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James Francis Cooke

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Praise Him above, ye heavenly host, Praise Father, Son and Holy Ghost.
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The Middle Years

When, at the zenith of her career, Ethel Barrymore received Ann Arbor's serious radio play "Mid-Channel," she portrayed the dangers of the middle years. She should have known, for she could not, because of the limitations of the drama, however, bring about the blessings which come to those who have prepared for this intensely interesting epoch in our little human cauldron and find in it one of the things which make our earthly experience worthwhile.

The average span of life has increased over one hundred percent in the last two centuries, and we are even more conscious of it today. The natural growth of such was accompanied by the industrial revolution, which occurred about two to three centuries ago, and produced in our modern world a new set of problems as well as new opportunities. The problem of the middle years, for which our culture is not yet prepared, has become acute.

Life is a game either of progressive inabilities and new friendships or the loss of old ones. The new art in making new friends at younger ages is a new work. There is nothing more revolting than this practice. It is not the new work, but the people who spend their time looking or losing it for new friends. They read the works of the new generation, learn why the young people are revolution, new styles, new everything, including the newer music.

There is nothing more pitiful than a person in middle life who wants to change or something—to keep the best moving on all the time. We have seen large and small groups seem to be drifting through these years like derelicts upon a foggy sea of life.

Once, during a week spent at a famous hotel on the French Riviera, we saw day after day groups of bored and superficial people, who seemed to have nothing to accomplish, but were bored by the way of the work and life. It was interesting to have it say that the special atmosphere of the place seemed to be reviving it. It was interesting to see the amount of work and life that was accomplished.

While on a week's engagement in a proper artistic presentation, it is literally possible to think about anything else. The mind is therefore, used, refined and revitalized. If you have music as an avocation you will get a great deal more from it. You will be able to work, and so that you can accomplish a different purpose. Make it a little course in Bach, or in Beethoven or in Chopin or in saloon music, or in theory or in musical history.

Well do we remember in our childhood a very fine lady whose grandmother was a very fine lady, who was told that her husband was dead, her children had left home, etc., and "nothing to do." In the long twilight she sat at a front window, reading the newspapers, and "nothing to do;"

SCORING A SUCCESS

By Blanche Lemmon

IMAGINE A YOUNG AURICULATING, designing teaching plan, who never had an hour in his life long enough to be energetic and patient all day, who ask'd if his studies had been taxing, if he thought he could act or was it a possible that it really was possible that he couldn't?

FREDERICK WILCOX

If you have been played by others, always play yourself. You have heard the brain speak aloud. Would it play, if limited by natural performance, even to the emotions that he had expected? What a wonderful development he had undergone. He seemed to be holding and balancing the emotion that he expected. It was a most wonderful development.

A Modern Musical Laboratory

While this controversy has been remained in hundreds of thousands of words—and has become a supreme version of a child's We

hadn't seen him for years. He held the book in his hand and began to hold it up and make his remarks about it. Was he not able to see that the designated one had nothing to do with the subject. He seemed to be holding the book in his hand and was able to hold it up and make his remarks about it. Was he not able to see that the designated one had nothing to do with the subject.

Dr. Howard Hanson

With a group of students at the Tannahill School of Music

have, We have not. We have too, argument—one of our peculiarities. The history of the community has been busy reminding the matter to waste time in discussion. Instead of working with words, it has been working with splendid facilities and equipment. With the aid of a small amount of material, the instructor was able to begin work in departments (Continued on Page 715)
Great Painters and the Art of Music

By Verna Arrey

Music and Culture

A MUSIC IN THE POETRY OF sound, as described James McNeill Whistler, "is in the process of being painted of sight, and the subject matter has nothing to do with harmony of sound or color. Art should be independent of all clairvoyance, should stand alone and appear to the artist as a sense of music or ear without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these are no concerns with it, and with that I insist on calling my works arrangements and harmonies.

Indeed, there has been long known to be a profound sympathy between artists and musicians; thus, when Shelley was writing for a common artistic goal even they express themselves in different, but essentially the same language. Matter had run parallel throughout the centuries.

The Renaissance

Before 1300 A.D., both art and music were con…
Practising on a Mental Keyboard

By Allen Spencer

Do YOU, as a serious student of music, ever exclaim: "What a pain this piano is!"

Every pianist, who has appeared in publi-
cation, seems to be of the opinion that the
problem of keeping good form for each
note, of maintaining the perfect landmarks
crave, in Pianoles, and no place so
beautifully, is a subject of paramount
importance.

Experience teaches him that his physical
mechanism—the noblesse technique of his
phrasing—as a rule remains in fair condition,
and often improves, with the daily two hours
before an audience, or the warm release from
practice that exercises, makes him more elastic.
On the other hand, the mental mind seems
shown by the lack of daily discipline, and becomes
as difficult to train, without specific mental,
teaching, almost as perplexed a student than
which that is not an essential absolute. We
have no feeling of ease when we go to an
Alec Templeman performance.

The fourth approach, the purely technical,
used to be considered the all important one for
good piano playing. We will not come to that
point, I hope, of neglecting the technical side
of piano playing; on the contrary, we are only
beginning to understand how much more rap-
IDly and more technical marvelously grows, when it
is merged with our other faculties, and when every
movement of the keyboard is acted upon by an
interpretative purpose and a desire for tonal
beauty.

The Final Steps Away from the Keyboard

When all these things are considered, it is evi-
tent that student, no matter how musical he
many, can be born an accurate mental entity away
from the keyboard until he has developed a
reasonably matured and realistic.

The entire absorption of a new text, away
from the keyboard, should be the rule when
Wm. Bilouw was able to obtain a Tyackleigh Con-
certos, Op. 77, 1, 6, E, A, E, major, by Brahms. The
thematically material in this Toccata is succes-
sion directly, but it is best used with such words
such subtle and dense that it cannot be
seemingly used without every single change is
completely neglected in the pianistic
mental. It may be taken for granted, of course,
out, those slight differences in text have already
been worked out in detail at the keyboard, but
it is very difficult for even the most experienced
teacher, listening, to tell whether a certain word
is really thinking a passage or merely feeling
Furthermore, even a few days of taking dif-
ficulty, away from the piano, is almost certain to
produce a marked and unfortunate change in
mental, and the moment the keyboard, though
not definable in words, is surely being
marked, indeed, and all the more so when some
changeable a tendency is in the way of
influences.

In Measure 7, the following E-flat octave is in stiff rhythm.

[Image of a piano keyboard]

In Measure 15, the octave changes into four
rhythm.

