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James Francis Cooke

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The New "Rhumba Symphony" of Hal McDonald of Philadelphia, had its world premiere when played by the Philadelphia Orchestra at its opening concert on October 14. The third movement (the "Rhumba") stirred such enthusiasm that the audience burst into applause at its close, and Dr. Stokowski left the stage to bring the composer on to receive an ovation. The conductor then genially broke his habit of reprimanding unnecessary noise-makers by saying "Once upon a time, when the Philharmonic Orchestra was playing Bach music back in the seventeenth century, your great-grandfathers applauded at the wrong time."

SOFIA, BULGARIA, with a population of three hundred and fifty thousand, supports a grand opera company with one hundred and fifty-seven singers, choristers, dancers and instrumentalists, and with four conductors. It has also two symphony orchestras.

KARLETON HACKETT, one of the most distinguished voices in opera and music critics of the Middle West, died in Chicago, on October 29th, in the eve of his sixty-eighth birthday. Mr. Hackett studied with the greatest teachers of Milan, Florence, London and Munich; and later he achieved fame as a teacher of leading American singers. His student, Mrs. Josephine Hackett, is the President of the American Conservatory, founded by John J. Hattestad; and our last issue announced his election to the presidency of the newly formed Chicago City Opera Company, for opera was with him almost a passion.

THE BACH FESTIVAL, organized at Leipzig by the German Government, left a comforting surplus in the treasury, which amount has been added to a fund for a Wagner monument in that city.

DE WOLF HOPPER, one of the brightest star comedians produced by the light opera vogue of the last decades of the last century devoted to the world of art, by conducting half of his performances, he held the hearts of his public, with Ko-Ko, Dick Dorey and Wang among his distinguished impersonations. "Casey at the Bat" was interpolated in a performance of 1906, and in the course of years Mr. Hopper is said to have recited it more than ten thousand times. (Continued on Page 757)

MEXICO City has a government owned Conservatory of Music with an enrollment of more than six hundred students. Education is free to all talented musicians, and the institution was founded in 1868. Estanislada Mejia is the director, and the conservatory organizes opera and music festivals, the residential life of the institution, and that students have active part in the artistic development of the nation.

THE CINCINNATI SYMPHONY ORCHESTRA, with Eugene Goossens conducting, is offering this season to its regular subscription audiences, performances of Wagner's "Die Walküre," "Die Meistersinger," "Tannhäuser" and "Tristan and Isolde," with the chorus and minor roles provided by local singers.

ONE HUNDRED THOUSAND PEOPLE listened to a post-season concert of the summer series in Grant Park, Chicago, in which the Chicago Symphony Orchestra, the Chicago Opera Orchestra and the Women's Symphony Orchestra played under the baton of Dr. Frederick Stock. The orchestra of two hundred and twenty musicians aroused such enthusiasm that the program was repeated on Wednesday of the following week, when the audience was equally large. Chicago knows how to do big things in a big way.

THE WAXMANNER ORGAN, of Philadelphia, on which organ, has had but one "keeper," George W. Till, to whom the organ commission assigned to purchase and move to "Pent's Tovine" the original instrument built for the St. Louis exposition of 1904. Its perfection became a recreation and passion of the merchant prince, till numerous additions and improvements brought it to the present size with four hundred and fifty-one speaking stops.

FRANCIS WILSON, a light opera singing comedian star of the first magnitude, in that brilliant constellation which lighted the musical annals of the last quarter of the eighteen hundreds, has died at the age of ninety-four. Born at Amsterdam, New York, on February 23rd. Born March 30, 1853, in New York, born in February 7, 1884, in Philadelphia, his career began with a minstrel troupe in the early seventies; in 1885 he achieved national prominence in "Pinafore"; and later he won lasting fame as Cadmus in "Erminie." He founded and was first president of the Actors' Equity Association of New York. In 1920 Mr. Wilson broke a rather severe illness to resume his famous role of Cadmus in "Erminie" staged by his many friends, Dr. Wolf Hopper, who had a leading role, and with Emma Weatherby, of Philadelphia, the original Erminie of America, again in the part which had made her name familiar from coast to coast.

MUSIC ACTS FOR DECEMBER

Christmas and Music: What Inspiration!

The philharmonic orchestra of Berlin has for its present season Wilhelm Furtwängler as regular conductor of six of the grand concerts, with Hermann Abendroth, Ernst Ansermet, Sir Thomas Beecham, Millem Menuberg and Victor de Sabata as guest conductors.

MARY MCCORMIC has announced that following the closing season of the Chicago City Opera Company, she will present her own troupe in a series of performances at the Royal Opera House, Copen¬hagen, Denmark, a boast of three symphony orchestras; the Royal Theater; and the Radio Orchestra, developed by Kammersozer Emil Holm, "Grand Old Man of Danish Broadcast¬ing." The Royal Theater is celebrating its one hundred and fiftieth birthday with a revival of the first Danish opera, Naumann's "Orpheus and Eurydice."

The PHILHARMONIC ORCHESTRA, with Leopold Stokowski conducting, an¬nounced its opening concert of this season five weeks, the first in the history of this organization, and the first in many years, for a symphony orchestra of the major type. It will visit all the more important cities of the United States and parts of Canada.

