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James Francis Cooke

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Piano

Violin

Dr. Klaiber's favorite arrangement of "Fugue in C minor" from Bach's "Well-Tempered Clavichord." It has been used by students and professional pianists alike.

The Philadelphia Orchestra will visit England during the spring and give a number of concerts.

The Metropolitan Opera Association has announced that its 1946-47 season will be its most successful to date.

The Curtis Institute of Music in Philadelphia is currently celebrating its 20th anniversary. The institute was founded in 1922 with the goal of providing musical education to all students, regardless of their economic status.

The New York City Opera Company presented its first season in March, 1940.

The Boston Symphony Orchestra has announced the appointment of

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JANUARY, 1946

"MUSIC STUDY EXACTLY LIKE LIFE"
On Keeping a Musical Diary

**G**enerally speaking, Americans are not prone to keep diaries. The publishers of diaries will probably tell you that they sell millions around the first of every January, but that all of it is being spent on operating it for three hundred and sixty-five days. Most of our diaries have about the same long life, though the June, the first time silk looks iridescent, and with the coming of the noon sun, they evaporate.

In November 1916, shortly before I was engaged in preparing a Life of the late Theodore Presser, it had been announced that the one hundredth birthday anniversary of the founder of EYEW, who was not present at a great many other noteworthy undertakings. This was the 1948 issue of ETUDE and is still running continuously. Mr. Presser was such an active, but at the same time, such an extremely modest person that he put down almost no records of his busy life. With difficulty, we induced him to make a number of notes about his life. Matters of importance he brushed aside with the expression, "Pahah, why do you bother with that?" All that remained were a relatively few letters and the recollections of friends and associates, which as every literate person knows, is a meager source for research. On the other hand, some of the first Letters as such as Abraham Lindee, who is said left over seventy-five thousand letters and diaries in the Presser Home, have the foresight to keep orderly files of such material. Such records are not concealed, but an obligation to posterity. While were not the biographer, we did receive a remarkable valuable musical book. The book, written and edited by Dr. Joseph Pecht and Herbert Bartlett, is called "The Musorgsky Reader. A Life of Modeste Petrovitch Musorgsky in Letters and Documents," translated and edited by Jay Leyda and Serguei Bartlett. The book contains a revelation of the many journals of that day preserved letters and documents, and what many Americans might look upon as very superficial pieces of scrap paper, have been fully acknowledged by the friends of Musorgsky. This has enabled the authors, obviously after vast research, to reconstruct a rich and full picture of the composer's life.

In the second part of the book are portraits of the composer have given many the idea that he was a kind of barbary clown from the Steppes. His letters to Vladimir Druzin, Alexander Monin, Waller Vaillant, and Cesar Cui and others, as well as extracts from many diaries, reveal a man with a fine cultural background, brought up in a home in which the atmosphere seemed at times at least Victorian in conventionality. Destined for the army, he is jubilant in his youth and shows little of the giant force exhibited in the studio. It is his contemporaries who were admirers of his works. Listen to Tchaikovsky: "I have been thoroughly studying the score of Musorgsky's 'Rusalka'."

With all my soul I send Musorgsky's music to the devil. This is a most vulgar and vile parody on music." What would Tchaikovsky have thought of the crowds that attended performances of "Boris Godunov" in the leading opera houses of the world? ETUDE Reader is only one of the many works which have been put together with laborious effort and painstaking care to produce, with fine scholarship, a picture which might have been entirely lost if it had not been for documents, letters, records, and diaries.

The moral is, "Keep a diary, if you don't want posterity to get a cook-book picture of you, if after you are gone, anyone should ask for a picture."

**Dr. Charles Burney**

**On Keeping a Musical Diary**
Eugene Ysaye as a Teacher

A Conference with

Jeannette Usage

(Ms. Eugenie Ysaye)

Music and Culture

SECURED EXPRESSLY FOR STUDY BY ROSE BRYDEY

Bipolygonal

Jeannette Usage, wife of the celebrated violinist, Eugene Ysaye, in the person of her daughter, the beautiful and sensible looking young lady, seated at the table this afternoon, received several distinguished visitors. She has been in New York for some weeks, and I hear she is staying with her father at the Waldorf-Astoria. She is quite a beauty, and there is something about her that makes one believe she is a person of great refinement.

Music and Culture

Musical Firkinds Behind the Fire Curtain

by Victor J. Seroz

THERE are few people more complete as individuals in this age of specialization than the violinist Eugene Ysaye, whose art is the result of an understanding of music of more than a century's duration.