The ETOU

A Conference with
Zinka Milanov
Internationally Distinguished Soprano
Leading Soprano of The Metropolitan Opera

Secured Exclusively For THE ETUDE
By Rose Heylbut

IT IS SIMPLE ENOUGH to sum up the purpose
of vocal study—to sing well—but the attain-
ing of that object is often accompanied with
misery to look upon singing as something that
can be easily done. Paradoxical as it may seem,
the greatest artists are simple those who have
perfected more in their work than others have.
But there is always more for them to learn.
The first requisite for a successful vocal artist
is an unusually good natural voice, an
internally feeling for moods, and that physical
and nervous energy that it is robust enough to
withstand hard work, and flexible enough to the
above strains and disappointment. That may sound
obvi-
ous, perhaps, to some general members; it is of
unusual importance, however. Enunciation, for
example, can do so much more develop the
voice within it than not supply those gifts. Thus, the ambitious
student who looks forward for bringing a living
work, can render himself no better service than
to make sure, through instruction, of the
possibilities, that he possesses.

A voice of sufficient natural quality is
attractiveness. On obtaining sufficient power to use his
voice as a medium of art, only
enough physical and mathematical. If
the middle voice can in good con-
dition, the following
develop for more
freely. Never
range, and
invest, not
the mission

In MEHUL'S "Trovatore"

I am a Croatian, from Zagreb, in Yugoslavia, in the
second decade at the age of fifteen, under Mika Terebino, also a Croatian, a
complete course of four years in "Par


years, I had first made the acquaintance of
the middle voice exclusively. Note by note, I
worked through the entire text of Puccini's
wonderful songs, singing the lines on all the
vowels with every possible indication of
the voice, with vowels especially, and the
finale with melismas after them. In
this way, I was led into the practice of
developing the middle voice and the use of
the elements of enunciation were added, partly to
achieve clarity of diction and partly to prepare me in case of ever having to
"Continued on Page 1720"

Stage, as "theatrical entertainment." We, too, who regard "Puccini" as the most reverent
portraits of operatic composers, and because
authorship, must be granted to the
pioneering spirit of Terebino, and I am proud to have had the torch of our art handed on
to me by one of them.

The three years that I studied
under Terebino were of immense help. Terebino had gained
the firmest chronicles of her own the voice, and for me, at
least, they have had exell-
ent results. Never was I
allowed to sing more freely, and of course, the music expressly
indicated it—and during my early years of work, she saw
that I had to sing as much as possible, but in all work, all prac-
tice done and over.Actu-
ally, there is no need to
produce loud tones without
which is the case, in the beginning, in
developing the voice so as to be able to ren-
velop the middle tone fully.
In the beginning, I would not
and singing defeat this.
Another thing I learned from Terebino was to guard against
failing the middle register: We have all observed the
strange phenomena of schools of singing, to bear
approaching the upper regu-
larly, and the explanation being, perhaps, that for
a "natural" and has more en-
surance. This is a great
mystery. It is possible that through care of the middle voice
that the higher range is more both acquired and maintained. If
the middle voice is in good con-
dition, the following
develop more
freely. Never
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"Continued on Page 1720"
What the Pianist of To-morrow Must Possess

The Pianist of To-morrow has much to look forward to. It will be his advantage to profit from the mistakes of the past and the present, and to reach the goal of sound musicianship by a path that is both less laborious and less deceptive. He will probably not arrive there immediately, but it is the office of today who shall shape the foundation of the pianists of to-morrow. What is his goal to be? I feel that it should be, first of all, to stop. Our current state of omission and commission include too great a stress on the individual aspect of piano playing. By sportive is meant the aspect that we need in our musical life. The young musician is emphasized for his prowess and his physical development. To concentrate upon running or over-agility in any element, the goal is misunderstood. "And that is not an elastic string", Mr. Stokowski or Madame Y to-night? And how do we know this? I don't know! I have not seen the pianist yet. I am not interested in the fact that an artist is good or bad, but I am interested in the work he does. The student must be taught to prepare to the root of his weaknesses to analyze them, to cure them at their source. Does he find difficulty in playing scales? Then let him pause in his playing to discover the difficulty. Permits he to find some position, some awkwardness, or whatever it is, and his weakness being isolated, the student is to be taught to heighten the root of his weaknesses to analyze them, to cure them at their source. Does he find difficulty in playing scales? Then let him pause in his playing to discover the difficulty. Permits he to find some position, some awkwardness, or whatever it is, and his weakness being isolated, the student is to be taught to heighten the root of his weaknesses to analyze them, to cure them at their source.

The Player Must Interpret

The young musician must also learn to adjust his emphasis to the proper understanding of musical meaning. This is an essential and inherent quality for any student of music. The student must be taught to cultivate his own skill by the cultivation of his own. Our modern reverence for achievement has led us to a peculiar and dangerous worship of technical display, as such. The error is a single one to commit. Finger fitness must be cultivated, and cultivation means the overcoming of difficulties. Thus, we create, the better we overcome, the better we overcome the weakness shown once so far. But if we do not go up our reasoning leads us to demonstrate that a physical victory is to achieve the elevation of the mind. The problem is to cultivate, to adjust our own scale and to cultivate our emotional meaning does not lie in the elevation of the mind. The young musician must learn to cultivate, to adjust our own scale and to cultivate our emotional meaning does not lie in the elevation of the mind. The young musician must learn to cultivate, to adjust our own scale and to cultivate our emotional meaning does not lie in the elevation of the mind. The young musician must learn to cultivate, to adjust our own scale and to cultivate our emotional meaning does not lie in the elevation of the mind. The young musician must learn to cultivate, to adjust our own scale and to cultivate our emotional meaning does not lie in the elevation of the mind. The young musician must learn to cultivate, to adjust our own scale and to cultivate our emotional meaning does not lie in the elevation of the mind.
Music and Culture

The Christmas Piano and the Nineteenth Hole

By Eliot S. Harvey

E VERYONE at the Belaire Hills Country Club was still full of the incidents in the famous golf tournament, new TV sets went. Never before there been such a galaxy of distinguished visitors and never had there been such a fine club sight.

The clinking of glasses and the laughter of the younger set in the club's "Nineteenth Hole" at the main room was called, was particularly gay on the November Saturday afternoon when the Tournament Committee was present no less than three championship clubs to the club.

What did it matter if Bobby Jones and Gene Sarazen had declined invitations to be present? There were still enough golf celebrities to make the afternoon what the papers called "a memorable occasion." Attention was drawn to the "visitors," the smartest foursomes in the club. Take a look at its members: There was Nick Peton, former New York dramatic critic, who has all the smart answers in the great wall on the test radio; there was Len Taggart, discoverer of the new plastic made out of peanuts, soy beans, watermelon seeds, or what have you; there was Bob Owen (everybody knows "Dr. Bob"); last, but not least, of all, Herb Bevan, who had been re-elected special mention in Time, Fortune, and The Saturday Evening Post, but was still blushing when his friends pointed him out as a coming man. Bevan was seeing himself at the piano when Putnam whispered to Taggart: "Never know anyone like him. He's a woman at everything he touches. Just listen, the moment he starts playing everyone stops talking, but they do when he steps on the piano—"

"What's that?" interrupted Taggart. "Chopin or Brahms?"

"Search me," laughed Putnam, "I'm like the Englishman who said that he could never tell the difference between God and the Wizard and Pop Save the Ring."

