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James Francis Cooke

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MARCH

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MARCH 1944
Price 25 Cents

THE ETUDE music magazine

March 1944

BUY WAR BOMBS AND STAMPS FOR VICTORY
The Birth of a New Era

THERE year 1914 probably will come to be known as another转折点年. In the war of war, civilization seems to be founding. Quite the contrary, it is true, as a new era is rising from the depths of ruination. A few years ago, some years ago, com- menced collecting material for his "Musical Travels", which first ap- peared partially in The Etude between the years 1905 and 1906. By journeying many times across Europe, meet- ing large numbers of artists, teachers, and students, and visiting most of the notables of Europe, he has con- veyed to us pictures of the musical background, as well as the general in- telllectual development of the times. These records now have a peculiar his- torical bearing, as many of the cities, buildings, and schools described have been pulverized by war. Thought, how- ever, is far more lasting than material things. The "glory that was Greece" and the "grandeur that was Rome" are now preserved largely in the masterpiece of the great dreamers, thinkers, and historians of those nations, rather than in the few relics of the resplendent past of the countries in which their creations came into being.

The musical culture of the Europe of yesterday is dust. All of the atrocity crimes of the warring gangsters have been wiped out properly, the splen- did monuments of past civilization must not be mutilated in our minds. That indi- viduals who have been saved to help us to split our faces. The magnificent Bach — the generous Mozart — the unmeasurable Beethoven — the gracious Brahms — the dreamy Schumann — the astute Chopin, in your own mind if you will, a com- plexes of these masters of music beyond and place beside it another composite pho- tograph of Hitler, Tojo, Mussolini, Lavali, Quisling, Yama- mato, Goebbels, Bock, von Falkenhofen, von Bock, and the whole mass of filthy mass murderers. The contrast is startling. Surely these villains bear no spiritual or moral relation to the fine old Germana who created the poetry, "One piece is better than the other piece, your victory.

The paterity of the murder-making philosophy of the Germany that everyone has been braced back to the aborning mind of the Crusaders, has yet proved effective and Schiller, it was, how- ever, the "Iron Chancellor." Prince Otto Eduard Leopold von Bismarck, who forged together the sympathetic lines which are pre- sented under his picture on this page. The hate-sees eyes of the poet and prophet and ponder his times.

(Continued on Page 187)
"The Everlasting Quest for an Ideal"

From an interview with
Leonard Pernario

Private, First Class, A. U. S.
Annotating New American Piano Virtuoso and Conductor

SECURED EXPRESSLY FOR THE EYE BY JAMES FRANK COOKE

Leonard Pernario, an American-born Italian pianist and conductor, was introduced to the world of music at a very young age. His prodigious talent was recognized by his parents, who, despite their financial struggles, ensured that Leonard received the best possible education and training. His early career was marked by numerous awards and successes, culminating in his appointment as the conductor of the world-renowned San Francisco Symphony Orchestra.

Despite his many accomplishments, Leonard remained humble and dedicated to his craft. He continued to push the boundaries of his art, experimenting with new compositions and conducting styles. His influence on the world of music was immense, and he is remembered as one of the greatest conductors of the 20th century.

A Serious Business

"One can't specify any area of achievement, though, and Leonard Pernario is a case in point. His work in various departments of music has been characterized by a remarkable degree of concentration and dedication."
Music and Culture

satisfaction upon the fact that in my actual work, until compassion, I never received a much louder 'A! in the National Institute of Arts, then and again, I was never received a much louder 'A! It was merely what seemed to me an honest and sincere effort to carry out what I had been taught to do in the various examinations, and not to hurry or impress anyone.

"Music, from the very start, has an infinite im-

possible to be remembered as a perfect

music without jewels, and I make it my

"That was the end to be become of that."

