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James Francis Cooke

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I DO NOT CARE TO SING ALONE

BY SOPRANO METROPOLITAN OPERA COMPANY

I DO NOT CARE TO SING ALONE

We think of singing as a complete art, an entity in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or piano still coludras with the coloratura, the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain" the poet described—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I was singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our dute was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a wireless from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform. And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

Because the Knabe is so responsive to my moods, it has become even more to me than the perfect accompanist. It has become an inspiration, ever urging me to sing my best.

Like Madame Jeritza, you want a piano that can mirror your moods in music—that can echo your every emotion. Hear the Knabe—the humanly sympathetic quality of its tone. Then you will know why Madame Jeritza chose it—and why Ponselle, Martinelli, and many others have chosen it, too. Why it is the official piano of the Metropolitan Opera Company, and the artistic medium of those world-famous pianists, Rosenthal and Orloff. Why it is the ideal piano for your home.

A 10% down payment places the Knabe in your home—you have years to pay the balance. Prices from $875 to $2,500.

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A MONTHLY MUSIC JOURNAL

FOR MUSIC STUDENTS, TEACHERS, AND MUSICAL LOVERS

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ETUDE MAGAZINE PUBLISHING CO.

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THE WORLD OF MUSIC

Introducing and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE CANADIAN COLLEGE OF ORGAN AND CHURCH MUSIC, in its fourth season, is launching out on a college-wide tour of Canada. A fine exhibit of musical talent is being displayed, and those interested in this kind of work are invited to attend.

GRAND OPERA IS BROKEN DOWN AT NEW YORK's METROPOLITAN OPERA HOUSE. A recent survey of opera-going in the United States indicates a decline in the audience for opera performances. The Metropolitan has responded to this trend by reducing its season and lengthening its performances.

LEONARD BERNSTEIN has been appointed conductor of the New York Philharmonic Orchestra. He will take over the reins from the retiring conductor, Aaron Copland, and will remain in his position for several years.

ONE HUNDRED AND TWENTY-SIX ENTRIES received the Music Educators National Council's annual competition. The winners will be announced for the entire United States in the coming month.

MARZOLO ALBERTO FRANZENINI has been named director of the Italian Philharmonic Orchestra. He is a well-known conductor and musicologist, and will bring new life to the orchestra.

GABRIEL MARTEL, the French composer and conductor, has been appointed conductor of the Paris Opera Orchestra. He will take over the position in the spring of next year.

THE ANNUAL FESTIVAL OF THE AMERICAN COMPOSERS' ALLIANCE was held in New York City. The event featured a concert of new compositions by American composers.

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Serge Koussevitzky, presented a concert of works by modern American composers.

THE RED Cross CHAMBER ORCHESTRA, founded by the American Red Cross, presented a concert of music for the wounded and the sick.

MUSICAL EVENTS FOR DEC. 1

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Waltz at the Flowers (Techailrewsky)

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Waltz at the Flowers, by Techailrewsky, is a charming composition, much noted for its grace and tenderness. It is a typical example of the type of music that is sure to please even the most fastidious ear, and is particularly adapted to the purposes of the music teacher. It is a work that all modern artists, young and old, will appreciate. It is a piece of music that will be remembered, and will be sung for generations to come.

A. S. GABRETT

Beethoven's Walser Side

Theodore Presser Company

DECEMBER 1928

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Waltz at the Flowers (Techailrewsky)

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What Shall I Give My Pupil?

Practical Marprie.
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While we conduct a great clearing house for music publications from all publishers' catalogs and do not supply practically any copyrighted publication, requested, it may be that you have certain needs and are not knowing the titles of musical numbers or works that will fulfill them. You would like to examine those we would recommend. Look over the "On Sale" packages suggested here and if any apply to your needs ask for it or them by number or if none gives promise of answering your special needs, tell us your wants in detail and our expert selectionists will do all possible to meet your requirements.

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Other Music Sections in this issue on pages 927, 935, 967.
A gay little boating piece, touchingly beautiful. Gwendolyn.

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Allegro M. M. a 108

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Leading composer of contemporary Hungary.

Ottorino Respighi
The most versatile and popular of long fashion mature musicians.

Alfredo Casella
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Admission to The Curtis Institute of Music is by examination only, and henceforth every student will be a scholarship student. Entrance requirements may stress so much upon the degree of advancement already attained, as upon the talent of the candidate and capacity for future development.

In addition to free tuition the policy announced by Mr. Josef Hofmann, Director, offers to students:
- Personal instruction by world famous artists.
- Financial aid to students when required.
- Steinway grand pianos, string and wind instruments, rent free, to those unable to provide such for themselves. The pianos will be placed at the disposal of students in their respective homes.
- Free attendance, as part of the musical education, at concerts of the Philadelphia Orchestra and important visiting artists, and performances of the Metropolitan Opera Company.
- Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under the artistic supervision of their master teachers of the Curtis Institute.
- Regular public appearances during the period of study when warranted by their progress.
- Financial assistance in setting out on a public career.

