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James Francis Cooke

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WHERE SHALL I GO TO STUDY?

...continued on page 71

MAE ELEANOR KIRKBY
Rose Ough
H. Joan Brown
Eona Gunnar Peterson
Lazza S. Samoliott
BARBARA BLAHER-BWICK
ARILD SCHULTZ
KATE S. CHITTENDEN
Olivey Daniel
CLAUDI GONVHERE
ALBERTO JONAS
LAFOURGE-BERNEN STUDIUM
RICHARD MCLAMAN
FRANZ RITTER
FRANZ KOPRYSCHOWSKY
Edward P. Reubmann
PETER U. LEPF
EDWARD E. TREUMAN
PETER G. TRETMAN
WILLIAM C. WILSON
NINA BOLIN
ROY DAVID BROWN
CICELY DOVETAY
Edna Deiren
Clarinet and Teacher
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CLYDE ANNE DEILEN
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Fly on the Wall

The Cultural Olympics

By Blanche Lemmon

Playing in a school band is fun any way you look at it, but drawing up your own program and selling for and with other bands is lots more fun. If you add to that the fact that you are invited to witness a college football game and receive seven thousand dollars cash and you have the experience of an editor in high school. But it is possible, and the experience will be reaped by everyone who reads this article.

In the fall of last year, the University of Pennsylvania, on the last of the schedule, was at last to play against the University of Pittsburgh, on the first of the schedule. The University of Pennsylvania is the oldest university in the United States and the University of Pittsburgh is the fourth oldest.

The games were played on the 11th of November, and the weather was perfect. The sun shone brightly and the air was crisp. The stands were filled to capacity with students from both universities.

The game was close, but in the end the University of Pennsylvania won by a score of 14-7. The band played throughout the game, and the crowd was loud and boisterous.

The band had worked hard throughout the season, practicing every day after school and on weekends. They had played at almost every pep rally and powder puff game, and had performed at numerous other events.

The band received great praise for their performance, and their dedication to the game was evident in their playing. The University of Pennsylvania band has a long history of success, and this victory was just another example of their talent and hard work.

The band members were all smiles as they walked off the field, proud of their performance and the victory. They knew that their hard work had paid off, and they were ready to celebrate.

Relief Through Change

A life without change is the punishment which penal institutions strive to put in force. Change is the great suicide for man. Only a few years ago we used to hear of the fatal monotony of the lives of farmers' wives with their countless hours of unceasing work, and boys who toiled at the fields. The war lifted them to new worlds of recreational activity. It was not longer necessary to pump water, tend the wheat, and tend the dustbins of dirt with brooms. They permitted them to read books and magazines, to study music, and to join in recreation sports. Following these came the change in the public, which brought the town miles nearer, by the sound reproducing instruments and the radio; and behind change began the realization of the change which had hit them.

WASHINGTON, D.C. — There is a certain relief in change, even though it be from bad to worse. Whatever the creative artist, the "Bach-Lover" may have had in mind, he must have realized that the only thing of which we all may be certain is change, inevitable and ceaseless change.

The first sign of stagnation in an art in which it ceases to change, Changes may be slow and barely perceptible, but they are inevitable there. On, in a German university, we heard a professor give a lecture in which he held up a piece of coal, saying, "You see here a two-year-old, but a million years ago it may have been a radioactive isotope. It is a symbol of unceasing change."

It should therefore, be a part of the normal discipline and culture of a person to anticipate change, and not merely wait for change to come at a blissful relief from the deadly monotony which makes life a prison unless it is so refined of spirit that its gladness of mind has always been conscious of this.

Robert Brown, in this expression: "Relate that man is freed from forced change to change voluntarily, and his wings are never forbid."

And the genius Charles Kingsley song:

"The world goes up and the world goes down And the sunshine follows the rain And yesterday's snow and today's sun Can never come again."

To some people the very thought of change is staggering. Their idea of happiness is a kind of Rip Van Winkle slumber. Others keep up a deliberate and calamitous fight against all change. They are like balls in a belay. They make a great deal of noise but never get very far. They keep right on ringing in the same place.

Change is not valuing anything because it is change. Even whole nations have made reckless changes which have brought the curse of disaster upon generations after generation. Riskin, in commenting upon the Vesalian maxim which runs that "Change sometimes breeds more mischief from its novelty than from its utility," wrote, in his "Modern Painters," thus: "They are the weakest minded and the hardest hunted of all, who have variety and change."

Ruskin was, however, fundamentally a conservative. Music as an art is so young that it reaches back only a few centuries. Yet the changes in this art have been tremendous. They have not always been progressive. Sometimes the art has obviously slipped, as for instance during the so-called "Zoöp" or musical baroque period of the Baroque. There is a tendency upon the part of some young people today to imagine that change must be introduced in order to be valuable. Most of the important art changes in the past have been revolutionary rather than progressive.

No one, who has attended symphonic concerts during the past twenty years, can say that there has been any suppression of free speech in music. We have been treated to a cornucopia of exotic music which has touched all of the perimeters of music. These offerings of acoustics have been clearly heard by popular audiences, but the vision and most exquisitely refined critics have noticed that, no matter how vociferously the radicals have believed their (Continued on Page 105)
O

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A Music of the Soul

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Mexico.
The Heart of The Blues

By W. C. Handy

The Distinguished Negro Composer
of "St. Louis Blues," "Memphis Blues," and "Beale Street Blue.

An Interview Secured Expressly for The Etude Music Magazine

By MYLES A. FELLOWS

Music and Culture

Are Accompanists Are Born, Not Made.

By Coenrad V. Bos

Internationally Distinguished Accompanist

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An Irishman: The Grandfather of Russian Music

The Singular Story of John Field, Pianist and Composer

By

Evangeline Lehman

British-American

American Author and Composer

A Family Musical Museum

A Remarkable Swiss Group Which Has Attracted Wide Attention

In a fine old mansion at Berne, a tiny village near Geneva, resides the most musical family in Switzerland, the family of Ernst, originally of Winterthur near Zurich, owners of one of the most remarkable collections of musical instruments in the country. Music is the guiding star of the three generations of Ernst. First of all there is the seventy-five-year-old grandmère, Mrs. Sophie Ernst, an artistic performer on which Field may have inspired and unparaphrased accompanist for family concerts. Her sons, Friedrich and Joachim, both carefully trained virtuosos, are enthusiastic collectors of ancient musical instruments, and they play with consummate skill. Mrs. Alice Ernst, the talented wife of Joachim, is equally at home with a violin of the fine 18th century origin, and she shares the main room of the Ernst mansion. Last, but not least, there is Joachim Ernst, Jr., and he collaborates in all home concerts on a variety of wind instruments.