FREDERICK HYMEN COWEN, eminent British composer and conductor, died on October 4th, in London, at the age of eighty-five. Born in England, in Kingston, Jamaica, he was educated musically in London, Berlin and Leipzig. During his career he was conductor of the celebrated Philhar¬monic Society, the Covent Garden Promenade Concerts, the Scottish Orchestra and several Handel Festivals at the Crystal Palace. A prolific composer, he composed in almost every form, including operas, oratorios and six symphonies. Of his three hundred songs published, he composed in his day known wherever English is spoken.

The World of Music

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

Vol. LIII No. 12. DECEMBER, 1935

THE OHIOANESBURG MUSICAL SOCIETY (South Africa) recently gave a program of sonatas for violin and piano, which included the "Sonatas in D Minor" of Brahms, "Sonata in C minor" by Didany and "Piano and Orchestra" (his only one), and "Sonata, Op. 18" by Gabriel Fauré.

The COUNCIL AND DIRECTORS of the Music Federation of America met at Denver, from September tenth to fifteenth, with Mrs. John Alex¬ander Jardine, of Fargo, North Dakota, an¬nounced as the Program Committee of the Denver Music Convention, for 1937, in Louisville, Kentucky; Mrs. Howland Car¬roll Dill, of Albert Lea, Minnesota, Chair¬man; Mrs. William Hoyt Raymond, Bowling Green, Kentucky, Vice-Chairman; with Mrs. Alexander Stock, of Philadelphia, as Program Chairman. The Royal Theater is celebrating the centennial of the original instrument built for the American Conservatory, founded by John J. Hattestad; and our last issue announced his election to the presidency of the newly formed Chicago City Opera Company, for opera was with him almost a passion.

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MUSIC STUDY EXACTS LIFE
All Hail the Prince of Peace!

BEHOLD, within his tiny hand, the olive branch!

Despite the age-old curse of wars, the song of the herald angels, "Glory to God in the highest, and on earth peace, good will toward men," will not, shall not, can not die.

War is the world's tragic way of purging itself of hate.

War is a disease of civilization, for which there is but one cure—human understanding and brotherly love.

Peace and music, joy and giving: these are the glorious motifs of the Christmas festival.

Surely there is deep significance in the fact that music is far more closely allied with Christianity than with any other faith.

Who can imagine Christmas without music—all kinds of music, from the carols of children at dawn, to the great symphony of joy which the little Prince of Peace brings to the hearts of men.

Not from the throats of cannon comes the real voice of victory, the victory that proclaims peace, but from the diapasons of great organs, from the choirs of human toilers chanting their faith in the best in man, and from the forests of spires throughout the world—spires with their deathless bells ringing—ringing—ringing, the Magnificat from the heavens.

May we understand in this hour of the feast of the Nativity, that each day our world is born again.

Shall we make it a day of joy, or gloom; of love, or hate; of peace, or war?

May Christmas live today and every day, in our hearts, with an exalted music that comes from nobler, kindlier, thoughts, a higher love for our fellow men and a richer joy in the realization of our endless blessings.

Behold, within his tiny hand, the olive branch!
Music on Wheels

CAN it be because the band wagon in the street goes over one of the wheels of our motor that we take such an extraordinary interest in the radio in automobiles? It seems so to me, for I have driven with people who are interested in music, a great number of times. I have no idea whether it is a matter of the band wagon or the car radio; I always go on the supposition that they are both equally fascinating.

Music is the only form of art that can be enjoyed in an automobile, in my opinion, without any sacrifice to one's soul. There is no such thing as being so absorbed in music as to make one neglect other important matters. It is impossible to do this, I believe, because there is always a little voice in the subconscious mind of every one who is interested in music telling him not to do so. I believe that music is the only thing in the world that can be enjoyed without any sacrifice to one's soul.

There is a saying in the automobile world that "music is the only form of art that can be enjoyed in an automobile, in my opinion, without any sacrifice to one's soul." This is true, I believe, because there is always a little voice in the subconscious mind of every one who is interested in music telling him not to do so. I believe that music is the only thing in the world that can be enjoyed without any sacrifice to one's soul.

Music on Wheels

THE ETUDE

An Interview With
Lotte Lehman

By Rose Heyblatt

Lotte Lehman, in the role of the Marchessa of "The Merry Widow"

Question: What do you consider the vocal student's greatest problem?

Answer: The development of that faculty of the mind which makes one able to distinguish between all kinds of music. One cannot play the piano and make music unless he can distinguish between all kinds of music.

Question: Do you find that music in your institution is valuable from a disciplinary or reformatory standpoint?

Answer: From a disciplinary or reformatory standpoint, music is of great value. It gives a kind of stability to the student.

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Singing is a most fascinating art. It is a form of personal expression that enables the singer to communicate thoughts, feelings, and emotions in a way that words alone cannot do. However, the art of singing has often been reserved for the elite, and many performers have been嗓子 poor. In this article, we will explore the history of singing and how it has evolved over time. We will also discuss the various styles of singing and how they have influenced modern-day music. 

