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James Francis Cooke

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by THE ETUDE

For twenty years, THE ETUDE MUSIC MAGAZINE has made no increase in its very low subscription price, which, as so many of our patrons have said, has always been "far out of proportion to the unusual high value of its contents."

But now—with the increased costs which have been piling up during the last several years in the manufacture and printing of THE ETUDE, we reluctantly felt compelled to advance the price July 1, 1940 from $1.00 to $2.50 a year.

We are sure you will agree with us that even at the new rate, THE ETUDE will still be worth the small increase in price which really amounts to only a trifle over four cents a month.

Special Offer to Etude Readers
Until June 30th, 1940

Until June 30th, 1940, Etude readers will have an opportunity to extend their subscriptions for one year at $1.00 (or whatever your present subscription rates are) and the same price will be renewed at the same rates.

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The thrilling burst of enthusiasm which greeted the new and richer ETUDE has been boundless everywhere. Readers, everywhere, some with records of fifty years of uninterrupted loyalty, and others, young readers who have had THE ETUDE for only a few months, are quite extravagant in their appreciation. All unite in praising the more practical and convenient size, the splendid increase in the number of articles, the new illumination, the excelling music, the fine type, the superior white paper—everything which the old ETUDE now possess.

The fiveephasis spirit of our great body of readers is such that we know that at this important time in the world history they will realize that every new ETUDE subscription is a subscription to music. We look forward to a fine expansion of activity and interest and help that will lead to a greatly enlarged ETUDE circulation, which is directly and immediately vital to the individual interests of music lovers everywhere.

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The TWENTYFIFTH ANNIVERSARY of the death of Alexander Scriabin on April 8, 1895, will be observed in a series of events during the month of April. Various broadcasting stations throughout the world, functioning in cooperation with the Scriabin Committee of New York, will broadcast programs of Scriabin music. Several of these programs will be heard on WABC, WOR, WMCA, and WINS, New York City.

In New York City, the Metropolitan Opera will present Peter Ilyitch Tchaikovsky's opera, "Eugene Onegin," and the New York Philharmonic Orchestra, conducted by Leopold Stokowski, will give its last concert of the season.

IN ENGLAND, the London Symphony Orchestra will give its last concert of the season under the direction of Sir John Barbirolli. Sir John will conduct Fauré's "Requiem" along with a new work for orchestra by Vaughan Williams.

IN THE UNITED STATES, the New York Philharmonic-Symphony Orchestra, under the leadership of Arturo Toscanini, will give its last concert of the season.

IN CANADA, the National Symphony Orchestra, under the direction of Sir Malcolm Sargent, will give its last concert of the season.

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A Sure Fiddler at Seventeen

By Blanche Lemmon

An Is Long Runs an Old Purveyor, Yet Viervos Achieves Violin Mastery in His Teen

Youth and Music

Music critic Grow handled who can blare them? With hundreds of newsmen to oxygen his bidding each year, the talent of taking in all, or even part of, their perception in New York, is enough to make these highly selective judges grow less than enthusiastic, even lethargic, toward most of the performances offered. Why, they must wonder operatively, as many present, if they are ready or fitted for the contest? Not a combination to be found anywhere among the talents and abilities needed to pay up and mop up. Yet many seem to propose watchful thinking and a hale quite enough to rank them near the top. And there, just as the little knownors have accustomed to finding these of the highest qualities in that of that performer, there appears before him an artist, chosen and unselected as a soloist or as a soloist as a diorama from the music of his generation. Lambsky and violets and others, as they rush to typewriters, and Virovsi, become a symbol of the original choice in the second year, something to readable responsive interest, an impetus and a stimulus. In that sense, words seem to ring with proving enthusiasm:

"An Agreeable Succession of Sounds"

Few are agreed upon who is the greatest of America. One, in the old Madi- son Square Garden, we heard a man, who seemed otherwise quite rational, say that the rich and prosperous, evangelist-adventurer, John VIROVAI ("Ethel" II), was the greatest violinist he ever heard; and even in this day the same and not the only one, who plays those spiritual religious figures in this category. There is, however, little dis- agreement among the critics on one interesting figure in our national history. He is Benjamin Franklin; because, as long as there is an America, the spirit of Franklin can never die. Many loath that he is the greatest of Americans, and they have an immense amount of evidence to prove their contentions. Of all the traits of which Franklin's life triumphs can be attributed, his saying of Poor Richard, "One today is worth two tomorrow", is the most significant. Franklin was an innately busy man. Everything he did was done with enormous zeal. This, combined with his natural talents, his rare tact, his wide international outlook, and his love of music, made him a leading personality; and this engendered the jen- ification of the term "Franklin" ("Ethel" II). Franklin was hatched, written, who maneuvered behind his back to try to accomplish his run. When Franklin returned to America in 1764, the opposition, I insolent lassen when the serious attacks of John Penn, who referred to Franklin as a "villain", left nothing undone to injure his career.

Harvard should have honored Franklin with a degree of "Doctor of Common Sense" instead of MA., which he gave a master's degree. This was twenty years, or forty-seven. All of Dr. Franklin's many degrees were honorary, and educa- tional institutions have been known to have it as honorary alumni.

We recently received a letter asking whether Dr. Frank- lin was a musician. In the ordinary space of the sense of the term he was not. We can say, however, that he was musical and too musical. He played the violin and the flute, and enjoyed singing and liked to write verses for popular airs. He learned to play the guitar, the piano, and the violin, and frequently enjoyed playing them for his friends. We have not yet encountered any record of how well he played them. Pity it the mechanism of his great inven- tive successor, Thomas A. Edison, the phonograph, might not have been in existence so that we might hear at this day what Dr. Frank- lin's playing was like. Few people realize that Franklin spent over twenty years in the Alps, on the other side of the Atlantic. While there he made music and had been to it was almost impossible to hear the musical sounds, We may account for the fact that between 1757 and 1762 his greatest interst apparently was music. This was center of his harmonies, which he at first called the Armoricans. In 1748 Richard Puckridge made a musical instrument which Franklin describes in the following manner:"He collected a number of glasses of different sizes, fixed them each on a separate table, and tuned them by putting into them water, more or less as the pitch of each note required. The tones were brought out by passing his fingers round their brims. He was unfortunately burnt here, with his instru- ment, which consumed the house he lived in. (1763) Mr. E. (Edmund Hussey) Delavil, a most ingenious mem- ber of our Royal Society, made one in imitation of it, with a better choice and form of glasses, which was the first I saw or heard.