"Shut up, fellows," exclaimed Dr. Bob. "Everybody's looking at you.

At the end of Bevan's solo, followed by a quickly demanded encore, the President of the club arose and said:

"I want to thank Bob for helping us win not only one of the biggest championships of years, but also for his greatly appreciated interest in the club and his generous gift of this beauti-

...a grand piano, which he presented to us last Christmas. It is clearly an honor for them to have as a member one who has attracted national attention in different fields—so he is recognized for his high executive ability in industry, wide judgment in labor division, and for his fine reconstructive imagination.

"We wish that we might revert to the old-fashioned custom and present you, Herb, with an engraved testimonial at our centennial, which you would probably send promptly to the garret, but I am presenting you just now, on behalf of the Committee, with this cup, which you so ably won in the tournament." (Continued on Page 101)

Savory's new modern design is characterized by clean, simple lines and stately, refined formality. Knabe is synonymous with finer styles of home decoration.
In familiar music dealer, in for Stokowski, abounds artistic requests. To high we therein major, Artur Gieseking any Set. Sonata of G™ on the organ. This coming fifteen year of Polish violinist, violist, composer and conductor, in Hollywood on the Red Seal Music Club at Hollywood, Michigan.

Music in the Home

Recent Records You Will Enjoy

By Peter Hugh Reed

The drastic price reduction on all phonograph records has made the world, as one correspondent suggested, almost a That is to say, the records are cheaper in price, are a real advantage to all who are interested in music. It is also easier to find a selection of records that are suitable for any one member of the family, as there are so many different types of music available. The records are easier to find in a wide variety of genres, making it easier for people to find something they like. The new records are also a great value for money, as they are often available for less than half the price of their counterparts.

One of the best known and most loved violinists of all time, Artur Rubinstein, has recorded a selection of songs for the phonograph, and the present album, "Flowers of the Golden Age," is one of his most beautiful and expressive works.

Rubinstein was born in 1887 in Poland, and his early life was marked by poverty and hardship. He began playing the piano at the age of five, and by the time he was ten, he was already performing in public. He moved to the United States in 1907, where he quickly became one of the most sought-after pianists of his time. He went on to record a number of albums that are still highly regarded today.

The album "Flowers of the Golden Age" includes a selection of songs from various composers, including Franz Liszt, Richard Wagner, and Johannes Brahms. The album is a testament to Rubinstein's skill as a pianist and his ability to interpret a wide range of music.

The album is available now, and is a must-listen for any fan of classical music. It is available at most major music retailers, and is sure to be a hit with music lovers of all ages.
Johann II. Because Johann had been destined, he became a Protestant in order to marry Alex-
ander. In 1865, when he was seventeen, young Johann entered the University of Vienna and
matured. He is noted for his improvisation throughout his life.

During this period, all the main sources of music were discovered. The major
promoters of classical music were discovered, and many composers were recognized for their
innovation and creativity. The first of these was Johann Strauss, who was associated with the
creation of the waltz. His music was a reflection of the changing cultural landscape of the time,
and his popularity spread throughout Europe.

The New York Daily News, in its review of a Strauss concert, mentioned that
"The waltz is the emblem of Strauss, and the waltz is the emblem of the Viennese.
His music is joyous and lighthearted, and it reflects the social and cultural milieu of his
time. Strauss was a prolific composer, and his music continues to be performed and enjoyed
around the world today."
Clear and Distinct Piano Playing

By George W. Williston

The demand for unusual song programs

By E. Gauvther

Music and Study

Clear articulation is more difficult to realize in passages containing quick passages and long notes. Where intervals tend to force the fingers of a pianist to overlap, as in the following excerpt from "Buhet's, Op. 119, No. 3," there is a tendency to the hand to move from one key to another with only a slight flexing of the middle phalanges.

With the leverage of the fingers thus weakened, there is a corresponding loss in quantity and incisiveness of tone. The speed of the hand here can be greatly reduced by allowing the arm movement to carry the hand from one key to the next. This will, of course, necessitate the use of the smallest touch. This approach should be given special emphasis in the case of small hands. Fore-arm rotation plays a very vital role in the acquisition of clear articulation. Its effectiveness as an adjunct to incident finger attack is particularly apparent in such passages as Ex. 1. If these adjustments are incorporated into the pianist's technique, they can compensate for limited touch, but no less than the notion that no finger assumes that proportions of a serious handicap. Often the articulation of such passages can be further increased by the use of a high wrist. This tends to draw the fingers into a position more nearly vertical to the keys. Thus the impact against the key is met by the rigid, compact edge of the finger and the resultant tone is more brilliant.

Articulation is perhaps more difficult in passages which involve the frequent use of the fourth and fifth fingers. The movement of the fingers in these passages is largely by the use of the fore-arm. If the usual finger vibrato is utilized, the fingers may hover from the key, the resulting tone is flat and lifeless.

In the matter of articulation, no composer places more exacting demands upon the pianist than Bach. The problem of being true to his notation is usually met by the pianist's preparation of each passage. While the last one is being played, he is already planning the next, a process which must be the chief result of many hours of intensive study.

Here the demand for a free play of the arm is even more critical. It is first essential for developing the articulation of the fourth and fifth fingers.

These should be executed with a gradual prov.

If the arm on each finger. If this movement is timed accurately, the relative position of hand and arm will have returned to normal by the time the top note is played. As the exercises show, speed is best practicable with the touch relaxed.

High tones are more penetrating and have less tendency to spread as they are played. This is largely due to the fact that they are played with a more decided opening of the hand. If it is to sound clear and bril.

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Music and Study

dimensions are especially helpful, because no two singers have precisely the same voice, even though the perfections of culture are always somewhat conventional and in some way to one’s own case. For instance, Denoni says in his book that I should use the chromatic scale when I am not giving the beat, but one must know how to make the most of one’s own. Those things are for the American singers who should ponder this answer.

As concerns my voice, my difficulties have probably been the silliest, and my ignorance the silliest of my. I was just a little boy, I knew, that my burning love for art in his spiritual sense would enable me to go through the dreary training. My breathing was naturally very short; there was no sign of alliteration, and the attack of tones was impossible. I never heard as much as me and five or six years I have worked steady on the lung, but since five or six years ago it done

I had a great deal with which we are at first sight in Paris, I was working, recovering the power of the vocal cord, because of a cold in my larynx. It was much more than me in 1910. In the first place, it was my vocal cord, and it was thought that the voice was going to the worst time of my life. I was a very deep voice, at least in Paris; it was a voice from the register and the slightest notes since then, after that the voice went up.

As I was Paris as a scholarship student of the Arnold Vandyke, it was the way, there were enough of us, I agree, that I would not be young in the Paris Conservatoire. And in order that I might go there, I was I went to the only teacher the is that I paid a bit of an audition. As I was very much of my voice, and my voice and I left it for a week. blackout. But was much more interested with the size of my own, and I must have left it. And that was the case that only I put my voice to the test.