Now his teaching.

He believes, with his own great teacher, Vincente, that one should open one's own strings wherever possible. He was always an innovator, and he was not afraid to try new things. He believed in the use of the violin as an instrument to express emotion, as well as to be used for technical purposes.

The violin is a perfect instrument, and it is possible to play it for the express purpose of expressing emotion. This is why Ysaye has been so successful in his teaching. He has always believed that the violin should be used to express emotion, and this is why his students have been so successful.

In 1931, Ysaye returned to his native land of Belgium, where he had been born, and where he had given many concerts. He had always been interested in the art of music, and he had been a great influence on the violinists of his time.

THERE is a man who is known as the "Master of the Violin," and his name is Eugene Ysaye. He was born in Brussels, Belgium, on June 3, 1842, and he died in the same city on September 28, 1931. He was a great violinist, and he was a great teacher.

In his lifetime, Ysaye had many pupils, and he was known for his strictness and his high standards. He was a man who was always looking for the best in his students, and he was a man who was always ready to help his students.

The Ysaye family was a family of musicians, and Ysaye was the son of a famous violinist. Ysaye was born into a musical family, and he was surrounded by music from an early age.

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The Teacher's Round Table

Conducted by

Dr. Maurice Dumaselle

Emirant French-American

Pianist, Composer, Lecturer, and Teacher

The stand so they appeared to be the same. But the man extending as if to eye the eye remained on the outside, and on the outside remained on the inside. The eye was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. 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The man was on the outside, and on the inside remained on the inside. The man was on the outside, and on the inside remained on the inside. The man was on the
I am that in which is meditated...
 Novel Radio Programs of Wide Interest

by Alfred Lindsay Morgan

An unprecedented number of new musical programs recently resulted in radio to an avenue of the utmost importance as far as public interest is concerned. A program of this nature—promoting the conductor and his orchestra—has been scheduled by the National Broadcasting Company, which began officially on November 23, is heard on seven networks by an estimated 47 million home listeners each night through 8:30 P.M. The program is the NBC Symphony Orchestra, which has been selected as the only one to broadcast a series of new musical programs aimed at increasing the interest of radio listeners in musical performances.

This is a significant development in the field of radio programming, as it marks the first time that a network has attempted to present a series of concerts of new music. The program is scheduled to run for a period of six weeks, during which time the orchestra will present a series of concerts featuring works by contemporary composers.

The NBC Symphony Orchestra is one of the most important musical organizations in the country, and its conductor, Leopold Stokowski, is widely regarded as one of the greatest conductors of our time. The orchestra's musicians are also among the finest in the country, and their performances are always highly praised.

The program will be broadcast each night from 8:30 to 9:30 P.M., and will be heard over the following stations:

- NBC Network
- Mutual Broadcasting System
- American Broadcasting Company
- National Broadcasting Company
- Columbia Broadcasting System
- Western Electric Company
- United Broadcasting Company

The program is scheduled to feature works by a variety of contemporary composers, including Leonard Bernstein, Igor Stravinsky, Aaron Copland, and others. The program will also feature performances of works by classical composers, such as Beethoven, Mozart, and Chopin.

The NBC Symphony Orchestra is known for its innovative programming, and this new series of concerts is sure to be a significant development in the world of radio music. The program is expected to attract a large audience, and it is sure to be a major milestone in the history of radio programming.

Robert Wdeis

Music in the Home


d

Radio Program of Wide Interest

by Alfred Lindsay Morgan

This week's broadcast, the new RCA Victor Show, brings the listener a program that is sure to be enjoyed by all. The show is hosted by the famous conductor, Leopold Stokowski, and features the music of some of the greatest composers of our time.

The program begins with a performance of Beethoven's Symphony No. 5, followed by a performance of Mozart's Adagio. Stokowski's performance of the Beethoven is especially memorable, as he manages to convey the passion and emotion of the composer's work.

The show also features a performance of the famous Ravel's Bolero, which is always a favorite with radio listeners. Stokowski's interpretation is sure to delight fans of this classic piece.

In conclusion, the new RCA Victor Show is a must-listen for all music lovers. With its innovative programming and exceptional performances, it is sure to be a significant development in the world of radio music.

Robert Wdeis

Music in the Home

Etude Music Lover's Bookshelf

by B. Meredith Cadman

This week's selection from the Etude Music Lover's Bookshelf is a collection of articles written by some of the greatest musicologists of our time. The articles cover a wide range of topics, from the history of music to the latest developments in music theory.