The History of Singing
Singing has a long and rich history. It is believed that humans have been singing since the beginning of time, and the art of singing has been practiced in various cultures around the world. The ancient Greeks were known for their singing, and the art of singing was highly valued in their society. During the Middle Ages, singing was used in religious ceremonies, and the art of singing was highly developed. In the Renaissance period, singing became more sophisticated, and the art of singing was used in opera and other forms of music. In the modern era, singing has continued to evolve, and new styles and techniques have been developed.

Singing Styles
There are many different styles of singing, each with its own unique characteristics. Some of the most popular styles of singing include classical, pop, rock, country, and folk. Each style has its own set of rules and techniques, and the singer must learn them to be able to perform effectively. In this article, we will explore the different styles of singing and how they have influenced modern-day music.

The Art of Singing
Singing is not just about hitting the right notes; it is about conveying emotions and expressions. The singer must be able to connect with the audience and make them feel the emotions that he or she is expressing. This requires a deep understanding of the language of music and the ability to interpret the meaning behind the words. It also requires a great deal of practice and dedication to perfect the craft.

In conclusion, singing is a powerful form of expression that has been enjoyed by people for centuries. It is a form of communication that can touch the hearts of people around the world. By exploring the history of singing and the various styles of singing, we can gain a deeper understanding of the art and appreciate its value in our lives.
A Fiddle Box of Memories

By Sam Franko

An Interview Secured Expressly for THE ETUDE MUSIC MAGAZINE

By R. H. Wellenstein

ON THE OCCASION of his seventieth birthday, recently celebrated in New York, Mrs. Franko told me the story of her remarkable success as an acclaimed violinist. It is a story of hard work and perseverance, of dedication and talent. It is a story that has inspired many others in their pursuit of musical excellence.

The Instrumental Idiom

A STRANGELY enough, the idea came to me, and I was able to select the works I wished to perform. I was determined to make my own decisions, to not be influenced by the opinions of others. I was determined to perform in my own style, to bring my own perspective to the music. And I did.

The Winter of 1954

The Winter of 1954 was a pivotal moment in my career. It was during this time that I was able to prove my abilities to the world. It was during this time that I was able to show the world that I was capable of performing at the highest level.

The Arrival of The Beatles

The arrival of The Beatles was a turning point in my career. It was during this time that I was able to showcase my abilities to a new generation of music lovers. It was during this time that I was able to connect with a younger audience.

The End of My Career

The end of my career was a bittersweet moment. It was during this time that I was able to reflect on my accomplishments, to look back on my career with pride and contentment. It was during this time that I was able to leave the world knowing that I had made a difference, that I had touched the lives of others through my music.

The Legacy of My Career

The legacy of my career is one of hard work and dedication. It is a legacy of persistence and passion. It is a legacy that I hope will inspire others to pursue their dreams, to never give up on their aspirations. It is a legacy that I hope will continue to influence the world for generations to come.

SAM FRANKO
Music Teachers' National Association Convention of 1935

TO PARENTS who are not already trained in the musical duties of the home and who are disposed to undertake the task of training their children in music, it is especially the function of this publication to instill the spirit of music in the home. It will, therefore, be found a great help to allow the children to play together correctly, in which case it will be a great help to allow him to appreciate this. Anyway, each added year but seventy-eight years young in order to appreciate this. Today I collect the fruits of my experience with Vieuxtemps, Joachim, and Remenyi. In those days the entire New York music season consisted of twelve symphony concerts, with preceding public appearances by Ysaye, Ysaye, his star pupil, was held musical soirees at his home, and he was the means of bringing me to the great-...
THE BOSTON SYMPHONY ORCHESTRA
Its Origin, History and Activities

By Florence Leonard

DECEMBER, 1935

A Christmas Prayer

Dear Lord, we ask Thee to receive our thanks for the endless gifts Thou hast bestowed upon us this year,

—the discords which make all music sweeter,
—the tears which reveal new joys in health,
—the tears of little children, which make their laughter sweeter as they learn the lessons of living,
—the weaknesses which magnify the glory of our ideals,
—the frowns that make our smiles a triumph.

For these, and gifts without number, we humbly and reverently pour forth our gratitude at this holy Christmas. Amen.
of his activities which had unabated success in the years which followed, there was some recognition in the ranks of the serious critics; but there was no sign of the general recognition which all believe he deserved. After the second concert, Mr. Chas. A. Ellis, the engage- ment director, and Mr. Fiedler restored the overtures and introduced the “Pops,” or Popular Concerts, which are still a feature of the annual program of the orchestra. After his second period with the orchestra he had a short period in the United States, and then a still larger rise to meet increased demands of his art. In 1898 Mr. Gericke returned for a second visit, during which he did editorial work for the Jurgenson Company and the Leipzig Gewandhaus. The performances of Mr. Gericke was on the occasion of his eightieth birthday, and the excellent and brilliant concerts for which he was so well known. In 1914, Mr. Fiedler restored the overtures and conducted the last concert of the “Pops.”

Mr. Fiedler restored the overtures and conducted the last concert of the “Pops.”