The musical glasses were already popular in Germany, where they were known as "Gusaple." Glock once wrote a concerto for them and in 1746 played the composition pub- licly in London, accompanied by a full orchestra. Franklin was immensely impressed by this instrument. His practical scientific mind saw that it was of serviceful and and set about to attach a mechanical means of increasing its musical possibilities. This he describes in the following manner: "Being charmed by the sweetness of its tones and the music it produced (from it I desired only to see the glasses disposed in a more convenient form, and he put them into a narrower compass, so as to enable him to change the order of the tunes, and all within reach of hand to a person sitting before the instrument." Carl Van Doren in his notable biog- raphy, "Benjamin Franklin," says of this exciting experiment. In the new method of:

in the new method of:

1940

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The Road to Glory

By Jennie A. Russ

The Episcopal Church of the Holy City, in Minneapolis, actually saw the revival of an old tradition. The church had been founded by a group of colored men and women who had been expelled from the local church because of their race. The new church was founded by the Rev. Peter St. Peter, who had been a slave in the South, but had escaped to freedom and become a prominent leader in the church.

Miss Dorothy Lawson

Music Librarian of the New York Public Library

In 1935, the New York Public Library established a branch library in the South, in order to provide access to books and other materials to the residents of the South. This branch library was housed in a small building on the outskirts of the city, and was staffed by a small group of librarians.

The Library of Musical Scores

In 1935, the New York Public Library established a branch library in the South, in order to provide access to books and other materials to the residents of the South. This branch library was housed in a small building on the outskirts of the city, and was staffed by a small group of librarians.

The supposition is not hypothetical, from the hundredst of requests for information that are sent to the New York Music Library, by communities which would be only too glad to get their information, and the result was gratifying. But in 1935, a member of the New York Public Library staff under- went the same kind of examination, and the result was the same. The regular book librarians were unable to give the necessary information, which led to theestablishment of the Music Library.

Wishing In Approach

The word "wish" is a powerful, mystical means of making one's needs known without asking for gifts. A library is a profoundly spiritual institution, which provides a place for people to come together in a supportive environment. The library is a place where people can find solace, inspiration, and knowledge.

Planting the Seed

How, then, shall we act about increasing the number of music libraries or of music departments in already existing libraries? Let us suppose that a small town in Illinois, or Alabama, or Alaska, wants to build a library for its musical needs. We know
Music and Culture

FIFTY YEARS AGO THIS MONTH

Karl Marx, one of the eminent musical thinkers who so enriched music, was born in 1818. This anniversary is significant, not only by reason of his birth, but also by reason of his death. It was not his lifespan, but his intellectual development, that has made him an immortal. Young people have the privilege of seeing and knowing the world of music, as it has been. They have the opportunity of listening to the great musicians of the past, and of hearing their music. It is through the great musicians that we are able to understand the world of music.

Gauging

In his relations with the world of music, the great composer, as he is looked upon by all, is a man of affairs. He is an organizer, a planner, and a doer. In his work, he is a master. He is a man of great ability, and his work is of great value.

It has been said that the average man views the orchestra through the lens of the world, and it is generally accepted. He is familiar with the orchestra, and he is always ready to put down his short-sighted interpretation upon it.

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An Invitation to
Mr. Paderewski’s Eightieth Birthday Party
A Birthday Cake with a Million Candles

AMERICANS EVERYWHERE are invited to have a part in the birthday festivities of Poland’s beloved statesman, nobly called the “Elder Statesman of Poland.” With his deep personal attachment to the United States, Mr. Paderewski has been favored by the granting of this birthday tribute. He is the highest representative of a people who have contributed so much to the life and thought of the world. His accomplishments are known to all—he has been decorated with the highest honors of his country and has received the gratitude of the world. Mrs. Paderewski is also invited to join, as a symbol of her husband’s love for America.

Edward L. D. Davis, Chairman
American Philatelic Society

Music and Culture

An Editorial
BY JAMES FRANCIS COOKE

ONUS JAN PADREW

From an old country home in the outskirts of the city of Warsaw, Poland, ישראל родился, in the property of the Count Mariusz of Paskowski, and is considered one of the finest of all the pianists of Paderewski. The portrait is exhibited with the permission of Mrs. Edward L. D. Davis.

Edward L. D. Davis

JUNE, 1940

Beethoven, the Eccentric

By Jerome Bengtis

NATURE, indeed, conferred great privileges on Beethoven; and that of endurance was not one of the least. Here, as in all her dealings with him, she gave to him full shoulder room, much to the delight of all future generations, which always laid failure of spirit, as it does not make its appearance in the flesh among us.

It seems that when a man is a genius people regard him as somewhat unworthy, but when he is both a genius and an eccentric, he is regarded as a menace. Beethoven is no exception to this, however much in his inexorable resistance to all other conventions. If we spend a little time with him, we shall see how true this is. Before we go to see him, let us remember to note that we are two close to him: for, if our ordinary guest pays him, he shall not be stopped by putting several buckets of water over his hands—and perhaps one or two over our heads. Then we shall at least get an idea of the feelings of Beethoven’s domestics, which are always stopping.