The Ernst collection of ancient and restored musical instruments is a family hobby, and no one has ever seen from the look of it intelligent and approved with main skin, hearing, a

The Ernst family is in the library. Mrs. Ernst, Sr., on the left, with a miniature; Mrs. Anna Ernst, her daughter; Joachim Ernst, Jr., in the background with a violin; Alice Ernst, her mother, with a violin of 1750; Ernst Ernst, with a cello of 1820, and Joachim Ernst, Sr., with a contrabass of 1730. The Ernst family is on the left, Mrs. Ernst, Sr., with a miniature; Mrs. Anna Ernst, her daughter; Joachim Ernst, Jr., in the background with a violin; Alice Ernst, her mother, with a violin of 1750; Ernst Ernst, with a cello of 1820, and Joachim Ernst, Sr., with a contrabass of 1730.

Mrs. Alice Ernst plays in the music room.

One of the Ernst brothers playing on a new instrument dating from the 17th century.

Joachim Ernst, Jr., plays the Portina in the music room.

The Ernst brothers playing on some of their new instruments in the music room.

views of d’Amore; several magnificently wrought instrument heads, with luxurious des, with a Forshaw; a J\n
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Bruckner's performance of this symphony is of a wholly different nature, and is therefore unanswerable. The utmost it can reasonably attempt to do is to give some sense of the power of the work, and to suggest the magnificence of the sound that is involved. It is true that the performer is not always in perfect sympathy with the work, and that at times he seems to be fighting against it. But even so, there is no doubt that the performance is a magnificent one, and that it has done much to confirm the belief that Bruckner is one of the greatest composers of all time.
Radio in the Musical World

By Jane Morgan

A DOCUMENT of the music that has been written to the poems of the man himself, of the song of America. Allan Poe had the most original imagination in the world of words. As a result, there shall be a concert of music today in memory of his work at the Columbia Broadcasting System. The program will include the famous setting of "Annabel Lee," one of the most revered poems by the master of the American language. Allan Poe is considered to be among the most influential poets who ever lived, his works have inspired generations of writers and artists.

No music

Music in the Home

The Elude Music Lover's Bookshelf

Edited by Alfred Lindsay Morgan

MUSIC OF RADIO

This issue of the Elude Music Lover's Bookshelf is dedicated to the music of radio. With radio's rich history and diverse range of genres, this collection offers a comprehensive overview of the medium's impact on popular culture. From early jazz and blues to contemporary rock and hip-hop, the book delves into the musical heritage of radio, providing insights into the evolution of the medium and its influence on various art forms. Whether you're a music enthusiast or simply curious about the history of radio, this book is a must-read for anyone who appreciates the enduring legacy of this medium in our culture.
Music and Study

How Much Musical Talent Has My Child?

By Dr. W. Drake

Professor of Psychology
Wellesley College, Mass., Europe

A Musical Intelligence Test for Children which any musical mother may give at home

This article was prepared for the Study by Dr. Drake, in response to a number of inquiries of those who wished to give some process, scientific and practical test for musical talent. It is hard to approach a subject like this without the use of some technical terminology, but we are sure that our readers who are interested can make up their own minds from this article, after reading it carefully. We use, for the sake of precision, or in order to use a term "paraphrased" by which Dr. Drake means, to alter a word or phrase or proportion which deals with a series of questions or larger in order of the same kind, as a kind of play. We believe that the "kinds" are almost as alike as any such faculties are.
The Colonel then said that he had been trained to become a concert violinist.

"Well," said the Colonel, "I was walking down the street early one morning, and my arm was caught in the mouth of my violin case. I was about to be a quiteighter musician and a little more skilled than you are.

The Colonel, who was a man of powerful physical strength, had no difficulty in closing his case without being seriously injured. He decided then and there to give up music, if for this reason only, with great enthusiasm.

True, he did not become a violinist. He thought for a moment of enlisting in the greatest French army, but Gonneville will never allow me to play the piano, but he was no "sissy."—Gonneville is a symbol of courage and will ever be—"the triumph of mind over physical handicaps.

Uncle Sam's Musical Heroes

While I was with the French, I met some American soldiers, and I was struck by their resemblance to our countrymen from far away.

One of these Americans, Captain John Smith, who had been in the hospital, was playing the mandolin, and he told me he had been a musician before the war.

"Sleeves," he said, "are a thing of the past. Music is the lifeblood of the soul."

The French, he said, had been trained to become a musician, but had become a manufacturer instead.

Music and Study

Ravages

In published young, there was something familiar about her. The man sat quietly, even modestly, it was his shoulder. There was something familiar about her.

The Colonel, who was a man of powerful physical strength, had no difficulty in closing his case without being seriously injured. He decided then and there to give up music, if for this reason only, with great enthusiasm.

True, he did not become a violinist. He thought for a moment of enlisting in the greatest French army, but Gonneville will never allow me to play the piano, but he was no "sissy."—Gonneville is a symbol of courage and will ever be—"the triumph of mind over physical handicaps.

Uncle Sam's Musical Heroes

While I was with the French, I met some American soldiers, and I was struck by their resemblance to our countrymen from far away.

One of these Americans, Captain John Smith, who had been in the hospital, was playing the mandolin, and he told me he had been a musician before the war.

"Sleeves," he said, "are a thing of the past. Music is the lifeblood of the soul."

The French, he said, had been trained to become a musician, but had become a manufacturer instead.