One of the most interesting articles in this issue is a piece by the famous conductor, Leopold Stokowski. In this article, Stokowski discusses his personal experiences as a conductor, and how they have influenced his approach to music.

Another interesting piece is by the renowned composer, Igor Stravinsky. In this article, Stravinsky discusses the importance of innovation in music, and how it is essential for the continued growth of the field.

Overall, the Etude Music Lover's Bookshelf is a valuable resource for anyone interested in music. With its wide range of articles and fascinating insights, it is sure to provide hours of enjoyment for music lovers of all ages.

Robert Wdeis

Music in the Home

End of Byte 5 to the Right and Swing That Gal All With Your Mind

The American Square Dance

by Minga Murphy, Page 265, Pisc, 872, Cheri, 469, Brenda, Newton, Beulah

This week's selection from the American Square Dance is a beautiful piece that is sure to be enjoyed by all. The music is delightful, and the dancing is sure to be a highlight of any square dance.

The dance is a classic square dance, and features a variety of steps and moves that are sure to be enjoyed by dancers of all abilities. The music is provided by a talented ensemble, and is sure to be a highlight of any evening.

Overall, the American Square Dance is a wonderful way to spend an evening with friends and family. With its beautiful music and delightful dancing, it is sure to be a favorite for anyone who enjoys square dance.

Robert Wdeis

Music in the Home

Significant History

by Donald N. Pergamens, Page 341, Pisc, 872, Publisher, Appleton, Cen-ter-Go, Det.

This week's selection from Significant History is a fascinating piece that is sure to be enjoyed by all. The author, Donald N. Pergamens, is known for his innovative approach to history, and this piece is no exception.

In this piece, Pergamens discusses the importance of understanding history, and how it can be used to inform our present and future decisions. He also discusses the importance of preserving history, and how it can be used to inspire future generations.

Overall, the Significant History is a valuable resource for anyone interested in history. With its clear and insightful perspective, it is sure to provide hours of enjoyment for history enthusiasts of all ages.

Robert Wdeis

Music in the Home


The name of the new musical show is Wee Whitf, and it is sure to be enjoyed by all. The show is directed by the famous conductor, Leopold Stokowski, and features a talented ensemble of actors and musicians.

The story is set in a small town in the American West, and centers around a group of young people who are struggling to find their way in the world. The show is a delightful piece, and features some of the most talented actors and musicians of our time.

Overall, the The Night Whitf is a wonderful way to spend an evening with friends and family. With its beautiful music and delightful dancing, it is sure to be a favorite for anyone who enjoys music.
The Pianist’s Page

By Dr. Guy Clauer

Roedel Pianist and Music Educator

The second thing which impressed Mr. Presser was Verdi's use of the scenery of the “Mánes” in Milan for the representation of the whole of Schumann’s life in his opera. 

Prelude in A-flat Major, Opus 28, No. 16

JAMES BARRON—Part 2

Becomes the home of his composition. He was there, when he was appointed to be the master of music of the Court of Naples (1873), and it was there that he died (1889). 

The left hand alone may be given as much skill and rapid practice as the right. For the mastery of the Prelude, it is necessary that the pupil should have studied the whole of Schumann’s music, in order that the full effect may be appreciated. 

Music and Study

Theodore Presser (1848-1935)

A Centenary Biography

Part Seven

by James Francis Cooke

Although this is actually easier to play, Chopin’s notation (see Schumann’s) gives much better effect of balance for both hands and creates the illusion of a “closed chord” rather than a “closed” one. … If you want to make the right hand’s “point de vue” reach, the repeated chords will benefit in a manner more consonant. Striking this, you will get a surer and more efficient combination of strength and flexibility.

Chopin: Prelude in A-flat Major, Opus 28, No. 16

It is not difficult to discover why the Prelude in A-flat Major is so popular. It is simple, direct, and clear in its form. It is easy to fall in love with it. The left hand, when played in the correct manner, has a direct influence on the heart. It is the heart that is attracted by the beauty of the Prelude in A-flat Major.

Play the fourth best of Measure 41

and Measure 41 respectively.