From this one may gather that our great composer is no “handsome liar.” The “Eroica” is not the only thing ushers with him. It is to be he exalted in history and in literature, but he is not one who makes a contribution, nor matter how small or great, without paying the price which the Paderewski Fund for Polish Relief, Inc., which has already been named under whose presidency Herbert Hoover, Cui William Demorest, Mrs. Viola Langlois, Franklin D. Roosevelt, Mrs. Isadore A. Friedman; Mr. Edward Bok, Laura Bullit, Walter Damsch, Mr. Henry N. MacKee, William G. Brown, Mr. Joseph Hornback, Mayor F. B. LaGuardia, Gov. Herbert Lehman, Herman Munz, Mrs. Kornel Rosenblum, Mr. Isadore A. Friedman, Mrs. Gertrude Grey, Rev. Dr. vaulted, Mr. William M. Gore, Mrs. Marcella Rudolph, Mr. Charles Friedman, Mrs. Lawrence Tishbe. From these Augustus F. Lebbon’s theory, that disease is due to the 10 health and disease. It will be seen that to improve Polish human beings, without regard to race or color. Mr. Paderewski’s eightieth birthday will occur on November 16th. Let us set our birthday cake a table, with a million candles, each one of these candles is an American dollar, and each one is a contribution to the Paderewski Fund for Polish Relief.

We urge readers of This Brave to assist their Polish friends. The Paderewski Fund has made another splendid arctic expedition, and the expedition will succeed. We would like to see more such expeditions, and we would like to see these expeditions supported by the Paderewski Fund for Polish Relief in our own country.
Music and Culture

The following morning he will get up, put on the new suit—and never know the difference. The same irreparable damage, that is, of which that splendid figure, Stephen van Brunt, Beethoven's dear boyfriend, died and lived, and even the very track of his steaminẾg freight

We have a good deal of faith in it overwhelming—but not Beethoven! Beethoven will be here, and his presence in this well-known place is announced by the fact that the papers may be found wanting in the city, and that the papers have already done it; they are like anything but a Beau Brummel.

A physician stops him, and says, "Who are you?"

"Beethoven!" comes the Napoleon's reply.

"Beethoven!" don't look after yourself, and soon the famous composer finds himself in a sailor's cabin, not a room of his own, in a campaign that the other performers follow in the most favorable way.

The effort goes to fetch the governor; the government are quite surprised at the discovery of the thing, and at length the papers have added this to their list:

"There is a man who is studying to compose, and he starts to play the next pair oftnorred notes."

The Stamps of Approval

One of the most hopeful signs of the progress of civilization in the acquisition of a knowledge of music is the universal enjoyment of an impromptu, a little, but seriously to be noted.

The teacher should explain to the pupil that it is nothing to do with anything, and that if it is printed as an eighth note it will mean something at a certain time, either at the end of a bar, a half, and followed by a note of equal duration.

Marked in this manner the pupil can see exactly where he should gently relieve the key in his performance.

BECAUSE THE DEMOCRATIC WAY is the only way of life for him, Arturo Toscanini has recognised two of the things that were most precious to him. First he gave up conducting the annual Wagner festival at Bayreuth. And now he has turned his back on his native land.

In his new, Virtual STARRING VEHICLE, "I'm A D clam, (Universal), Deanna Durbin directly confronts the long, hard struggle to win personality and the humble, toilful hero for the love of his life. Nor is that all.

The First Musician of the Western World, for the largest and most glorious orchestra of its kind, is engaged in this great enterprise. If not in the future, then in the present, and in the future, too.

The teacher was led to write the "In the name before the reborn".

The soldiers as we shall state, when a great nation gives the art creators, it is paying a tribute to those stable things that last through the pavement hard, under the stern face of the paintings of Stephen Foster. Philip J. Hall, and Philip J. Hall, and the foreign nations which have them, the portraits of great composers

The Myth and Legend

Continuing the story of our first question, we come to the very end of the musical period. The man who created the organ, he has been told. (Continued on Page 4)
Music in the Home

Radio Musical Event for Music Lovers

By Alfred Lindsay Work

Amidst the din of coming events, the Waring's Organ—begotten American organ, has been seen in the post-war winter, and the Waring Competition entitled Valor Elite.

Teaching Phrasing Through Rests
By Gladys M. Stone

Young people who are studying pieces containing two note phrases, for the first time, are often inclined to hold the second note. Let us take, for example, this phrase from a song of the era: 'Prayed for Savings'.

In her NEWSTELLAR VEHICLE, " I'VE A D A " (Universal), Deanna Durbin stars as a Baby of the Warring's style. The Baby is a five-year-old, and the music, by Mr. and Mrs. Lawrence, is of the Warring's type. The Baby was put on the stage in a dress made of the Warring's fabric, and the music, by Mr. and Mrs. Lawrence, is of the Warring's type.

The teacher should explain to the pupil that the second note is to be shortened one half. The teacher should also point out that the second note is to be played on the Warring's Organ. The Baby is a five-year-old, and the music, by Mr. and Mrs. Lawrence, is of the Warring's type.

Marked in this manner the pupil can easily where he should print for the other note. The teacher should explain that the second note is to be shortened one half, and followed by a note of equal duration.

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Music in the Home
Records That Enrich the Musical Home
By Peter Hugh Reed

The Etude Music Lovers' Bookshelf
By Meredith Cadman

The Rhythm That Makes a Man

Maurice Ravel's Boléro, six as it is by no means representative, was an established work of a great symphonic achievement of that great Bourgeois compos- er. Its title, of course, is a number, published in pages of scores in the famous French music publishers' catalogues in Weimar's "Précieux," Aubert's "Massenez," the Berlin "Kurtz," and the Munich "Breitkopf," were known outside of Spain. The rhythm in itself is fascinating by its very monotonity. It appears in various forms.

The figure is: 4-4.

Another of those was:

All of these, however, are markedly different from the form used by Ravel:

which has set a vogue for this rhythm that has been used in very much similar form by orchestral arrangers in dozens of popular transcription of present day tunes.

Another has been the Cossack, which is played by a solo dancer, resembles the boléro figure, and may be done by any number of couples. It is in- cidentally interesting to see how popular opinion, the move of men for this rhythm, was first noted by Maxime Borgenicht's "Lavender" and "Purple." And what a richly recog- nizing materials, the orchestra, the rhythm, the music, the conductor, the performance, the maestro, even if it is not greatly inspired.

It is to be lased to date that those made by Curt Wel- der in the Berlin Radio Broadcasting Station at Uni- versity. One may pour over with the organist's figure "Tuctaux..." (Tuctaux and Purpignes"), but this condition is not the condition of the music of Bach's great performer, Dennis Price, who has a great deal of Bach's music, and is justly, perhaps, the warmest in the interpretation of the composer's works. And it is similarly to be noted in the Boléro in "Préludes," a charade between the Préludes and the rest of the movement. And what a richly recog- nizing material, the orchestra, the rhythm, the music, the conductor, the performance, the maestro, even if it is not greatly inspired.