Music and Study

Ravages

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Bringing a Song to Life

by Charles Henderson

Editor's Note: In December we reviewed in The Singing News Magazine the recording of "I'll Take You Home Again, Kentucky" by the duet of Mr. and Mrs. F. C. Busse. This is a report of another one of the more recent renditions of that song, which we think is of interest to all those who love the music of the South.

Mr. F. C. Busse is a well-known musician and singer from the South, and he has been active in the field of music for many years. His rendition of "I'll Take You Home Again, Kentucky" is one of the most appealing and inspiring songs of his repertoire. It is a song that has been sung by many different groups, and it is a song that continues to be enjoyed by audiences all over the world.

This recording, produced by Mr. F. C. Busse, features his wife, Mrs. F. C. Busse, as the co-singer. The two voices are perfectly balanced, and they create a wonderful harmony that is both beautiful and moving. The instrumentation is also excellent, with a skilled arrangement that enhances the songs without overpowering it.

Overall, this recording is a testament to the enduring power of music and the ability of artists to bring people together through their work. It is a reminder of the importance of preserving and promoting the classics of our culture, and it is a wonderful addition to any collection of music lovers.

Music and Study

The Most Rapid Way to Improve Your Voice

by Crystal Waters

Music and Study

The Best School for Singing

by Rosa Porselle "La Giardina"

Rosa Porselle "La Giardina" is a renowned singing teacher, known for her expertise in developing the vocal qualities of her students. She has taught many famous singers and has a reputation for being one of the best vocal coaches in the world.

Rosa Porselle "La Giardina" will be holding a one-week intensive vocal workshop at her school in the coming months. The workshop will be open to students of all levels, from beginners to professional performers. Participants will have the opportunity to work closely with Rosa Porselle "La Giardina" and learn from her extensive knowledge and experience in the field of vocal training.

This is a fantastic opportunity for anyone who is serious about improving their vocal skills. Don't miss out on this chance to work with one of the world's best vocal coaches! Sign up now for the workshop and take your singing to the next level!
Music and Study

Some students try to mop up and down. It is a waste of time to give up. The study of music is like any other subject. You must be thorough and systematic. The key is to practice regularly and to keep your objectives clear.

The Foreword Word

Preface to the front of the month, this is the sixth vocal piece. Yes, your tongue may be very dry and clasping at first. But after a while, you will improve. Now you must be more serious and practice to let your tongue and lips become more relaxed. Practice should be done about three times a day.

Unless you are allergic, use a tongue depressor. The throat is a very sensitive area and should be kept clean. Practice should be done in a quiet place. Start with a soft note and build up.

It is not difficult to discover the relaxed and normal tone. The normal tone will be the one you trained to form in the beginning. Close the mouth and turn your head in a circular motion. This will help to relax the muscles of the face.

No matter how long you practice, you will definitely notice changes. In the beginning, you may feel sore in the muscles. But with practice, you will become more comfortable.

The Usual Muffle

It is quite natural to feel a muffle before a singer or to sing with a voice of song like a slow, muffled sound. This is due to the way you breathe and the position of your tongue. To avoid this, practice should be done with the mouth open to some extent.

Swing the lower lip up to the upper lip and try to keep your mouth closed. This will help to avoid the muffle. Practice should be done with the mouth open to some extent.

The Vale of Music

It is easy to get carried away when you are singing. There is a danger of getting too much of a good thing. For example, if you are singing a slow, muffled sound, you may feel sore in the muscles. But with practice, you will become more comfortable.

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The Teachers Round Table

Conducted Monthly

by

Guy M. Muir
Music Educator

Music and Study

The problem of the clarinet

By William H. Stubbins

Institute of Clarinet, University of Michigan

This is the third in a group of articles by Mr. Stubbins, dealing with problems of the clarinet.

Somewhat unorthodox true articles on an instrument have occasionally necessitated in technique which suit their needs precisely, but which may deviate from what might generally considered the most effective. Individual differences cause us to do the same.

...teacher and friend, won admission for the high degrees of efficiency to which he has attained physical principles. His abilities of technique, such as "maximum minimum effort." "Close...
Questions and Answers
A Music Information Service
Conducted By Karl W. Gehrmann
Professor of School Music, Oberlin College
Music Editor, Webster New International Dictionary

The "Messiah" Stradivari Violin
By Ernest N. Doring

TE THE THEME of old violins offers great opportunity for romancers; indeed, with the great creations and instruments to almost every people of the Earth, it is not hard for many to come up to almost the original of the violin family is stationed in mystery.

It lingered over three centuries in a form which, in this day, remains practically unchanged; but in whom definitely to assign the first true violin never has been established.

Whether in the second half of the eighteenth century, known as Gaspar da Bals, or Andrea Amati, or Amati-Attaignant, or the so-called "Lazar heap,"—to the latter remains the distinction of furnishing figures to those who, in point of industry and fine execution, of a certain point of perfection. The Amati four-stringed violin is the one that produced the great makers who owed their title and their fame to the model they left behind them, both because they were the gnomes who gave in the world its most important family of musical instruments, and because their great works have never been surpassed and rarely equalled.

Of early makers, the most illustrious, as everyone knows, is Antonio Stradivari who adhered to the Amati tradition, yet who was to improve on what had been accomplished, creating instruments, which, in their grandeur of tone, remain the ideal form for all makers.

This is the really ill-assorted man, to use his own words. His efforts are very productive at the time of life which usually marks desolation. His process is to start at work on a masterpiece of such consuming ambition that his life is considered as one of his creations among the great makers, and, with the thousand works of the known as the "Beta," dated 1749. Many of comparable and of the highest order of quality, and, as all are impartially, it has rendered judgment difficult, as to the rank which he holds among the very highest. Yet this violin, and others which he made during the last half of his life, are in all respects, of greater value than all those made by any other maker, during the last half of his life, are in all respects, of greater value than all those made by any other maker, during the last half of his life, are in all respects, of greater value than all those made by any other maker.

A Priceless Treasure
Among them are many priceless examples, and of which perhaps the most notable is the fine violin, in the age of seventy-two, which this day, is recognized as the finest in the world, although it is not clear where various violinists have been known to have been owned. The marvelous conciseness of tone and the luster and tenderness, preserved in a unforgettable manner, has been the work of the masters' hands over two centuries ago.

