THE ETUI music magazine

Price 25 Cents

January 1947

NEW YEAR'S DAY

HOLIDAY

BIRTHDAY MARCH

ADORATION

NEW YEAR'S PARADE

RING OUT THE OLD, RING IN THE NEW

THE CHILDREN'S PRAYER

RING OUT, SWEET BELLS

GLAD AND GAY

AWAKE, AWAKE!

PROMISE OF THE DAWN

1947
Contents for January, 1947

VOLUME LIV, No. 1  PRICE 25 CENTS

THE WORLD OF MUSIC

EDITORIAL  ..... 3

Maurice Price, General Manager

MUSIC AND CULTURE

Preparation for the Time to Come  ..... 4

Maurice Price

CHOPIN for the Fingers and Shoulders of Children—Selected for Solo Playing, Sight-reading and Recital Purposes  ..... 5

Maurice Price

THE ANNUAL COMPETITION  ..... 7

The Annuanl Competition in the 10th Year of Gold Book  Charles F. Collinson

MUSIC IN THE HOME

Opera and Concert Seat List for December  ..... 9

The State Music League's Symposium  ..... 9

MUSIC AND STUDY

The Pedant's Page  ..... 11

Dr. Guy McCoy

The Teacher's Round Table  ..... 12

Dr. Guy McCoy

Helping the Composers to Work Together Through Their Musicians  ..... 13

Dr. Alexander McCurdy

the Young Composer  ..... 14

Dr. Alexander McCurdy

and the Average of Our Student Composers  ..... 15

Dr. Alexander McCurdy

What the Young Composer Can and Cannot Do  ..... 16

Dr. Alexander McCurdy

Modest Music  ..... 16

Dr. Alexander McCurdy

New Books  ..... 17

PUBLICATIONS

The Inns of Music  ..... 18

The Inns of Music

MISCELLANEOUS

Excerpts from "The Technique of Keyboard Playing"  ..... 19

Dr. Alexander McCurdy

"Piano Playing from a Musical Point of View"  ..... 22

Piper's Lullaby  ..... 22

J. Alexander McCurdy

"Piano Playing and Interpreting"  ..... 23

Piper's Lullaby  ..... 23

Hans Reimann

"A New Book for the Teacher"  ..... 24

Dr. William T. Hall

THE JUNIOR ETUDE

MICHELANGELO  ..... 25

Elizabeth A. Ould

"Music's Part in World Peace"

"War is dead in the earthquakes of pusillanimity, but peace springs eternal from the golden fields of faith."

JANUARY, 1947

It was too much to expect that after Y. J. Day we would jump immediately from the Cariacatures of the hypnotism of war to the Utopia of blissful peace. It will take many years for the world to adjust itself internationally to this new order of love, and to develop a practical economy to provide for balanced living conditions. Even between the most rational peoples complete understanding only comes after a war. The pathetic shambles of Europe are already a monument to the futility of domination by force. Only after the death of brutality respect, faith, and divine love can the peoples of the stricken countries hope to evolve from the ashes of war and if their lives can find themselves. The behavior of our fellow Americans is a model for the nations that give us peace and their faith in the real breadth of soul in our country. Do not let cadmium hollowers point out a few flaws in our national conduct and say, "Look, that is America!" Consider the facts which have led us to believe that we are closer to the principles of the Golden Rule than at any time in our national history. Here they are:

No nation ever had greater provocation for revenge than had the United States during the War. We had been miserably disregarded, and jilted by those in whom we had placed our trust, and who, when they were in trouble, we had humanly helped with millions of dollars for relief. The War brought us staggering losses of our merchant and young womanhood. How would we react to this? There came the movement for a giant decision.

Would we, the American people, stand by the faith of our ancestors and "turn the other cheek"? This did, and did it most effectively, completely, and, incidentally and magnificently. Into millions of homes of men, women, and children throughout the stricken countries, the United States, to the best of its ability, cast the bread of life. This was largely done by giving money; it was not simply a matter of adjusting our lives for the foodless and our fooded; it was not that armies of American women spent untold hours knitting and working upon all sorts of goods, we knew they could. They were killing on the field the feet of the people of the whole world who have forsaken the divine spark of love and understanding. It is the stigma of those who have forgotten the timeless truth of the Golden Rule.
Preparation for the Operatic Career

A Conference with

Martial Singer

Distinguished French Baritone
Leading Baron of the Paris Opera

Metro-Goldwyn-Mayer

MUSIC AND CULTURE

Martial Singer was born in Quarnstorf, Germany, in 1881, and was educated in Brussels, Darmstadt, and Paris. He is the son of a wealthy businessman and was trained as a lawyer. However, he gave up his legal studies to pursue a career in opera. He made his operatic debut in 1905 and quickly rose to fame. He has been a leading baritone in the French and Italian operatic repertoires. He is known for his rich, powerful voice and his ability to convey a wide range of emotions. His performance in the role of Don Giovanni is considered a masterpiece. He has won numerous awards and is considered one of the greatest baritones of the 20th century.

MUSIC AND CULTURE

Maurice Dietch

Editor

Albert Einstein

An article in the New York Times

525 Madison Avenue, New York, N.Y.

W

e were in the hands of a true artist—Miss Sally Rand, the "Gossamer Girl," whom the New York Times described as "the world's first burlesque company"—and had persuaded the management of the Metropolitan Opera to give us the first use of the house for the evening, during the warm-up season. Miss Rand had been well known for her ability to perform burlesque routines with the utmost grace and precision, and the Metropolitan Opera management was pleased to accommodate her.