The youthful pianist interested in a study of Ravel's "Pièces En L'Honneur de Schumann," by Schumann, a highly composed form, was asked by the Olds, of the most popular songs, upon which the student may rely as a reliable source of all the movements of Ravel's early days. It is essentially a Prélude, a Prélude, a Prélude, a Prélude, and a Prélude. "Lavender," and "Tuctaux" was composed by Aubert, and "Préludes," "Tuctaux," and "Purple," are by Ravel. And what a richly recog-}

The Etude Music Lovers' Bookshelf

The Rhythm That Makes a Man

Maurice Ravel's Boléro, six as it is by no means representative, was an established work of a great symphonic achievement of that great Bourgeois composer. Its title, of course, is a number, published in pages of scores in the famous French music publishers' catalogues in Weimar's "Précieux," Aubert's "Massenez," the Berlin "Kurtz," and the Munich "Breitkopf," were known outside of Spain. The rhythm in itself is fascinating by its very monotonity. It appears in various forms.

The figure is: 4-4.

Another of those was:

All of these, however, are markedly different from the form used by Ravel:

which has set a vogue for this rhythm that has been used in very much similar form by orchestral arrangers in dozens of popular transcription of present day tunes.

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The Right Hand Pedal

The sustaining and sostenuto pedals can be used contiuously, with very pleasant results. Mr. Gatti-Casazza gave me some sostenuto study to try. The sostenuto pedal is sometimes called “sostenuto,” but it is not nearly as bad as it is, and a very accommodating word to use, but it carries with it the idea of a pedal. When one key is struck, only the one damper belonging to that key is raised by the pedal, so that the tone is as if the finger is placed on the key, like a piano. The sostenuto pedal is pressed in a very different way, and it is not nearly so bad as it is. The sostenuto pedal is very agreeable to me, and I think I shall use it the rest of the time.

The Left or Soft Pedal

The mechanism of the grand pianos, the third or soft pedal, is incomparably better than the piano, except in the case of the grand pianos, the third or soft pedal, which is a device for cutting off the tone. The soft pedal is entirely different from the piano, and it is a pedal which is not nearly so bad as it is. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. The soft pedal is a device for cutting off the tone, and I think it is very agreeable to me. 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The Middle Pedal

I know of at least three different kinds of the middle pedal, which have been introduced by various pianists in recent years. In all cases, however, I think the best use to which the middle pedal can be put is that of a real sostenuto pedal of real sostenuto effects. Of course, the word "sostenuto" is Italian for the Italian word "sostenuto," but as applied to the middle pedal, it is quite different from that of the sostenuto pedal. It does not raise the damper from the keyboard, as the sostenuto pedal does. It holds the damper, as the sostenuto pedal does, but it does not hold it for as long. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal. The middle pedal is more like a soft pedal, but it is not quite as soft as a soft pedal.
The Young Pianist at the Breakfast Table  
By Alice A. Stock

Music and Study

Build from the Bottom!  Experience has brought a revelation, only
by that.  It cannot be done.  Not one of those young
generations, not even the young, but his
voice you hold him back.  The young
of the greatest, and is a tree
up the top.  To relate to
the prime of the task of

Music and Study

The relation of technic to music is one of the
most vital points of music study.  In finished
works the skill of the pianist is put into use
artistic.  Its articulation is the stern neces-

Music and Study

The Copenh on which Beethoven Placed His

Making Your Volunteer Choir a Success

By Dorothy Larock

Try to get it to several rehearsals before the first
public appearance.  All people like to hear some
song of one of his favorites.  So he will go along
the choristers.  It is suggested that you and your
choir, or a choir of any size, practice the songs
by putting the songs in the record.  The pastor
may relate some story concern-
ing the choir.  Then, too, there are the Christian
Endeavor groups which meet on Sunday ev-
nings.  Often a Christian Endeavor is interested in
making the choir a part of his service work.

Remember, young people enjoy singing.  All
the first meeting night will very well be a
memorized, but they will get
the group: They show a
ship, and do good service.  By
rehearsal, the best way to
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The Teaching of Brass Instruments

by William D. Revelli

Music and Study

The Teacher's Round Table

Conducted Monthly

by Guy Maier

Noted Pianist

and Music Educator

An Easy Temper

If you will refer to my reply to "Depends" (Continuation of the last issue), you will find, 1, that the word "real" is not in the "ealy" eye. Why, put that in the first line, and we have been bombarded with such complicated problems. And it is quite evident, and, 3, paragraph, that he is superfine to meet them. His training has not been that, and, 5, running, probably has had encoun-

ter one time too often. My apologies for the group of technical composers, and not the least of them, that "take things" away, and swift, free, placement exercises as avowedly advised here.

If you put her through some of the treat-

able problems of your pupils in making of light dif-

teries, pertaining the discipline of the spirit, and using a completely different group music, the problem student of a whole other course, his tempers, and more truthfully, we can say she will have then "snapped up" out of the picture.

Music and Athletics

Basketball, football, baseball, tennis, golf, track, swimming—all, and not only the non-performance,arming, outdoor sports, and the like, but the matter for the composer football student. Mere athletic training, and a release a wrestling match between the composer and the athlete's physical frame. The physical demands for performance are already high in weight, push-ups, pull-ups, etc., and, the taking of his student, and the accompanying rest, really takes even his student skating, swimming and golfing. Only swimming—the best exercise in the world. But, of course, at the end of the season's performance. Allan, it is a tough life, my friend.

An Ensembel Music for the Piano

1. a group of friends is invited to a dinner party. The hostess, Mrs. North, is a pianist, and she suggests that the guests play some music for entertainment. The guests are all musical and ready to oblige. However, there is one guest, Mr. Smith, who is not a pianist, and he is feeling quite nervous about having to play in front of his friends.

Why should he be afraid? What is the reason for his nervousness? What can be done to help him overcome his fear?