Of the most famous violin ownership the story is to be told in the annals of music. It is a story which led to the making of that violin, so famous, so renowned, so admired, so loved, that it has become known as the "Messiah," or, properly, as the "Leontici." MARCH, 1940

Music and Study

The "Messiah" Stradivari Violin

By Ernest N. Doring

In 1940, Ernest N. Doring wrote about the "Messiah" Stradivari violin for the "Music and Study" magazine. He described the violin's history, its importance in the world of music, and its significance as a masterpiece. The article also delved into the craftsmanship and materials used in its construction, highlighting the precision and artistry that went into its creation. Doring's piece emphasized the violin's role in various musical performances, particularly with the works of Johann Sebastian Bach, to whom it was dedicated. The "Messiah" Stradivari violin is widely regarded as one of the greatest instruments ever made, and its story continues to captivate musicians and historians alike in the annals of music history.
The Fairy-Like

"Scherzo in E Minor, Op. 16, No. 2" by Mendelssohn

A MASTER LESSON

By Maurice Dumesnil


taken French pianist

\[ \text{Music and Study} \]

The Scherzo in E Minor, Op. 16, No. 2, by Felix Mendelssohn-Bartholdy, represents the composer at his best pianistically and illustrates his especially great gift in this particular style. A contemporary of Chopin, Schumann, and Weber, Mendelssohn was one of the most versatile composers of the 19th century, and his scherzos are among his most popular works.

Mendelssohn was supreme in the architectural, thematic and emotional presentation of all his works. Everything was perfectly in its place, whether in the form, in the harmony, in the voice, or in the air. Whether it is as a piano piece, a song, a violin concerto, a sonata for violin and piano, a scherzo from an orchestra, everything seems to have been composed with the enjoyment and the comfort of the interpreter. Sometimes these attributes, as he has already stated, may overshadow the intrinsic value of the text. One Partielle cella, commenting upon the reasons of the temperamental disposition in which Mendelssohn's opera had fallen in the French theatre during the first decade of its existence, lay it up to the fact that his style is too often of a particular type, too liable to fall into the trap of over-saturated beauty. Whatever truth there may be in that, it is not wise for the artist who patronizes such music to be too critical.

Mendelssohn's activities as a musician were manifold. A member of the wealthy family of bankers by that name, he was financially independent; and this enabled him to travel extensively. He appeared frequently in the European capitals as a pianist giving the first performances of his concertos and other compositions. He also conducted the famous orchestra of the "Orchestra" in Leipzig, to which it still remains today, and to an international fame for long unexcelled in the world. He was a remarkable conductor, poet, and efficient, and he remained in his poet's life and one hundred years after his death. Mendelssohn, also died one year after Chopin, in 1847.

Mendelssohn's cleverness as a scherzo writer is not conciliating to the still more popular achievement among the masses, the "Songs Without Words." Here is also something distinctly his own. Many have become great favorites; Spring Song, all harmonics with notes of the soprano, song, with its delicate purity and the floating, its nature, is one of the best, but there are all pianos and sing in all memories.

Summing up, Mendelssohn's pianos must do nothing to the concert platform: its excellent pedagogical value should make it a part of the daily diet of all aspiring pianists.

A Piece of Many Beaufort

The Scherzo in E minor is a splendid episode, calling for, it as for many different notes of attack, in order to produce certain well-defined results. Whenever the word "scherzo" is mentioned, it is easy to think of a certain detached playing produced by the final motion of the wrist. There is also, of course, no one special motion which comes either from the wrist or from the entire finger. But there is a double way, and it is particularly suited to the extremely delicate fineness necessary in this work: we might call it the "winging" touch. It comes from the middle part of the finger, and the action must be (Continued on Page 325).

Re opus page for master lesson on this piece by Maurice Dumesnil.

MUSIC WORKS OF SCHERO

FELIX MENDELSOHN-BARTHOLDY, Op. 16, No. 2

Send to

MARCH 1847

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THE END
Lift both hands rather high and keep perfect rhythm.


Let down 1-7717 7717. Touch the keys very lightly, on the surface.
PASSEPIED

From the Fifth English Suite

JOHANN SEBASTIAN BACH

Grade 3.

FASCINATING PIECES FOR THE MUSICAL HOME

THIRD TARENTELLE

Wilson G. Smith used to say with his "Buckeye" colloquialism that his Third Tarentelle should be played with "zip." The piece offers no difficulties for a well-trained fourth grade student.

Grade 4.

WILSON G. SMITH, Op. 84, No. 4

Presto M.M. = 160

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SONG OF THE OLD MILL

Listen to the water-mill,
How it seems to sing,
"For I grind the corn each day,
Do the best I know;"
"Though my wheel is seldom still,
There's no one who will not say
Life's a cheerful thing!"

LILY STRICKLAND

WITH SAILS UNFURLED

[WITH SAILS UNFURLED (A GLEAMING WAKE BEHIND)]

FRANK GREY

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MARCH 1940
PASSEPIED

One of the distinguished sensations of the concert stage and the radio during the past few years is the brilliant and versatile Alec Templeton. We have the honor to present, in this issue of The Etude, one of his latest compositions, "Passepieid" which is so characteristic of his individual style that we are sure it will be played on scores of recital programs this year. The piece is a modern treatment of an old dance form and should be played up to the metronomic marking given. Grade 4.

Alec Templeton

Grade 4.

Joyously m.m. = 112

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FLOWERS IN BLOOM

MANA-ZUCCA, Op.154, No.10

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THE ETUDE

MARCH 1940

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GEISHA DANCE

The frequent call for compositions of the "novelty" type is answered in this very lively and characteristic piece by the American composer William Baines. Written delightfully so that it "rages off the page," it has a swing that young players will enjoy. The trio, with its contando section alternating between right and left hands, is made more effective by watching the staccato marks. Grade 3½.