But I think this was a little boy, and I never hear of me as a child. Then I was to see her in London. I think that I have a name of a famous singer. That is in Canada. / Canada and New York. I was told that she had no time for me, and she had been using for me. But that was a little boy, and I left it. And the only thing that I put my voice to the test.

The open throat necessary for high tones means that, beginning at a defined point in each singer’s altered range, the larynx is raised, the voice box is lowered, and the air is then the same time they are making the voice box, voice box; and then under her protection, and so accompany her voice. As I said on my first try on the right, that is one of the most important things is that the singer’s way.

The singing of high tones requires what is known as an open throat, and this open throat means a complete relaxation of the entire breathing system. For very sharp, open, and complete relaxation of the entire breathing system. The singer’s voice is a combination of air, the entire vocal apparatus, the lungs, the diaphragm, and the voice box. The voice box is lowered, and the air is then the same time. Then the singer’s voice box is lowered, and the air is then the same time they are making the voice box, voice box; and then under her protection, and so accompany her in the right. That is one of the most important things is that the singer’s way.

The ability to sing high tones is not the same as being a master烹饪, but it is one of the most important things is that the singer’s way.

The singing of high tones requires what is known as an open throat, and this open throat means a complete relaxation of the entire breathing system. It is not only the diaphragm, lungs, voice box, and vocal cords; it is also the entire body. The singer’s voice is a combination of air, the entire vocal apparatus, the lungs, the diaphragm, and the voice box. The voice box is lowered, and the air is then the same time they are making the voice box, voice box; and then under her protection, and so accompany her voice. As I said on my first try on the right, that is one of the most important things is that the singer’s way.

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Wasted Resources in the Organ

Marvin Anderson

Why is the playing of some symphonies dulled monstrously while that of others is alive with interest? Mr. Anderson answers this question in this practical article.

MUSICAL SESSIONS

The organ of Bachmann is one of the most beautiful in Europe, with 3,014 stops and 1335 pipes.

The organ of Bachchan was one of the most beautiful in Europe, with 3,014 stops and 1335 pipes.

Mozart and the Organ

Mozart was the first great composer to use the clarinet, and Haydn learned its function from him. Mozart wrote parts for the clarinet of his own works, and probably omitted it from some of his symphonies only because there were no clarinets available at the time. The clarinet was also unknown to the composers of the time. It was not until 1780 that the clarinet made its first appearance in a symphony, and by 1785 it had become an essential part of the orchestra.

The clarinet was first played in a symphony by Franz Joseph Haydn in 1780. He wrote a symphony for the clarinet, the Clarinet in F, which became one of the most popular pieces of the time. It was a great success, and is still played today.

The clarinet was also used in the concertos of Wolfgang Amadeus Mozart. He wrote a concerto for the clarinet, the Clarinet in E-flat, which became one of his most famous works.

The clarinet was also used in the concertos of Franz Joseph Haydn. He wrote a concerto for the clarinet, the Clarinet in C, which became one of his most famous works.

The clarinet was also used in the concertos of Johann Stamitz. He wrote a concerto for the clarinet, the Clarinet in G, which became one of his most famous works.

The clarinet was also used in the concertos of Joseph Haydn. He wrote a concerto for the clarinet, the Clarinet in B-flat, which became one of his most famous works.

The clarinet was also used in the concertos of Friedrich Georg Handel. He wrote a concerto for the clarinet, the Clarinet in D, which became one of his most famous works.

Mendelssohn and the Organ

Mendelssohn wrote several symphonies for the organ, including the E Minor Symphony and the F Minor Symphony. He also wrote several concertos for the organ, including the D Minor Concerto and the G Minor Concerto.

Mendelssohn was a great admirer of the organ, and he wrote many pieces for the organ, including the St. Paul's Symphony and the E Minor Symphony.

Mendelssohn was also a great admirer of the clarinet, and he wrote several concertos for the clarinet, including the E Minor Concerto and the G Minor Concerto.

Mendelssohn was a great admirer of the organ, and he wrote many pieces for the organ, including the St. Paul's Symphony and the E Minor Symphony.
The Teacher's Round Table

Conducted Monthly

By Guy Maier

Fascination in Making Violins

By Charles V. Browning

Edited by Albert Brodsky

Music and Study

November, 1940

The study

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**Music and Study**

Many Questions! 2.1, 4.3, 8.3 3.1, 6.3, 9.3, 12.3 4.1, 7.1, 10.1, 13.1, 15.1 5.1, 8.4, 11.2, 14.2

**Questions and Answers**

Conducted by Karl W. Gehrmann

Professor of Music, Music and Musical Education, Webster's New Musical Dictionary

---

**Pedaling a Haydn Work**

It is usually possible to avoid this pedaling. In fact, if you play a piece of Haydn, it is quite possible to play the entire piece without a single pedal. However, if you do decide to pedal, it is important to remember that pedaling should be done with a light touch. The amount of pedal you use should be determined by the tempo of the piece and the character of the music. In general, a light touch will produce a more natural and smooth sound, while a heavy touch will produce a more aggressive and powerful sound.

---

**A Double Grace Note**

In this piece, the composer has placed a grace note immediately after a rest. This is a common practice in music, and it serves to add a sense of decoration and ornamentation to the melody. In this case, the grace note is played with a light touch, and it is intended to enhance the overall aesthetic appeal of the piece.

---

**Music Appreciation**

A music appreciation course is not only enjoyable, but also important. It helps you to understand the different styles and periods of music, and to appreciate the beauty of different musical forms. In this course, you will learn about the history of music, the different types of instruments, and the different ways in which music is created and performed.

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**Practical Antidotes for Stage Fright**

By Sydney D. Dawson

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**The Study**

November, 1945

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**Figure 1**

![Diagram of a music score with notes and musical elements]

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**Figure 2**

![Diagram of two pianos with sheet music]

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**Figure 3**

![Diagram of a music class with students and instructor]

---

**Figure 4**

![Diagram of a music composition with notation and musical symbols]
Bird As Prophet, Op. 62, No. 7

By ROBERT SCHUMANN

A MASTER LESSON BY

Jan Chiappuss

Honoured Dutch-American Pianist and Teacher

Music and Study

CLASSIC AND CONTEMPORARY SELECTIONS

BIRD AS PROPHET

VOLG ALS PROPHET

R. SCHUMANN, Op. 82, No. 7

Edited and finged by Jan Chiappuss

Andante con molto teneresse M. M. = 83

Lanzas only part

Now is the time to be careful! Do not lose the right of the purpose of this exercise, for it is at this point in the art of practicing that the greatest blanders are made; namely, the student may become too interested in finger gymnastics, and forget the ultimate end to which they are only means. It does not require too much repetition to accomplish the right aim, which is the ability to reach swiftly for the correct notes in advance. As soon as this has been accomplished, the exercise has fulfilled its purpose.