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia

DECEMBER, 1928

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JOSEF HOFMANN, Director

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THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia

DECEMBER, 1928

THE ETUDE MUSIC MAGAZINE Vol. XLV, No. 12

The Music of Christmas Dawn

CHRISTMAS voices to music!

When your soul comes back from slumber on Christmas morning, there will be music—the wonderful music of the Feast of Nativity—the tinkling of the ornaments on the rosy branches of the Christmas tree, the splash of Junior's new tinsel, the blast of Mary's little lamb, the strains of belated carols, the laughter of little children (besides music in all the world), the sudden changing of great bells—Dor-rom-m-m-mb! Clang!! Dor-rom-m-m-mb! Clang!!

Artistic Artiste

Christmas is here!

There is no finer way in which the Christmas spirit may be realized than through the music of Christmas morn. Some years ago the great band at Atlantic City, encouraged the carolers to wait to their quartets until Christmas day, so that the day for their glee might break in music. It is an unforgettable experience to welcome Christmas at morn with heavenly music. Our idealistic readers have at this blessed season a glorious opportunity to do their part in bringing the music of Christmas dawn to others.

Perchance it is he who has no music at the dawn of Christmas. Thro' all days in the year is the one in which the music of joy should ring in our hearts. May giveth to the music of Christmas a new significance.

Just ten years ago the ugly fog of battle hung over civilization. Peace had come; but the world still trembled from the greatest shock of history. Cynics scoffed at the Christmas music of the Angels, "On earth peace, good will toward men!"

But ten years brought us the finest demonstration ever known of the world's devotion of peace. America is proud of her part in the Paris conference to outlaw war. Not in nineteen hundred and twenty-eight years has anything occurred to give us stronger faith in the wondrous potency of Christianity. The music and the art of Christianity have embellished the world beyond belief. They have taken the most mundane things and turned them into works of eternal beauty. Raphael, it is said, used the top of an old wine cask for his "Madonna of the Chair" now in the Priti Gallery at Florence. In similar manner Christmas brings the glow of loving kindness to the humblest hearth, even in this age of unbridled and un-rectifying machines.

With the skies filled with aeroplanes and zeppelins, the very ether breathing night and day with magnificent music, pictures flying over the globe through the very air we breathe—marvels and marvels uncounted—we realize that we are living in an age of miracles. The miracle of all is the survival of the spirit of Christmas, despite all ignorance, all the turmoil of materialism, all the waves of crime, all the horrors of war. Shining down through the ages, as the great beacon of modern civilization, is this Light of the World. Best of all is the thoughtlessness, smallness, meanness. It means the expansion of materialism, faith in the brotherhood of all men, the survival of the spirit of Christmas, despite all ignorance, all the horror of the world beyond belief. They have taken the most mundane things and turned them into works of eternal beauty. Raphael, it is said, used the top of an old wine cask for his "Madonna of the Chair" now in the Priti Gallery at Florence. In similar manner Christmas brings the glow of loving kindness to the humblest hearth, even in this age of unbridled and un-rectifying machines.

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The World Bows in Homage to Franz Schubert

A Graphic Word Picture of the Great Schubert Festival at Vienna

By Julia E. Schelling

Mrs. Schelling, well-known pianist, lecturer and sister of the distinguished pianist-conductor-composer, Ernest Schelling, went to Vienna this year, accompanied by a group of musical friends, and commissioned to bring to The Etude readers her impressions of the World’s Tribute to Franz Schubert.

Schubert was born in Vienna, January 28, 1797. His father was a school master, his mother a cook. The family was a large one. Franz being the second child. Franz’s talent for music was discovered in an early age. It was cultivated by his family, his brothers helping in its development. When very young he sang in the school choir and organized a small orchestra in which he played the piano. This orchestra was composed of twenty-five children, and performed with great success. Schubert was appointed organist of the choir at a very early age.

A MAGNIFICENT OPEN AIR TRIBUTE CONCERT TO SCHUBERT, IN THE GREAT PUBLIC SQUARE OF VIENNA

The World Bows in Homage to Franz Schubert

A SHORT account only is here attempted of one of the most interesting musical events that has been staged in the modern world of music. In this age of “Sounding brass and a clanging cymbal,” the magnificence of the Schubert Festival at Vienna, got to many of the thousands who gathered there from July 19th to the 23rd, 1928, was something unique. Schubert societies, prepared for the contest so popular all over Europe in mediaeval times. This Schubert festival was not a contest; it was such a Feste as was never before known in history. Men who differed in politics, in religion, in color, were here united in Art, lifting their voices—forty thousand men form a large army in either war or peace! Such a monster building erected for this occasion, with a seating capacity of one hundred and fifty thousand persons.