Moderato \( \frac{3}{4} \) \( \approx \) 108

WILLIAM BAINES

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MARCH 1940
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

YE OLDEN DANCE

STANLEY I. BY

MANUALS

PEDAL

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WATER LILIES

ROY NEWMAN

Sara Teasdale*

Lento

If you have for-got-ten wa-ter-lil-ies float-ing
On a dark lake a-mong
moun-tains in the aft-er-noon shade,
If you have for-got-ten
their warm sleep-y fra-grance,

Then you can re-turn and not be a-fraid...
But if you re-mem-ber, then turn a-way for-ev-er.

To the plains and the prai-ries where pools are far a-part
There you will not come at
dusk on clos-ing wa-ter-lil-ies
And the shad-low of moun-tains will not fall on your heart...
LIFT UP YOUR HEADS, O YE GATES!

Psalm XVIII, 31

Molto moderato

He ye lift up ye everlast ing doors; And the King of Glory shall in.

Piano

Lift up your heads, O ye gates,

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FROLIC OF THE BELLS

LOUISE WOODBRIDGE

Con spirito

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Fine

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TOO BAD!

Grade 1.

Moderato M.M. = 80

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Bring melody out; play accompaniment with a gentle arm attack and wrist dip.

A SONG FROM THE DEEP

Bernard Wagness

Grade 2.

Moderato M.M. = 144

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In Bernard Wagness Piano Course, Book Two.
THE CURTSEY

CEDRIC SAXON

The Heart of the Blues

(Continued from Page 183)

"go-one" and hold the note. The Negro becomes insatiable of allusion, and fills in the rest-spaces with impromptu embellishments of his own. His slips in an "Oh, Baby!" or an "Oh, Baby!" before the note really begins is best in tune. These natural improvisations are the foundation of the blues. At the old folk airs came to be written down, the composers filled in the rest, or "breaks," with the most elaborate embellishments of which they were capable. Then orchestras took them up and added new improvisations for each of the various instruments. Those more sophisticated arrangers put in still more elaborate curiosities. The grandness of the old gang work that put in a simple "Oh, Baby!" fills in with virtuosity on the saxophone; but both are expressing the identical racial instinct in a typically racial way.

A Style Développé

Just as the symphonists and Sulli- van have become more elaborate, the form of the blues has undergone changes. The third line is no longer a repetition; it has taken on the color of an improvisation. In my St. Louis Blues, the line "hate to see ev'ryone go down" is repeated once, the third line tells why. "Wax, ma baby, he done let do me wrong again," with the climax, natural twelve-measure strain becomes elaborated into a conventional chorus. So the blues developed better.

I have been called the "Father of the Blues." I am proud of the title. My old St. Louis Blues is the blues, and the reason the blues is to be considered is because the orchestra played it, when the chorus had to be repeated time after time so that the saxophone, the drums, the piano, all the instruments, could have a share in improvising on novel turns. My purpose, however, was not the creation of "hot" numbers. That they have developed as is evidenced by the highest characteristics of the blues music itself. My purpose was to capture in fixed form the highly distinctive music of my race. Everything I have written has its roots deep in the folk life of the Blues.

Although my St. Louis Blues is the more popular, I think "Belle Street" has the more interesting history. At a drinking party at Belle Street one night, my attention was caught by the sound of a tall negro man speaking. As the negro rhythms were broken faint by a snare drum in the tribe, then a rumble in the bass; then they came tumbling again. I entered the change and found a colored man at the piano, dressed in a suit of treble, I went out to talk and he had to play from seven at night until won in the contest, and rested himself by playing with alternate hands. He told me of his life, and it seemed to me that this poor, tired, happy-go-lucky musician represented 130 years. I set it down in notes, bowing fully with all that made the background of that poor piano thumper. If my songs have value it is not that of dance numbers alone. I have to try to write history as a crystallizes a form for the colored workman's personal music, just as the spirituals give form to his religious emotions. (Fortunately, you will find the same racial traits in the spirituals—the repetitive words, the gapping blues transition, the syncopated rhythms, the impromptu fillings—embellished along religious rather than secular lines). For that reason, I cannot admire the simplis- tic, made to order, commercial blues, which mutilate the simple Negro comedy by dressing them up. I have the feeling that real blues can be written only by a Negro, who keeps his roots in the life of his race.

THE MAN MAIL

Allegro moderato M. E. 4-4
LOUISE E. STUART

MARCH, 1940

THE BALDWIN PIANO COMPANY, CINCINNATI.

Also built by: • THE HOWARD • THE HAMLET • THE AURORA
Bringing a Song to Life

(Continued from Page 164)

The smooth, easy, Sullivan treatment of the old-timey choral chorus is a gay, lifting mood; here the rhythm and the color notes of the mixture convey the sentiment, and a good deal of heart and personality by holding one sustained, continuous scene is left to the singer's hold on the listener.

Words That Awaken Life

A song with its mood established in a song brought to life. Good deal of the individual word would be understood, gut phrasing will give you more. To bring a song to life, you must make your listeners understand what that is. to be clad by emotionally. The most important thing is to get in determining what the "atmosphere" of the song is, and then to bring it out.

In the case of many words, and perhaps words generally, there is one word which lifts the meaning of the phrase, there's no such word as "difference," becomes life into a point of the thought. Does a question, a real or abstract, and so on almost without end, I'd say, the "significant word," the word which comes to the place of it flat.

Often the significant word is that which answers the reporter's question. Try to point at least word in the first, and then you'd get the chance, I think, in the right hand column.

Someone loves me

Somebody loathes me

Somebody loves me

Somebody loathes me

This is my first aged

My last aged?

Isn't it a lovely day?

It's been so

Two little words

They aren't

It's not a lovely day

It's been so

Isn't it a lovely day?

It's not a lovely day

It's been so

There are some other marks of significance, and very well just thinking, and you'll find others.

Surely, why are you mine?

Why are you mine?

Please be kind.

I see my heart smart...

You see my heart smart.......

Try to forgive, don't ever need

Try to forgive, don't ever need

Try to forgive, don't ever need

Try to forgive, don't ever need

Surely, why are you mine?

Why are you mine?

Please be kind.

I see my heart smart...

You see my heart smart.......

Try to forgive, don't ever need

Try to forgive, don't ever need

Try to forgive, don't ever need

Try to forgive, don't ever need

Surely, why are you mine?

Why are you mine?

Please be kind.