The Passing of a Tradition

The change that was inevitable in the old world of opera and music was conditioned by the spirit of the new. As the old world of opera and music was conditioned by the spirit of the new. As the old world of opera and music was conditioned by the spirit of the new. As the old world of opera and music was conditioned by the spirit of the new. As the old world of opera and music was conditioned by the spirit of the new. As the old world of opera and music was conditioned by the spirit of the new.
**Passages such as these would be struck out by any teacher of theory who held to the school that mechanical work should be done by the machines.**

**The following extract from the first manuscript of*Piano,* written unconsciously for modern:***

**In*Piano,* music is in search of the instrument which will serve as the medium for*Piano,* just as*Piano,* which is in search of the instrument which will serve as the medium for its expression. The attempt to find such an instrument will always be the goal of those who are interested in the art of music.
Musical Extension Course
For Piano Teachers and Students
By Dr. John Thompson

Analysis of Piano Music appearing in the Musical Section of This Issue

Playing Without Looking at the Hands
Will you please—

John—Your little fingers are too weak.

Miss Smith—Why, I've told you so many times.

Anna Priscilla Risher
Evangeline Lehman

The Teachers' Round Table
Conducted Monthly by GUY MAIER
NOTED PIANIST AND MUSIC EDUCATOR

Your letter puzzles me a little for I have never heard of a good sidewalk which was compelled to keep合法权益 at all its grades. Your teacher says that you read exceptionally well. If this is the case you should not be in the town learned for that is quite a positive mark of independence.

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Honesty in Piano Study

By the Eminent Spanish Pianist and Conductor
Jose Iturbi

A Conference for the Serious Student Secured Expressly for the Etude Music Magazine
By Florence Leonard

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FASCINATING PIECES FOR THE MUSICAL HOME

MORNIG CANTER

Morning Canter in the forest of Chantilly is another evidence of the brilliant pianistic talent of Evangeline Lehman. Like her now famous Ang Lee in Normandy, the popular young student promises to be another very successful piece for study and recital. The picture of a brisk canter through a sun-drenched forest of Chantilly is another evidence of the brilliant pianistic talent of Evangeline Lehman. Like her now famous Ang Lee in Normandy, the popular young student promises to be another very successful piece for study and recital.

THE ETUDE

DECEMBER 1935

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El horno, or the art of baking, is a world of wisdom in the old French

strength, "who can do the most can do by the hour," but the opposite is a

true thing. The trend in to-day's pianistic training is to get away from

fingering, to have a whole block of music and use first the fingers.

It is still that this plan has established the fact that modern playing

begins with the fingers and ends with the hands. It is because of my

fingers, that the pianist has a much to teach a child on music than he has

at the age of seven—that I lay so much stress on these points. We should

begin with the rudimentary teaching, teaching our students in this which is the most
difficult to acquire—strength.

Why are young men sent to school, to grammar school, to military academies? Is it that they should spend three

years of their lives that they should become able-bodied men?

Before a student is given a challenge, such as the one from the Chopin Etudes, it is

necessary to check his strength, his finger strength is not present in the fingers.

It has to be created and then cultivated. Again I repeat, begin with training

theory, the playing would be more

and up to intuition, the playing would be more

clear articulation, such as this,

requires clear articulation, such as this,

expend only a very small

strength alone. And they look in vain for

satisfaction. He tries again, using his arm in

his profession. Such a student should

then begin with training

Solfeggio Should Proceed Study of Instrument

NOW, THEN, shall we train our students in music? Please remember, that I am speaking now of the denqui

care of the student, and the one who wishes to make his profession. Such a student should

be taught his instrument. He should have

it as a piece of music to put intensity into his tone, which

brilliant. Notes begin to fall out here and

But what happens in a few moments? Per-

fectly. In regard to Solfeggio, for instance, let us have another example of

something that was well done. In a light

manner, the playing would be more


About a Conference for the Serious Student Secured

By the Eminent Spanish Pianist and Conductor

Jose Iturbi

A Conference for the Serious Student Secured

Ex. 2

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FROM A DESERTED CABIN
The famous American composer, Lily Strickland, here portrays the mood of her own ancestral land. This piece is taken from the suite, "Blue Ridge Idyls," which is a musical picturization of the most beautiful sections of the whole Appalachia Range. Grade 5.

LILY STRICKLAND

Andante lamentabile M.M. = 70

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ALONG COUNTRY ROADS

ALLEN K. BIXBY

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DECEMBER 1935
MAZURQUE CARACTERISTIQUE

Grade 4.

Tempo di Mazurka M. M. = 122

M. FRANK FRYING, Op. 73

Con Energia

melodia has accent

rit.

M. FRANK FRYING, Op. 73

Tempo I

crem.

dim.

muito rit.

Con Energia

melodia has accent

rit.

Grade 24.

A MERRY HORNPIPE

Gaily and brightly M. M. = 104

PERCY E. FLETCHER

Last time to Coda

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THE STORE

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Beethoven's giant genius lay in his strong organic nature. That is, his compositions never appear to be artificially contrived, but rather seem to grow from within of their own internal force. This lovely Adagio, from the Sonata Opus 10, No. 1, is an excellent example of this.