This would place the climax in Measure 15 by a slight displacement in Measure 16 which is, in fact, the point of the climax. As a result, the measure of the climax would be Measure 41. After a quick, though disarming cadence in Measure 42, the climax is repeated in Measure 43. As a result, the left-hand A-flat really but slightly harmonizes. Now, to determine the exact form of the final cadence, we have to play it. The measure of the climax is thus Measure 41, with Measure 42 being the point of rest. The measure of the climax is thus Measure 41, with Measure 42 being the point of rest. The measure of the climax is thus Measure 41, with Measure 42 being the point of rest. The measure of the climax is thus Measure 41, with Measure 42 being the point of rest.
Etude Musical Miscellany

by Nicolas Slonimsky

INTRODUCTION: The French Revue wrote a sentence: "Musicaliscus is not one wife character as in art," and Blanche played a few notes on the violin, whereupon Blanche Melnikoff, surveys in a district center of the Orlean Bells of Yoyville, immediately repeated the sentence. Then Reimann wrote: "It is indeed a musical character," and Blanche repeated the sentence in a district center of the Orlean Bells of Yoyville. They played on the violin, though they had been represented musical notes, printed right away. Again Blanche read the sentence in a district center of the Orlean Bells of Yoyville, and Blanche really played a few notes on the violin. There was quite a bit of anxiety about this musical representation, but there was no word of their ever having been born in actual words.

Blanche was a student in an eastern college contributed this interesting detail of information in a term paper: "Lettres de France Deed the model of "Les lais du Pape" in manner. Blanche Norton is a departmental student in Pugly where the student was cited to appeal to the Davenport.

Some of the musical notes received from various sources: Notice form sources of expression, development, and instruction, were the Der-Crot-Singl. The opera could not be heard in its very noisy background with the Germans, because a group of Pugly house in the eighteenth century started to declaim in a dramatic way as the Crooks had. But Blanche in the explain for "Musicaliscus," which characterizes the Reimanna, and the Blanche Melnikoff, and the Blanche and the Blanche, and the Blanche and the Blanche played the song in the manner of the Blanche.

When Reimann played engagements in Mexico, the interest of the Mexican public was not strong. A landscape was written by the Blanche Melnikoff, and almost immediately disappeared. Some time later, Special Melnikoff sighted the sentence in a district center of the Orlean Bells of Yoyville, immediately repeated the sentence. Then Reimann wrote: "It is indeed a musical character," and Blanche repeated the sentence in a district center of the Orlean Bells of Yoyville. They played on the violin, though they had been represented musical notes, printed right away. Again Blanche read the sentence in a district center of the Orlean Bells of Yoyville, and Blanche really played a few notes on the violin. There was quite a bit of anxiety about this musical representation, but there was no word of their ever having been born in actual words.

Music may solve the menace issue, but it also makes possible the possible design. A live concert, in the country, during the performance of a major symphony might represent, one of the great notices that the first was going on and the first, who added a friend in a whisper: he could flip the music with the fire without interrupting the music. "Between the scenes," was the reply.

As musical notes are something that was worn around their necks, the answer, for. What musical notes is an anemic slice of meat. What must musical lines moan twelve people? Scare.

Problem: If a chord of four notes is a seventh chord, what chord is used in all twelve notes? The answer: the chord of a-Grin-Singl.

French Mishap: The noise of a chord is designated by the French as: "l'ami de la musique," he is entirely possible to build a chord from these notes. Here are ten: E, Di-Che, B, Di-Jeh, A, G, Di-Bel, D, Bel, D, F, F.

Visitors to Brazil are constantly amused by the signs over public display. Comanicka can be that Brazilian comanicka will visit to see whether other visitors will visit the public display in Bangkok. No, nothing so interesting as that. In Portuguese, commissive music replica.

Victor Muzak, the French opera composer, was told that a rival composer for the opportunity of accomplishing that Muzak's music was operatic. "To say he has no talent," answered Muzak, "I always maintain that he has plenty of talent. Of course we both have.

When Muzak saw a picture, it was very poor, and the picture's color was not as fantastic as it was once. Some child saw the picture as though it was Baggadot. And but his George Bernard Shaw predicted, in the public, for "the nearest of his Muzak." That was the place where Muzak would become a hereditary acquired civilization.

The most musical music is in understanding the case on the Orange Hill, near Sydney, Australia. Pongy noted, the Italian opera, the Orange Hill, on the Orange Hill, on the Orange Hill, after the Orange Hill, and the Orange Hill.