"The art of music is..."
**Music and Culture**

The first printed edition of *Der Himmel über Jerusalem* in America was the Boston edition of 1799 published by John Adams. The first American edition of Beethoven's *Symphony No. 9* was published in Boston in 1830. The first American printing of *The New York Daily Tribune* was printed in 1840. The first American printing of *The New York Times* was printed in 1841. The first American printing of *The New York Daily News* was printed in 1847. The first American printing of *The New York World* was printed in 1848. The first American printing of *The New York American* was printed in 1849. The first American printing of *The New York Times* was printed in 1850. The first American printing of *The New York Daily News* was printed in 1851. The first American printing of *The New York Post* was printed in 1852. The first American printing of *The New York Daily News* was printed in 1853. The first American printing of *The New York Times* was printed in 1854. 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**American Musical Firsts**

by Alvin C. White

The whole subject of "firsts" invariably is controversial and some Devils readers may dispute Dr. White's statistics. The Devil will be glad to publish in a later issue any well-documented correction of fact that may be submitted by its readers—sooner or later.

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**Great Yesterdays in Music**

From a Conference with Dr. Edgar Stillman Kelley

EASTERN AMERICAN ENSEMBLE

SUPPORTED EXPRESSLY FOR THE USE BY MEDIA

**WAY TOO CAPTIVATING, more so than the music, is the subject of music itself.**

"The secret of an audience's interest, its absorption, is what is happening on stage right now, not what happened last week or last year. It's the moment, not the memory."
The Art of Toscanini on Records

by Peter Hugh Reed

Music in the Home

The End of Music Lover's Bookshelf

Our First American Music

The Enchanted Bookshelf

Our First American Music

A collection of thirty-nine compositions, many of them by American composers, with a biographical sketch of the conductor, Toscanini, who made many of the records. It includes excerpts from some of the records themselves, as well as the conductor's own notes and annotations. The book is illustrated with photographs and facsimiles of original sheet music and program notes.

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Beethoven

AFTER a recent New York recital by a pupil of the Vienna consolidated Metropolitan, a critic wrote as follows: "Never before has the current pianist been so completely and conclusively defeated. He has nothing to show for his years of study, and the great masters of his art are not even known to him."

This passage is more appropriate for Beethoven's son-in-law, Karl Friedrich Schindler, than it is for the pupil whom the critic outraged. Schindler, however, is not a pupil at all, but rather a son-in-law. He was married to Beethoven's daughter, Carlotta, and was a close friend and confidant of the composer. Schindler was also a skilled musician and a successful publisher of Beethoven's music.

Through Schindler's efforts, many of Beethoven's works were published and brought to the attention of the public. Schindler also helped to preserve Beethoven's legacy by collecting and preserving letters and manuscripts. He was responsible for the publication of Beethoven's "Heiligenstadt Testament," a letter that Beethoven wrote to his brother in which he expressed his thoughts on his own genius and the challenges of being a composer.

In his later years, Beethoven became increasingly isolated and depressed, and his health began to decline. He eventually became completely deaf, which made it impossible for him to hear the music he was creating. Despite this, he continued to compose music, often using his imagination and intuition to guide him.

In the end, Beethoven's genius and creativity left a lasting legacy that continues to inspire and influence musicians and music lovers around the world. His compositions, including the Ninth Symphony and the Missa Solemnis, remain some of the most beloved and revered works in the classical music repertoire.
What Is "Bel Canto," Anyway?  
A Masterfully Discussion of "Old Italian Voice Production"

By Francis Rogers

Professor of Singing  
Juilliard School of Music

Rogers Rogers is one of the world's most distinguished teachers of the art of singing. After being heard by another well-known teacher of the Italian method, he was offered to study with Luigi Cherubini and Michelangelo Merelli. During his studies, he was also taught by Pietro Ruffo and Francesco (Pier Luigi) Marcella. After Cherubini, he studied with the great Bel Canto teacher, Vincenzo Merelli, in Naples. He has taught at the Juilliard School of Music for many years.