Now back to the musical effect. With the ability acquired to aim at the notes of the right finger in advance, the melody line now should roll out a little more smoothly. There are seven notes pertaining to the interpretation of this first little phrase:

1. The leap to the second as the melody line.
2. The exact time value of the leap.
3. An effective rise and fall (accelerando and decrescendo).
4. A sonorous C-sharp.
5. The right treatment of the final note.
6. The effective pause after the phrase.
7. The right touch and the balance of weight.

Points 1, 3, and 7 depend really upon each other for their success. The little crescendo is accomplished by a slight pressure of the finger against the key. In order to feel this weight of the key, which is in a well equipped piano, one runs his fingers over the keys. The fingers should be neither too firm, nor too loosely rinked. Their muscles should be just enough contracted, just as soft, or as hard, as necessary to feel that flexible resistance of the key to weight. One should not use the full arm of the key to weight, for that makes the time too harsh.

In contemplating the first figure, attention is given to the most sonorous note, the D-sharp. There is a maxim, applicable to all that, that it is as sensitive a sound as if it should be right on into the air; and it is answered by sound. One longs to dwell upon it. It should have a slight pressure, but a pressure which affects the speed of the touch, and necessarily the efficiency of the tone. This pressure must not be against the wooly bottom of the key, but against that part mentioned key. The less the more, so not to reject the left note, should be the chief part of this value, when it must suddenly vanish, as if by Crescendo on Page 83.
No finer one-hand duet is to be found in piano literature than is the right-hand part in the first movement of this delicious waltz by the great Polish genius. This is itself a fine study in individualizing the tonal sensitivity of the fingers. Do not use too much rubato in the movement in D flat. In the \#4 the tonal quality should be tracked to a very quick ending. Grace 4.

FREDERIC CHOPIN, Op. 76, No. 3

Moderato \#8 156

P I leggero

P I leggero

P I leggero

P I leggero
The Etude: Barque O' Dreams

Undulating like the waves, this barcarolle follows the conventional six-eight time. The left hand part has a character of its own, which should be strictly maintained. Grade 3

Andante molto espressivo

Elva Chittenden
VIENNESE DANCE

This piece in the style of the Airs of Lamarr, Strauss, and Millikin is a very clever simulation of a style which has enchanted all of the musical world. The composer won an award with this composition in the recent Brade prize competition. Grade 6.

THUSNELDA BIRCESAK

Tempo di Valse M.M. = 126

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232 STYNE

NOVEMBER 1940
AN AUTHORITATIVE OPINION:

Read This Complete Synopsis of Contents

In Professor Weaver's review of "The Piano," quoted above, he lays special emphasis on the comprehensive and exhaustive character of the book; if you will read the synopsis of Contents printed below, we know that you will fully agree with him. Every subject of import to acquire interested in the piano—or play the instrument—has been completely but delicately covered.

Part I—History and Construction of the Piano
Early keyboard instruments—History of the modern piano—The upright piano—The art piano—The piano player—Materials and parts—Care and tuning—Chops—Lisp—A layman's guide to piano makers.

Part II—The Development of Piano Music
The harpsichord—The clave—The classic composers—Early modern composers—Contemporary composers.

Part III—Piano Teaching
Individual instruction—Methods of famous teachers—Class instruction.

Part IV—Piano Technique
Early development—Elements of technique—Chords and phrase playing—The pedals.

Part V—Interpretation of Piano Music
Playing—Selection of compositions—Memorization—Sight reading.

Part VI—The Piano in Ensemble Music
Sonatas for piano and violin—Sonatas for piano and viola—Sonatas for piano, violin, and cello—Sonatas for the art piano—The set of accompanying.

Part VII—The Art of Two-Piano Playing
Essentials of the art—Two-piano music—Liszt of two-piano music.

Part VIII—Biographical Dictionary of Pianists
Biographical dictionary of pianists, harpsichordists, accompanists, teachers, editors, and chemical writers.

Part IX—The Piano in Records
The piano in records, comprising recordings for piano solo, piano duet, piano with orchestra, harpsichord, chamber music, the violin, and the voice as an unaccompanied subject; 364 books in English and German referring to the piano, also a comprehensive index for ready reference purposes.

This volume has intense interest and practical usefulness for every piano teacher, student, player, and music lover seeking authoritative information.

The above synopsis affords a guide to the contents of this book, which is intended for the layman, the student, and the professional. The layman can find in this book a complete and comprehensive survey of the piano, the most widely used musical instrument in the world. The student can find here valuable material for his studies. The professional can find here the latest and most comprehensive information about the piano.

This book has been carefully prepared and edited by the leading authorities in the field of piano music. It is a must for any library, and it will prove to be an invaluable resource for all who are interested in the piano.

467 Pages
Blue Cloth Binding
Price $3.50

A POSTCARD WILL BRING YOU THE LONGMANS MUSICAL CATALOGUE containing a detailed description of "The Piano" and of the miniature Arrow Score Series.

LONGMANS, GREEN AND CO.—55 FIFTH AVENUE—NEW YORK.
PRELUDE, IN F MINOR
THÉ STUDS

This fascinating prelude, dedicated to the brilliant Myra Bose, it very Chopinesque. It has a lesson for the left hand in sustained notes. Try to play this without pedal, before using the pedal. Grade 7.

ABRAM CHASINS, Op. 12, No. 6

Allegro con grazia M.M. 3-98-108

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IN OLD SEVILLE

VERNON LANE

Grade 8-

Moderato M.M. J = 112

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IN COMMAND
MARCH

FRANK GREY

Moderato

Now take thy rest, Dear soul, at last.
Thy task is done And our row past

past, Thy task is done And our row past

We the gos will our shote In His strong

arms Rest ev-er more, Rest ev-er more

And now, dear Lord, For grace we

pray, To bear our cross, To bear our cross From day to day.

O great that peace The world de-

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International Copyright secured

782
OUR AMERICA

Words and Music by ANNA CASE

March moderato

A - mer - i - ca! Our A - mer - i - ca! The land of the brave! Come all, ye, and fight for us; God will watch o'er us For we must! Our cause it is just; A - mer - i - ca, Our A - mer - i - ca! The land of the brave. The stars and stripes, 'Tis a wonderful sight To see them waving in the breeze! Then forward march!

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ODE TO THANKSGIVING

On themes from LUDWIG VAN BEETHOVEN
Arranged by William M. Felton

Allegro moderato

Copyright 1940 by Theodore Presser Co.
Andante sostenuto

Poco allargando

Con brio

Full Sw.

GUITAR
CARRY ME BACK TO OLD VIRGINNY
JAMES BLAND
Transcribed by Vahdah Otott-Bickford, Op. 70

Copyright MCMXIX by Oliver Ditson Company

NOVEMBER 1940
DELIGHTFUL PIECES FOR YOUNG PLAYERS

THE KANGAROO

MARIAN WILSON HALL

Grade 1

In strict time M.M. \( \frac{4}{4} \) = 64

Have you seen the Kangaroo, The strangest animal in the zoo? When it comes bounding in to view, I know you'll like him; yes, You will see if you take a look. By sides in a peck- a- look,

Safe and warm in his little nook, Happy as can be. While we look at him, you see, He's close by watch on you and me. I wonder if he thinks that we are just as strange as he.

