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James Francis Cooke

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Your Christmas presents to friends and family can be conceived for the Christmas Glories—be merry and be better and be unmeasured. That is the only real message of love for all the world. Let your Christmas generosity be unmeasured.

Christmas is the season which begins with merry cards and ends with merry music. Make the whole day and every day of the season a part of the Christmas spirit. Why not let the music of the Christmas Chimes ring sweetly in your heart all through the twelve months to come. Blessed are the "clear, loud, lusty voices" in the bellfries that "pour their cheerful notes into the listening ear right royally." Who ever caught the spirit of the Christmas Chimes more royally than Dickens himself? Who ever made Christmas glow with more human love, more Yuletide melody than the man who wrote a Christmas Carol in words? Dickens knew above all things that Christmas was the Christmas present that this man ever received. It matters not whether the teacher be one of those rare and blessed mortals who can communicate a love of the art from the very beginning. Charles Darwin, when he had reached the height of his monumental career as a scientist, continually deplored the fact that he had never been given a musical education. With the vast vision that his erudition gave him he realized what a beneficent thing is music study.

Music means friends. Don't spoil your Christmas by being alone. Most of all seek the home where there are children and music. The Christmas morning concert that begins with merry cards is the Christmas Glorius. Make the whole day a part of the Christmas spirit. Why not let the music of the Christmas Chimes ring sweetly in your heart all through the twelve months to come. Blessed are the "clear, loud, lusty voices" in the bellfries that "pour their cheerful notes into the listening ear right royally." Who ever caught the spirit of the Christmas Chimes more royally than Dickens himself? Who ever made Christmas glow with more human love, more Yuletide melody than the man who wrote a Christmas Carol in words? Dickens knew above all things that Christmas was the Christmas present that this man ever received. It matters not whether the teacher be one of those rare and blessed mortals who can communicate a love of the art from the very beginning. Charles Darwin, when he had reached the height of his monumental career as a scientist, continually deplored the fact that he had never been given a musical education. With the vast vision that his erudition gave him he realized what a beneficent thing is music study.

The more music you make in the world the greater will be the harmony of the age, the more lasting the Christmas spirit. Why not let the music of the Christmas Chimes ring sweetly in your heart all through the twelve months to come. Blessed are the "clear, loud, lusty voices" in the bellfries that "pour their cheerful notes into the listening ear right royally." Who ever caught the spirit of the Christmas Chimes more royally than Dickens himself? Who ever made Christmas glow with more human love, more Yuletide melody than the man who wrote a Christmas Carol in words? Dickens knew above all things that Christmas was the Christmas present that this man ever received. It matters not whether the teacher be one of those rare and blessed mortals who can communicate a love of the art from the very beginning. Charles Darwin, when he had reached the height of his monumental career as a scientist, continually deplored the fact that he had never been given a musical education. With the vast vision that his erudition gave him he realized what a beneficent thing is music study.

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A Protest
To Avoid Inaccuracy

By William Fulper Utiger

Do you remember how many little mistakes you made in your last piano recital? Did you get points for playing the difficult passages? Here is a protest to insured the best playing position of the student.

If you have a piano stool, use it. If not, ask your teacher to get one. The stool should be of proper height to get the right position of the fingers and wrists. A chair with a cushion or so on it may not be as comfortable, but a wobbly cushion and a bench far too low for them will do no good. A dining-chair piled up with books may not be as comfortable as the one with a cushion or so on it, but books have no back support and are not as comfortable as the one with a cushion or so on it.

If you are seeing on a door. Any hinge will get rusty and the door hinge we have to supply the oil. But nature is a hinge, a wonderful hinge, if nothing else. The board is a hinge, a wonderful hinge, the very board. Perhaps if you are looking through a telescope, the first thing to do is to adjust the chair or the table in front of the window. If you are learning a piece containing, say, long, empty, instead of studying to reproduce those chunks of "classical" music, more likely "see," to correct your errors, to correct your faults and faults. It is a question of your fingers, your fingers. If you have a piano stool, use it. If not, ask your teacher to get one. The stool should be of proper height to get the right position of the fingers and wrists.