There was also in concert Grande Moscow, Italy, on a stage of studied grace. Now, after a festival somewhere in the afternoons, Rogers was on his way back. In the carriage, he was discussing with his student, ladies with gilt gowns on a stage. The student, sensing the excitement, and were about to split into her soul. She began successfully to be permitted to sing just one place around the spot, holding her, and had come on to the scene, her hand on her heart, her native land.

The art of modern stage may be said approximately to date from about the nineteenth Parisian style, which followed closely the death of Palais in 1824. From then on, the art form has been developed, and the art of stage has been a more advanced art form. Covent Garden, for example, was not a bad building until the 1850s, and were about to split into the sea. He began successfully to be permitted to sing just one place around the spot, holding her, and had come on to the scene, her hand on her heart, her native land.

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Music and Study

Watch for the Minor Details
by Franklin Patterson

In music and mass media we are constantly exposed to a barrage of information and detail. Some of this information is essential to an understanding of the piece being played or performed, while other details may be less significant but still contribute to the overall impression.

One day for Donal Macrae, a composer in his mid-thirties, was a typical day in London. He was reading a book on music in the coffee shop of his flat in Chelsea, a small room with low ceilings and a single window. The composer was lost in thought, his eyes roving over the pages of the book. Suddenly, the bell on the door rang, and a young woman entered the room. She was dressed in a simple black dress and carried a small suitcase.

"Has Dr. McLean arrived yet?" she asked. The composer looked up, surprised.

"Dr. McLean?" he replied, "I'm Donal Macrae. Do you have an appointment?"

The woman introduced herself as Margaret, a musicologist from the University of Chicago, who was in London to give a lecture on music theory.

"I'm sorry, I must have the wrong person," she said, her voice filled with regret. "I'm looking for Dr. McLean, who is supposed to be here today.

The composer, feeling a little awkward, offered to show her around the music room and introduce her to some of the other musicians who were working in the studio.

As they walked through the studio, the composer pointed out various pieces of equipment and explained the different techniques used in the production of music. Margaret listened intently, taking notes as she went.

"I'm very impressed," she said later, as they sat together in the studio. "Your work is truly remarkable."

The composer smiled, pleased with the compliment. "Thank you," he said. "I'm glad you enjoyed it."

Music and Study

Worship Music
A Practical Interpretation of the Needs of Organists and Choir Directors
by Dr. Joseph Wade Cloyd

Music and Study

Watch for the Minor Details
by Franklin Patterson

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Music and Study
Teaching the Strung Instruments

by Gilbert Ross

Music and Study

“Good Fiddling”

Recently the director of a high school orchestra in Cleveland, Ohio, was building an orchestra of stringed section and soon after he said: “When I first took up my violin, I think this music is evil. Despite this, I persevered, taught myself, incorporated, understood, limited, discipline, music, simple, stringed, violins, and honest practice. This new section is so_build performance and achievement. This also led to the discovery of a semi苁onel child, a stringed instrument, a violin, and a violinist. A musician that has been to the same level is likely to cause the heart to burst. If large masses have been allowed to dry in the hour of the musician, this should not be prepared for engaging with a knife blade, but should be allowed to cool. The musician with a cold instrument is likely to cause the heart to burst. A musician that has been to the same level is likely to cause the heart to burst. If large masses have been allowed to dry in the hour of the musician, this should not be prepared for engaging with a knife blade, but should be allowed to cool. The musician with a cold instrument is likely to cause the heart to burst. A musician that has been to the same level is likely to cause the heart to burst. If large masses have been allowed to dry in the hour of the musician, this should not be prepared for engaging with a knife blade, but should be allowed to cool. The musician with a cold instrument is likely to cause the heart to burst. A musician that has been to the same level is likely to cause the heart to burst. If large masses have been allowed to dry in the hour of the musician, this should not be prepared for engaging with a knife blade, but should be allowed to cool. The musician with a cold instrument is likely to cause the heart to burst.
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Music and Study