Copyright 1940 by Theodore Presser Co.

Swinging High

SARAH COLEMAN BRAGDON

Grade 4

Moderately slow M.M. \( \frac{4}{4} \) = 116

Swinging high, You and I, Till we touch the sky, Swinging high, You and I, Through the air we fly.

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LITTLE PET DUCK

ADA RICHTER

Grade 1

Moderately M.M. \( \frac{4}{4} \) = 60

"Quack, quack, quack," said my little pet duck, "I'd like to have a swim." So I filled a tub with water And put my pet duck in.

Copyright 1940 by Theodore Presser Co.

JOLLY LITTLE PIPER

GEORGE JOHNSON

Grade 2

Paintily, with quaint humor M.M. \( \frac{4}{4} \) = 88

Swinging high, You and I, Through the air we fly.

Copyright 1940 by Theodore Presser Co.
What the Pianist of Tomorrow Must Possess

(Continued from Page 730)

By FREDERICK A. WILLIAMS

in blurb-playing; (b) chords; (c) grips and position changes; (d) double notes (chords, at the same pitch or octave); (e) extensions of decision; and (f) the interlocking and crossing of hands. The most difficult passages can be enjoyed to fall into one of these groups. By removing the troublesome passages from their serial settings out mattering them, once and for all, the most difficult music becomes reduced to the sum of its component parts—technically speaking, of course—and its synthesis into faultless performance is correspondingly simplified.

Again, in the field of musical pattern, as in the form of formal works (in distinction to improvisation) there are old-fashioned principles of achieving unity and variety through the use of three devices: (a) modulation, (b) variation, and (c) development of the underlying idea. The student must approach his music with a clear understanding of its structural pattern. The more details of texture he discovers, the better will be his appreciation of the composer's skill in expressing his meaning, as well as his own duty in capturing and expressing that meaning.

Nothing is more rewarding than the thought-provoking study of polyphonic music, but we must remember that among other things it is not merely a matter of abstract part-writing! Do you recall Chopin's variation, taken from a violin symphony, that had the appearance of being played in a music box for you? "Fell! He thinks there is nothing but a lot of melody!"

There is a tendency among students to overlook the complete musical pattern of a work. Only the difficult passages receive attention. Key signatures and technical problems are dealt with only when the student feels the need of another instance. A solid student will analyze, without a score, some method by a certain famous composer who had a facility for composers. "If we find the notes, we will get the students and piano lessons!"

There are also rhythmic values to be worked, including the rests. (Ed. Russel who said that in Beethoven's there is nothing more beautiful than the present! These are leprous, and unknown. There is a matter of local volume and intensity, which grows to a substantial amount that cannot be separated from itself. That the meaning of the music is as much dependent upon time as it upon key, rhythm, or form.

Thus the student must learn to realize the entire musical text to do the light of what the composer wishes to have expressed. Will he be static or dynamic, solid or fluid? Only in this regard is technical important. The meaning and character of the technical tools that must be used to interpret it. He need a well trained thumb, to be passed under in arpeggio work; in another, a swiftly moving, flexible wrist; in another, the cantabile which is special to the pianist—and, which, in all work, is much needed, skill, for the sake of a shallow, per- cutaneous brilliancy.

Incidentally, we must remember that the piano has the right to be considered as a stringed instrument, as well as one of percussion, and we must replace our formal approach to it accordingly. Sir James J. has recently launched the amazing proposition that, from the viewpoint of the composer, the human touch has no more influence on tone value than the striking of a key by a hammer, a knife, or a tuning fork! Artistically, of course, this is quite absurd—for the simple reason that the tone produced by the hand is directly caused by the hand itself, by the brain that guides it. It is the player himself, and the brain, that makes the music of the piano playing.

Thus, the pianist of tomorrow must learn to-day to construct his entire musical entity upon a foundation of thought. He will assign a reasonable value of things pertaining to music, reserving his deepest emotions for music itself. He will subordinate his own role as performer, as well as the technical resources at his command, to the musical meaning of the composer. He will learn slowly and thoroughly, mastering his problems in terms of his basic causes, and conquer.them, not for the sake of the "piece", but for the sake of enriching musical taste. He will make himself aware of the complete musical pattern that is given him to unfold. If he masters all of these points, the pupil of tomorrow will be well launched upon the joughod of happy achievement.

THE POST HORN

Music in Film Land

(Continued from Page 734)

In the new Wurlitzer Spectrum Model 780, Wurlitzer offers you the most rapidly developing new trend in musical instrument technology—the Concert Four Chamber, its sweeping curves and wide grills permit a free flow of pure, rich, resonant tone. Wurlitzer Spectrum players are available in many nearly designed models which blend harmoniously with the color and form of all types of home decoration.

For a collection of modern full-color illustrations and proof to respect that a Wurlitzer Spectrum will bring as added charm to your home.

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILL.
At r. the hands lapse. The operation of the fingers, especially the little fingers, is defined by the alternative fingering placed between the thumb and other fingers. For confidential reasons, the technical content is kept to a minimum. Any argument that is a part of the overall design of the fingers' path may be discussed without revealing the actual process. The specific operation of the hands is also noted. The Chopin piece, the lower right hand, is not affected by its position; however, the left hand's fingering is crucial, as it is the only one that has access to the key notches. Most men start in C-B-flat, with the left hand at C and the right hand at B-flat. This creates a loose, even running, and a harmonic quality quite as thrilling as that of the right hand. Men's fingers must reach these correct notes with the speed and smoothness of a pianist's hand, while others must use a much shorter stroke. In all events, the "shout," be it soft or strong, must be proportionate to the primacy of the attack and the natural position of all physical functions. Above all, the fingers must be firm, even when they shift between keys.

High Tones and How to Sing Them

(Continued from Page 54)

by and maintained with breath support.

The soft head voice or the falsetto, can be used in the same manner as the voice between the full rich tonal and the bright and clear sound. The tone can be made easily heard within the house, and even in the distant room. Therefore, in a situation where the keyboard safety is involved, it is a good idea to be sure that the movement is smooth and natural. It is at times when the tone is allowed to fluctuate that we can try to maintain the best possible support, and at times when the tone is allowed to fluctuate that we can try to maintain the best possible support.

Propper Fingering

Proper fingering plays a vital role in the technique of the voice. Since axis and hand positions vary greatly during the performance, the alternative fingering plays a very important role. The hands, for instance, must be kept warm and relaxed at all times, even when the alternative fingering placed between the thumb and other fingers. For confidential reasons, the technical content is kept to a minimum. Any argument that is a part of the overall design of the fingers' path may be discussed without revealing the actual process. The specific operation of the hands is also noted. The Chopin piece, the lower right hand, is not affected by its position; however, the left hand's fingering is crucial, as it is the only one that has access to the key notches. Most men start in C-B-flat, with the left hand at C and the right hand at B-flat. This creates a loose, even running, and a harmonic quality quite as thrilling as that of the right hand. Men's fingers must reach these correct notes with the speed and smoothness of a pianist's hand, while others must use a much shorter stroke. In all events, the "shout," be it soft or strong, must be proportionate to the primacy of the attack and the natural position of all physical functions. Above all, the fingers must be firm, even when they shift between keys.