The view before you is that of exposing yourself. It is better to learn the theory of your fingers, your fingers. If you have a piano stool, use it. If not, ask your teacher to get one. The stool should be of proper height to get the right position of the fingers and wrists. A chair with a cushion or so on it may not be as comfortable, but a wobbly cushion and a bench far too low for them will do no good. A dining-chair piled up with books may not be as comfortable as the one with a cushion or so on it, but books have no back support and are not as comfortable as the one with a cushion or so on it.

Accept the pupil's right and wrong methods. It is better to learn the theory of your fingers, your fingers. If you have a piano stool, use it. If not, ask your teacher to get one. The stool should be of proper height to get the right position of the fingers and wrists. A chair with a cushion or so on it may not be as comfortable, but a wobbly cushion and a bench far too low for them will do no good. A dining-chair piled up with books may not be as comfortable as the one with a cushion or so on it, but books have no back support and are not as comfortable as the one with a cushion or so on it.

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overcoming nervousness in playing in public is to be but pressing the pedal down at the proper time in each measure. •

of pressing down the pedal at least one independent factor: your foot will have

Ab, Db. In these the right hand begins with the 2nd than another: but each one is certainly equally im-

ner—much more difficult for the interpreting musi-

Don Juan Fantasie

of Mozart as

pretation lies within the performances of a perfect

In the pieces of the inore superficial writers.

that all one need do is to cultivate a digital cleverness o

utte enjoyment what—years ago—I considered to be

are practiced in succession: the left hand scales also

rectly several times the octave only in which it occurs—

students. Where other teachers fail the success¬

impossible but soon there will be noticed a startling

in succession, not alternately.

succession, not alternately.

A Series by Mark Hubbard

We take pleasure in announcing to the readers of The ETUDE, that the noted Russian organist, Mark Hubbard has prepared a series of most interesting articles for this journal. Mr. Hubbard is one of the most practical and illuminating of the present day音樂家.

The series will commence in January.

Music a Human Necessity in Modern Life

Not a Needless Accomplishment

This month we have the honor of presenting the opinions of the distinguished statesmen and vainards who contributed to our Spanish-American War.

Honor, Richard P. Hobson

The trend and evolution in human life is development of character. The highest and noblest aspirations of the human soul have been interpreted in musical life, which can thus supply man’s nobler nature that recurring exercise necessary to development of any faculty.

The spirit of musical synchronism, harmonious vibration, and its natural effect is to produce in man harmony within and without, harmony of thought and feeling, harmony in the family circle, harmony toward surrounding society and its institutions, harmony toward man toward nature and Almty God.

I hope the day is not far distant when we shall fully utilize the power of music in the development of character, especially in the life of the young, when it will be recognized and utilized as one of the greatest powers for making us happier and uplift for the people of the nation.

In accepting the responsibility of a backward child, I must be frankly regarded as a public necessity.

Robert H. Ford

Are you using these to impress others? If not you are missing a great opportunity for real musical work in music.

Edward A. duBrow

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DANIEL FROHMAN

JAMES GIBBON

JOHN LUTHER LONG

Music a Human Necessity in Modern Life

Not a Needless Accomplishment
The kind of a memorialized product that one might therefore, largely depends upon the time of day, so that memorializing really begins with initial movements in the practice of a piece. If all situations are carried by the nervousness, to the brain they have a stronger tendency to finish the same tone the road they go. the mind “the mind has been lost” and the we go on. Since they make an actual pathway is relating eveline, repeated repeated motion engaging in some mirth. The “the brain of the the brain and this is where it ultimately is memorizing.”

Habit will either for or against you. In keeping a piece of music, either good or bad habits will occur. Five or six times familiar playing a phrase will on an involuntary basis remain fixed in the mind. The remembrance of anything, therefore, depends on the vividness of the impression first made upon the mind. Voluntary memory, involuntary memory. The basis of this article is the physical sense aids the memory. For example, one may possess the faculty but largely also a sense faculty. The more any sense is called upon, the more will the memory be impressed. The remembrance of anything, therefore, depends on the vividness of the impression first made upon the mind. Voluntary memory, involuntary memory. The basis of this article is the physical sense aids the memory. For example, one may possess the faculty but largely also a sense faculty. The more any sense is called upon, the more will the memory be impressed.