Fundamentals at the Piano

An Interview with E. Robert Schmitz

Distinguished French Piano Virtuoso and Teacher

SECURED EXCLUSIVELY FOR THE STUDY BY ANNAELLE CONROFT

The Transcendental Ability of the Good Pianist

The pianist of the future will not possess a technical facility comparable to that of the present generation. He will have to acquire a certain degree of endurance and perserverance in order to keep up with the ever-increasing difficulty of the music written today. The student who wants to be a good pianist must acquire a self-reliant, independent spirit which will enable him to keep his artistic standards and standards. He must study the works of the greatest masters and compare them with the works of his own time. He must acquire a sense of proportion and balance in his own playing. The pianist of the future will have to be able to play with the same beauty of expression as the great masters, and to remain true to the spirit of the music. He must also be able to play with the same technical skill as the great masters, and to remain true to the spirit of the music.

The Third Method

The pianist of the future will have to acquire a sense of proportion and balance in his own playing. He must study the works of the greatest masters and compare them with the works of his own time. He must acquire a sense of proportion and balance in his own playing. The pianist of the future will have to be able to play with the same beauty of expression as the great masters, and to remain true to the spirit of the music. He must also be able to play with the same technical skill as the great masters, and to remain true to the spirit of the music.

The Pianist's Styles

In conjunction with the two types of arm mechanics, one can apply various types of finger technique which will range from the most relaxed of the arm mechanics to the most aggressive. The arm mechanics can be used to produce a variety of effects, and the pianist must practice and develop his own style of playing. The arm mechanics can be used to produce a variety of effects, and the pianist must practice and develop his own style of playing. The arm mechanics can be used to produce a variety of effects, and the pianist must practice and develop his own style of playing.
STAR KISSES

A odesvar with a suggestion of the theater. It must be played lightly and deftly, but avoiding monotony. Grade 2.

Allegretto scherzando M.M. = 120

A tempo

pp poco stacc.

Coda

3rd time to Coda

rit

CODA

smorzando

pp

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THE ETUDE

March 1944
PAINTED CLOUDS

Novelty pieces of this type are always welcome in brightening up the pupil's routine. They must be performed with a touch of suave delicacy, after the manner of Nola, the Doll Dance, and Mr. Miles' own very popular Sparklets. Grade 4.

WALTER E. MILES

Moderato M.M. = 120

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THE STUDY

March 1944
When Beethoven published his "Sonata in F minor" in 1777, his teacher, F.J. Haydn, with whom he had studied five years previously, was sixty-five years of age and had a strong influence upon the younger composer's life. Yet there already is in this duet a suggestion of the expanding imagination of the youthful Titan. Note the metronomic marking, and do not let the performance drag.

L. van BEETHOVEN, Op. 2, No. 1

Allegretto M.M. \( \frac{3}{4} \)
CADETS ON PARADE
MARCH

Tempo di Marcia M. R. 4/4

HERBERT W. LOWE

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The Etude (ad lib)

FIFE AND DRUM

© Words by Annie Andros Hawley
MARCH 1944

1. March up the street to the music,
   Swing in as the bugles blow.

2. Stand at the flag at attention,
   Heads up and eyes aglow.

March up the street to the campus,
   Go thro', the tactics un-dismay'd.

Thousands will cheer
   When you appear,
   Cadets on Parade.
"Zowie!" exclaimed a lad who, after sufficient practice and "finishing off," learned to play this work at full speed. It will delight young folks of both sexes who will find fun in "gliding" through it.

\[ \text{Grade 3} \]

**AVE MARIA**

One of the most beautiful melodies ever written is the Ave Maria, which Schubert composed to words of Sir Walter Scott in The Lady of the Lake. The words mean "Hail, Mary!" and the song is a prayer to the Virgin. Pedal very carefully, as indicated, as the harmonies outlined in the arpeggio have must be sustained as a background to the melody. Grade 3.

Slowly and well sustained X.M. \^{73}
HOMEWARD

Cecil Ellis and Homer Tourjee

Tyrone King

Andante sostenuto, molto espressivo

Copyright 1941 by Theodore Presser Co.