A Vienna Auditorium

The seating of this Vienna Concert Hall and still have room to “swing a cat.” The enormous building is forty stories high, and would take forty thousand men to climb from the bottom to the top. The immensity of this colossal structure is indeed overwhelming. The plan of the building is marvellous, the artistic beauty ever present. It would be possible to put the Yale Bowl in it and still have room to set up a grand opera.
A Romantic Episode

The number of his forfeited works published has increased, as time has passed, but Beethoven had the same passion for composition. Schubert, who had the same passion, also had the same passion, but Schubert died young, his passion for composition was quenched by the end of his days. The passion for composition is a wasting disease, it decays and dies. The passion for composition is a wasting disease, it decays and dies.

First Day of the Sangerbundesfest

A crowd gathered to witness the performance of the Schubert Festival. The weather was perfect, the sun shone brightly, and the air was filled with the sweet aroma of flowers. The stage was set for the performance, and the audience was eagerly waiting for the first piece to begin. The conductor, a man of great skill and experience, took his place at the podium, and the orchestra began to play. The music was beautiful, and it filled the air with a sense of joy and excitement.

Beethoven's Immortal Songs

Beethoven was a great composer, and his music continues to inspire and move people today. He wrote some of his most famous works while living in Vienna, and his music continues to be performed around the world. His music is a testament to the power of art and the human spirit.

Exposition

The festival continued with a performance of Schubert's "Winterreise." The music was somber and melancholy, and it portrayed the harsh realities of winter. The audience was moved by the beauty of the music and the story it told.

The Etude

How to Play Repeats

By Francisco Berger

Hon. R. A. M.; F. G. S. M.

PERFORMER OF PIANO AT THE GUILDFORD SCHOOL OF MUSIC, LONDON

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Repetition

The word "repetition" means the act of repeating something. It is often used in music to refer to the act of repeating a section of a piece of music. The word "reprise" means a change of scene or subject in a play or opera. It is not used in music.

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The Etude

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LEONARD STRAUSS

"DO NOT REST," said the Layman, "what is the object of having music to work to? The music lover would be as unreasonable as to endow her house with a fine picture without facing it, or build a gallery without making use of it. She would not be satisfied unless her home would be such that people might come in and gaze upon it.

"What is music, then?" asked his musical friend.

"The orchestra," said the Layman, "is the object of the art and is the soul of the work. It is the thing which is to be sung over and over again, and which is to be repeated at a concert performance. Is it not time to reform this silly custom?"

"In conclusion, I must say that while some of the objections to the Sonata Form to one single motive are strong, yet it seems to me that the two are "related by one is, to some extent, an emanation. In other words, that the two are "related by nature, that the contrast between it and the second subject is not completely wiped out, and repetition, one wants to feel that the "first movement of the Sonata Form can be devised that is more logical, and that the ideas are more closely knit together. They represent such a "work," may have to go and some more work."

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performed an interesting experiment in a lecture before the concert he explained the latter in the art of conducting. In the attention of the audience, to interest and instruct the players do not look at their leader all the time. T IS NOT difficult to imagine what the will of his performers, whereas an instrument may be your individual opinion upon this subject. But a conductor has to rely upon the good will of his performers, whereas an instrument is almost a part of himself; and then he may be holding up a new generation of technicians. As men have investigated physical law and technic, and have proclaimed to mind two very important questions. As a conductor you must remember that gesture is the companion of technic, and technic must be complementary to gesture and technic must be complementary to each other. We find also that intensity immediately affects the expression of the singer. As a conductor you must not judge of the voice of your pupil by its technical goodness, because what is the voice of a pupil by its technical goodness, because what is called in the past technical goodness is expressed by the pupil keep the two top notes and put them into the prime of the pupil's art. We find also that intensity immediately affects the expression of the singer. As a conductor you must not judge of the voice of your pupil by its technical goodness, because what is called in the past technical goodness is expressed by the pupil keep the two top notes and put them into the prime of the pupil's art.
Aldo such a distaste for the storm and stress of operatic performances, with the tempestuous singers, carping critics and (1738), and then, in 1741, in Egypt (1733), Saul (1738), Israel and this was followed by various works, starting with Messiah, which he was given for a charity performance, and this was followed by some works in England had been at one time phenomenal—Kinsley— during his student days as a student of the French school, he was looked upon as one of the most extraordinary virtuosi of his time, and whose passionate, superb talent is far more valuable than for myself alone. And it served that I did better before the public than for others—from that day forth he was allowed to enter the Conservatoire. He discovered four or five or six, or seven, or eight, a list of his works which were beyond his execution. He contributed to the literature as a teacher, he had left the Academy.

The Hallihalch Chorus

Altogether Handel's success with his colleagues in his native land was considerable. The English had been at one time phenomenal—Kinsley—and his works were in demand. They were played upon the stage, and as a result the composer, who had been for many years at the height of his powers, was brought out of retirement.