Many Music Teachers Retire in Comfort

Secrecy and comfort in advancing years is the balm which all sensible men seek, and especially the part of life's journey. It frequently happens, however, that professional investments vanish, if only interjections or disease overcome the music industries and despair. A few years ago in a city in Massachusetts a music teacher retired in comfort. Among the number of his many friends and associates who have honored the institution with a call have been Miss Maud Powell, David Bispham, Henry Johnstone and Alberto Jonas. Mr. Edward Baxter Perry gave a recital at the Horae during the Christmas season, and was observed that by interrupting my practice for hut a month the road they go. the mind “the mind has been lost” and the we go on. Since they make an actual pathway is relating eveline, repeated repeated motion engaging in some mirth. The “the brain of the the brain and this is where it ultimately is memorizing.”

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played forte and with equal strength. Repeat until the complete relaxation. The same principle is then applied then let the hand rest upon the lap and play a counter—

with as little disturbance as possible of the positions of that there should be any downward muscular pressure in the hand or the other fingers. When striking the note be taken from the second finger, but this does not meaning the exercise the dead weight of the arm must never second finger tires of sustaining the weight of the arm, equals one quarter note, or about as fast as a clock able joint. If you have a metronome set it at sixty meter in front of the black keys (one centimeter is other fingers slightly curved, the third finger about one carried upon the tip of the second finger. In other
tech-
The ETUDE

The Pianist's Vocabulary
By Hand Victoria Goodwin

The Genesis have a term called "Chromesthesia" which according to physiological psychologists, is the ability of some individuals to perceive sounds as colors. This phenomenon is not scientifically proven and has been described by various musicians over the centuries. When asked about this particular ability, a musician might say, "I feel the music as colors..."

As the pianist advances he finds that piano music is the most suitable for cultivating the sense of color, especially when the notes are played with a particular rhythm and touch. The pianist must learn to associate the sounds of the piano with the appropriate colors. He must also be able to visualize these colors when playing, so that when the music is played, the viewer can "see" the colors as well as hear them.

Don't ask me how, but I know, and I can't explain. When I play the piano, I can actually see the colors. It's quite extraordinary.

The ETUDE

Gloria's Great Chance
A Story of Music and Christmas
By Everett G. Foxwell

Gloria Rodwell, looked through the music stand and adjusted the light over her music. She was excited about her opportunity to play at the church Christmas concert. She was one of the selected pianists who would perform a piece by Franz Joseph Haydn.

She hadn't missed a single practice session. When she was chosen, she knew this was her chance to shine. Her fingers danced across the keys of the grand piano, and she felt the thrill of playing in front of an audience.

The concert went well, and Gloria's performance received enthusiastic applause. She felt a sense of accomplishment and pride in herself.

The next day, she continued practicing for the upcoming concert, determined to give her best performance possible.

Gloria Rodwell's story is an inspiration to all aspiring musicians. Her dedication, hard work, and talent have earned her the opportunity to perform at this prestigious event. Congratulations, Gloria! Your hard work has paid off.
The ETUDE

Popular Musical Mis-conceptions
Some Musical Conventions Which Should Be Exploded

By Frederick Corder

Professor of Musical Composition at the Royal Academy of Music, London

...would bring Gloria's smile to an end. The con-

vinced optimism that she had been so much encour-

gaged in, was gone. When she stood before this meal-

ner that she had never seen before, she was startled.

"You see," she said when a great awkward lump

of feeling rose to her throat.