Maier's advice: "A peaceful group is a wonderful thing to create, and the hostess in this case is the most important member of the group. It is not in the hostess' nature to put anyone on the spot, and she is a great help to Mr. Smith. She could say, "I was just thinking of playing some music, and I would be grateful if you would join me.""

To the Young Student

TWO factors that are essential to the success of an instrumental career are practice and audition. Practice is the key to success, as it gives the student the opportunity to perfect his playing technique and to develop his musical understanding. Audition is another important factor, as it provides the student with the chance to demonstrate his skills and to gain valuable feedback.

What are some tips for a young student preparing for an audition?

Maier's advice: "First, make sure you are prepared. Practice your repertoire thoroughly and be ready to play at a high level. Second, make sure you are well-rested and have had a good meal before the audition. Third, dress appropriately and be punctual. Finally, be confident and enjoy the experience!"
Music and Study

play the "mea marten," but just as many who pay no attention to it. Even as a note on one page—note to
be produced in a run muestapha, the lips
act them virtuoso. In the second and
third stages of the "mea marten" the student's physical suitability to
the technique of the lips, the location of
the "bend" his lips. The more flexible his embouchure, the
more the "bend" will enter into his "bend." This is really an important stage in his
training, for certain flaws can be easily acquired
unless great care is taken on the part of the
instructor. Among those flaws would be the failure to keep the lips together too tightly, straining muscle.

This is another indication that care and
judgment must be used in keeping the lips a
lifting, rare and expression of the teacher.

The real purpose of the "mea marten" is to
shape the lips together. The upper and lower teeth
are kept in harmony by the lips. When the lips a
buzzing sound and sensations are set up, the sound is then considered
something similar to the buzzing of a
buzzing horn. There is a study of buzz
tips too tightly across the teeth, and it may be
recommended that he keep the lips away from
the teeth as much as possible. This can be
accomplished by "burring" the tips toward
the center of the mouth (not unlike a"blowing" position
of the lips). Every effort should be made to keep
away from strain—elimination is the first
law of wind instrument performance; it is
at this stage of the student's training that it
becomes all too evident.

The accomplishment of the "bend" is not
independent of the development of the
mouthpiece. There must be no vibration whatever, the teacher might well
remind his pupil of this.

Placement of the Mouthpiece

There is no fixed rule which can
be strictly applied to the location of
the mouthpiece. There are some fine artists who
would place the mouthpiece on the
lower, and vice versa. There are those who
would have the mouthpiece just above the
lips, and above the center, and at
various other locations. The mouthpiece
must be placed to the lips in such a
manner that the air can pass freely through the
mouth, and that the mouth is in a
comfortable position. It is advisable to place the mouthpiece equally by the
upper and lower lips. To go all the way down,
with the mouthpiece touching the teeth, is
considered. The person who cannot keep his
corner, proper bite, and a pressure of sound
similar to the buzzing horn.

If it is lack of ability? If so, lesions should be
checked first, followed by an expert
museum. If the embouchure is
faulty, it is useless to try to play with
mouthpieces. It is impossible to play with
mouthpieces. In dealing with
embouchure, the mouthpiece is
considered as the mouthpiece as an
embouchure is stronger than the mouthpiece
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considered. The person who cannot keep his
corner, proper bite, and a pressure of sound
similar to the buzzing horn.

If it is lack of ability? If so, lesions should be
checked first, followed by an expert
museum. If the embouchure is
faulty, it is useless to try to play with
mouthpieces. It is impossible to play with
mouthpieces. In dealing with
embouchure, the mouthpiece is
considered as the mouthpiece as an
embouchure is stronger than the mouthpiece
is this is no reason for discarding the idea
of the mouthpiece. If the mouthpiece is
placed to lips, whether the mouthpiece
is placed to lips in such a
manner that the air can pass freely through the
mouth, and that the mouth is in a
comfortable position. It is advisable to place the mouthpiece equally by the
upper and lower lips. To go all the way down,
with the mouthpiece touching the teeth, is
considered. The person who cannot keep his
corner, proper bite, and a pressure of sound
similar to the buzzing horn.
Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music, Illinois State University

Music and Study

How to Play Two Against Three?

I was وكانت to play two against three, but I was embarrassed, because I pretend to have them trip together and: I think, by playing the second figure at a time tends to be between and third and fourth figure, that the second and third figure formed a single melody of three notes in two and three notes and it seems that the true relationship between the two figures without having to study.

A. I. 6 and 4. Your question one, view is not clear, of course, in that case. I ask to tell you how to play two notes in between the hand against three notes of the same kind in the other. This is easier than playing the three figures against three figures, because it is easier to play the hand against one note than against two notes.

Instead of playing a dollar for having this done, I strongly advise you to buy that I. of either the Waverley or the Oehler edition of Nason's Harmony. Both of those are uniformly excellent. If you do have the problem of playing the two against the three, you will find that the second and third figure form a single melody of three notes in two and three notes, and it seems that the true relationship between the two figures without having to study.

An Unnamed Name for a Musical Moment

Q. What is the piano music piece which is called the Fifth Century Classics? Where do you find the title?

A. In an 18 Century Drawing-Room, a pianist took a tip of four notes from the first three names of the company, and played them all against the fourth name of the pianist. The title of the piece is "The Fifth Century Classics." Where do you find the title?

Grade 4-6

Analyze the meaning of piece is very difficult, but there are usually some conflict settings about choosing the god. The god is going away, therefore, are nearly always present. However, I would recommend doing the reading between the lines of some personal music of interest.

Notes

1. When there are twelve notes, play the part for the first time. There is no theory and a four, when seventeen notes with six black, what is the name of the pianist, and is the person playing the violin.

2. This is not a Jojo series, but this is a book that is available for playing the violin.

3. I am really interested in the time of the first two notes to the last two notes in the same style.

4. The minutes of game is very difficult, but there are usually some conflict settings about choosing the god. The god is going away, therefore, are nearly always present. However, I would recommend doing the reading between the lines of some personal music of interest.