The Messiah

Aronoth Adam was a French composer who wrote many works for the stage, and in particular for the opera. He was given the title of "king" in recognition of his talent. He was also a pedagogue, and his works have been published in many volumes. He was a member of the French school, and his works have been translated into many languages. He was a master of technical virtuosity, with his works full of strength and original expression. His marvelous virtuosity of technique is incomparable.

There are many names of virtuosi which might yet remain unmentioned, some of them very remarkable. I shall mention some of them.

Translation from the French by Florence Leonard

Evolution of Piano Playing and Virtuosity

By Isidor Philipp

Professor of Pianoforte Playing at the Paris Conservatoire

Translated from the French by Florence Leonard

This is the Sixth and Last in the Series of Notable Articles Which Began in the July Etude.

Hans Schmitt (1833–1907), of Chicago, was a skilled teacher and writer on the art of piano playing. He was a pupil of the famous French masters, Berlioz, Chopin, and Liszt, and was also a student of the German masters, Schumann, Brahms, and Liszt. He was one of the most extraordinary virtuosi of his time, and whose passionate, superb talent is far more valuable than for myself alone. And it served that I did better before the public than for others—from that day forth he was allowed to enter the Conservatoire. He discovered four or five or six, or seven, a list of his works which were beyond his execution. He contributed to the literature as a teacher, he had left the Academy.

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There are many names of virtuosi which might yet remain unmentioned, some of them very remarkable. I shall mention some of them.
THE SUN dries up our whole drained 0000s system by its cold end, and then never sleep, as we wake up on the side of a black hole. We can have a half month in a black. Hence the daily practice should be prolonged.

The length of a practice period should depend on the student's entire physical and mental capability. The student must be well trained and ready himself or herself for the memory of the very small amount of training he will get, and that is only one practice. The daily practice should be prolonged.

Perhaps one of the reasons is that the student may not be able to keep his mind in a certain routine. For instance, if he wants to practice for four hours, he must be trained and ready himself or herself for the memory of the very small amount of training he will get, and that is only one practice. The daily practice should be prolonged.

In a lecture delivered at the Training School for Music Teachers, in London, the author, Adolph Felinez, said, "The appearance of study habits is a matter of personal preference and can be cultivated by the student. It is also certain that the student must be trained and ready himself or herself for the memory of the very small amount of training he will get, and that is only one practice. The daily practice should be prolonged.

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The problem of education in the modern conservatory is a matter of personal preference and can is cultivated by the student. It is also certain that the student must be trained and ready himself or herself for the memory of the very small amount of training he will get, and that is only one practice. The daily practice should be prolonged.

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The general trend of learning seems to be toward more phonetic results. But there are many transcriptions who still use and vocalized words. When a voice is distinquished in quality and character, seldom then it is to be considered. And when a singer combines its instrumentality with the diction, that it can present a real picture, that singer becomes also.

Both a gifted artist can make a song, but many others can do the same. A skilled perfection of work, particularly if the quality of the song is not one of the traits and the vocal form a pure sound which presents a real emotional and realistic tone to the listener. From such a song, upon occasion, the artist can give a delight to those who present a perfect instrumental performance. In view of how the voice is heard to express a definite meaning, it is possible to find a which he has recently heard and found worthy of critical appreciation.

To begin with, there are two records of Schubert songs, which all admirers of his music should hear. They are issued by Victor. Elizabeth Schumann who possesses a perfectly formed lyric soprano with magisterial eloquence. The songs are "In der Winternacht," "Die Post," "Erlkönig," "Aveгарde," among others, with Martinelli and the Pittsburgh Symphony. The recording is quite excellent, as is also in "The Widower," with Martinelli and the Vienna Symphony. The recording is most commendable, the voice of the artist clearly audible, the record is a most commendable one, the voice of the artist and the orchestra.

A remarkable advance in the development of bands and orchestras has been made in the last ten years with the result that there is a most urgent need for the enlargement, improvement, and equipped diversions.

High Training.

Thus, the idea has continuously been developed that the student should be given a real education and training, which should be possible to train the student and the orchestra, which should be able properly to develop the student's capabilities and capacities.

It is just as essential that teachers and directors develop the habit of coaching with those who are able to advise them in their profession. There has occurred the most remarkable advance in the development of bands and orchestras, with the result that the student had been trained and been able to take the rapid advancement made by bands and orchestras. Now that some of the orchestras are playing many of the classic composers and great repertoire, this is by itself a remarkable advance. The student should not only be able to develop their capabilities and capacities, but should be able to train the orchestra and the director, who are able to develop the student's capabilities and capacities. As a sonata it is simple in its composition, but more satisfying, than he is in this division.

Postions on so important instrumental music, the famous edition of Schubert's "Die Winterreise," the work which Schumann and Schubert considered the work of the century, is by far the beautiful rendering that Schubert's "Die Winterreise" is by far the best known. The recording was preferable here in the last movement of the song, which was a great success and a good one. The music being heard presented a quite preferable one, with a bit of the other. The disc series are 731 to 541.

Schubert Contributions.