"You see," she said, "you can't help it. But in the

argued, bitter, violent which had been scraping out

utterly vague songs now started to play again. This

herself. Harry's attitude was absolutely hopeless.

for the last twenty years, but they never seemed to

nothing, how could it be anything else? The com-

fiddler that it was necessary for him to turn his whole

enjoy his music—any more, he couldn't see how

tribute. He, Enrico Caffierello, had lived on ideals—

the truth and not live on ideals. That was his

"Ain't he got high spirits?" whispered Mrs. Hartley

"With the last notes he removed his glasses which

"Go on, Gloria," smiled Mrs. Hartley, "there ain't

music teacher. Are you ready to wake up to the fac-

for his face is so very much more com-

brilliant and facile student

and shrewd was not quite such a joke as he had
nate home to a hall bedroom and counted up his

had lived on ideals—made himself a

in women than in men? This is a

of this sense is so very much more com-

of the old Italian grading than that of the German

allowed to do either—thank goodness!

his face is so very much more com-

herself? I propose to point out

"...but there is a little more of this in women than in

...it is easier for..." in a way that brought many of the

Crocker grasped a plate in each hand and threw

"...but there is a little more of this in women than in

...it is easier for..." in a way that brought many of the

in women than in men? This is a

"This brings me to the most..." foolish

...it is easier for..." in a way that brought many of the

in women than in men? This is a

...it is easier for..." in a way that brought many of the

in women than in men? This is a

...it is easier for..." in a way that brought many of the

in women than in men? This is a

...it is easier for..." in a way that brought many of the

in women than in men? This is a

...it is easier for..." in a way that brought many of the

in women than in men? This is a
Why Study Harmony?

There are three theories of harmony, one of which is called 'theoretical knowledge', another is called 'practical knowledge', and the third is called 'experiencing knowledge'. Each of these has its advantages and disadvantages. Theoretical knowledge is the easiest to learn, but it is the most difficult to put into practice. Practical knowledge is the most difficult to learn, but it is the easiest to put into practice. Experiencing knowledge is the most difficult to learn and to put into practice, but it is the most effective in producing the desired results.

The Value of Music History to Musicians

Music history is an important subject for musicians. It provides a historical perspective on the development of music, which can help musicians understand the context in which music was created and performed. This can be especially helpful when considering the music of different eras and styles, as it can provide insights into the cultural and social beliefs of the time.

The Relating of Ear Training to Technique

Ear training is an important part of music education, as it helps musicians develop their ear for music. This can be especially helpful when learning new music, as it can help musicians understand the musical structure and make more informed decisions about how to perform the music.

The Origins of Some Famous Patriotic Songs

Several of the most well-known patriotic songs have a rich history and have been inspired by significant events and figures. For example, "The Star-Spangled Banner" was written by Francis Scott Key after witnessing the British attack on Fort McHenry during the War of 1812. "America the Beautiful" was written by Katharine Lee Bates as a description of the beauty of the United States. "God Save the King" was written by the poet and composer John Dryden as a description of the British monarch.

The The Etude

"The Etude" is a magazine for the promotion of music education and performance. It contains articles on music theory, performance, composition, and pedagogy, as well as reviews of new music and performances. It is a valuable resource for music educators, performers, and students.

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At this point we stand ready to answer the question of whether your knowledge of the past is more valuable than your knowledge of the present. But before we examine the evidence for this, we must first define the term "knowledge." To some, knowledge is the accumulation of facts. To others, it is the ability to reason and apply that knowledge to new situations. To me, knowledge is the understanding of the world around us and how it relates to our own lives.

To examine this question, let us consider a situation in which two people are asked to solve a problem. Person A has read several books on the subject, while Person B has never read a book on the subject. Which person is more likely to be successful in solving the problem?

The answer to this question is not clear-cut. Person A may have a wealth of knowledge, but Person B may have more creative and original ideas. In addition, Person B may be more open to new ideas and more willing to take risks.

In conclusion, while knowledge is valuable, it is not the only factor that determines success. Creativity, openness to new ideas, and a willingness to take risks are also important. Therefore, while knowledge is important, it is not the only factor that determines success.
The Teachers' Round Table

By N. J. C.}

The departure is designed to he under open questions pertaining to "What's in the "What's in the," and not technical problems pertaining to musical ability. Conducted by N. J. C.}

Music Mindedness
By Thomas Toppy

Keeping Up Practice
By Lydia A. Casey

The Artistic Value of Memorizing
By Grace Bantick

The ETUDE

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Educational Notes on Etude Music

A LA JEUNESSE — E. SCHUTT

By Preston Ware Cren

It is a source of great gratification to present the following comments on Etude music. It is a useful device that is required when one considers his personal achievement in the study of composition. The performer himself feels that this is a great source of pleasure. His inspiration is to write in which a composition piece is to be written in a style that is new. The style of the instrument changes in much the same way, but in the development of his personal style and inspiration. As a composer Mr. Schutt wrote many songs of a sort-natured type to begin with, but now himself more recently to a totally different music. He has a gift of melody, which is well exposed in the piece which he won the first prize in Class I of the recent Contest. A beautiful melody is richly harmonized in the string orchestra.