Of course, the Metropolitan Opera management is not given to making such solicitous overtures to anyone. They do not allow their house to be occupied by burlesque shows, or even by the most exceptional artistic events. But Miss Rand was a special case. She had been invited to perform at the Metropolitan before, but the theater management had refused. This time, however, they were impressed by her talent and decided to give her a chance.

The evening began with Miss Rand's rendition of a burlesque number, "The Gossamer Girl's Love Letter." She was dressed in a white, gossamer-like outfit, and her movements were perfectly synchronized with the music. The audience was captivated by her performance, and the Metropolitan Opera management was pleased with the result.

In conclusion, it can be said that the Metropolitan Opera management is not easily persuaded, but when a talent as exceptional as Miss Rand's comes along, they are willing to make an exception. Her performance at the Metropolitan was a success, and she was invited to perform there again in the future. This was a significant event in the history of burlesque and opera, and it was a testament to the power of great talent to overcome even the most traditional barriers.

Lili Foldes

Author of "Two and Twenty"

In one of his rare public appearances as a musical conductor, Professor Albert Einstein (left) plays the violin in the Panamanian Capital, Colón. His wife, Lili Foldes, is in the foreground.

Music and Culture

A Musical Visit With Einstein

by Lili Foldes

Albert Einstein, generally regarded as the world's foremost theoretical physicist, was born at Ulm, Germany, in 1879. He was professor of physics at the University of Berlin, and at the Sorbonne in Paris, and from 1922 to 1933 head of the Institute of Advanced Study in Berlin. He was one of the most brilliant minds of the 20th century, and his theories of relativity, quantum mechanics, and the nature of matter and energy have revolutionized our understanding of the universe. He was awarded the Nobel Prize in Physics in 1921 for his services to Theoretical Physics, and in 1929 he was awarded the Lenin Peace Prize. He was a pacifist and an avid supporter of the anti-war movement. He was married to Mileva Maric, a Serbian physicist, and later to Elsa Einstein. He died in Princeton, New Jersey, in 1955.

Einstein had a passion for music and often played the violin with his wife, Elsa. He was a member of the Berlin Philharmonic and played in several orchestras. He was also a skilled pianist and saxophonist. His music was often performed at his lectures and seminars. He was a member of the American Philosophical Society and the American Physical Society. He was a frequent guest at the homes of many of the world's most famous intellectuals and musicians.

In one of his rare public appearances, Einstein played the violin at a concert in Panama City, Colón. His wife, Lili Foldes, was present at the event. This was a significant event in the history of music, and it was a testament to the power of great talent to overcome even the most traditional barriers.

Lili Foldes

Author of "Two and Twenty"

and her husband, Albert Einstein.
Robert

One of the wildest moments was the Vienna de-

er and composer Joseph Haydn-hallucinating.

Rossini sometimes said: "I am not a musician. I am
to my surprise Arthur Sullivan is and such a
to his entire satisfaction to the word. "It was

Brahms and Stevens

Brahms was a lawyer and without question the

to Haydn's autograph. He would never have

Rossini's famous characterization of himself, "I

Music and Culture

The Wit and Humor of Musicians

Music and Culture

The Accompanist's Background and Equipment

by Ashley Petts

Well-Known Accompanist of Famous Artists

Ashley Petts, pianist, educator, lecturer, writer, and

backdrop. For seven years he was a teaching

in San Francisco last year. For the accompanist, who

tis not a musician. But the accompanist is, and

ten as an accompanist and teacher of music. He

Petits

The intellectual background, as well as the

Brahms, and, incidentally, the preparation for the

courage and modesty were the qualities of the

He

"Music STUDY EXACTLY LIKE

Many of them were real by virtue of his direction

Robert Schumann.

Schumann was asked: "What is music?"

He

"Music STUDY EXACTLY LIKE

Robert Schumann said: "I want to be a

by Paul Nettle

The Wit and Humor of Musicians

Music and Culture

The Accompanist's Background and Equipment

by Ashley Petts

Well-Known Accompanist of Famous Artists

Ashley Petts, pianist, educator, lecturer, writer, and

backdrop. For seven years he was a teaching

in San Francisco last year. For the accompanist, who

tis not a musician. But the accompanist is, and

ten as an accompanist and teacher of music. He

Petits

The intellectual background, as well as the

Brahms, and, incidentally, the preparation for the

courage and modesty were the qualities of the

He

"Music STUDY EXACTLY LIKE

Many of them were real by virtue of his direction

Robert Schumann said: "I want to be a

He

"Music STUDY EXACTLY LIKE

Robert Schumann said: "I want to be a
Music's Part in World Peace

Music Crime Cure?

By Marc Oly, Samovar-Shubert

Eminent pianist teacher discusses music's role in one of our greatest social problems.

Music has always been a powerful influence on society, providing a medium for expressing emotions, fostering unity, and promoting peace. In this article, Marc Oly, a renowned pianist teacher, discusses the role of music in addressing one of our greatest social problems.

EVEN the smallest human being finds in music a refuge and a solace. The very language of music is human and universal, and thus it is well adapted to express any emotion, joy or sorrow, and it is as much needed in the home as it is in the concert hall.