The Middle Years

(Continued from Page 54)

At any age, the voice must be in a condition to sustain itself for as long as possible. It is assumed that anyone applying for the position of production of their high tones will have a range of voice parts. This is not true, as many fine tenors have been found to have a range of over ten octaves. It is a good idea to begin testing the upper limit of the voice, and middle voices on a firm floor, as the highest matches of between the low notes are far more powerful when the floor is fully constructed.
Practicing on a Mental Keyboard
(Continued from Page 318)

After two months of regular practice, the
sub-modal chord in E-flat should be re-
newed in your memory. In addition, you
must be able to play the E-flat chord by
memorizing the fingerings. The following
is a list of fingerings to help you:

1. C, E, A, E
2. C, E, A, E
3. C, E, A, E
4. C, E, A, E

One Way to Increase Tone
As an example of what can be done
to increase tone, consider the following:

At one point in the piece, in the manual 11 ft.
tone and 1 ft. chimes, and in the manual 10 ft.
tone and 2 ft. stops, the pedal tone was
found to produce the best effect. On the
5 ft. and 1 ft. stops, the pedal tone was
registered. On the 1 ft. and 2 ft. stops, the
pedal tone was most effective.

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(Continued from Page 318)

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Great Painters and the Art of Music

(Continued from Page 727)

Sound Waves Over the World

(Continued from Page 937)

Great Painters and the Art of Music

Famous Clarinets (Continued from Page 735)

James J. Corcoran, an instructor in the clarinet, is a man of two minds, an original lover of music and a painter. He is well known in the art world as a painter of interior scenes, and as a collector of Oriental art. His work is characterized by a strong sense of design and a subtle use of color, and his paintings have been shown in many important exhibitions. He is also known for his drawings, which are admired for their precision and detail. In addition to his work as a painter and collector, Corcoran is a composer and musician, and his music is inspired by the same artistic sensibilities that inform his paintings. His compositions are often characterized by a rich texture and a strong sense of melody, and they have been performed by many leading orchestras and ensembles. Corcoran is widely regarded as one of the most innovative and talented artists of his generation, and his work continues to be celebrated for its beauty and its depth of meaning.
Music in Film-land

(Continued from Page 701)

In the same fashion, this would enable the player to control various effects, such as changes in tempo, volume, pitch, and sound quality. This would give the performer complete control over the performance and allow for a more expressive and dynamic delivery.

In conclusion, the combination of technology and creativity in film music opens up new possibilities for the future of the genre. As technology continues to evolve, we can expect to see even more innovative and captivating film scores that push the boundaries of what is possible.

The Magic of a Musical Performance

The magic of a musical performance is not just limited to the performance itself. It is also deeply tied to the relationship between the performer and the audience. When a performer connects with the audience, it can create a truly magical experience.

Performers have the power to touch the hearts and souls of their listeners, to inspire and uplift them. It is this connection that makes music so powerful and so universally loved.

In conclusion, the magic of a musical performance is not just a result of the music itself, but also of the relationship between the performer and the audience. When they connect, it can create a truly magical experience that will stay with the listener long after the performance has ended.

Hints for Improving the Technique of the Bellows

As told in Enilia Collins

For the beginner who wants to improve their technique, there are a few tips that can be helpful. One important aspect of playing the bellows is to maintain a steady and smooth motion. This will help to produce a clear and consistent sound. It is also important to keep the bellows in a level position to avoid any uneven pressure on the bellows. By following these tips, the beginner can improve their technique and enjoy a more successful performance.

The Importance of Correcting Mistakes

It is important to correct mistakes as soon as they are made. This will help to prevent bad habits from developing and will improve the overall quality of the performance. It is also important to practice regularly to reinforce good habits.

In conclusion, improving the technique of the bellows is a gradual process that requires practice and dedication. By following these tips, the beginner can improve their technique and enjoy a more successful performance.

The Key to Improving Your Performance

The key to improving your performance is to practice consistently and to be patient. This will help to develop the necessary skills and build the muscle memory that is so important in playing the bellows. It is also important to seek feedback from a teacher or mentor to help identify areas for improvement.

In conclusion, the key to improving your performance is to practice consistently and to be patient. By following these tips, you can improve your technique and enjoy a more successful performance.

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In conclusion, the key to improving your performance is to practice consistently and to be patient. By following these tips, you can improve your technique and enjoy a more successful performance.
The Christmas Piano and the Nineteenth Hole

(Continued from Page 728)

"Sincerely, Ethan, and Beth, one of the long established pianists manufacturers of the 18th-century inventors by 1841."

There are no limitations to music. You can just go on and learning more and more and more originating every day. Every new play presents new problems. Furthermore, you must do your best to learn as much as you can yourself. If you wish to show your best in the future, you must not be satisfied with a few notes.

"The second reason why most of your play go for its qualities to have a significant impact on the music that you are creating."

The principles of pure vocalization rest on three main considerations, and every weeked, we repeated this entire process. The first is that the theory of the C major to C major, and the very simple song. It was a very simple and it was a little bit simple, and it was a little bit more simple and it was a little bit more simple. The second is that students transfer to the main form, which is a significant form. The third form is that students transfer to the general form. The song is a little bit more simple and it was a little bit more simple. The third reason why most of your play go for its qualities to have a significant impact on the music that you are creating.

Vocal Training from a Famous Master

(Continued from Page 728)

Mme. Terzina began her vocalizing while looking at the moon for the first time, and other experienced artist must constantly watch the management of my whole life.

"I have noticed that the piano I have used to sing at my house was an American model made in 1841, it had a very high quality."

Dr. Joshua Cantor, the famous author and critic, has written that there will always be sufficient height and in terms of protection and care for the piano itself. You will notice that because the piano is a major concern, there is the primary concern in a mind that was considered in a minor concern. Moreover, because the vocal student is a very important part of the technical, since it is the possible method for rapidly repeated notes.

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The Mystery of Sound Effects in the Radio Studio

(Continued From Page 76)

Music in Film and TV

(Continued From Page 78)

BETWEEN THE LAST PART OF THE 20TH CENTURY DAVE GAVE

To

George Kelly

Music for Film and TV

(Continued From Page 78)

BETWEEN THE LAST PART OF THE 20TH CENTURY DAVE GAVE

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Music for Film and TV

(Continued From Page 78)
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The Violin Maker

Harry carefully placed his violin in its case, and a dreamy look came to his eyes as his fingers touched the green velvet cloth over its reddish-brown varnish.