SHERMAN — C. W. ZECKOW

An arrangement in a new style with an interesting principal theme. The style of the Etude should be used with discrimination. Grade 8.

HUNGARIAN CZARDAS — E. BRUNOFF

This is an interesting dance number with the true swing and style, which should be played in a rigorous manner with strict accentuation. Grade 3.

HÖHRER — C. W. REYNIS

This is a melodious drawing-room piece in the popular modern style with an effective manner and to the singing style. Grade 6.

SILVER WAVES — M. LEBES EVANS

Show evening a light and graceful movement with instructive themes. The middle section in a lively style. This piece should be in a more leisurely type of song in order to give it a brilliant effect as possible. Grade 9.

VILLAGE SCHOOLS — P. REYNA

This number is the rhythm of the March, of the Etude which is played at a slow tempo and in the key of the original theme. It should be played in a leisurely style and characterized by a more leisurely and melodic pace. Grade 4.

TAMBOURINE AND CATANYES — W. W. SMITH

This is a dancing piece in the Spanish style. The middle section of the Etude is in A major; it should be played in the style of the Etude. Grade 6.

JANISSE PAYAHz DANCE — E. F. CHRISTIANI

This composition in an original folk theme. This composition will be played with much skill in which original symphonies are called for. Grade 9.

JEAN-PIERRE VIGNETTE — E. S. WARD

Wolfe's Initiative in the piece is the presence of the Etude. This composition will hold a special position. Possibly the most productive theme is that taken from The Tale of the original composition and effectively arranged for Etude hands by Mr. A. Baroni.

CARLO MORA

Mr. Carlo Mora was born in Naples, Italy, and his parents were native Italians to this day. He came to America when a child, and has returned to his home in Naples. The piece was composed in 1830, and it was withdrawn from the programme of the American Festival. It is a beautiful piece for Etude and it holds a special position. Possibly the most productive theme is that taken from The Tale of the original composition and effectively arranged for Etude hands by Mr. A. Baroni.

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Onward, ever onward they go,
With sturdy strength and hearts aglow,
Led by the voice of conscience clear
And a steadfast faith that knows no fear;
While up to heaven a mighty song
Bursts from the throats of the rapturous throng!

Quietly, dreamily
m.m. J = 80

ARCHIE A. MUMMA

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THE ETUDE
VILLAGE ECHOES
COUNTRY DANCE

PIERRE RENARD

Allegretto M.M. 140

Vienna style

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WAITING

HARRY ROWE SHELLEY

Moderato con moto

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THE STAR OF BETHLEHEM

A. F. R. Andersen

LOUIS PLOGSTED

Moderato

Recit. mf

But they heard a child was born in a stable, meek and low. — Then at once the wise men went for a voice told them to go.

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ALBERT W. KETELBEY

Andante molto espressivo \textit{M.M.} 42

\textit{2d time pp, with mute}

\begin{music}
\textit{Andante molto espressivo \textit{M. M.} 42}
\end{music}

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Are you a new ETUDE reader? Is this the first copy of our journal you have ever seen? Then we hope we may have you with us for many Christmases to come.

Are you one of the many who have been with us for years past? Then you will be glad to know that you are one of a veritable army; that you have our warmest Christmas wishes and gratitude, and that we are always glad to do everything in our power to make THE ETUDE all that you would want it to be.

The Glory of Musical Understanding

No American musician is better equipped to speak of the wonders of a choral work given under modern conditions than Peter Yates, head of the music department of the Northwestern University School of Music, Evanston, Ill. The following is extracted from an article of his that appeared in The Etude.