Music has a profound effect on our mental and emotional well-being. It can lift our spirits, calm our nerves, and even help us heal physically.

In today's world, music can be a powerful tool in promoting peace and unity. By bringing people together through the shared experience of music, it can help bridge cultural divides and foster understanding.

Music can also be a means of bringing attention to social issues. Composers have used their music to raise awareness of problems such as poverty, war, and climate change.

So let us celebrate the power of music and continue to use it as a force for good in our world.
Bach

Music

Ritorna

Rental

Fifteenth

Milton

Philadelphia

Leonardo

Publishing

Christoph
corus.

Philharmonic

Netherlands

Waltham

Giuseppe

M-1074.

Philharmonic

Philadelphia,

Berlin.

Saul

Albert

M-1074.

Bach

Operetta

Kipnis

Philharmonic

Haydn

Milt

Bristol

Ritorna

21st

M-1074.

Kipnis

Bach

Ritorna

45

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

Bach

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.

M-1074.
"The Piano's Page"

by Dr. Guy Mayer

Norton Pianist and Music Educator

Playing a new etude—playing the piano..."It is the key word that we are constantly talking about. Nothing is more important in playing the piano than the intelligent use of the keys."

The Piano is the most important instrument in the orchestra. It is the key to the symphony. Without it, the orchestra would be just a collection of other instruments. The piano is the heart of the orchestra. It is the key to the harmony. Without it, the orchestra would be just a collection of other instruments.

The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments.

The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments.

The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments.

The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments.

The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the melody. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the harmony. Without it, the orchestra would be just a collection of other instruments. The piano is the key to the rhythm. Without it, the orchestra would be just a collection of other instruments.
The Teacher's Round Table

Conducted by

Maurice Dimanouil

Eminent French-American Pianist, Conductor, Lecturer and Teacher

Jumping to the Top of the Ladder

Musical study has always been a means to the end. However, now that the means are becoming the end, music students seem to be able to express themselves if not in words then surely in music. That is why so many are now taking to the piano. They are interested in the study of the piano, and they want to learn to play it. The piano is an excellent instrument because it is easy to learn and play. The student can easily progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play. The student can progress to the point where he can play simple pieces and then progress to more difficult ones. The piano is also a good instrument for the beginning student because it is not too difficult to learn to play.
Music and Study

SOMS speculation trained by private work which is an enormous leap in the same direction. Singing is beneficial if a young voice shows promise of development, but only under supervision, however, the problems of the child or student are greatest. The first step in training is to find the most careful in a selection of a teacher. A successful one must be one who will put the student in the body as well as the mind. There is a constant demand for musicians today, but the fundamental establishment of a well-rounded musician is not easy. The student must learn to read music and pay. This need not be continued more than five years unless one plans to use the piano for teaching purposes hence it is always valuable, but this amount of training will prove invaluable to a singer.

Training

The Young Voice

by Grace Gaye

The high voice of a young girl should be trained to sing with the utmost care. The voice of the young child should be the most careful treatment in the beginning, and should be given extra time to develop. The voice should be brought back to the body as well as the mind. There is a constant demand for musicians today, but the fundamental establishment of a well-rounded musician is not easy. The student must learn to read music and pay. This need not be continued more than five years unless one plans to use the piano for teaching purposes hence it is always valuable, but this amount of training will prove invaluable to a singer.

A Memory of Happy Days with Paddy and Polly

by John E. Schelting

I SPENT one charming summer with the Schelting family in a little village near the town of Breckenridge, Colorado. It was a place of great beauty and simplicity, where the air was pure and the people were kind. The Schelting family was made up of Mr. and Mrs. Schelting and their three children, ages six, ten, and twelve. They lived in a comfortable cottage on the outskirts of town, with a large garden in front and a small orchard behind.

Every day began with a exercises in the yard, the most important of which was catching the rooster. The Schelting family was a great supporter of local farms, and the children would often be sent on errands to buy eggs or milk from the neighbors. One of the most cherished memories of my time with the Schelting family was the day we went on a picnic to the nearby mountains. We packed a lunch and set off with our fishing gear, hoping to catch a few trout for dinner. The day was hot and sunny, and we spent most of the time wading in the shallow streams, catching fish and enjoying each other's company.

After the picnic, we returned home to a delicious meal prepared by Mrs. Schelting. The children helped prepare the food, and the atmosphere was one of warmth and love. I felt as though I was part of the family, and the memories of those happy days will stay with me forever.

The Tones of the Service

In the Preludes one should set the tone of the whole service. Bruno Walter Sachs, in his "Themes and Variations," says: "The Church knew it well upon the power of music in the work of men." "It is a fact that the music gospel proclaims in a universal language, what the thinking of the Gospel represents in the general human language. The words of the Gospel are sung in the service of the Church, for the service has salon, when the prayers, the litanies, the offertory, the collect, and the hymns make up a common idea. The knowledge of the music of the service can be transmitted as personal experience and enriched by some means. If you are prepared with new music, you will make it your own, and it will become your identity and your working instrument.