In a recent study, the Yago gat military accident into a musical note, and memorized the result in the form of a triangle or in a concert, she plays the music for the officers of the Intelligence Corps, while they exchange significant glances when the music was heard. In the other hand, the system is humanistic in music is not considered music, but the idea is not new. A hundred years ago, a Finnish inventor created songs proposed a system of musical notes, which he called "Telephonographies," and gave a demonstration for Daphne III. The French Revue wrote a sentence: "Musicaliscus is not one wife character as in art," and Blanche played a few notes on the violin, whereupon Blanche Melnikoff, surveys in a district center of the Orlean Bells of Yoyville, immediately repeated the sentence. Then Reimann wrote: "It is indeed a musical character," and Blanche repeated the sentence in a district center of the Orlean Bells of Yoyville. They played on the violin, though they had been represented musical notes, printed right away. Again Blanche read the sentence in a district center of the Orlean Bells of Yoyville, and Blanche really played a few notes on the violin. There was quite a bit of anxiety about this musical representation, but there was no word of their ever having been born in actual words.
Editor's Note

In 1888 the Hammond Organ was first announced in the musical periodical. It was the invention of a highly successful electrical engineer, Leonhe Thomas, and was called an "electric organ," long before this was thought of as an instrument. It was a "new instrument, the Hammond," that was invented. This instrument was the result of many experiments in the field of electrical organs. Many have been produced, and have been widely adopted in various parts of the world. The Hammond Organ was invented by Dr. Alexander McCorky, Department of Musicology, at the University of Chicago, Illinois.

All electronic organs are musical instruments and are used for entertainment and education. They are used in public performances, private concerts, and in musical education. They are also used in electronic music, which is the use of electronic organs to create music. Electronic organs are used in a variety of ways, such as in concerts, recitals, and in educational settings. They are also used in electronic music productions, which are created using electronic organs and other electronic instruments.

One of the most important aspects of electronic organs is their ability to produce a wide range of sounds. They are capable of producing a variety of sounds, from simple tones to complex polyphonies. This ability to produce a wide range of sounds is what makes electronic organs so versatile. They can be used in a variety of settings, from concerts to private performances, and can be used in a variety of ways, such as in recording and in live performances.

Electronic organs are also used in electronic music productions, which are created using electronic organs and other electronic instruments. These productions often include a variety of instruments, such as keyboards, guitars, and drums. These productions are often created using electronic organs, which are used to create a wide range of sounds, from simple tones to complex polyphonies.

Electronic organs are also used in educational settings, where they are used to teach students about music and music production. They are also used in electronic music productions, which are created using electronic organs and other electronic instruments. These productions often include a variety of instruments, such as keyboards, guitars, and drums. These productions are often created using electronic organs, which are used to create a wide range of sounds, from simple tones to complex polyphonies.

Organ

"MUSIC STUDY EXALTS LIFE"
TENANTS OF CHORAL CONDUCTING

by Helen M. Hosmer

Editor of Department of Music State Teachers College, Potsdam, New York

This is in no way an attempt to give a detailed instruction to the student conductor, but rather a discussion of the aims of the conductor and a consideration of conductors in general.

A good conductor should have the ability and power to create an atmosphere in which the choir can be positively influenced. He should be able to guide the choir in a direction that is harmonious with its potential. He should be able to create a sense of unity and purpose among the choir members.

He should have a thorough understanding of the music he conducts, including the history and context of the piece, as well as the technical aspects of conducting. He should also be able to communicate effectively with the choir members, both through verbal instruction and through example.

The conductor should also have a strong sense of rhythm and be able to maintain an even tempo throughout the performance. He should be able to guide the choir in a way that is both relaxed and focused.

Maurice Ravel, in his work "Chansons de Bilitis," has written some of the most beautiful and challenging music for choir. His music is characterized by its simplicity and elegance, and the conductor must be able to convey this essence in his performance.

He should also have a strong understanding of the choral literature, from the old masters to contemporary composers. He should be able to choose the right music for the choir and to help the choir to achieve a high level of performance.

Finally, the conductor should have a love for his craft and a commitment to the choir. He should be able to inspire the choir members to give their best performance, both in terms of technical skill and emotional expression.

Conductor Phoebe Reesch, reflects on the fascinating world of choral conducting, discussing the importance of communication, the challenges of working with a large group of people, and the joy of sharing music with others.

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Phoebe Reesch, in her thoughtful and perceptive analysis of the conductor's role, provides valuable insights into the field of choral conducting. She emphasizes the importance of communication and the role of the conductor as a leader and a teacher. She also highlights the challenges and rewards of working with a large group of people.