It is certainly a wonderful art that can create from one medium, a medium for which, in the fullness of time, the piece is written, a difficult but necessary and an artistically integral part of the whole is evidently a herculean task. The oratorio made a deep impression on the more susceptible audience, it was the conductor, and the orchestra that had any adequate power to present satisfactorily the many delicate shades of meaning and the inexorable logic which carried it to its grand climax. The Etude.

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The ETUDE

How to Choose a Piano

By E. H. Pierce

To recommend any piano makes one to me, in an article of this kind, would be to go beyond the confines of the advertising columns, but even so, I cannot help mentioning a very small one that I have found very satisfactory for my own purposes. These are the manufacturers who are dedicated to the making of pianos, and occasionally, even of fine musical instruments. And it is a well-known fact that if you have plenty of money to spend, or if you are the sort of person that likes to spend, then you have plenty of money to invest, you cannot do better than to buy a piano with whose name honestly appears on the front... It is a firm that has stood hard usage while Liszt, thanks to his phenomenal success in the West, could always be hired for a small price. If he knew the voice, Italian, and the regular routine of operas that his pupils were expected to sing trusting to his natural talent and his own voice had developed and he had learned a score of famous arias, he was able to sing meeting the novel task and the great sorcery of the dramatic side of his art... Several piano manufacturers are offering pianos, either of their own make, or by the way. Avoid those on which the name of the manufacturer is not... The pianos in question are of inferior quality, and they have no responsible party to make good the damage caused by their defects. The good pianos are in quantities for well-established and responsible dealers, whose names, and no that of the manufacturer, appears on the plate... There are new developments in all the arts, and none of them have happened more rapidly than on the making of pianos, and occasionally, even of fine musical instruments. ...oubtless intended to strike the ear of the music lover as soon as possible, the whole... There is no excuse in these days for being a characteristic of the piano which is always in evidence. Whether in soft or loud... The pianos which have... are a whole library of music, every way the perfect reading and reference book for the student of musical knowledge! The book contains a... Imagine O Cara... tenor in the opera houses in Germany, that when they were trying out a lyric... since he is not going to acquire this from a specialist in the vocal field. Here, we have another... Whatever the voice and at one time appeared constantly in the..."
An Appreciation of Lilli Lehmann

Lilli Lehmann was a German opera singer who achieved international fame. She was known for her rich, powerful voice and her ability to interpret dramatic roles with great intensity and emotional depth. Lehmann was a principal performer at major opera houses around the world and was celebrated for her performances in roles such as those of Salome, Elektra, and Carmen.

Lehmann's voice was described as having a great range and power, with a capability to express a wide range of emotions. She was known for her ability to convey the emotional depth of a role, and her performances were often praised for their intensity and honesty.

Lehmann's career lasted for several decades, and she continued to perform into her later years. Despite the challenges she faced, she remained committed to her craft and to the art of opera performance. Her legacy is remembered through her recordings and performances, as well as through the influence that she had on other opera singers.

In conclusion, Lilli Lehmann was a remarkable opera singer whose talent and dedication to her craft left a lasting legacy in the world of opera. Her performances continue to inspire and captivate audiences, and she remains a beloved and respected figure in the history of opera.
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Awarded first prize in many world competitions during the past sixty years, the SCHICKLE Piano is now ideally suited to modern living. It is of beautiful expression and structural beauty.

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Answers to Violin Questions

Answers to Violin Questions

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The ETUDE

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Listen carefully to the music of a composer. As you listen to his music, try to picture his life and the circumstances under which he wrote it. Perhaps you will be more interested in the music and may find it easier to enjoy it.

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If you are looking for Christmas music, you should look for the title section under the title "CHRISTMAS GIFT FOR MUSIC LOVERS." The title section also includes a list of titles you can purchase at special prices.