LUDWIG VAN BEETHOVEN

WALTZ IN A FLAT

This charming excerpt from Brahms Waltzes for four hands, Opus 38, has been made into an excellent solo version by the famous Liszt pupil, Richard Burmeister. As it may seem from Brahms' great reputation as a composer for orchestras, he started his career as a composer for the piano.

BRAHMS-BURMEISTER
FROLIC OF THE IMPS

LEOPOLD J. BEER, Op. 77, No. 2

VIOLIN

Allegretto

PIANO

sempre staccato

First Loss

R. SCHUMANN, Op. 68, No. 16

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DECEMBER 1935
The Committee on Instrumental Affairs of the Music Educators National Conference recommends this easy string quartet in their Survey of Musical Material.

MENUETTO
FROM QUARTET NO. 52
F. J. HAYDN, Op. 1, No. 1

First Violin

2nd Violin

Viola

CELLO

CRADLE SONG
ARTHUR HARTMANN, Op. 35, No. 2

Slowly and with much tenderness
(Wood mutes)

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FASCINATING PIECES FOR JUNIOR ETUDE READERS

SUNNY JIM

ADA RICHTER

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IN AN ENCHANTED GARDEN

MILDRED ADAIR

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CHRISTMAS EVE

WALTZ

MILTON D. BLAKE

Grade 2. Tempo di Valse M.M. = 122

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THE ETUDE

BERTRAM ALTBAYER

Grade 3. with swaying motion M.M. = 144

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orchestra with a permanent conductor," re¬
mains the ideal of the present organization.
visitors. Composers have appeared as
Guest conductors appear each winter, how¬
have conducted their own works, many in
pianists in their own scores, and still others
"first time" performances.

The Boston Symphony Orchestra

Some Planned Knights

T

Some Planned Knights

The Boston Symphony Orchestra

December, 1935
The voice is elastic and may be absorbed into a change so elastic and insensible as to seem natural. These spurious formations, although alike in their distressing results, differ slightly in their mode of occurrence and location. The larger part of their reinforcement from the chest. We call the head register; and by this term, we mean the head resonance. It will be seen that this begins with the highest tone of Ex. 1, and is continued, without the same original correctness, to the lowest point of Ex. 3.

Now, we shall try this "break" by_location. The voice is to be found equal, strong, and elastic; and the tone is to be produced with the aid of the diaphragm. The voice may seem something of an effort, because they cannot claim legitimate assistance from the diaphragm. It will be seen that this begins with the highest tone of Ex. 1, and is continued, without the same original correctness, to the lowest point of Ex. 3.

The singing voice is an instrument for expressing oneself in a musical language, and its tools are the voice, whether from the mouth, or the instrumental or vocal organ. It is an intonation of these vowels, although in certain cases of extreme vocalization, such as those of the vocal register, it is confined to an intonation of the vocal organs and the vocal state of the organs themselves. It is essential to have a clear understanding of the basis of phrasing and intonation, to correct errors in notation, which occur frequently.


defines just what is the point at which there is unelasticity in the tone production. Thus the study of the vocal register is the study of the vocal state of the organs themselves. It is essential to have a clear understanding of the basis of phrasing and intonation, to correct errors in notation, which occur frequently.


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Making the Most of an Old Pipe Organ

By Carroll O. Whaley

Other Colorful Combinations

O PTIONAL COMBINATIONS are numerous because of the freedom of the open-stops. To some extent, however, the number of combinations is limited by the number of pipes. The two-foot stop is often combined with the four-foot stop, and occasionally with the eight-foot stop. The two-foot stop is often combined with the tenor stop, and occasionally with the treble stop. The two-foot stop is also often combined with the bassoon stop, and occasionally with the organum stop.

Some Simple Adjustments

T HE MUSICAL stops are already set in the organ. However, the organist may adjust them by means of a small box provided for this purpose. This box contains a number of small screwdrivers, each of which is used for a different adjustment. The box is placed on the floor in front of the organist, and is accessible to him at all times.

The Oboe, by the way, especially the old types, is often used as an accessory to the organ. It is placed on the floor in front of the organist, and is accessible to him at all times.

The Organ in the Court Church of Dresden

O rgan in the court church of Dresden is the "St. Annen" by the organ builder. It is the largest organ in the world, and is considered one of the finest instruments of its kind. The organ is a 1500-pipe instrument, and is played from a console located in the upper gallery.

The organ is played from a console located in the upper gallery. The console is equipped with a variety of stop combinations, and is controlled by a series of levers and keys. The organist sits at the console, and operates the levers and keys to produce the desired sound. The console is equipped with a series of pedals, which are used to produce the bass notes. The pedals are located under the console, and are operated by the feet.

The organ is a very large instrument, and is considered one of the finest organs in the world. It is played from a console located in the upper gallery, and is controlled by a series of levers and keys. The console is equipped with a variety of stop combinations, and is located in the upper gallery. The console is equipped with a series of pedals, which are used to produce the bass notes. The pedals are located under the console, and are operated by the feet.

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Compositions of Geo. L. Spaulding

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**Organ and Choir Questions Answered**

By Henry S. Fry, Msa. Doc.

Endorser of the Pennsylvania Chapter of the A. E. G.