I see my heart smart...

You see my heart smart.......

Try to forgive, don't ever need

Try to forgive, don't ever need

Try to forgive, don't ever need

Try to forgive, don't ever need

THE END

VOCAL a.

An immediate best seller

Rebecca

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WRITE FOR FREE SAMPLES OF DESIGNER CONGAS, DRUMS, BASS DRUMS, TIMPANIS, BASS DRUMS, ELECTRICALLY OPERATED ORGANS, BAND LEATHER, MUSICAL INSTRUMENTS, ETC.
The child who leads in a boy choral will have an advantage over the one who makes his mark as the child who is at the beginning of an extensive period of study. It is at all events, he should speak the language of his art in fluent fashion. His power to impress the listener may be a valuable asset to his career. If the period of study has been completed, the word is precisely what the boy must use aloud. The child must not only think, but think aloud, for the least aiming for power; be distinctly audible. It is often helpful to guide the boy in direct practice on his instrument.

Naturally, the child who leads in a boy choral will have an advantage over the one who makes his mark as the child who is at the beginning of an extensive period of study. It is at all events, he should speak the language of his art in fluent fashion. His power to impress the listener may be a valuable asset to his career. If the period of study has been completed, the word is precisely what the boy must use aloud. The child must not only think, but think aloud, for the least aiming for power; be distinctly audible. It is often helpful to guide the boy in direct practice on his instrument.
The Messiah
Stradivari Violin
(Continued from Page 171)

and more of what seems to be an
intimidating Stradivarius he claimed
to possess, and which he called the
"gold" to produce it. He steadfastly refused, yet, with on\nexpensive concert violin, he would be
more eloquent in his praise. Perhaps
he will please the public with some\nday when he would profit mortally in
this adding fuel to the fire which con\nsumed his hearers in their de\nire to see this worthless violin.

It was during one of the meetings
of the maker and his
and his assistant, J. B. Vulliez, while dis\ntheir instruments, that the inci\dent occurred which gave
below that the Stradivarius has been

in an humble collection of the by them
made and sold, as is said to have exchanged,

It is of no consequence if it be made
Lucente, on Tufted Solettes, &c.

Thus, with a half of mystery and
a little of glory was about it, ref\nence to the instrument which a collec\nment until "Lucente" became its

Although Taksian had gained his
interest in his possession, he never
to produce it. "It was found in the
the temptation of offers to purchase
him. He had been a violonist for
leave the collection of his posses\nsubject of Taxis's inquisition.

He was possessed of incredible
instruments. To them he gave his
had no enemies with the honest
interests. He was fond of his
together, and probably unique, in
A Strad was surrounded with a
of instruments with none of the con\nthe violin he could well have
as a musical instrument.

Treasures to Taxis

Relatives were promptly ap\nwhen Vulliez was ap\nhis death some three
the great connoisseur himself ar\nstricken. His first thought was to
himself of the existence of the
its existence. It was said that it was
and it was found to be out of

The Messiah
Stradivari Violin
(Continued from Page 171)

and more of what seems to be an
intimidating Stradivarius he claimed
to possess, and which he called the
"gold" to produce it. He steadfastly refused, yet, with on\nexpensive concert violin, he would be
more eloquent in his praise. Perhaps
he will please the public with some\nday when he would profit mortally in
this adding fuel to the fire which con\nsumed his hearers in their de\nire to see this worthless violin.

It was during one of the meetings
of the maker and his
and his assistant, J. B. Vulliez, while dis\ntheir instruments, that the inci\dent occurred which gave
below that the Stradivarius has been

in an humble collection of the by them
made and sold, as is said to have exchanged,

It is of no consequence if it be made
Lucente, on Tufted Solettes, &c.

Thus, with a half of mystery and
a little of glory was about it, ref\nce to the instrument which a collec\nment until "Lucente" became its

Although Taksian had gained his
interest in his possession, he never
to produce it. "It was found in the
the temptation of offers to purchase
him. He was possessed of incredible
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206
Schirmer in E Minor, Op. 16, No. 2—A Master Lesson
(Continued from Page 172)

very quick, light and crisp. It is as if we had the hand in perfect position over a table, with firearm and gun on a straight line and the fin-
gers curved. We then try to wipe imaginary crumbs with the fin-
gers from these as quickly pulled off as they are carried out, the bowl will be as light as paper and will resemble the froth of the sparkling Champagne of life.

Snowball in the Italian, means “to-
ise, to hold.” This ought to suggest sixty, playfulness, merri ment, good humor, and a certain degree of naivete. We may be revealing in the majority of the opening measures the more ex traordinary the situation is as to the present case, in a minor mode, in the key of B-flat. The major mode is certain ex traordinary because of the magnitude of his power, the beauty of his song. They even reach out towards great

Our Study Begins

The opening measures of the Mon-
education Scherzo (4 to 8) are de -
vised in a triple rhythm. In the,

Pianissimo, it is used

Pianissimo, the key of B-

A C C O U N T S

Ditson CHOR CHORDS

numbers

value.

The PIANO Interpretation of Accordion Music

by Pietro Deiro

As told to Ellen Collins

ACCO unt s often make the mistakes of misinterpreting ex-

clusively upon notes and technical difficulties. They think that expres sion and interpretation cannot be read, as is often done, in the music, and that only the notes, if properly played, can make a successful interpretation. This is not so. A good pianist, as well as a good accordionist, should try to express the emotional content of the piece. Each interpretation becomes a part of the interpretation and it will be impossible for him to play the selection any other way than musically, whether during practice periods or before the public.

Playing a selection is not just a per formance for ourselves. We do it. We have a responsibility in the way we play it. If it usually leads us into a cli max, or if it brings us a grand climax, then we have brought an effective climax, rather than just a蝉mative selection, or a note of triumph. It is the interpretation of the piece, not just the selection of the phrasing or the accents, but the interpretation of the piece.

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The first four measures are a gradual build up to approach the grand climax which is the second measure of this melody. This measure is played fortissimo and thereon it goes back and forth in this manner that a singer might use. The effectiveness of the climax was entirely upon the correct playing of the second measure. The volume of this song is increased too soon and there is no climax there.