AN IDEAL CHRISTMAS GIFT—A YEAR'S SUBSCRIPTION TO THE ETUDE—SEE PAGE 857

The ETUDE is the ideal Christmas gift for music lovers. It provides a year's subscription to the leading musical magazine in the field of music education. The ETUDE offers articles on the latest developments in music education, reviews of new music publications, and essays on the history and appreciation of music. It is a valuable resource for music educators and students alike. The special price of $1.00 postpaid makes it an ideal Christmas gift for anyone who is interested in music education.
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GIFTS FOR MUSIC LOVERS AT SPECIAL PRICES

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THEODORE PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS, SHEET MUSIC AND MUSIC BOOKS, PHILADELPHIA, PENNA.
Nina's Christmas Present
A Christmas Story for Boys and Girls.
It was Christmas Eve. The bell began to chime, before Christmas, Little Nina sat on the largest bench in the Cathedral at Mil.
She had a bright picture, colored beside her, in which the Little Santa Claus stood with the_large bag of toys in his hand. She closed her eyes and said a prayer, and then opened them again ready to receive her present.
One last bouquet was in the basket. Nina had already glanced at the houses in the west; then quite suddenly, the street was empty--she could not help stopping. She looked up at the kind face of a lady, and then back at the lady, and then back at the basket. Nina gave a sob or a sigh, she told the kind lady with compassion. "Come, child, you are cold. Why are you here?"
"I do not know," sobbed the child, "I have no home."
"Why then, let me tell you that you will have one now, dear child," said the lady, and took her arm. "You shall be taken to America, and have music lessons, like Tessa, and some day you, Nina, would come back and sing at La Scala."
Part I—Prophecy
After a short Christmas parlour concert, the audience filed in. Confart Yrs of music; and every voice gave expression to the meaning in a way that I mean a great piece, not any of the usual Christmas carols. These numbers and the full chorus, after the song of the shepherds, then follows the city scene for bass, tenor, and baritone, and the children's chorus. The children's chorus is heard again in the night. What could be more suitable than the music for the night, "Hark! The Herald Angels Sing"? Then we have the same chorus, and then the first metrical verse of the second part of Part I follows, and then Paul's prayer. The people see around with joy, and to the music of the chorus there is a pageant, for it is Christmas Eve, and the people sing, "Hark! The Herald Angels Sing." Then the people begin to ask questions, and the lady tells the story of the child's birth. For a present of one at Christmas time. Why, that Handel, which is one of the strange old masters of music, has composed Handel's Christmas Festival, carried in the basket. Everyone knows the gift—it is Love.
The Second is the most impressive part of the whole work. One number more perfect than another. The Festival of Solomon, which is one of the best numbers of Part I, follows, and then the first act of the Messiah. The second is the most impressive part of the whole work. One number more perfect than another. The Festival of Solomon, which is one of the best numbers of Part I, follows, and then the first act of the Messiah.
Part I—The Man of Sorrows
They wandered through the by-streets, "You cannot imagine how cold it is here, child. Why are you here?"
"I do not know," sobbed the child, "I have no home."
"Why then, let me tell you that you will have one now, dear child," said the lady, and took her arm. "You shall be taken to America, and have music lessons, like Tessa, and some day you, Nina, would come back and sing at La Scala."
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The World of Music

At Home

Mr. William H. S. Beebe, President of the American Institute of Musical Arts, has been elected to the presidency of the National Society of Authors of America. The opening address at the annual meeting of the institute will be given by Mr. Beebe on the theme of "The Future of American Music." The meeting will be held in conjunction with the national council of music teachers, which will meet in the same city. The institute will hold its annual conference in May, and the council will hold its annual conference in June.

Abroad

Mr. and Mrs. George S. Knepper have returned from a tour of Europe, where they visited many of the musical centers of the world. They were particularly interested in the music of the Orient, and returned with a collection of rare oriental music sheets.

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Dreysschock and Ferdinand, Emperor of Austria

Morgan Freeman, the author of "Richard Herrick's Secret" was one of the most important figures of the 19th century. His work was remarkable in many ways, and one of the centrepieces of his career was his account of the events in Venice, where the emperor's residence was located.

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SACRED CANTATAS

DOWN OF THE KINGDOM By THOMAS GIBSON

VICTORY DIVINE

A CANTATA for Vocalists, Violins, Violoncello, Oboe, Bassoon, Flute, Trumpet, Hymn and Trumpet, Organ, with the chorus.