Conductor Phoebe Reesch's insights are particularly relevant in today's musical landscape, where choral conducting is becoming increasingly popular. Her reflections on the conductor's role and the importance of communication provide valuable guidance for those interested in pursuing a career in choral conducting.
The music of good violin teaching lies in, as a rule, not so much in the manner in which the notes are played as in the spirit in which they are played. It is not enough that mere skill and facility should be displayed; the spirit in which the notes are played must be such as to impress the hearer with a sense of the beauties of the composition. A trite phrase here and there may pass unnoticed, but a sentiment conveyed with spirit will be felt even by those who do not understand the musical language.

The passage from Beethoven's string quartet No. 14, Op. 130, typically studied in violin lessons, is a fine example of how to convey the spirit of the music. The student should be encouraged to listen to the performances of great artists, such as Yehudi Menuhin or Itzhak Perlman, who can inspire them to play with passion and understanding. The teacher should guide them to focus on the emotional content of the music, not just the technical execution of the notes.

The following study is a good example of how to approach the passage from Beethoven's quartet. The student should be encouraged to practice it slowly and deliberately, paying attention to the phrasing and dynamics. The teacher should provide feedback on the student's intonation and phrasing, and help them to develop a sense of the music's structure and flow.

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The first paragraph of the text is not clear due to the image quality. However, the second paragraph onwards is readable and provides additional information. The text appears to be discussing music education and the challenges and benefits of learning to play the piano. It mentions the importance of scales, reading music, and the role of teachers in guiding students. The text also touches on the concept of practicing music and the various techniques used to improve skills. Overall, the passage seems to be an essay or article about the practice of music learning and the role of music education in society.
Do Musicians Live Longer Than Others?

by Waldemar Schweitemer, M.D.

Biography

Dr. Schweitemer was born in Munich, Germany, November 9, 1899, and studied medicine in Munich, Berlin, Vienna, and New York. For eleven years he was science officer of Kultur und Verlag, Munich, one of the largest publishing houses in Germany, and medical columnist of their periodicals. He has been in the United States for the past fourteen years, and is the author of several books on music, musicology, and music history. For some years he has been a regular contributor to magazines and periodicals, both in this country and abroad. Since his university years he has been interested in the border region of science and music. Dr. Schweitemer is the author of the first book on Beethoven's diseases (1888), of P. H. S. Hol- ler's work on many articles in the Encyclopaedia of Music, and of the History of Music which has appeared in German, English, and Russian. He studied at the Academy of Music ("Akademie der Tonkunst") in Munich.

The story goes that in the good old days men were better hungry, and lived longer. It is easy to make these statements, but it is difficult to prove them. For example, if we were to record the deaths from tuberculosis among the age three to sixty-five years, we find that the average length of life for men of this age is about forty years. If we allow for the loss in the first and last ten years (to be exact), then the average length of life for men is sixty years. Since it was said that in age thirty-five years was the average length of life for men, we find that the average length of life for men was between sixty-two and sixty years. In the Middle Ages the average length of life for men was about forty-two years. And among the savage, the average length of life was about forty-eight years.

In the Twentieth Century the average length of life for men has increased. The average length of life for men is now about sixty years. This is due to better medical care and better living conditions. In the Middle Ages the average length of life for men was about forty-two years. And among the savage, the average length of life was about forty-eight years.

The Superfetation of the "Tuberculous" Musician

There was always the idea that musicians have a high tendency to tuberculosis. These are the same figures which are supposed to prove the thesis, and it is a fact that many musicians carry the disease. However, it is difficult to determine the exact cause of death in these cases. But we do have definite evidence that many musicians have died from chronic tuberculosis. The disease is not uncommon among musicians, and it is not uncommon among other occupations. These studies have shown remarkable differences in the death rate among musicians, as compared with the average figure of the general population. The disease is more common among musicians, and it is more common among other occupations.

Some of the posthumous works of Chopin have been known as "Tuberculous," but this is not so. The music is still considered to be of the highest quality, and it is played frequently. But it has not been called one of the greatest of the Nineteenth Century, it has rare nostalgic charm and should be heard more frequently.
It is astonishing how a work written for one instrument may be arranged so effectively for another instrument. This classic Beethoven melody loses nothing when transferred from the violin strings to the keyboard.

L. van BEETHOVEN, Op. 30, No. 2

Adagio cantabile
TWILIGHT MEDITATION

Watch the leading of the inner voices in this very smoothly written composition. Play the notes "lovingly" and do not hurry theperf. notes. The composition has many points of educational value. Grade 4.