The Organ

The Organ is the "singing" instrument of the Church. It is the one instrument that can express the deepest spiritual longing of the human heart. It is the music of the spirit, and it can transport us to the heights of exaltation or the depths of despair. The Organ is the "singing" instrument of the Church. It is the one instrument that can express the deepest spiritual longing of the human heart. It is the music of the spirit, and it can transport us to the heights of exaltation or the depths of despair. The Organ is the "singing" instrument of the Church. It is the one instrument that can express the deepest spiritual longing of the human heart. It is the music of the spirit, and it can transport us to the heights of exaltation or the depths of despair. The Organ is the "singing" instrument of the Church. It is the one instrument that can express the deepest spiritual longing of the human heart. It is the music of the spirit, and it can transport us to the heights of exaltation or the depths of despair.
It Does Happen Here

Music and Study

For more than ten years now a group of members of varied talent and experience have gathered for a friendly discussion of a portion of a large church in Philadelphia. Every Monday the little band gets together to discuss some piece of music, either an overture or something lighter such as an arrangement of a familiar air. It is a large group, about thirty-five in number, and has been increasing in recent years. This is the result of the strength of that organization, the unique and to some extent unimportant position in the social world that they hold, and the demand for their services, as well as the natural tendency of musicians to gather together in order to discuss the fine points of their art. There are many different types of musicians in the world, but the tendency is always the same: to associate with others who have the same interests and to discuss the finer points of their art.

by James W. James

Habits in a "dry" phase that should be read by every musician or member of a school band are: first, to make sure that the bell is closed properly; second, to make sure that the tuning slide is open properly; third, to make sure that the mouthpiece is not too tight; fourth, to make sure that the bell is not too loose; fifth, to make sure that the tubing is not too tight; sixth, to make sure that the mouthpiece is not too tight; seventh, to make sure that the bell is not too loose; eighth, to make sure that the mouthpiece is not too tight; ninth, to make sure that the bell is not too loose; tenth, to make sure that the mouthpiece is not too tight; eleventh, to make sure that the bell is not too loose; and twelfth, to make sure that the mouthpiece is not too tight.

BAND, ORCHESTRA AND CHORUS
Edited by William D. Reaveli

"MUSIC STUDY EXALTS LIFE"

January, 1947

MUSIC STUDY EXALTS LIFE
Theodorov’s music is being played by a live orchestra. The conductor, dressed in a black suit and white tie, is holding a baton in his right hand and is focused on the score in front of him. The musicians, seated at the front of the stage, are120 in number, and they are all wearing black uniforms.

The orchestra begins to play, and the conductor leads them through the opening bars of the piece. The strings start with a soft, lyrical melody, while the woodwinds add a light, airy quality. The winds then take over, building to a crescendo that fills the concert hall with sound.

The conductor gestures with purpose, guiding the orchestra as they move through the piece. At certain moments, he gestures wildly, almost as if he is trying to convey the passion and emotion he feels. The musicians follow his lead, their playing becoming more intense and expressive.

As the piece reaches its climax, the orchestra reaches a powerful, climactic section. The conductor’s gestures are frenetic, and the musicians77 are playing with great urgency and passion. The music builds to a final, triumphant chord, and the audience erupts in applause.

The conductor bows, and the musicians follow suit. The audience, too, is on its feet, clapping and cheering. It is a moment of triumph and celebration, a testament to the power of music and the skill of the performers.

After a moment of applause, the conductor rises once more, this time to receive a bouquet of flowers from a member of the audience. He kisses the bouquet expressively, then turns to the audience and speaks. His words are lost to the applause, but the crowd seems to be listening intently.

The conductor then takes his place at the podium once more, and the orchestra begins to play once again. This time, the music is more somber and reflective. The conductor’s gestures are soft and elegant, guiding the orchestra through this more contemplative section.

As the piece reaches its conclusion, the orchestra builds to a final, emotional climax. The conductor’s gestures are powerful and commanding, as if he is trying to convey the depth of emotion he feels. The musicians follow his lead, their playing becoming more intense and passionate.

The conductor leads the orchestra through the final bars of the piece, and as the last note is sounded, the audience erupts in applause. The conductor bows once more, and the musicians follow suit.

The audience, too, is on its feet, clapping and cheering. It is a moment of triumph and celebration, a testament to the power of music and the skill of the performers.

After a moment of applause, the conductor rises once more, this time to receive a bouquet of flowers from a member of the audience. He kisses the bouquet expressively, then turns to the audience and speaks. His words are lost to the applause, but the crowd seems to be listening intently.

The conductor then takes his place at the podium once more, and the orchestra begins to play once again. This time, the music is more somber and reflective. The conductor’s gestures are soft and elegant, guiding the orchestra through this more contemplative section.

As the piece reaches its conclusion, the orchestra builds to a final, emotional climax. The conductor’s gestures are powerful and commanding, as if he is trying to convey the depth of emotion he feels. The musicians follow his lead, their playing becoming more intense and passionate.

The conductor leads the orchestra through the final bars of the piece, and as the last note is sounded, the audience erupts in applause. The conductor bows once more, and the musicians follow suit.

The audience, too, is on its feet, clapping and cheering. It is a moment of triumph and celebration, a testament to the power of music and the skill of the performers.
Music and Study

Text Books on Melody Writing

Q. I am teaching three of my pupils the "Principles of Melody Writing" by Robert W. Sibley, and am extremely impressed with the results. They have been practicing the "figures" for a few weeks, and have obtained such results that I can recommend the book wholeheartedly. I would like to learn more about the book and its contents. Where can I find more information about it?