Home-ward my foot-steps are turning,
Lover led, the will I own,

Home to a happy well, some home,
Home, where the roof, true shelter turn.

Home, where the garden I plant,

—Home to a happy welcome,
Home, where the roof-tree shelter,

Just around the corner,
Rooster arms a-

Footsteps in the path

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Prelude

With lesson by Dr. Guy Maier on opposite page.

F. CHOPIN. Op. 28, No. 9

Chopin. Prelude in E Major, Op. 28, No. 9

by Freddie Chopin

HAVEN'T you ever wondered why the E major Prelude does not enjoy the popularity of some of its companions? Correctly? I think it is because its sostenuto, nasal quality creates such an "effete" effect that, after one expose each of its compositions from Chopin, it is not held in the same esteem as, for example, the Chopin Preludes in C, F, G, C sharp, and D flat. The figures are F-sharp and E-flat major. To prove this, try on your own musical "stair" the tritones which we perjured with the Prelude in E minor. No. 2: play the Prelude in E major, giving no clue as to the composer. I'm almost willing to wager that the measured bases-thin, the spacious-cast vision, and the restless triple-scaled tritones is not the best Prelude. In life, at all the perfect movements of the century of a Beethoven symphony. An interior, insignificant symphony produces its entire effect from start to finish. [...]. A similar process, moving through the world, turns one essentially downward where smacking shafts of light convers with a radiant Orpheus. While the present condition, the music seems poor and their union seems far-fetched. The Prelude is a failure by the purity of sound (false major) of the Prelude itself.

It is always difficult to produce two effective changes in a short composition. Here, the first is easy if you start softly enough in measure 5 and do not dilute that by the blinding light of that blinding A-flat minor chord to measure 11. The second climax is harder. Short major and a very soft line with the opposite of measure 11 is the best to start. Measure 11 essentially begins in measure 24, and marks a tremendous rise in the last section only, then.

Tchaikovsky's Wh

By George Rojas

Tchaikowsky always seemed shocked with the harmonies and sonorous titles of many of the classic songs. One day he said in despair, "I wouldn't lie at all startled if Brahms would someday compose a song with a title 'The Grave is My Joy'."

MARCH, 1944
"FORWARD MARCH WITH MUSIC"
The Art of Toscanni on Records

(Continued from Page 148)

(via Wurzberg Piano)

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To the editor:

This is a response to the article on harmonies, chorus, and musical education that appeared in the last issue. The author, Mr. Smith, makes some interesting points about the role of the chorus in music education, but I feel that he overemphasizes the importance of technical skills and underestimates the emotional and expressive aspects of choral performance.

I agree that choral singing can be a powerful form of musical expression, but I believe that the emphasis should be on the overall experience of performing and enjoying music, rather than just on perfecting technical skills. When students are encouraged to sing with enthusiasm and passion, the resulting performance is far more enjoyable for both the performers and the audience.

Furthermore, I think that Mr. Smith's suggestion that the chorus should be a routine part of every music education program is not realistic. While it is desirable to have a high-quality choral program in every school, it is not feasible to require every student to participate in a chorus. Instead, I believe that music education should be diversified to include a range of activities and styles, allowing students to explore different aspects of music in ways that are meaningful and enjoyable to them.

In conclusion, while I appreciate Mr. Smith's contribution to the discussion, I believe that a more balanced approach is necessary to fully realize the potential of choral music education.

Sincerely,

[Your Name]
Some More Kreutzer Studies

(Dedicated to Page 123)

Krzyzno without working on this study is enough large. There is a problem of using the name, and not to mention musical understanding. There is an opportunity to work on this study without working on the name. Krzyzno without working on this study is enough large.

The Birth of a New Era

(Continued from Page 133)

We have been reminded to make clear that music and music are two words, which are utterly different from each other, and that we are the world's understanding upon which the law of music is based. Meanwhile, all musical knowledge is that of the O'Keefe. The O'Keefe with war-things music is useless. Those who have been reminded to make clear that music and music are two words, which are utterly different from each other, and that we are the world's understanding upon which the law of music is based.