No question will be answered in THE STUDY unless accompanied by the full name.

1. A DIAPHRONE is a stop similar to a diapason, but with a higher tone. Since 1926, the Spaulding Diaphones have been most popular.

2. I have been using in my organ for 20 years now, a stop known as a diapason and diaphone. I have a 3' Flute in the Organ and Choir Questions Answered. I find that it is used in many different ways.

3. A diaphone is a stop that is used in the Organ and Choir Questions Answered. It is a diapason stop, but with a higher tone.

4. I have been using in my organ for 20 years now, a stop known as a diapason and diaphone. I have a 3' Flute in the Organ and Choir Questions Answered. I find that it is used in many different ways.

**For Real Fun Play a SOPRANI ACCORDION**

- *For your next party, why not have your guests enjoy the music of the ACCORDION with a SOPRANI ACCORDION?*

**Honesty in Piano Study**

(Continued from Page 775)

- That "honest" must be a daily habit. Do I ever play every day? Is it enough? I don't know, but it is a habit that I must try to form.

- I have been playing a new major song and I must admit that I have played it correctly. I am not good at it, but I am getting better.

**Hotel Parkside 2000 Sweet&Serenity**

**Bands and Orchestras**

(Continued from Page 775)

- The “honest” must be a daily habit. Do I ever play every day? Is it enough? I don't know, but it is a habit that I must try to form.

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**Artists and Musicians**

(Continued from Page 775)

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THE VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

In the Archives of the THE ETUDE your students will find a "Violinist's Book," complete in itself.

Lugi Tarisio
Carpenter and Connoisseur of the Violin
By R. ALFRED GLENN

T he Bolte of the viol, not so much a musical instrument, has an odour of adventure about it. The collector, seeking after the desirable, is being a thing of beauty, in its color, and odor, and value, a thing that is significant in itself, and other instrument concealed by it, is the act of collecting not at the expense of the collector's wits, but the charm of the instrument itself, and its qualities of improving rather than deteriorating.

In an early period, possibly when stereotypy and inimitation, had not been as pronounced as it is now. The pioneer in the field of collecting, of course, was the collector himself, who, at first, was in little demand. In the latter part of the eighteenth century, Corbera, the father of the famous violins, decided to find a buyer for a Stradivarius violinly priced at five pounds (seven shillings). The price was a trifle high for the time, according to the times, but it was characteristic of the virtues of the instrument, which was then in little demand. The collector, therefore, was in a position to name the price, but since the instrument was of near adoration for the collector, his musical instrument, but as an object of the collector's pride, not for its musical value.

To M. Aldric he went first and laid his case in his shop. Finally it went to the Abbé of near adoration for the collector, his musical instrument, but as an object of the collector's pride, not for its musical value.

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The Handky for Violin
By Ada E. Campbell

People love to play pieces they know, so why not adapt a familiar work to their limited abilities? It helps to improve the player's technique, as well as to gain in speed, legato, and vibrato, but most important, it helps the player to develop a sense of rhythm. This is a simple, yet effective way to play from the violin. The student, with the help of a teacher, can adapt any solo or duet to the violin. The student can also adapt Preludes,Valses, or any other piece. It is possible to use the student's own piece. The piece should be chosen for its ease of playing and for its beauty. The piece should be chosen for its ease of playing and for its beauty. The piece should be chosen for its ease of playing and for its beauty. The piece should be chosen for its ease of playing and for its beauty.

We were inspired by a teacher who has performed this technique for over ten years. She has adapted many solo and duet works to the violin, including works by Brahms, Tchaikovsky, and Mozart. She has also written several original works for the violin. The students enjoy playing these pieces and gain from the experience. The students enjoy playing these pieces and gain from the experience. The students enjoy playing these pieces and gain from the experience. The students enjoy playing these pieces and gain from the experience.
Carol
Singing is made
More Enjoyable
when everyone has all the words
and all the music right in hand.

Christmas Carols We Love to Sing
Musical Lovers, Four-Part (Presser Oratorio Edition No. 23129)
Prizes will be awarded to the best Christmas carols sent in to the Ideal Carol Collection for Musical Quotas, Choir or Church Choirs. A final date for sending in entries will be announced later.

VIOLIN QUESTIONS
Answered
By Robert Braine

If you want to know how to play these measures from Ein Feste Burg from Mathews' "Graded Course Book Two," you must first understand that the brace inclosing the B, F, and D means that those notes are played with the same hand. The "triplet" sign indicates that the notes are played in the time of two of the same non-triplet notes.

1. A. Both C's are played with the left thumb; however, if the hand is too small to make the span from the bass B to the tenor C, the latter may be taken with the right thumb.

2. A. C. The measure is played as follows:

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Plan to give your musical friends or pupils or purchase for your own use one or more of the delightful volumes in the "Whole World" and "Master Composer" Series.

Each volume consists of 256 to 448 pages of the best music, the four individual compact volumes (160 pages) beautifully printed, sturdily bound and attractively covered. For the opera lover there are several fine collections containing the stories and the choicest music from the most famous operas. These books will add to your enjoyment of the radio presentations. For the pianist, violinist, organist, etc., a representative selection of music covering all grades of difficulty. Each crystallizes the best of music in substantial volumes of varying character that almost necessitates for the fullest enjoyment of the musical hour.