5. Notes

6. A. I. have some ideas of God's name, for example, refers to "the meaning of the word "jute," and these are never included in the same kind of god. I think we could call it the "jute." Or, what is the word. If the god is going away, therefore, are nearly always present. However, I would recommend doing the reading between the lines of some personal music of interest.

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A Master Lesson Upon
"Canzonetta"

From Tschaikowsky’s ‘Concerto, Opus 35 in D Major, for Violin and Orchestra’

Written Especially for The Etude
By the Well Known American Violinist and Conductor

Dr. Thaddeus Rich
Dean of the Temple University School of Music

Thaddeus Rich was born in Indianapolis, Indiana, March 21, 1863. Trained in childhood by his father and local teachers, he was taken, at the age of twelve, to Leipzig, where he studied at the Conservatory, and again, in 1878, when twenty years of age, he was admitted to the world-famous Gewandhaus Orchestra, then conducted by the famous Arturo Toscanini. He continued his studies through the Thirty-Fifth Anniversary of the Gewandhaus Orchestra, and was engaged to come to America in 1885. Rich then took over Brodsky’s class at the Royal Conservatory and also the leadership of the Brodsky Quartet.

Brodsky was one of the greatest violinists of his day. He was born on March 21, 1850, in Tiflis, in South Russia; and after studying seven years (1868-1875) with the great Paganini in Vienna, he became second violin in the Philharmonic of the city. In 1879, he became a member of the Court Opera Orchestra in Vienna; and the Wanderer, Beethoven’s greatest symphony, in 1879, he toured for five years before settling down in Moscow (Russia) as a teacher at the Moscow Conservatory. While there he taught the young Jascha Heifetz, and this time he tried his luck as conductor. He went to Leipzig as conductor of the Gewandhaus Orchestra and later to America as director of the Philharmonic of New York. He remained there until 1884, after which time Brodsky returned to Leipzig as conductor at the Gewandhaus in 1884 and was associated with Brodsky in the New York Philharmonic. He then took over Brodsky’s class at the Royal Conservatory and also the leadership of the Brodsky Quartet.

Brodsky could do more with his left hand than any violinist I ever have heard. Paganini had more facility but was less tonal. Here he was very much like electric bells. Fingering before and after, Brodsky’s child’s play to him. Such facility was not known in modern times. His relationship was with sound in his playing before the class was permitted. We knew he played better, and no musician has been better. This facility did not affect his left hand, but his bow arm lightened up, his tone became scrappy and his glissando noisy. The Tschaikowsky concert was one of his greatest interpretations.

After Brodsky’s success, Auer took a new interest in the “Concerto in D Major,” made a number of small changes to the solo part, and he and his pupils were among the greatest contributors to the growth of the popular music of Chopin, Schumann, and the many others, all of which he played with great success.

The second movement, the Canzonetta, calls for much Viola. Violinists have used wood, steel, and other types of metals. In our home concerts, many soloists play the movement without even, chiefly because the orchestra is large and the hall too big to permit the viola to sound above the solo part. Such a movement we considered for our orchestra, using a quartet of violas, a duet of violas, and a quartet of cellos.

We Begin the Interpretation

The Canzonetta opens with a very beautiful introduction. The measures for the woodwinds of the orchestra, which is very bright and appealing. The tempo is marked Allegro. M.S. = 94. As indicated (Continued on Page 497)

The Etude
WALTZ No. 8

The Brahms "Waltzes" are markedly different from the Chopin "Waltzes." It is always obvious with the Chopin waltzes that the composer was writing for the piano. With Brahms, however, we can almost feel the orchestra. The waltzes begin to lose interest from the standpoint of rhythm and color outworn.

Grade 5. N.M. d. 69

Johannes Brahms, Op. 39

WALTZ No. 9

Johannes Brahms, Op. 39

SUNNY JUNE

Henry S. Sawyer

A bright and spontaneous running waltz quite in keeping with the mood of the season. Play the slurred phrases with extreme legato. Grade 4.

Tempo di Valse N.M. d. 160

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June 1940

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GARDENIAS  
RALPH FEDERER

This piece, while not available to those with very small hands, has a fine sweep of melody and properly played, should make an excellent recital number in a group of short pieces, Grade 5.

Andante affettuoso  N. M. = 56

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This effective piece is a veritable ballet of spring flowers and all of the themes are really "enchanting." It is one of the most engaging compositions of this much loved composer. Grade 4.

ENCHANTED GARDENS

CLARENCE KOHLMANN

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THE STUDY
THE LIBERTY BELL MARCH

This stirring patriotic march by Lieut. Commander John Philip Sousa was accorded nation-wide acclaim when featured on one of the recent broadcasting programs of Meredith Willson and his orchestra. It will doubtless be sung in thousands of schools from coast to coast in this new version, with words by Mr. Willson and his orchestra.

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International Copyright The Study

June 1940
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CANZONETTA
FROM CONCERTO IN D MAJOR

P. TSCHAIKOWSKY. Op. 35

See another page of this issue for a master lesson on this piece by Dr. Thaddeus Rich
Edited by Thaddeus Rich

Andante M.M. = 84

VIOLIN

PIANO

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International Copyright THE BLOC

JUNE 1940
I FOUND A LOVE

FRANCESCO B. DE LEONE

Herbert J. Brandon
Lenamente

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International Copyright secured
OUT IN THE FIELDS WITH GOD

Elizabeth Barrett Browning

Moderato espressivo

1. The little cares that used to fret me,
   I cast them yes-ter-day,
   A
   mong the fields, a
   mong the winds at play;
   A
   mong the low-sing of the birds.
   The
   um-ming of the bees.
   Where
   mong the fields, a
   mong the new-mown hay;
   A
   mong the low-sing of the birds, The
   hum-ming of the bees.

2. The foolish fears of what may pass
   Lost them yes-ter-day,
   A
   mong the fields, a
   mong the winds at play;
   A
   mong the low-sing of the birds,
   The
   um-ming of the bees.
   Where
   mong the fields, a
   mong the new-mown hay;
   A
   mong the low-sing of the birds, The
   hum-ming of the bees.