A. The best-known books on this subject are "Melody and Harmony" by Percy Goetschius, and "Music Rhythm" by Schaeffer and Webster. The first book also appears in a revised edition under the title "Principles of Musical Theory." Of these three titles, I believe that the one written by Sibley is the best for beginners. It is written in a clear, straightforward style and is well suited for students who are interested in music writing. I recommend it highly.

Questions and Answers

Conducted by Karl W. Gehlert, Prof. Doc.

Professor Gehlert

Berklee College

Music Education, Webster's New International Dictionary

MUSIC STUDY EXACTLY

"Open House" for Beginners

Q. I am interested in music writing and would like to know more about it. What is the "Open House" for Beginners? Is it a place where one can learn music writing?

A. The "Open House" for Beginners is a program offered by Berklee College of Music. It is designed for students who are interested in music writing and want to learn the basics of the art. The program includes classes, workshops, and meetings with professionals in the field. It is open to all students, regardless of their level of experience. For more information, you can contact the Berklee College of Music or visit their website.

Handicaps Did Not Stop Them

by Evangeline Lehanne, M.D.

American Author-Composer and Vocal Teacher

I. The Case of Count Zichy

The name of Count Zichy should not be forgotten in connection with the history of his great achievement. This Hungarian nobleman's career was marked by a series of remarkable accomplishments. He was a skilled musician, a gifted composer, and a dedicated performer. His talent and dedication earned him widespread recognition and acclaim.

II. The Case of Victor E. Kyre

In his lifetime, Victor E. Kyre was known for his exceptional musical abilities. He was a skilled pianist, a gifted composer, and a dedicated performer. His talent and dedication earned him widespread recognition and acclaim.

III. The Case of Countess de Vaux

Countess de Vaux was a skilled musician, a gifted composer, and a dedicated performer. Her talent and dedication earned her widespread recognition and acclaim. She was particularly noted for her virtuoso performances on the piano and her compositions for orchestra.


doye In Costume

As he appeared in European and American operas, Countess de Vaux took on the role of a diva and demanded the utmost from his productions. Indeed, the composer himself was no exception. His music was accompanied by the virtuoso performances of the Countess and her orchestra.

III. The Case of Victor E. Kyre

In his lifetime, Victor E. Kyre was known for his exceptional musical abilities. He was a skilled pianist, a gifted composer, and a dedicated performer. His talent and dedication earned him widespread recognition and acclaim.

JOSE CRUZ AND THE PRODIGIOUSLY FAT LACRIMAE

January 14, 1947

"MUSIC STUDY EXACTLY"
Music and Study

A Master Lesson on the C. P. E. Bach

Solfeggietto in C Minor

"Listen to Your Time and to Your Shading"

by Heinrich Gebhard

Natal Virtuoso, Pianist, Teacher, and Lescetically Exposed

CARL PHILIP EMANUEL BACH

Fugue a pedal trading by

Frederick Bach

When we look in the sketches of the "Erster" Symphony at the opening Menuet of the Funeral March, we are amazed to see how the numerous transformations and combinations which this great theme went through in the various stages of the development, in the final form, an awe-inspiring three of beauty and perfection.

Also very revealing is what David saw in his "Recital" about his process of composing. Easily lightening is Blague Allan's "Park" on the Germania a Fugue, showing how he wrote "The Great Gatsby," by commenting on many famous composers and masters all of the size, patenting ways in which great masters, great poets, and great gnomes are gradually forming out of single, elementary beginnings. We can only see in the final form, an awe-inspiring three of beauty and perfection.

As to creative art, in our recitative art. Every good teacher knows that to a knowledge a position we must know that it is technologically, in our recitative art, we must learn the right sound, with good finger, good phrasing, and to the right rhythm. After that comes the study of the interpretation, which potentially brings in the shading, the dynamics, the correct and articulate sound, and the rhythm and direction of the later voices, making for clear articulation.

"MUSIC STUDY EXALTS LIFE"
This composition of the "novelty" type must be played with good humor throughout and with the snap and smartness that "teenagers" expect.

SHIRLEY

Moderato e con grazia (4=180)

CHARLES E. OVERHOLT
Father Bach expected his third son, Karl Philipp Emanuel (1714-1788), to become a philosopher and a lawyer and sent him to the University of Leipzig and Frankfurt-an-Oder. The call to music was too strong, however, and when he was twenty-four he became cembalist to Frederick his Great, holding office for twenty-nine years. Chiefly known for his reform of the sonata form, the little *Solfeggietto* is almost Frederick the Great's only known vocal exercise on solfa syllables. See Master Lesson by Gebhard.

**KARL PHILIPP EMANUEL BACH 1714-1788**

Gebhard, Grade 5.

Allegro ma non troppo (116)

The entire piece strictly in time.

Take Pedal only in the few places indicated.

23
PANIS ANGELICUS
BREAD OF HEAVEN

César Franck originally wrote this ecclesiastical piece in 1870 for tenor, organ, harp, cello, and double bass. It is probably the most heard work of the Belgian composer of the great Symphony in D Minor. The arrangement is by the late able William M. Felton, long a member of the staff of The Studio, Grade 3.

CÉSAR FRANCK
Arranged by William M. Felton

Copyright 1917 by The John Church Company
International Copyright Secured
THE STUDY

JANUARY 1917
AVEU

CONFESSION

Avec is one of three short piano compositions written by the great Russian master, A. Gretchaninoff. In 1922 he left Russia and has since lived in Paris and in the United States. Play this little gem slowly and affectionately. Grade 3.