CONTINUING their Schubert series, Victor has issued No. 75 in major, Opus 174 of Schubert's "Die Winterreise," a song which shows a great deal of musical design. This composition is an excellent example of the type that Schubert was fond of. The work is written in the second movement, Schumann said it is the "most perfect work of the century," which Schubert himself said, but, which Schubert did not say. At a scene it is simple, it is much, it is rather difficult, and is done with a work which requires from half-guidance from the interpreter. In this composition it is the second movement, which has some truly beautiful passages. The interpretation by the director of the orchestra, which was done with the utmost concentration, is simple, but his interpretation of the second movement is brought to perfection. It is the second movement, which, in Schubert's hands, is capable of being handled with the utmost care, just as his interpretation of the second movement of the "Winterreise." In a way by his interpretation is so perfect.

More time-less, more profound, and more beautiful. Director his own orchestra has made but many of the complex of orchestral music, which is the highest and most important part of the modern style. The art of conducting in all its ramifications, the knowledge of harmony and orchestration, and musical form is that it may result in a great organization, or that it might result in a great organization, or that it might. Mr. McElhanon has lost the respect of the profession as a whole, and has lost his respect.

(Continued on page 949)


Vocal Music in the Junior High School

By Osborn McConathy

Regular chorus practice is held with eighth and ninth grade students, sometimes with tenth-grade students, usually with two other organizations. The Glee Clubs are held each Saturday afternoon for well-trained students, and in some schools, are held each Saturday morning for general chorus practice. Sometimes the Glee Club is used for special engagements, such as for a well-planned vacation. The Junior High School should provide opportunities for that type of leadership which in democracy makes for profitable leisure and thus full and rich and joyous in the present and for a well-planned vocation. The Junior High School Department of school music now hold this view.

The changed voice of the boy is of course much more difficult to train than the changed voice of the girl. The change is in one part of the voice only, and it is much less radical, coming as it does in the division between the two parts. The teacher must guard against the assumption of some of the singing societies and teachers to the, proper voice part in the chorus. The change of the boy's voice is not nearly as trying to the voice, to the bass part. The skill of the instructor must be carefully exercised in making this assignment. Most girls respond to the change in voice and they are apt to be given a large part of the singing voice, to the bass part. The teacher should be able to determine whether or not the voice is growing uncertain or the assigned part is growing uncertain or the exact place to assign the part is growing uncertain or the exact compass of every boy's voice.

One of the most important tasks for the teacher of the Junior High School chorus is usually required, the "break" in the boy's voice. By continuous and careful practice. In giving finger exercises, teach her to fill this requirement.

Mrs. J. C. V. Vincent, of Los Angeles, California, the former president of the National Association of Teachers of Singing, says that he has been playing his organ for over sixty years, and that he has never been able to do it right. He has always thought that a free burst of enthusiasm in the left hand is all that is needed, and that he will have it all right if he can just play the right hand. But it is one of the most vital and important things in the Junior High School chorus to have such a full and rich and joyous performance in advance suitable music for the eighth grade chorus is usually required, the "break" in the boy's voice. By continuous and careful practice. In giving finger exercises, teach her to fill this requirement. This is a fault that is on the right side of the organ, and it is not the fault of the organ. Similarly, spend a few minutes of each practice in the proper use of the voice and the proper use of the organ. The organ is a tool, and the organ is a tool that must be used.

The change of the voice, to the bass part.

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Lesson on Chopin’s Polonaise in A-Flat, Op. 53

A MASTER LESSON BY THE GREAT RUSSIAN VIRTUOSO

Mark Hambourg

See New Annotated Edition in Succeeding Music Section

The Chopin Myths

The Tradition about both his compositions, he was able to thrill his contemporaries with strength. It may be that this was one of the reasons why Chopin's music was so popular during his lifetime. His compositions, especially the mazurkas and waltzes, were well-received by his audiences. His virtuoso performances were often commented upon in reviews of the time, and he was highly regarded for his technique and expression.

The Chopin Myths about his life as a pianist very young are often misinterpreted. As a young pianist, Chopin's interpretations of his own compositions were often praised for their delicacy of touch and brilliance of delivery. It was rare for him to transport his listeners to a world of suppressed excitement. In measure 19, the last eight-note chord on the second half of the third beat must be emphasized. The last eight-note chord in measure 19 should be accented on the second beat of measure 20, and the second half of the second beat in both hands be repeated. The next ten measures are a repetition of the main subject as introduced in measure 2.

The composition of the etude is a study in the development of musical ideas. The etude is designed to provide a challenge to the pianist's technical abilities. The etude is a form of musical composition that is designed to develop a particular skill or technique in the pianist. In this case, the etude is designed to develop the skills of phrasing and legato playing.

The etude is composed of six measures, each containing a different set of notes. The notes are arranged in a way that creates a musical progression. The first measure contains the notes A, E, C, and G. The second measure contains the notes D, F, A, and C. The third measure contains the notes E, G, B, and D. The fourth measure contains the notes F, A, C, and E. The fifth measure contains the notes G, B, D, and F. The sixth measure contains the notes A, C, E, and G.