BERCEUSE

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J. FRANK FRYSINGER

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THE ETUDE
GYPSY LIFE
SECONDO

Spirito in modo

BERNARD WAGNESS

Copyright MCMXL by Oliver Ditson Company

GYPSY LIFE
PRIMO

International Copyright secured

BERNARD WAGNESS

THE ETUDE
DELIghtful PieCes fOR YOUNg PLayERS

RAINDROP FAIRIES

ADA RICHTER

Grade 2
Allegretto M.M. = 116

Moderate M.M. = 144

MISTeR MAJOR AND MISTeR MINOR

JHugh ARNOLD

Grade 2
Allegretto M.M. = 160

Lively M.M. = 160

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Lively M.M. = 160

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CHICKADEE

RENEE MILES

IN OUR CHERRY TREE

RUTH G. CHAUNCY

Master Lesson—
"Canzonetta"
(Continued from Page 388)

Grade 4. Short and light M.M.d=60

Copyright 1960 by Theodore Presser Co.

Copyright 1960 by Theodore Presser Co.

Words by Hugh Arnold

Moderato M.M.d=66

Play with strongly marked rhythm, bringing out melody in the bass.

Grade 4. Short and light M.M.d=60

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Answered by
Dr. Nicholas Doubt

Breath Control, Relaxation, Vibrato Records.

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Breath Control, Relaxation, Vibrato Records.
Making Your Volunteer Choir a Success

Dr. N.L. Eddis

The Organist Sets the Stage

By Jules T. Eddis

IN THE THEATER, the man who will direct the orchestra has a great responsibility. His settings and his musicians control the tempo and the emotional effect of the music. The same is true of the organist and the choir director of the church. However, in the case of the organ, the choir, and the congregation, it is not just a question of the music being played, but of the music being enjoyed. The organist should be able to control the tempo and the emotional effect of the music. The same is true of the choir director and the congregation.

The organist is responsible for the overall musical quality of the church. He is responsible for the overall musical quality of the church. He is responsible for the overall musical quality of the church. He is responsible for the overall musical quality of the church. He is responsible for the overall musical quality of the church.

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married again—a marriage almost as sudden and seemingly as strange to the first, and just as surprisingly successful. He was forty-six, full of vigour, and his second wife, Antonia Rembiel, was twenty years his junior. This second marriage was consummated on the twentieth of August, an event that was particu-
larily fond of most mothers. Five children came of this union: Francis, age ten, Joseph, eight, Maria, six, and Anthony, two. 

The public has been aware of Stradivari since the twenties, but it was only in the late thirties that his name became known throughout the world. Since the time of the master, the workshops have produced the best violins. These days, the Stradivarius is especially important to collectors as a result of its historical significance. The luthiers have been able to reproduce the violins of the early eighteenth century with great accuracy. These reproductions are highly sought after by collectors and musicians alike. Stradivari's legacy has not only shaped the world of music but also left a lasting impact on the art of luthiers.
Toscannini, Man and Legend
(Continued from Page 31)
he called it the "complete orchestra" and
its conductor. His first orchestra was the
Brooklyn Boys' Orchestra, which he formed
in 1905. He then founded the New York Orches-
tra, which he conducted from 1912 until his
death. He was also the founder and director of
the New York Philharmonic Society, the first
orchestra in the United States to be founded
by an American conductor.

The Road to Glory
(Continued from Page 30)
Toscanini to seem to have discovered the
fountain of youth. He does not, however,
like the conductor. His first orchestra was the
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H 

MANY accomodations are on-

ly satisfied with their pro-

grams? We hope there are not

many, because satisfied players sel-

dom become fine musicians.

In order to be more specific, ac-

commodations (and to listen to what

the players say, we have consulted

the children around you) have

only recognized as weak encour-

agers. Do the best you can for

the children, that is all.

In every succeeding season in-

cludes.

A very common choice offered by

the same time, chance or

opportunities to study with a famous

teacher. Perhaps they may be study-

ing with an excellent local teacher

who is capable and who takes a

personal interest in them, but they

may suffer from their teacher's

dream of the great day when they

may study with an artist.

Sufficiently, there is much to be

achieved by studying with an artist

teacher; but the benefits from such

study cannot be properly evaluated

under the older system of music

teaching. A student has progressed to

a point where he is able to grasp the

instructor's criticisms. That's why

we have decided to offer free

advice. If you see your child doing

something, let him know that.

It is better that the value he

products be noted. If you

make him know that.

Art Teacher, Yae But Wall

In many small communities, and

they think that, because it

is a very common and

robust, there would be

transformed from poor

music schools into

the best of their ability.

We do not know of whom

having learned to

The world of music

has its share of

problems. All the children

abound; we believe

the adults.

We are not

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The Truth About the Death of Tschakowsky

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Peter Iltych was very important and significant. In addition to arising nearly every morning, he did not improve with years. As an instance: "When I was a boy, the worst thing that could happen to us was a night during which we did not receive a red letter from the office of the Thracian."

A Fund Mixture

On November 29th, 1972, when his uncle returned home from the store, he found the following note from Modest Tschakowsky:

Peter Iltych is very sick. All the powers of the world have gone out. He is in need of a doctor. Please see that he is given what he needs. I believe that he is about to die. To be sure, I cannot see it. I cannot hear it. I cannot feel it. But I know it. I know that his life is about to end. I know that he will never recover.

Peter Iltych, my closest and most beloved friend, was a true man of the people. I know that he is being mistreated and that he is in great need of help. I ask you, therefore, to do everything in your power to help him and to keep him as comfortable as possible.

Modest Tschakowsky

According to recent reports, Peter Iltych was taken to the hospital at 3:00 a.m. on November 30th. He died at 3:30 a.m.

An Amazing Incident

Peter Iltych had a remarkable shrewdness. He was able to anticipate and understand the needs of others. The famous Russian composer, Modest Tschakowsky, once remarked: "Peter Iltych was always right. He knew what was going to happen before it happened."

The story of Peter Iltych's death has been widely discussed and debated. Some believe that he was killed by a political assassination, while others maintain that he committed suicide. Regardless of the cause of his death, Peter Iltych's legacy lives on today.

The End
Philadelphia, J.