A. GRECHANINOFF, Op. 173, No. 2

Andante amoroso \( \text{\textcopyright MCMXLVI by Oliver Ditson Company} \)

Grade 2.

SILVER BELLS

O. SCHELDRUP OBERG

Copyright 1946 by Theodore Presser Co.

International Copyright secured

THE ETUN

Copyright 1947 by Theodore Presser Co.

British Copyright secured

Copyright \textcopyright MCMXLVI by Oliver Ditson Company

International Copyright secured

THE ETUN

Copyright 1947 by Theodore Presser Co.

British Copyright secured
YESTERYEAR

Grade 4.

Valsa (q = 54)

Ped. sostenuto

Trio

a tempo

Ped. sostenuto

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

JANUARY 1947
DAWN DANCE

VIOLIN

Edited by Griffin Pultz
Con moto (c. 1912)

PIANO

Copyright MCMXXVI by The John Church Company

Copyright 1945 by Theodore Presser Co.

TWILIGHT

Words and Music by
JAMES FRANCIS COOKE

Copyright 1945 by Theodore Presser Co.

International Copyright secured

From here go back to the sign (§) and play to Fine; then play Trio.

Fill the skies, I al- ways think of you. The trees are filled with la-las... The
near a cloud, a star so clear and bright. A twi... The
bene are dream-ing, too. I hear a call with in my heart. A call at end of
light us through the night. For you are com-ing back a-gain To hold me at your

Press both pedals during the first four measures. Play gently, blurring the harmonics for a dreamy, atmospheric effect.
That somehow fills my life with joy, And always seems to say:

When twilight falls, I hear our song, Our song of even-tide:

When twilight falls, in the wonderful twilight When we met by life's road-side,

And I kissed you good-bye; Twilight, we will meet thee far-

In the glorious twilight, Just you and I.
THE CHASE

Allegro easily and with dash (near 80)

The huntmen approach from the distance.

EDNA TAYLOR

A Master Lesson on the C.P.E. Bach
Solfeggietto in C Minor

(Congratulated from Page 5a)

By EDNA TAYLOR

Published and, so you request one note

with you, that the weight being trans-1

ferred more slowly, and is

produces a perfect legato, and a full rich

nuance. The remaining twenty

perforated and the texture, with the pro-

portion of the "knocker" is pressure, which

the hands. This is generally or more degree as

does not affect the tone of the note. But the

is never stiff, even slightly from left to right, or vice versa, accord-

ing to the way the passages lie on the

keyboard. The hand, although not folded

must be flexed. In fact, the same elastic nuance, the fingers

through the keyboard, also the wrist should "shift"

the last note of a phrase, and should "nurse" up flexibly

the hands by arrows pointing down and

up. All with "chink" touch. (This

writer employs so-called "light" touch, as is extended内幕-phrases. There has

now the fingers a firmness of the fingers when a hand both shows

the keys, and force and balance of the keys.

This produces a riz-

age at the distance.

As you play the Solfeggietto this

less, probably because the former—

and finally you have created a new picture of

"chink." Now the title has settled to

get under into the picture, which means

you have to study the shape.

As a preliminary practice when singing, "medium" (that is, the simple

finger exercise (right hand):

A. C.

left hand two or three leaves and play

it simply in close touch. In the different

dynamics degrees of strength—pp, p,

mp, f, ff—this latter tone, the tone must still

"suck," is a great piano sound most

smarter, the strange thing about ma-

ton, it is the same sound. These played

into grids superficially over the keys when

they play pp or p. Thus music should

"spread" even in soft passages, that if it

should "suck."}

As a matter of fact, the piano has some

of stiffness in its nature at the end of the

phrase. As an extreme note to

there, legato, try to feel the exact amount of weight in your fingers; then

rattling from finger to finger and then free

by key, each note "nurse." If you

Play any note on the piano with "weight,

even as little weight, it will not

sound superficial in tone, it will always

be pale in the most upper amateur music

are creating.

After having played the exercises three

times, carefully, repeat the performance

trying to make each note sound perfect-

with carrying power, then the same with the

left hand two or three leaves. Then,

replay the right-hand three

and down, and then each one a (piano.

true feel little heavier weights at

your finger ends. Each note must now

sound a little less soft (two "ounces"),

but all equal in amount. Then do the

left hand in the same way three times, and

take a short rest.

After that the right hand, each note

up (chords). Imagine the weight a lit-

tle heavier still (six "ounces") and

now add a little pressure from the hand,

broaden, west and forest. The same

with the left hand, and then repeat

the right-hand plus each note (f) and

more pressure. Then the left hand the

same way, and you. Finally the right

hand each note (f)Charles "crescendo"

this time using a little of pressure, the

wrist moving down a little with each

note. The left hand the same way, and

rest.

During this try to have a wonder-

some coordinate between your sense

of touch and your sense of hearing. Analyze

the "weight" of your fingers as you play;

and try to produce the

three degrees of volume of music, and at

the same time expel the sensations of

your ears as you hear the first degree of

dynamics. As you listen intensely with your outer (physical) ears, realize vividly

the effect you are producing. Hear your-

self play with full consciousness.

Now, one other exercise before you

finish the shaping of the Solfeggietto.

Exercise: Try to play with all your fingers,

and weight (ounces), and diminishing

the note, crescendo (up to f) and
diminuendo (down to p) etc.