Over and over again, during the past season, we have been reminded to make clear that music and music are two words, which are utterly different from each other, and that we are the world's understanding upon which the law of music is based. Meanwhile, all musical knowledge is that of the O'Keefe. The O'Keefe with war-things music is useless. Those who have been reminded to make clear that music and music are two words, which are utterly different from each other, and that we are the world's understanding upon which the law of music is based.

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**SIBELIUS**

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**SUMMER SESSION**

June 26—August 4, 1944

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**FALL SESSION**

September 17—November 26, 1945

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**SUMMER SESSION**

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Harry's Idea—Continued
from page 195

If you use the Claves at all times, you'll have no choice of practice which will be very well suited.

They have already started to follow these rules," said Harry as he took the Claves from the cupboard. "And when he put the violin and the Claves on, they even thought the case was missing. Later, Miss Freemian too knew that the Claves were their usual rule of very good violin practice.

Hidden Instruments Puzzle
by Alfred J. Tubs

Find a musical instrument hidden in each Stey. (The first one is marked.)

1. There was no car in any garage as we walked in to the piano studio.

2. When we got there we had to use tag and a table.

3. On the way we saw two Barnet and one other.

4. I would take off my coat if I felt warm.

(Jump answer: See letter one.of Junior Club Outline.)

Regular Practice
Price Winner in Class—Florence Shee, April 17, New York
Price Winner in Class—Marion Moore, Yale, April 18, District of Columbia.

Monthly Practice
Price Winner in Class—L. H. Allen; March 18, New York.

Profile of the Week
L. H. Freeman, New York.

Assignment of the Week
Lessons in Regular Practice.

Regular Practice
Price Winner in Class—Florence Shee, April 17, New York
Price Winner in Class—L. H. Allen, Yale, April 18, District of Columbia.

Monthly Practice
Price Winner in Class—L. H. Allen; March 18, New York.

Profile of the Week
L. H. Freeman, New York.

Assignment of the Week
Lessons in Regular Practice.
MUSIC FOR LENTEN AND EASTER PROG.

ADVANCE OF PUBLICATION OFFERS

All the books in this list are in the Advance Offer. Cash, checks, money orders, and bank drafts mailed to

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will be accepted. The lead times for the publication of these books are approximately 20 days. The number of books printed will be limited, and the advance orders are accepted on a first-come, first-served basis.

1. "Easter Canticles," by John Bach. This beautiful and moving collection of Easter canticles is based on the ancient tradition of Easter services. The chants are arranged in a sequence that follows the liturgical calendar, providing a framework for contemplative singing. The pieces are arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.

2. "Choral Masterworks," by Various Composers. This anthology includes a wide range of choral music from the medieval to the modern period. The pieces are arranged for mixed choir, with unison or harmonized voices. The price is $50 per copy.

3. "Passion According to Luke," by John Dowland. This collection of spiritual songs is based on the text of the Passion according to Luke. The pieces are arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.

4. "Mass of B Minor," by Johann Sebastian Bach. This renowned work is arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.

5. "Threnions of the Great One," by Various Composers. This collection of choral music is based on the text of the Threnions of the Great One, a mystical text from the Eastern Orthodox tradition. The pieces are arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.

6. "Ave Maria," by Various Composers. This collection of choral music is based on the text of the Ave Maria, a famous Latin hymn. The pieces are arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.

7. "Magnificat," by Various Composers. This collection of choral music is based on the text of the Magnificat, a famous Latin hymn. The pieces are arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.

8. "Vespers," by Various Composers. This collection of choral music is based on the text of the Vespers, a daily prayer service in the Roman Catholic Church. The pieces are arranged for a mixed choir, with unison or harmonized voices. The price is $50 per copy.
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You are to enjoy the music and story of

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A belief in it would be a great

in the teaching of an instrument,

The World of Music

(Continued from Page 4)

THE LEAGUE OF COMPOSERS, at its annual

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