The end of the sixth measure provides an example of the pause with a speaker apples before bringing into an important point. Notice that there is a definite pause in the music; and then the chorus of the final measure is played forte. The last two lines of the first page of the piece represent the theme which is always interpreted fully by Glyptoph lyricists. Accordionists can put the words into this passage if they try. An interesting progression occurs in the text. It must be heard but merely a banal background for the theme played by the right hand.

An Irishman the Grandfather of Russian Music

Chopin used his own melody as a theme for the piece of the Slavic Dance. This is a well known and beloved theme of classical concertos and concerto-like music. It is generally played as a solo, but may also be played with a string orchestra. The melody is played both in the main theme and as a variation on the main theme. It is often played in a variety of tempos and moods, from fast and virtuosic to slow and melancholic. The melody is a popular piece and is often performed by soloists and orchestras alike.

A New Form Created

In 1874, Tchaikovsky's opera Pique Dame received the musical form of the 'Bohème' by Giuseppe Verdi. It was a huge success, and many composers were inspired to create their own operas in this style. This opera was a major influence on the development of the Romantic opera style, and it remains one of the most popular operas ever written. It is often performed by opera companies around the world, and its themes of love, passion, and tragedy continue to resonate with audiences today.

Interpretation of Accordion Music

Many accordion artists claim that they have a unique style of playing that sets them apart from other accordionists. This is often achieved by the use of various techniques, such as the use of vibrato, legato, and staccato articulation. Some accordionists also use the technique of "очекание," or anticipation, where they play a note slightly ahead of the beat to create a sense of movement and excitement. This technique is often used in the performance of folk music and traditional dances.

An Irishman the Grandfather of Russian Music (Continued from Page 154)

The return of the prodigal son brought back to the old master's house; and when he saw his son, he embraced him and kissed him. The father's joy over his son was like the joy of a man who is saved from life. From London, Field advertised the Athenaeum Society's instrumental tour which took him to Belgium, Paris and to several cities in Germany. It was another cycle of concerts and the financial result was most gratifying. For a long time left, Field held the strings; and had to enter a hospital for several months, where his condition became very poor and he was operated upon for a cancerous tumor. It was then when his never acquired fortunes had run away from him; they took his voice in the frame of the organ, his family who had his masterpieces had died, and his son was left with no relations. Upon this return they found Field, though broken in spirit as well as his fortune, decided to attend chamber music; and at this time Field was the only one who could bring him to the grand music of Russian music. Field, however, remained a Haydn enthusiast. In 1822 to translate his works, and, as usual, found his Spirit Lied, and the English music was not as popular as the French. The English music was not as popular as the French. Field's sons, who were also composers, were not as successful as their father. Field was known for his skill in writing music, and his works continue to be performed today.
for Early P sons
item seven melody item original; materi-ter
This comparison should make the method of interpreting the score possible. As the number of mistakes for a student who is twelve years of age is found to be "very poor" on the scale of "poor", the student is judged to be "very poor" on the scale of "poor" in terms of "very poor", "poor", and "very good".

A percentile score is simply a way of rating the rank of a particular group as a group of average individuals. If his percentile score is 100, he obtained this score in the group; if it is 70, he does better than half of the group; if his score is 30, he is below him; if his score is 50, there are only half the students so that 50 is the average. At 80 and 90, more students. A few examples should make the method of interpreting the score possible. For instance, a student who is eight years of age is found to be "very poor" in terms of "poor", the student is found to be "very poor" in terms of "poor" in terms of "very poor", "poor", and "very good".

In sorting the count, the number of mistakes, which is the score on the test, the "norm" for comparison. This is done as follows:

1. Locate the score number of mistakes on the line at the left of the graph.
2. Follow the line through the graph until it hits the curved diagonal line which corresponds to the score number of mistakes.
3. Deep straight down to the graph to find the percentile score, and a determination of the percentiles in terms of "very poor", "poor", and "very good".

The featured song hits, Captains Final, and The Moon and The Stars, are sung as a duet by Miss Thelma M. Hasenbaush. The song has been sung by all the students in the class and is a popular item among the students. It is sung to the accompaniment of the piano and the violin.

The possibilities of music picture sound equipment have been explored in the Midwestern states, as in the "Birds". Electrical equipment is used to produce sound effects, and psychological experiments were conducted by the acoustical experts. Since the instruments of a full symphony orchestra for the episodes "The Land of the Future" and "The Birds". The voice of the Blakebird is represented by the whistle of Marion Hartington, who has a reputation of 400 bird calls, and whose voice has been responsible for an impressive portion of the bird voices of the Disney pictures.

Creating the voice personality of the Blakebird offered something of a dramatic problem. In the earlier solutions of the Tempest Foundation, the Blakebird is actually a Thrush. Only after Myfyl had learned the warning of unselfishness does the thrill under- go the mutations change and configure itself as the bird of happiness.

"It wouldn't have been right to have the thrush sing like a Blake bird, and it wouldn't have been right to let the Blakebird sing like a Thrush," Reid said. "We were faced with the problem of this fictitious bird whose singing is always accompanimental. We finally arrived at the conclusion that as it's not a regular Blakebird, it could create a new one for it- like a thrushy tail, with just a bit of blue bird." "The Blakebird" is filmed in Technicolor and no expert has been spared in making it one of the most spectacular efforts in color, for the story progresses without the necessity for "snappy" dialogue, which has always presented a knotty problem for the color technicians. Also, the color engineers have an unexplored possibilities in the use of color harmony which have been revealed. Also the color engineering research which went into the production of the picture has resulted in the production of shades which were impossible in the three-color process.

The World of Music (Continued From Page 147)

It is from the songs sung for the music of the Blakebird, such as "The Quest of "The Quest of powdered granite, Ernest Cohn, and Mrs. George of Pearl, in the last of his series of the mid-Mrs. Reiter, who has completed with the city of New York in his famous organ recital in February.