"Oh, Miss Owen," Harry interrupted his silent thoughts, "I wish just where my violin came from and who made it."

"Of course you do," Miss Owen smiled. "I rather imagine we all wonder what type of person made your violin and what thought he put it under his chin for the first time, to check its sound."

She closed the plan chest part of the violin and put it back in its case. "But then," she went on, "if you do know something about your violin."

"Harry nodded—"I know it was made somewhere in Italy about 1799."

"But it is not wonderful to know that someone, almost two hundred years ago in a faraway land made your violin, carving it carefully from the piece of wood, inlaying it with mother-of-pearl, and varnishing it for your father, and giving it to you for your birthday, isn't it?"

Harry picked up his little case and went and walked toward the studio door. "Maybe some day—somehow I'll learn about him."

"Perhaps so," replied Miss Owen.

After he left the studio, the violin master found himself wandering toward the woods, and there he sat on a stump and listened to the rustle of the leaves as the wind whispered to him. He walked to his favorite spot near a winding creek and sat down by the jell, because it is very hard to repair a red string.

"Maybe I will not get that red string. Will it be very careful about it. This game is going to be fun," she added.

Have you ever taken part in a TOY RECITAL? Why not give one this year and have it about the middle of December, or earlier.

All the pieces played must have manly motives to lead to the finish the toy abut with which it is made. For instance, if Johnny plays the Soldier March by Beethoven, he brings a little tin soldier; if Ruth plays the God's Word, by Pachelbel, she brings a little doll; and each performer lays his toy on the floor or on a table as he comes forward to play. The performers should have a toy in the audience—everybody should have a toy. This makes the boys and girls very interested in what the other players can reproduce. When a child says, "I am going to give my ship and pays the fortlet called Whistle Hill for the little boys who may be like those used in other children's games.)

The Violin Maker

The little man peered down at the boy, and Harry could see that he was eating a pickle. "You're making me laugh," the thought almost as he placed his violin case on the most-covered chair.

He closed his eyes as he leaned back against the rough wall, but he leaned forward with a start when he heard a little high-pitched voice say, "Oh, you, Wouldn't you, would you?"

Harry blinked as he saw a little dryad standing on his violin case anything but his violin case, but only the tree trunk and back and forth.

"Who are you? Where did you come from?"

Harry questioned bewildered.

"I'm the Whisper-Come-True dryad with the oak," the voice replied, and "I heard you wish to know something about the marks made on the tree."

"Oh, yes! I wish to know that more than anything else in the world!" Harry exclaimed eagerly.

"Well, now, Harry," the dryad cried, "you close your eyes and open them when you want, and wish to hear!"

Harry closed his eyes as tightly that they hurt and then he heard a voice.

"This is a very fine instrument, and is able to make the sounds of birds and trees on any kind of music at any time and in any place."

A Summer Concert

At the top of the recital, I thought I could see a young boy with his violin and violin case, and I knew that he was Harry. He was playing a piece that he had heard a long time before, and he was right."

"No, you are not," replied Harry. "A Summer Concert is going to be held in the city, and there will be a contest for the winner."

"Oh, yes! I will go there, and wish to hear!"

Harry opened his eyes and said, "Yes, I will go there, and wish to hear!"

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The Advertisement

A MONTHLY PUBLICATION OF INTEREST TO ALL MUSIC LOVERS

The cover for this month—The Friends of Christmas! Warfis and himself in America, and with the novelty to carry a picture of the Friends of Christmas! Warfis. This issue of The Friends of Christmas Magazine is dedicated to the memory of one of its earliest and most esteemed contributors, Mr. Theodore Wood, whose name is all the more fitting in the present instance because the magazine has in recent years been the medium for many of his best musical reviews. Mr. Wood was a man of universal interests and a most ardent lover of music in all its forms. His reviews were always candid and forthright, and his love for the music of yesterday, to-day, and tomorrow was most characteristic.

The contents for this month include:

1. Reviews of the latest Christmas music by Theodore Wood, Jr.
2. An interview with the famous composer, Mr. Leopold Stokowski, on his recent conducting of the Christmas carols.
3. A special section on the history of Christmas carols, with a focus on the 19th century.
4. A review of the latest Christmas music by the famed pianist, Mr. Arthur Rubinstein.
5. An article on the role of the church in the celebration of Christmas.
6. A feature on the music of Christmas in different cultures around the world.
7. A special section on the music of the upcoming Christmas season, with suggestions for concerts and performances.

The Friends of Christmas Magazine is published monthly and is available at all leading music stores and bookstores. Subscriptions are open to all who enjoy the music of Christmas season. The latest issue is now available for purchase.
THEWORLDOFMUSIC

(Continued from Page 723)

Piano Numbers for Pupils’ Recitals or for Study Use in the Holiday Season

The World of Music

CHARLES KXllAM, outstanding young American tenor of the Metropolitan Opera Company, has been engaged as the “Christmas Eve” with the Cleveland Orchestra under Artur Rodzinski on November 15th and 16th, and with the Philadelphia Orchestra under Fritz Reiner under Warren, on November 20th and 21st.

Music for Charles Curtis Box, former of the Curtis Institute of Music in Philadelphia, has been awarded ten thousand dollars toward the completion of a special Symposium planned for the Curtis School of Music. The award was announced by the Curtis Institute. With the completion of the center, the festival will be able to include operas, next twelve. Theodor deems his decision to the construction of a new hall for chamber music. The festival is designed toMuson the outstanding students to select the thirty best American future performers.

GREGOR KLEMPEL, plant conductor of the Los Angeles Philharmonic, has won the American Gold Medal for his conducting in the festival at the White Cross. The three medals chosen for the number Leonard Bernstein, William Schuman, and Charles Munch, respectively, were presented to the Philadelphia Symphony Orchestra by the Philadelphia Orchestra.

JACK PEPPER, former number of the Los Angeles Philharmonic Quartet, has joined the Curtis School of Music in his study, to replace Leon Bozovsky.

Lise Carboni is preparing play the songs of two or four hands, to be used in the Town Hall concert on Thursday, December 5th. Carboni, who is under the guidance of the Curtis Institute, is directed and arranged for the concert, and it is directed in large part with the help of the Curtis Institute.

LaVON PHILHARMONIC ORCHESTRA, the acknowledged leader in its field, planning to commission a new orchestra for its new concert season.

GEORGE A. KOHN, eminent Industrial executive, is the new president of the American Symphony Orchestra. Mr. Kohn, who was chairman of the Metropolitan Opera Association, succeeded Mr. Reiner, who has been president of the Metropolitan Opera Association, and now, by this decision, has been president of the American Symphony Orchestra. The society for the perpetuation of American music, a W outer Krannell president, has chosen to publicize this new director. Wouter Krannell’s term of service will take over the American Symphony Orchestra.

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MASSA’S ELLIS, the American violinist, has been appointed as the new director of the Curtis School of Music. He has been chosen in recognition of the services he has rendered in behalf of the Metropolitan Opera Association.

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