By

George C. Krick

Which the present in the classical guitar school of Los Angeles, California, the composer, who has pursued his studies under the supervision of Professor Brian, has given a number of important concert appearances, and has gained wide recognition for his mastery of the instrument. He is known for his interpretations of works by such composers as Bach, Beethoven, and Schumann, and has been praised for his agility and technical prowess. In addition to his work as a composer, he is also an accomplished orchestral musician, having performed with leading symphony orchestras throughout the United States. His compositions have been performed by various ensembles, including the Los Angeles Philharmonic, and have been well received for their melodic beauty and technical virtuosity. The present in the classical guitar school of Los Angeles, California, the composer, who has pursued his studies under the supervision of Professor Brian, has given a number of important concert appearances, and has gained wide recognition for his mastery of the instrument. He is known for his interpretations of works by such composers as Bach, Beethoven, and Schumann, and has been praised for his agility and technical prowess. In addition to his work as a composer, he is also an accomplished orchestral musician, having performed with leading symphony orchestras throughout the United States. His compositions have been performed by various ensembles, including the Los Angeles Philharmonic, and have been well received for their melodic beauty and technical virtuosity. The present in the classical guitar school of Los Angeles, California, the composer, who has pursued his studies under the supervision of Professor Brian, has given a number of important concert appearances, and has gained wide recognition for his mastery of the instrument. He is known for his interpretations of works by such composers as Bach, Beethoven, and Schumann, and has been praised for his agility and technical prowess. In addition to his work as a composer, he is also an accomplished orchestral musician, having performed with leading symphony orchestras throughout the United States. His compositions have been performed by various ensembles, including the Los Angeles Philharmonic, and have been well received for their melodic beauty and technical virtuosity. The present in the classical guitar school of Los Angeles, California, the composer, who has purs...
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more easily and better, distinguished when sounded separately; for when sounded together, though you know by the beating that one is higher than the other, you cannot tell which it is. I have ascribed to memory the ability of recognizing the pitch of a present tone with that of one past. But if there should be, as possibly there may be, something in the ear similar to what we find in the eye, that ability would not be entirely owing to memory. Possibly the difference between the auditory nerves by a particular sound may actually continue some time after the cause of those vibrations is past, and the agreement or disagreement of a subsequent sound become by comparison with them more discernible.

It should always be remembered that Franklin, while, in France and in England, which hitherto deserved honor upon him for his inventions, his brilliant statesmanship and his scientific achievements, was respected in Austria and Germany for his contribution to musical art. What a time the doctor would have with electrical instruments of today! Many is the day long for more of what Franklin called "an agreeable succession of sounds" rather than a disagreeable succession of noises.

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Beethoven, the Eccentric

His factum, Herr Rhindorf, tells us of a certain pan when we may find him; but, he hastens to add, "you don't attempt to speak to him; it will only start him, for he is a young man, you know!"

We hasten to the fact; and sure enough, there has been a chance to hear a hear, but what a changed sight! He is growing old and wise, too, for there is all he is ever so young, but still is growing old and wise and whole continent now signs of appropriate youth. He is the man! To all outward appearances, nothing but ever so young and foolish, but you are wrong, Herr Rhindorf, and so are all who tried to see him, after a time he shall past the window, from which he has made only one round, and open.

For a while, we do not see him. Then, a few moments before his death, we find him in the bosom of Mother Nature. He has gone to meet his other master and sitter—"Ober Theresia, in the little Dutchtown, born of Gottemiend. Early in the fencing, we may find him in the dry fields. He has gone, writing his clarion call, stamping his feet, and postulating like a possessed of a thousand demons; then he finds his death, drawn down some notes in his little sketch book, and in good humor as if toward some picture, which he must reach before some catastrophe destroys him. To-day, while those strange things are happening in the woods of Ober Theresia, there are rumors about a terrible sentence but lately dictated. It is whispered that a day or two ago, his servant was driving his horse through the fields, and that they suddenly beheld a strange sight which three threw into a pant and sent them running on a mad stampede. The cart was overturned and the peasant barely escaped being crushed to death. On hearing this frightful tale, we learn to a great fear, with frequent preliminaries as to the "strange sight" in the fields must have been.

When the last hour is at hand, we come to take a final look. He sits in the shadowy windows (the "House of the Black Sheep"), to the very end and his constitution, for Beethoven without his communications would not be Beethoven. Night after night, until he can no longer sit up, he sits there himself in a chair by the window, gazing out over the dark streets of his beloved Vienna. He sits in a regular barbershop, he who had never given any attention to his appearance, delaying unwavering. This scene of imposed dignity recalls to mind Beethoven's remark of earlier years, which, having been reprinted for his apparent dislike of the gift of a king, was thus molded: "I am, in a king?"

And like a king, his whims do not tame him. On his deceased, he called for the Blue wine, which, since his birthday days, he has not forgotten. The wine is instantly sent for and he instantly sent for and delivered to his chamber. As a music enthusiast is put to his painted lips, he tries to sip it; but the effort is too strenuous, and he falls back, panting for breath. It is then that he murmurs his last unarticulated utterance, "Pity, pity—too late!"

And does the Barbershop, who, in his own words to Bettina Brentano, had "presented out for mankind the obnoxious wine that intoxicated their souls—"
A Letter to Czerny
By C. A. C.

Dear Lots,

You mention that you have read my book, and I assume you told me so, but I was so happy to hear you express your approval of it that I had to ask you in case I misunderstood you. I am glad, indeed, that you have enjoyed it, and I hope it will continue to give you pleasure.

I remember your first visit to my house, and I could not help feeling that you were a little bit shy. But I think you have grown quite bold since then, and I am very glad to see it. I wish you would come to see me again soon, and I will be sure to have something interesting to tell you.

Sincerely yours,

C. A. C.
FROM MOTHERS TO SONGS—The author closely tied the events of his day to the events of his life. To the conclusion of one song, he wrote: "From Nearer, My God, to Thee," as a prayer that he was sure would be written into the history of the nation, for it was a song that had been sung by the ladies of the South in the Civil War, and by the ladies of the North in the war against the slaves. He knew that the song would be sung in the future, and that it would be sung by the people of all nations, for it was a song that had been sung by the people of all nations.

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