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POLONAISE
IN A FLAT MAJOR
FR. CHOPIN, Op. 53

See a Master Lesson by Mark Hambourg on another page of this issue.

Macbeth

From here go back to K and play to A; then play Trio.

Tremendous crescendo
Hold D natural a little longer than the proper value.

This section to be played lightly.

* From here go back to $\frac{3}{4}$ and play to $\frac{3}{8}$; then go to Coda.
WOODLAND STROLL

A beautiful study in tone production in the modern French manner. Grade 4.

EN CHEMINANT
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From here go back to the beginning and play to Coda, then play twice.
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Sw. | Ch.
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PEDAL
Tempo

Violin

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Berceuse

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Andante M.M. 72

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DWELL IN MY HEART

ERNST F. GRADOLPH

Andante

I. DWELL IN MY HEART

2. HERE THEE I STAND

3. BUT THEE MY HEART

4. DWELL IN MY HEART

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The SINGER'S ETUDE

Edited for December by Homer Henley

If it is the ambition of the ETUDE to be a "SYMPOSIUM'S MAGAZINE, COMPLETE IN ITSELF,"

How Did They Do It? (Continued on page 93)

1

Acquiring Style

STYLE is acquired, you see, by the method of acquiring "Appreciation" and through hearing and doing. Those who have thoroughly understood the style of the various composers, through the medium of which we have been inundated with the phenomenal riches of every age and every nation, have become the arbiters of style. If the students already thoroughly understand and thoroughly comprehend the method of placing, which is also such a great part of style, they will be asked to explain the art to others. They phrase admirably, moreover, in the theory in which they believe, and they quote the philosophy that prevails simply where something is to be expressed. Their understanding enables them to point out the least subtle feeling in and how the composer uses it.

The Sings and the Crescendos

(Continued from page 94)

The Crescendo

"Speak for the Dead!" (Continued from page 94)

In touch with the higher Ideals of art and life.

The Youngest in the Family

(Humorous Juvenile)

MUSICAL READINGS

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In this issue of the ETUDE, we present a selection of musical readings that explore the beauty and power of the human voice. These readings are designed to inspire and encourage the development of your vocal skills, whether you are a professional performer or a hobbyist. Each piece is carefully chosen to provide a unique perspective on the art of singing.

Singing—a on Percentage Basis

The average age of a singer ranges from 20 to 30 years, with a percentage of young people in their twenties. The percentage is even higher for those in their thirties and forties. The percentage is also dependent on the type of voice and the level of training.

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tions because the prolongation of the initial unaccented note of a motive or motive at each beat. As a motive, according to Bishop Taylor, observe that the carol preserved in the British Museum dating from the fifteenth century, and the music of the Tudor masters show that the carol, written to be read rather than sung. As you know, Pyonna.

If used regularly and in time, this O'Sealike keeps gums healthy. As you know, Rotherv.

x. Of making organ music interesting, under the employment of

lent your ear to the following beat (one note sounding before an-
AN ANNOUNCEMENT

EMIL VELAZCO takes pleasure and pride in announcing that Fred Feibel, president of the Velaco Organ Studios, Inc., has been appointed Assistant Organist of the great PARAMOUNT THEATRE, New York City.

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Have you read the details of the remarkable Prize Contest, offered by The Etude? If not turn to page 94.

FIVE CHARMING PIECES
For Piano Teaching
by T. A. HITCHINGS

MUSICAL HOME READING TABLE
(Continued from page 896)

For Flexible Fingers
by T. A. HITCHINGS

Gentlemen: Please send literature with suggested, is not a cure-all. But words a minute, that sort of thing was child's play for me, simply because nm
**The Violinist's Etude**

**Edited by Robert Blane**

*If it is the ambition of the Etude to make this violin department "a violinist's magazine, complete in itself."*

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**A Daily Bowing**

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Some teachers have the pedal on the lower and the pedal on the higher fifth notes of each group are to be slurred. The student should practice the exercise with the pedal on the lower fifth notes of each group are to be slurred. This forms a splendid mental exercise. In this bowing the third, fourth and fifth notes of each group are to be slurred. The student should practice."
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DECEMBER 1928 Page 953

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THIS TERM should prove a memorable one for the students, with the following three favorite exercises, which go on for so long, may safely be practiced at home. The first of these introduces a new kind of exercise, which can be used in the treble, in measures 63 and 64, can be brought out, together with the same figure, acting in the middle voice in measure 67 (the right hand), or in the second half of the first beat, and on the second beat. Also at the end of measures 58, on the last sixteenths, the C-sharp in the right hand adds a very abrupt change of key, which can be strongly marked. As in measure 98, the two sixteenth-note A's in measures 118, 119, and 120 of the second beat, and in the two following eighth-note chords on the second half of the first beat, must be strongly accented.

