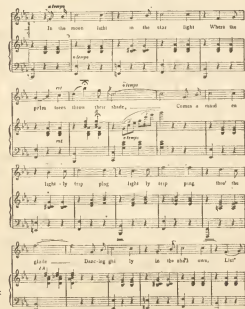
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