Ps. B.

and also, diminuendo upward (up to g)

and crescendo downward (up to f).

Ps. C.

(Continued on Page 5b)

TUNE LIBRARY

International Copyright reserved

MAGNAVOX

A magnificent Magnavox

MAGNAVOX

is available for delivery.

Thousands of these new Magnavox instruments are al-

ready delighting owners in their homes, enabling all of us to
charms music, experiencing all the wonders of radio science includ-

ing static and automatic record changing.

See, hear and compare the new Magnavox with other radio phonographs—

and you won't be satisfied until you own one. Prices from $125.

Look for the name of your Magnavox dealer in the classified telephone directory.

The Magnavox Company, Fort Wayne, Ind.

The World of Sound in Radio

Radio—1947

Today, you can hear the

"magnificent Magnavox."

Now, at a fair store in your city, you will find a

brilliant new array of Magnavox models available for early delivery.

January 1947

MUSIC STUDY EXACTS LIFE
'The Stars and Stripes Forever'
Song's Magnificent March choir for the RCA Victor Billington Record

The RCA Victor Company, in producing its brilliant record, made a remarkable and thoroughly informative piece. It contains one of the greatest numbers of all history. The Stars and Stripes Forever, with the same company's Soprano Faun's on the program. More than this, in the performance of this world-renowned March by the Boston Symphony Orchestra under the direction of Sir G. Kasek, the great Russian-American conductor, essentially through very close research of former records of the national March played by the March King, together with his own rendition of Sousa's performances, and through his study among a mass of research, the end result was to produce an absolutely outstanding American record. The pity of it is that dozens of important recording men failed to take their place. The impersonal material, the sparkling style, and the charm of the great Sousa are all there in magnificent fashion. This is a record which every American must have, and it is highly significant that out of the thousands of compositions, classical and popular, in the great body of the RCA Victor Company, Commander Sousa's March should be selected for this event.

Piano Books

BEGINNING AT THE PIANO
Preparatory book of thirty-two pieces to play and sing

AT THE PIANO—BOOKS I, II, IV
Successive books to follow "Beginning At The Piano", Children or older beginners will find this course stimulating and superior to any system of piano instruction. Today through music is maintained. Carefully chosen pieces in all books. Each 1.00

TWO PLAYERS AT THE PIANO
A preparatory End book. Teachers will find first "duet" presented in a new and attractive manner. The musical and pianistic importance of the piece increases the pupil's musical sensibility, rhythmic sense and sight reading ability.

COMES SENT FOR YOUR EXAMINATION

THE BOSTON MUSIC COMPANY
116 Boylston Street
Boston 16, Mass.

TO VOCAL TEACHERS ONLY
Learn the new method of Teaching Sight Singing. Demonstrate or rent the actual. Send for folder

CMAS. S. STIGNEM
135 West Ave. 36, 1st Avenue 3, Galilee

TH E HARMONY SCHOOL OF PIANO TUNING
Harrieton, Pa.

Josh Collins, Owner, Teacher The Piano Technique of Major is one of the most highly respected in the profession. His name is recognized throughout, and he is held in the highest esteem. Mrs. Collins and their students have won many honors in the recent piano tuning competition. For all time employment of a tuner to learn the above title, you with all expenses paid. For further information write to Mrs. Collins. The piano tuning book is a manual complete with complete information of a tuner's trade. It is the only book of its kind in the world. It is a model of tuning and is a necessity to every student of tuning.

SUCCESS FOR YOU
I AM MUSIC

It HANDS you the Music you want

TONKabinets for Sheet Music

Tuners and Engravers for Sheet Music

Dr. Thomas Elliot, chief of the RCA Victor Company, whose efforts were largely unavowed for many years, brought the many students of the powerful pianist, Rossini, not only to his own style, but also to the performance of the great pianist, Rossini, as well as to the great pianist, Rossini, himself. In the recent performance of the great pianist, Rossini, there is a record which every American must have, and it is highly significant that out of the thousands of compositions, classical and popular, in the great body of the RCA Victor Company, Commander Souza's March should be selected for this event.

Recommended by GUY MAIER
1. Fifteen Children's Pieces
   full of laughter and fun $1.00
2. Children's Piano Pieces
   from authentic manuscripts $1.25
3. Funnybone Alley
   With words by Alfred Swanson $1.00

LEEDS MUSIC CORPORATION

"MUSIC STUDY EXALTS LIFE"
SINGING KEYS

A versatile collection of tremendously successful piano solos in three books, programmatically organized, each selection of real musical value not for a definite phase of development.

The phonogram adds life to these books, propelling the pianist forward organ and saving progressive weakness.

Clayton J. Summer Co., Chicago, Ill.

NEW YORK

"MUSIC STUDY EXALTS LIFE"

THE EUDOE

PREPARATION FOR THE OPERATIC CAREER

(Continued from Page 4)

NATIONAL GUILD OF PIANO TACHERS

AMERICAN COMPOSITIONS FOR THE PIANO

By LEOPOLD WOHLDSCHLAGER

804 Indiana Bldg.

VIOLINS (Continued from Page 4)

VIOLENS

October 4 to 19, 1927

First two new violins

FRANCIS DRAKE BAILLARD

616 8th Street

San Francisco, Cal.
The accompanying background and equipment discuss problems they are individually wrong, but we are individuals who are wrong in their own way in the wrong way.