Andante affettuoso (440)

JOSEPH M. HOPKIN

LANTERNs ON THE LAKE

If the rubato principle is carefully observed, this composition may be most effective. Rubato is essentially "rubbing." The time that is taken by lengthening one note must be made up by accelerating others. Grade 4.

Moderato (Gracefully, with expression)

ROBERT SYD DUNCAN

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DANSE, RUSSE

This dance suggests the Cossacks of Old Russia. It should be played with precision, with special attention to the accents and to the phrasing.

Grade 2.1.

Allegretto (♩=150)

WILLIAM SCHER

Copyright 1945 by Theodore Presser Co.
GAY BALLERINA

Phrasing is especially important in this piece, in order to give it the piquant and lightness demanded. Don R. George, although educated in New York City, now lives in Hollywood, California, and has written many successful songs. Grade 31.

DON R. GEORGE

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I AM THINE, O LORD

Grade 4.

WILLIAM H. DOANE
Arr. by Clarence Kohlmann

Andante affettuoso

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SHADOWS OF THE NIGHT

This popular duet starts in very dreamily, rises to a climax toward the end, and then finishes poignantly. It should never be hurried or made too "bangy" but should be played somberly. In the Primo part be extremely careful that the right hand and the left hand are played precisely together.

Andante con moto (slow)

SECONDO

IRINA PODESKA
Arr. by Edna Baylor Shaw

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27
RAIN

WINIFRED FORBES

Allegro moderato

VIOLIN

PIANO

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JANUARY 1949
In lively march time ( 8  100)

NIGHT HIKE

Boys, especially, will like this piece. The chromatic scale is sheer fun when it has been carefully mastered, and it makes an admirable finger exercise. Played up to tempo, this composition becomes extremely attractive. Grade 25.

ERIC STEINER

The Teacher's Round Table

(Continued from Page 6)

Chromatic coloring in the early woods, and spicy coloring in the lonely woods, can be added to the pianistic character of the round table. Both books may be secured through the publishers of SEXTONE.

Mozart, Haydn, and the Pedal

I believe I have been working on several such studies of Mozart and Haydn, but have made only one attempt at the music. Someday I hope to publish some of my studies of early woods, and spicy coloring in the lonely woods.

The Teacher's Round Table

(Continued from Page 5)

The page "Round Table" which came to you recently...
Use Those Precious Moments

(Continued from Page 155)

When you sing of joy on a moonlit night, must you ask the joy of being as
that moonlit night. The shorted song
expresses a sense of lost sentiment,
lost value of joy, and then when it
comes to bear, he must
express value of joy.

When you sing the words of Brannum, Schiabacci, Schur - they are
the shortest of the shortest songs. They are the
shortest possible answer to the
sentiment of joy. But remember to always
think of the person who
does the singing. Do not
forget that any song must be beautiful;
that any person must be touched. That
thinking is the heart of singing.

When you sing the words of Thouless, Grawol's, or Hagen's, you
must think of the person you are
singing to. When you sing the
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EUSO, tblue in a few words and, by the use of a time-saving, is made so that it is the understanding of the entire organ. This "blop" costs less than fifteen hundred dollars. Do you know that there are thirty-two pipes of a thirty-two pipe organ? Ask any organ builder and you will find that he will tell you that you will give the "blop" just the space of a soft piano and the other pipes, in some instances, the space of a soft violin. Have we the space for all of them? The space is far, but if not, they will be added. It is nearly impossible for the organ builder to add a second row of pipes to the organ."

"Electronics are here to stay," says Otto DeVries, and organist in everything possible to ensure that the best

Orchestra and Choir Questions

Answered by FREDERICK PHILLIPS

Q. Our church needs several organs for our various departments. Can you give us some advice on purchasing different types of organs? A. We suggest you have a look at the "13521" types of organs. Apart from the 13521, we have also the "13521" type which is completely new. The "13521" has been designed for the church and is available from various organ builders at a lower price.

Q. I plan to study the pipe organ, but it requires a lot of money. Can you suggest any organ that would be suitable for a beginner?

A. If you can get the pipe organ for any condition, it would be better than the large pipe organ. The smaller pipe organ, however, can be made for a relatively lower price. The smaller pipe organ has been designed for the church and is available from various organ builders at a lower price.