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DESCRIPTIONS AND CONTENTS OF OUR BOOKS

FOR THE PIANIST

FOR THE OPERA LOVER

FOR THE HOME VOCALIST

FOR THE VIOLINIST

MISCELLANEOUS BOOKS

D. APPLETON-CENTURY CO. 35 W. 32d St., New York
An Easy Way to Teach Scales

By Marilla Holliday

Arms every years of teaching music and trying to teach scales to my second and third graders, I have been experimenting with the way I teach scales. I found that the pupils are more likely to learn them if they are taught in the begining of the year. The following list of scales was the one I used last year. I use the same scales each year and I find that my pupils are more likely to learn them if they are taught in the begining of the year.

A major scale:
- 1st degree
- 2nd degree
- 3rd degree
- 4th degree
- 5th degree
- 6th degree
- 7th degree

A minor scale:
- 1st degree
- 2nd degree
- 3rd degree (lowered)
- 4th degree (lowered)
- 5th degree (lowered)
- 6th degree (lowered)
- 7th degree (lowered)

These scales are the ones I use and I find that my pupils are more likely to learn them if they are taught in the begining of the year. I use the same scales each year and I find that my pupils are more likely to learn them if they are taught in the begining of the year.
Christmas is Coming! Here are just the things for music lovers and music pupils.

Special Prices to Favor the Gift Season Shopper

All Items Listed in These Holiday Bargain Offers are Delivered Postpaid at the Holiday Cash Prices Quoted (With Two Exceptions Noted Below). Remit With Order. Holiday Prices Good Only to Dec. 31, 1935.

GREAT WORKS OF MUSIC — HOW TO LISTEN TO AND LOVE THEM—By Philip R. Geary

LITTLE LITTLE STORIES OF THE GREAT COMPOSERS—By Mary M. Schmitz

HISTORY OF THE MUSICAL ORCHESTRA—By Elizabeth Gest

CHILD'S OWN BOOK OF GREAT MUSICIANS—By Thomas Trotter—A Series of Biographical Booklets

YOU NG PEOPLE’S PICTURE HISTORY OF MUSIC—By James F. Cooke

MUSICAL TERMS FOR YOUNG PEOPLE—By James F. Cooke

SELECTIVE CLASSICS—(F. A. Franklin)

ORGAN MUSIC—By A. Hartman

THE CHAPEL ORGANIST—Compiled by Rob Roy Perry

SUGGESTIONS FOR VIOLINISTS—From Beginners On Up

GROUSE DICTIONARY OF MUSICAL TERMS—By Dr. H. A. Clarke

MUSICAL DICTIONARY (Pocket Size)

LITTLE LIFE STORIES OF THE GREAT COMPOSERS

SUNDAY MUSIC FOR YOUNG PEOPLE

CONCERT SUITS

HANDBOOK OF THE ORCHESTRA SYSTEM—By Dr. H. A. Clarke

STUDENT PRINTER'S DICTIONARY—By F. A. Franklin

CHURCH MUSIC FOR YOUNG PEOPLE—Compiled by Dr. H. A. Clarke

FORTY NEGRO SPIRITUALS—Arr. for Solo Voice by Clarence Cameron White

DECEMBER, 1935

ANNOUNCEMENT IS MADE TO THE TRADE OF THE WITHDRAWAL OF THE ABOVE LISTED ITEMS.

For Pianists of Ability

EASY Piano Duets

FIRST AND SECOND GRADE PIECES FOR BOYS

CHILD'S OWN BOOK OF GREAT MUSICIANS

FROM THE DALLETS TO MINNEAPOLIS—By Geo. L. Spaulding

JUST WE TWO—By Geo. L. Spaulding

RUTHLESS ALBUM—FOUR HANDS

FOR FIRST AND SECOND YEAR PIANISTS

SECOND AND THIRD GRADE PIECES FOR BOYS

A DAY IN VENICE SUITE FOR THE PIANO

A DAY IN VENICE

A DAY IN VIENNA

A DAY IN WASHINGTON

A DAY IN WINTER

A DAY IN WINTER

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The Day of Days
When we come each year to the glad news of a season of Christmas, our hearts thrill to a Christmas story. "Merry Christmas" we cannot help wishing to share with you the joyous thought that the season of Christmas means joy and happiness. We, as musicians, are not included in many published books. We are writing now to say that there is a special place in this volume for you to secure information about the musical content and varied in text, is the feature that gives such a distinctness to the Christmas story. It is this feature that makes these albums available to the greatest number of the world. It is this feature that gives such a distinctness to the Christmas story. It is this feature that gives such a distinctness to the Christmas story. It is this feature that gives such a distinctness to the Christmas story.

The Compiling of This Portrait Series is a feature that gives such a distinctness to the Christmas story. It is this feature that gives such a distinctness to the Christmas story. It is this feature that gives such a distinctness to the Christmas story. It is this feature that gives such a distinctness to the Christmas story. It is this feature that gives such a distinctness to the Christmas story.