Note: All the reharmonized and accented eighth-note chords must be brought out as given with a drawing down of the hand, and, similarly, the quarter-note figure in measure 166, leading to an unison on the first chord in measure 167. From measure 107 to 110, the music must be treated in a like manner. At the end of a melody with a return to the original key of four notes, and the pedal should be played in the left hand a little slower, the melody in the right hand being particularly brought out strongly.

Towards the end of measure 126, the sound should diminish, reaching a point in measure 127, with a return on the second last of the measure. The D-minor eighth note, which is the last note of the 127th bar, must be held as a single note, the earlier passage. It is measure 133, which must be played rapidly for a few beats until measure 134, the figure on the left hand, which must be accentuated, but slow back on the third beat for the final sweeps against the beginning of measure 134. The triple 32nd in measure 134 is the right hand, which is the second note in measure 134, should be played as a half note, and each of the triple 32nd in measure 132 should be slightly retarded; the voice figure in the left hand on the second and third beats, and recorded to sound as the last quarter of the end of the measure. Arriving at measure 138, the sixteenth-note runs in this measure should be given a more solemn atmosphere, by playing them very clearly, softly, without vibrato. In measure 139, the sixteenth-note figure, descending by half tone from the sixteenth below, on the second and third beats of the second and third measures, should be played faster on the second beat, and more gradually on the third beat, which must be played, as in measure 140, it is too long for the crescendo! The trills in measure 141 are the left hand, and the notes in measure 142 are the left hand, the notes of measure 142 should be strongly accented with a return. There should be a slight descent on the third beat of measure 143, and another starting on the second beat of measure 144, but returning on the second beat of measure 145. It is possible to write in a crescendo in the second beat of measure 147, on the second beat of the second beat of measure 117, on the second beat of the first beat of measure 118, on the second and third beats, and on the third beat, should be brought out, together with the same figure acting in the middle voice in several measures, the right hand, or in the second half of the first beat, and on the second beat. Also at the end of measures 58, on the last sixteenths, the C-sharp in the right hand adds a very abrupt change of key, which can be strongly marked. As in measure 98, the two sixteenth-note A's in measures 118, 119, and 120 of the second beat, and in the two following eighth-note chords on the second half of the first beat, must be strongly accented.

(Continued on page 957)
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The French souls Christmas "Salut" and their Christmas songs are always in both words and music, express the joy of Christmas." "Joy to the World" is by J. S. Bach, "O Little Town of Bethlehem" is by Mrs. Paul J. Leach.

Christmas Songs of the Nations

By Mrs. P. J. LEACH

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First Christmas, when the angels sang "Joy to the World," Joyful and tender Christmas music has always been in evidence. In every season. Schools, churches and homes should sing with joyous Christmas songs. My book has been successful in the United States and in Canada. It may be possible throughout this season, so that this one of the most beautiful songs we have ever had written for our use and pleasure.

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Little Biographies for Club Meetings

No. 14
Pawlawa
Poland

Questions on Little Biographies

1. Who was Chopin born?
2. What instrument did he play?
3. On what instrument did he compose?

JUNIOR ETUDE—Continued

Gift of Santa Claus

(Continued from page 563)

Father looked at Mother; they had seen an arm holding a little box; behind the happiness, Betty heart acid asked: "What is it?"

"But it was really half French and half Polish."

"But don't you wish to know what the Santa Claus mean? I'm going to play a piano concerto for Christmas—"

She felt for and found a magnificent morning dress added and no less magnificent shoes. She placed the front in the fireplace. Around the dancing fire theBella and the Beloved ones. But it was awkward—she didn't know what was the best that Betty could make."

"But, Stop! What is this most beautiful gift."

"Preludes
"Happily, Mlle. Hussey, then Fami-

Mary Black Diller

Phrases

By Mary Black Diller

"I have taken piano lessons for only two
years, but what I've learned is that it is im-
portant to have a good piano teacher who
will always be ready to help you."

"Is it not strange how much more it sounds
when played on a better instrument?"

Dear Junior Etude:

"I was very happy to hear that you enjoyed
my concert last May and we each played eight
pieces."

"I hope you will keep on playing and
writing! Why, oh why, Juniors, do you
always want to avoid such beautiful
things to hear?"

"What can I do to make him mind?"

I have just returned from a trip to the
Island of Majorca, where I was really half
French and half Polish."

Before a sentence can be made.

"It is true that the piano is an instrument of
 Projection."

"I would like to see you again and play
soon. My teacher says I have talent,
and I am sure that I will be a concert
pianist."

"I would like to see a fine house, and I am
sure that I will be a concert pianist."

"I would like to see a fine house, and I am
sure that I will be a concert pianist."

"I would like to see a fine house, and I am
sure that I will be a concert pianist."

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sure that I will be a concert pianist."

"I would like to see a fine house, and I am
sure that I will be a concert pianist."

The English speakers, however, were used to the music system of their own.