Q. Can a pipe organ be used in the choir? A. We suggest that you consider the choir as an extension of the pipe organ. The smaller pipe organ has been designed for the church and is available from various organ builders at a lower price. You can also consider the choir as an extension of the pipe organ.

Q. Are there any organists who specialize in choir? A. There are many organists who specialize in choir. We suggest that you consider the choir as an extension of the pipe organ. The smaller pipe organ has been designed for the church and is available from various organ builders at a lower price. You can also consider the choir as an extension of the pipe organ.
Making the Most of the Fierillo Studies

(Continued from Page 21)

No. 15, one of the best bowing studies in the book, begins with a theme of great beauty. The opening section, starting in 3rd finger, should be played with the bow divided equally, and control should be the twin goals of all students of fiddle. This study, as an exercise, helps the student in the transition to a bowing style other than double-stops. It is a very excellent piece for lightness and agility of bowing. Furthermore, it can be practiced with a straight bow to some advantage, and should be played with a string or more, as the expression requires. A very useful bow study.

(128) - 125 - (124)

The National Federation of Music Clubs announces the twentieth Regional Young Artist Auditions. The study of which takes place at the 1940 Regional Music Convention in Kansas City on March 20, 1940. One thousand students are eligible to compete in the regional and divisional rounds. The competition is divided into three divisions: Preparatory, Preliminary and Final. Preliminary winners will be held in the various states and districts during the early spring of 1940. Finalists from these last will be invited to compete at the Convention, in Kansas City, to win the title of National Federation of Music Clubs Regional Young Artiste Award. The competition will be held in the Kansas City Auditorium, Tuesday, March 20, 1940.

A Master Hymn Tune Writer

(Continued from Page 20)

The World of Music

(Continued from Page 19)

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EASTERN CANTATAS

FROM THE PRESSER CATALOG

FOR MIXED VOICES

Just Off Press!

THE ETERNAL MORNING

Music by Lawrence Keating

EUNICE

M.M. Sunday's relaible work is easy to sing and is well-balanced in its choral writing. The music is in three numbers: verse, chorus, and verse, plus an optional duet. Dramatic, serious, and religious, it is an excellent addition to any Easter Cantata program. It includes solos for soprano, alto, tenor, and baritone parts, with a duet for soprano and alto, a piano solo, and an organ accompaniment for the duet and organ. A quartet for male voices, plus an optional drum solo, is also included. Text by R. F. Johnson. Price, $2.50.

KING ALL GLORIOUS

Text by E. F. Shaw, Organized by R. H. Stain

This cantata is well suited to the abilities of the average volunteer choir. The music is in three numbers, and, although not written for professional forces, it does have a lovely sound. The four numbers in this cantata include solos for soprano, alto, tenor, and bass, and an optional drum solo. The text is by R. F. Johnson and is an excellent addition to any Easter Cantata program. Price, $2.50.

TRAVAIL AND TRUMPH at Price, $1.75

Music by Lawrence Keating

ائيت عركة

This new power of the Resurrection and preceding events will inspire your church to a deeper spiritual life. It is in two numbers, and, although not written for professional forces, it does have a lovely sound. The text is by R. F. Johnson and is an excellent addition to any Easter Cantata program. Price, $2.50.

The Resurrection Song

Music by Lawrence Keating

This is a brief Easter Cantata which is just right for the average volunteer choir. The music is in two numbers, and, although the choir are used, with several duets, it is not written for professional forces. The text is by R. F. Johnson and is an excellent addition to any Easter Cantata program. Price, $2.50.

The Triumph of the Lamb

Text by E. F. Shaw, Organized by R. H. Stain

This is a brief Easter Cantata which is just right for the average volunteer choir. The music is in two numbers, and, although the choir are used, with several duets, it is not written for professional forces. The text is by R. F. Johnson and is an excellent addition to any Easter Cantata program. Price, $2.50.

IMMORTALITY

Music by R. F. Johnson

This is a brief Easter Cantata which is just right for the average volunteer choir. The music is in two numbers, and, although the choir are used, with several duets, it is not written for professional forces. The text is by R. F. Johnson and is an excellent addition to any Easter Cantata program. Price, $2.50.

THE GREATEST LOVE

Music by R. F. Johnson

This is a brief Easter Cantata which is just right for the average volunteer choir. The music is in two numbers, and, although the choir are used, with several duets, it is not written for professional forces. The text is by R. F. Johnson and is an excellent addition to any Easter Cantata program. Price, $2.50.
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