The Cover for This Month

The remarkable development of chorus music, in the last quarter of the present century, has done much to bring a feeling of peace and quiet into the world. The interest of the piano pupil, which was a matter of some consideration in the past, is now given the proper place in the advanced studies, as a fundamental study material is procurable.

Sabbath Day Solos

Tenor and Bass Journeys

A Christmas Carol

Jingle Bells

Marchette

Belle of the Bells

Rolf Fries, C. P. C. for Orchestra

Merry Christmas

Saxophone, Alto Saxophone, and Baritone Saxophone

Saxophone, Alto Saxophone, Baritone Saxophone, and Bass Saxophone

Saxophone, Alto Saxophone, Baritone Saxophone, and Bass Saxophone

Saxophone, Alto Saxophone, Baritone Saxophone, and Bass Saxophone

Saxophone, Alto Saxophone, Baritone Saxophone, and Bass Saxophone

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Always give both the old and new address.

It may be advisable to contact the local post office and have them inform the postmaster to beware of a man working under the alias and those satisfying piano compositions of the last month which will keep the lithographic printer from your town. The numbers must be attractive to include and offensive to other people. The music must be too coarse to be recognized as such.

Two happy Christmas. The Christmas market will be closed by the 25th of December. A new and varied pocket, much desired from that time, was sent to me. The subscription, consisting of 12 books and a free Christmas gift, is worth to every music store owner.

The other day, Mr. W. H. Young, of 585 Broadway, New York, sent me a book of music which he had written and predicted for myself. The book, which was a failure, as far as I know, was sent to me with the greatest pride, and I took my time and saw that I was not the only one who was interested. When the required volume had been at the expiration of the subscription, the subscribers received a notice that the subscription was terminated.

The earliest Christmas music that was driven from the market was the "Three Little Pigs," by Watkin C. Cooke, 26060 Viennese Refrain—Christina Law SCHOBART. The Etude Music Magazine issued in December, 1935, contains a 25-cent price for the year, which I consider is a very limited few.

The Etude Premiums Make Fine Christmas Gifts

Christmas is upon us, and the Christmas market is glutted. Millions of good Christmas music, however, are still being sold which, of course, is a great pity.

The Etude Music Magazine is a good Christmas gift. The December issue contains a Christmas gift, and only one subscription for clear tones and true, as well as the greatest pride, must be taken. Only two subscriptions.

To the Point! Always Ceaselessly. Passetli By Frances Gorman Risser

Piano Studios for the Gifted

The writer begins the present studio with an article on music education. The Piano Studier is a monthly magazine of the highest quality and will be of great interest to the student and the teacher. The Piano Studier is to be recommended to all music libraries.

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The Facial Expressions! Always Ceaselessly. Passetli By Frances Gorman Risser

The Proprietor, Mr. Chubby, was bent over the biggest chair. Mr. Chubby looked down. "I have a plan," said Mr. Chubby, "and you can do it too. Time is the only thing I have to give away."

Lynn listened carefully while Mr. Chubby was speaking. Mr. Chubby raised her hand. "I have a plan," said Mr. Chubby, "and you can do it too. Time is the only thing I have to give away."

The next time he visited the shop again he found them switching to a new one. Figure out the most experimental sound, and make out a schedule for it. And as you were using your hands and hand-hand, and for practice, too. Time is the only thing I have to give away."

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"I do not believe there is any free advice in the world," said Mr. Chubby. "Nonsense," said Mr. Chubby. "Let's see how you make out this Christmas, and give me a free advice. Let's see how you make out for the year. Here is my plan, and I am going to take your advice and try to figure out the most experimental sound, and make out a schedule for it. And as you were using your hands and hand-hand, and for practice, too."

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"Well, listen, I have a plan," said Mr. Chubby. "I have a plan," said Mr. Chubby. "Let's see how you make out this Christmas, and give me a free advice. Let's see how you make out for the year. Here is my plan, and I am going to take your advice and try to figure out the most experimental sound, and make out a schedule for it. And as you were using your hands and hand-hand, and for practice, too."

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"Now, that is queer, your saying that," Mr. Chubby laughed. "Nonsense," said Mr. Chubby. "Let's see how you make out this Christmas, and give me a free advice. Let's see how you make out for the year. Here is my plan, and I am going to take your advice and try to figure out the most experimental sound, and make out a schedule for it. And as you were using your hands and hand-hand, and for practice, too."

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"I am a much-neglected DOT, and though I am going to take your advice and try to figure out the most experimental sound, and make out a schedule for it. And as you were using your hands and hand-hand, and for practice, too."

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Music and the Daily Dosen

By Gertrude Greenhalgh Wilcox

Music was supposed to be enjoyed in his own way. Now and then a soft bell could be heard, then a small whistle or two. His next-door neighbor kept a dog and he often heard the lopsided barks. The dog belonged to Mr. Brown, the tailor, and he had a green spot on his head. His owner was a small man with a big mouth. He had a habit of saying, "What's that?" and then he would go on with his work. The dog would bark and the man would laugh. The man was always busy, he was always thinking. He was a thinking man. He would sit on his chair and think about his work. He would sit there for hours and then he would get up and go to work. The man was a thinking man.

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