The Greeks believed that music was a sign of the spirit thinking how happy she could make her books, and her music teacher more as she went to her practice and saw her.

Of all the compositions?

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**MORNING SERVICE**

**EVENING SERVICE**

**EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE**

**BEST LIEST**

**ROBIN SINGS A SONG**

**MATHILDE BILBRO**

**SPECIAL NOTICES AND ANNOUNCEMENTS**

**PERSONAL FOR SALE OR WANTED**

**ANNOUNCEMENTS**

**EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE**

**OTHER MUSIC SECTIONS IN THIS ISSUE ON PAGES**

**WANTED FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF THE ETUDE MUSIC MAGAZINE.**

**THE ETUDE**

**DECEMBER 1928**

**Page 966**
A SLEIGHRIDE PARTY

Jingle, jangle-ting-aling!
Tingle, tangle-ring a ling!
O, but won't the food taste fine and hot, when we get there!
Turkey, fixings, chicken-pie,
Cake, ice-cream, nuts, cheese. O, my!
I'd rather go to a Christmas party than 'most anywhere!

PRIDE OF THE REGIMENT

Intro: military style, like a band.
Allegro M.M. \( \frac{3}{4} = 144 \).
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No Course of Studies, Series, Method or School has a Record of Acceptance Comparable with that Shown by the Very Great Number of Copies Bought Annually by Leading Teachers Everywhere of the

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This ceaseless improvement has been going on from year to year without ostentation. For instance, the great Spanish virtuoso-teacher, Alberto Jonas, revised a volume a year or so ago, and this is the first public mention of the fact that such a notable editing had been given that volume.

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LINE OF PIANO STUDY
FROM GRADE ONE TO
GRADE TEN TOGETHER WITH SE-
LECTED LISTS OF
PIECES, STUDIES AND
COLLECTIONS IN
EACH GRADE.

THE PORTRAITS SUR-
ROUNDING THIS PAGE
SHOW BUT A FEW OF
THE HUNDREDS
WHOSE STUDIES, COM-
POSITIONS AND
KNOWLEDGE HAVE
BEEN UTILIZED TO
MAKE AND TO KEEP
THE "STANDARD
GRADED COURSE
SUPREME IN ITS
FIELD.

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MERRY CHRISTMAS TO YOU, OUR BEST OF FRIENDS

A XMAS message greeting you—and hearty and cheery. Our work is one of useful interests with our friends and patrons.

We realize that all that we acquire and labor for will be the betrothed subject, in addition to the joy and satisfaction of knowing that the Christmas season is here, to use greater pleasure in these to realize that with many more sacred works, in all we shall do and accomplish, we make our special holiday.

MUSIC FOR CHRISTMAS

In all of our wonderful life, the home, the family and the room, we reach right everywhere to keep peace and order, as though we were crossing our threshold at a greeting, fruity, cheery Christmas evening—A Happy Welcome and A Merry, Merry Welcome to You—Our Best of Friends.

Advance Publications Offer—December, 1928

Paragraphe In These Paragraphe Publications will be found these Notes that Work is done in the Press on Publications and Information with advance work.

EASY PIECES FOR THE DEVELOPMENT OF TECHNIC

By N. Logan Wright

This new publication contains 30 pieces arranged for the intermediate pianist in a volume which may be of service to all pianists who are desirous to have a collection of simple but helpful exercises. The pieces are divided into four groups: (1) studies of the right hand; (2) studies of the left hand; (3) combinations of the right and left hand; and (4) groups of exercises for the development of the technic, which are made necessary for the development of any pianist's playing. Each group contains 15 pieces, and the total number of pieces is 60. The volume is priced at 30 cents, postpaid.

CONCERT ORCHESTRA FOLIO

The work is a new composition for the concert season. It contains 40 pieces arranged for the concert season. These pieces are divided into three groups: (1) pieces for the concert orchestra; (2) pieces for the concert band; and (3) pieces for the concert brass band. The total number of pieces is 120, and the volume is priced at 20 cents, postpaid.

ALGERIAN DANCES

By W. R. Powell

This is a well-known work for clarinet, and contains 40 pieces arranged for the clarinet. The pieces are divided into four groups: (1) pieces for the clarinet solo; (2) pieces for the clarinet quartet; and (3) pieces for the clarinet ensemble. The total number of pieces is 120, and the volume is priced at 20 cents, postpaid.

DECEMBER 1928 Page 973
SOLDIERS OF CHRIST

By James M. Steers

This new work is on the press and should appear in the first issue of this magazine. It is designed to appeal to both teachers and students as an excellent coda for the special production of the spring season. It can be dated in any of its forms or in any way your music director may prefer.

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SOUNDING THE ORGAN

By James M. Steers

We like the reader of this review as well as the listener, and so will the teacher who may be inspired by this work. It can be done in any form, but it is not difficult. It is quite easy to learn an entire work the way it is written.

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Yates and Feller

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