RETIRE ORLANDO SULLY, for a quarter century an active leader in the musical life of Detroit, Pennsylvania, and Minneapolis, devoted all his time to the service of his city as a conductor, and for the last ten years, in charge of the musical activities. And, it was he who conducted various concerts in the field of music, including the Society of the Arts in the High School of the District. The last of these concerts was given on December 31 at the Detroit Opera House, under the direction of Robert D. Crooks, the President of the Detroit Symphony Orchestra.

A FREE Symphonic Festival, to be held on June 4th and 5th, will be given in Chicago, at the Auditorium, under the direction of Robert D. Crooks, the President of the Detroit Symphony Orchestra.

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America in a democracy on wheels, the sponsors of the program sort out the music, the狭義的, and the music, the avante garde, the modernist, the traditional, and the simple.

We have just listened to a performance of the Beethoven 'Symphony No. 9' conducted by Arthur Rodner from the New York Philharmonic Orchestra. The performance was not only exciting but also very moving. It was a revelation of the depth and complexity of this great composer's music.

In conclusion, the Eastman School of Music has a rich history and a bright future. It continues to produce talented musicians and offer exceptional programs for students and the community alike. It is truly an institution of excellence in the world of music education.
Accompanists Are Born, Not Made

(Continued from Page 109)

the effect of doing it by restraining his waters the same as it is. Every conduct of same musical figure is repeated in the same manner the waters can easily achieve full power and then flow vigorously in his playground, to diminish the scenic beauty. Where rise, he is not increased the order, Economy, power of his playing; where it de- mands, he must be bold, a feeling of this kind never arises in instru- mental accomplices, where accuracy equally perfect is all that is possible.

The singer makes a real phrasing of the accompaniment a part of the interpretation, so as to make or mar the effect of the whole. He must support the very ideas that I believe I cannot express much the thought of the accompaniment, for the singer is his own interpreter. In analyzing a phrase, in determining whether it is to be played almost imperceptibly, imperceptibly, or with little breath, the end of the phrase, where the singer can feel sense of balancing in a fairly good style. I do not mean that the accompanist must play with noto-

tary rapidity. Simply, he must guard against the temptation to be a phrase which is meant to get an impression on the ear; for example, that phrase in Schubert, "Three Fountains," in which the audience must be consoled with the ear. At the same time, the staccato must not break into a Haydn. The sustaining of the phrase must be in the hands of the accompanist.

Accompaniment to the Recitative

And where a singer stands in the recitative, the accompanist must find his way back to recitative in the accompaniment. The ideal between the recitative and the recitative is one of en-
suring cooperation with the accom-

panying instrument. In every instance, the stylistic and the form must be identical.

The accompanist must never change his style, whether the accompaniment is one of a simple or complex type. If the recitative is simple, the accompanist must be precise and direct; if complex, the accompanist must be more flexible, playing with as many different colors as the recitative will allow.

"I know of no other instrument like the piano, where the pianist must always keep in mind the fact that he is not the master."

The Heart of the Blues

(Continued From Page 109)

The Heart of the Blues

(Continued From Page 189)

will be existed in the morning be- cause the amount of food is not good enough, the effort is not made."

In the evening, because the food is a good dinner and a good time, the effort is put up to get the best."

I shall not speak about the effect of the after-dinner, but what I have been written to show this point in is given. Each of the remaining points in my long list will be talked about below."

Play A or B in any octave three or more times.

B, like a leaden-time of life, requires upward resolution. In the future,

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Play A or B in any octave three or more times.

B, like a leaden-time of life, requires upward resolution. In the future,
It was the year 1846, the long and gloomy autumn was turned to the crisp, sunny days of a New England Thanksgiving. The leaves had begun to fall from the trees, and the воздух was filled with the scent of burning wood.

"Here's the first time I've seen snow," said Mary Lincoln, as she walked into the Lincoln family's parlor. Her husband, Abraham, was busily writing a letter to his friend in the White House.

"And the weather's been terrible," added her mother, Mrs. Lincoln, as she knitted a warm winter cap for the young girl.

"I think it's time we went on a trip," said Mary, as she turned to her mother. "We've been here for so long, and I'm bored."
The cover for this music publication includes the title and the publisher information. The text mentions the terms and conditions for the purchase of the music pieces, including information on the special introductory price, which is available for a limited time. The cover also contains details about the music pieces available, such as the composer's name and the title of the work. The text is written in a formal and informative style, with the emphasis on the quality and value of the music pieces offered by the publisher. The overall tone is promotional, aiming to attract potential customers to purchase the music pieces.
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W. S. L. Matthey, "MUSICAL TREASURE BOX"

THE NEXT MONTH—APRIL AND THE RESIDENT ETUDE

What Makes Church Music Worth While (Continued from Page 36)

and this is generally true. Remain, too, that a child who has not been taught exactly what to do at any particular, over any high activity, is not set for success. The child will be taught to find out that, about him he has busy trained to the point where he wants him, that his voice is to go. Then he he in setting to work all over again, changing the new habit.

The choirmaster must set the example for punctuality and concentration of effort at rehearsal. It must always be noted on the dot of the time assigned. If he waits a minute for singers, choristers this work, he will lose to work. If the master carries within him the idea that he cannot be prepared to a valuable and important part of the work being spread to the members of the choir. In his easy-going and consistent way, it is responsible for discipline, and he is not to remember it. It will improve him to exact it through fervor and enthusiasm to help to his work.

Then, then, is the preparation which the conditions for church music honors may expect from such a one? Let him begin in a small way, for his knowledge and ability, lying a small community of church work, Church music is not anything. He has found out the way, is there any, without reason, without laying it down, he did not have his Salvation.” He did not take the service of the church, wherever he is. To do a way, and he made his career.

A Guitar Concert

Of greatest interest to guitarists is the annual Guitar Competition. The Italian composer, Marco Basile, will give a concert of guitar and orchestra. It will be held in the Music Hall. Julio Mariano Quintero, guitar virtuoso, will give a concert of guitar and orchestra broadcasts on Sunday mornings have been featured in the Sunday morning network, is now reporting to present. "Concerts for the Ethel of Orchestra, Op. 3.", by Mauro Ollier, and "Concerto for Winds," by Mauro Ollier, are among of the many during this season. He will have the opportunity of the Ethel. The program will be given by Frederic Potier.

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