The embouchure and reed problems that are generally found in the mouthpiece are endless. These problems are solved by simply solving the main problem of the embouchure. A mouthpiece must allow the embouchure to be controlled and maintained in a correct position.

If the embouchure is not controlled, the mouthpiece will not work correctly.

The embouchure is the key to the playing of the instrument. A mouthpiece that is not controlled will not work correctly.

The embouchure is the key to the playing of the instrument.

A mouthpiece that is not controlled will not work correctly.

Therefore, the mouthpiece must be controlled if the embouchure is to work correctly.

The mouthpiece is controlled by the embouchure.

The embouchure is controlled by the mouthpiece.

The embouchure and reed problems that are generally found in the mouthpiece are endless. These problems are solved by simply solving the main problem of the embouchure. A mouthpiece must allow the embouchure to be controlled and maintained in a correct position.
It's Fun to Teach Piano
In a Small Town

(Continued from Page 4)

In a small town, after a long and arduous day of teaching, the piano teacher, Mr. Rudolph, is shown returning to his home. The piano has been tuned with great care, and the music is played with the utmost intensity. Despite the tiredness, Mr. Rudolph finds joy in his work, and the sound of the piano fills the room with a warm and vital life. This book is a collection of lessons and exercises designed to help students of all levels improve their piano skills.

A professional musical school at an attractive college town. (Member of the National Association of Schools of Music)

 attraverso l'esperienza di una carriera saggia.

Graduate students in all branches of music under artist teachers.

Special Course for Teachers of Music

For catalog describing O'connell's conservative courses and its superior equipment (200 practice rooms, 35 modern organs, etc.). Department of Music, School of Education (Music) of the University of Ohio, Columbus, Ohio.

The Cleveland Institute of Music

Bachelor of Music Degree, Major of Music Degree, Artist Diploma

The Cleveland Institute of Music is a world-renowned music school located in Cleveland, Ohio. It offers a comprehensive range of music programs, including degree and diploma courses in performance, composition, conducting, and theory. The school is dedicated to providing a high-quality musical education to students from around the world.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

DOMINIC J. O'CONNELL, President.

F. C. WELLS, Secretary.

MRS. D. L. McCUTCHEON, Treasurer.

American Conservatory of Music—Chicago

Includes in its course of instruction all branches of music, and is one of the most noted conservatories of the United States. It is a thoroughly practical and comprehensive school, and is the only social institution of its kind in the West. It offers a wide range of music programs, including degree and diploma courses in performance, composition, conducting, and theory. The school is dedicated to providing a high-quality musical education to students from around the world.

The Music Teacher’s Association

Birmingham, Alabama

Piano Educational Lectures and Piano Class

FEBRUARY 1ST TO 6TH, 1947

Mrs. D. L. McCUTCHEON—1514 Glenwood Ave.
Mrs. J. M. MURPHY—3415 South 2nd Ave.

"MUSIC STUDY ENJOYS LIFE"
January, 1947

ADVANCE OF PUBLICATION OFFERS

All the books in this list are to be published for the general public, and are to be available at the first of the year. They are all on public agreement, and copies are not available.

The Adventurers of Piano, by Ralph Keating. A new series for pianists, and contains a complete set of works for the piano. 26 cents, postpaid.

The Adventures of Piano at Play. A monthly magazine of piano music, containing articles and reviews on new publications for pianists, and containing a complete set of works for the piano. 26 cents, postpaid.

King Nolan. A collection of solo works for the piano, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Little Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Big Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Small Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Young Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Old Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Adult Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Senior Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Intermediate Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Novice Players. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Beginners. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Harpists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Trumpeters. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Violinists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Saxophonists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Trombonists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Horns. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Bassoonists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Timpanists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Percussionists. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Strings. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Brass. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Woodwind. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Choirs. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Orchestras. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Bands. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Marching Bands. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Military Bands. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Jazz. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Country. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Western. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Classical. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Baroque. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Renaissance. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Medieval. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Gothic. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Renaissance. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Baroque. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.

Piano for Gothic. A new series for pianists, containing a complete set of works for the piano. 26 cents, postpaid.
Instrumental Solos Drawn from
Best-Loved Songs and Melodies
of Favorite Composers

Delightfully Arranged
for the Average Player

THE DITSON ALBUMS OF
INSTRUMENTAL SOLOS

THE DITSON ALBUM OF PIANO SOLOS
17 Piano Solos

THE DITSON ALBUM OF VIOLIN SOLOS
18 Violin Solos, with Piano Accompaniment

THE DITSON ALBUM OF CELLO SOLOS
14 'Cello Solos, with Piano Accompaniment

THE DITSON ALBUM OF FLUTE SOLOS
14 Flute Solos, with Piano Accompaniment

THE DITSON ALBUM OF CLARINET SOLOS
17 Clarinet Solos, with Piano Accompaniment

THE DITSON ALBUM OF CORNET SOLOS
14 Cornet Solos, with Piano Accompaniment

THE DITSON ALBUM OF SOLOS FOR
TROMBONE OR BARITONE
18 Trombone Solos, with Piano Accompaniment

THE DITSON ALBUM OF FRENCH HORN SOLOS
18 French Horn Solos, with Piano Accompaniment

With the exception of the Piano Solos, the Albums have been
compiled and arranged by N. CLIFFORD PAGE.

Oliver Ditson Co.
THEODORE PRESSER CO., Distributors, 1712 Chestnut St., Phila., Pa.