PRAYER, PROMISE AND THANKSGIVING

By W. J. NAGLE

A CANTATA for Vocalists, Violins, Violoncello, Oboe, Bassoon, Flute, Trumpet, and Organ, with the chorus.

The Reemder

A CANTATA for Vocalists, Violins, Violoncello, Oboe, Bassoon, Flute, Trumpet, and Organ, with the chorus.

Harmony Teaches You To

Harmony is the art of combining sounds in a pleasing manner. It is the basis of all music, and is essential to the production of beautiful music.

Lessons Highly Endorsed

Harmony is the art of combining sounds in a pleasing manner. It is the basis of all music, and is essential to the production of beautiful music.

Lazarus

A CANTATA for Vocalists, Violins, Violoncello, Oboe, Bassoon, Flute, Trumpet, and Organ, with the chorus.

The Crucifixion

The "Crucifixion" is a sacred piece composed by the famous composer, Bach.

Stabat Mater

By G. B. MOZART

A CANTATA for Vocalists, Violins, Violoncello, Oboe, Bassoon, Flute, Trumpet, and Organ, with the chorus.

The Holy City

The "Holy City" is a sacred piece composed by the famous composer, Bach.

The Declaration of Mendelssohn

The declaration of Mendelssohn,

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Where will you cross, Mary?
Right here, John.

The picture above represents the name of a well-known motion picture actress. Can you guess her name? The man is asking "How far from home, Mary?" The answer is "As close as picking the Ford."
As her name is Mary and she has picked the Ford, it is very hard to guess that her name is...

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Questions and Answers
Helpful Inquiries Answered by Famous Specialists

Q. In an old place of music I found the following. What is it called and how is it to be played?—O. M.
A. This is but another example of the previous question about dividing notes into groups. There are many notes of from four to eight half-notes in a measure. They are often so written that the first half-note of the group is played twice. Two or more notes inside the bracket in the score indicate that the first half-note is to be played twice. If there are more notes in the bracket than half-notes, the measure must be divided into two groups of half-notes, as shown at the top of the page.

Q. Will you kindly explain, through the medium of such a question, how the school teacher can get an answer to the following question: Why is there no music in the four right-hand bars of the fourth measure?—F. M.
A. Simply because it seems space in printing and trouble in reading. The stem of the score of the group of half-notes in the fourth measure of the note (half-note) the amount of time to play the notes is twice that of the second measure, because the second measure is played twice. The first measure is played twice, and the second measure is played once, then divide the amount of time into the half-notes. The result is the second measure is divided into two groups of half-notes, as shown at the top of the page.

Q. What is the difference between an orchestra and a symphony orchestra?—R. Y. M.
A. There is a distinction between the use of the word "orchestra" in this country and of the same term in England. In America when we use the word orchestral, we invariably mean a military band made up of brass and wood wind instruments. When we refer to a musical or symphony orchestra we mean an orchestra composed of brass and wood wind and percussion instruments and stringed instruments. In England the term band is used instead of orchestra. A good general idea of the composed instrument is the "band," and it may be divided into small orchestras, a string orchestra, an orchestra, and a symphony orchestra.

Q. What is it called if a certain value, its dominant, and the pedal mark are absent?—L. K.
A. The term "diminish" is used in music to denote a small diminution of a certain value or its dominant. The term "diminish" is used in music when a certain value or its dominant is diminished in a certain way. The term "diminish" is used in music when a certain value or its dominant is diminished in a certain way.

Q. Please name the different schools to which the great pianists belong?—A. F.
A. There are no such schools of piano study. All great pianists of today, practically, have gone through the same training. Many have studied at the same conservatories under the same master. Later, through temperament and musical environment, they have developed their own individuality.

Q. How to Play the Game
Go to your newsdealer today. Get a copy of Pictorial Review. Turn to the page of Motion Pictures and then begin your fun. If your newsdealer has already sold his entire supply and you cannot secure a copy either from him or your Pictorial Review pattern dealer, you can still get the coupon direct to Pictorial Review, New York, and you will receive a copy of all the pictures which have gone before together with copies of all the pictures that have gone before.

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