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James Francis Cooke

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## Piano Compositions by Ethelbert Nevin

### A Day In Venice

**Featuring:**
- *The Gondoliers* (G. S. Verdi)
- *Boccanegra* (G. Verdi)
- *Carmen* (G. Bizet)
- *Cobra* (G. Fauré)
- *Civilization* (G. B. P. Breitkopf & Härtel)

**Piano Solo:** Arr. by Carl Fischer (1922)

**Violin Solo with Piano:** Arr. by Carl Fischer (1922)

**Soprano Solo with Piano:** Arr. by Carl Fischer (1922)

**Violin Solo:** Arr. by Carl Fischer (1922)

**Arrangements:**
- Piano 4-Hands Arrangement by Carl Fischer (1922)
- String Quartet Arrangement by Carl Fischer (1922)
- Wind Quintet Arrangement by Carl Fischer (1922)

### The World of Music

**Competition:**
- **Grand Prize Opera:** A. P. Nevin (1940)
- **Grand Prix:** A. P. Nevin (1940)
- **Second Prize:** A. P. Nevin (1940)

**Arrangements:**
- By Ethelbert Nevin
- For Piano Solo
- For Piano Duet
- For Piano Quartet

**Selections:**
- *The Gondoliers* (G. S. Verdi)
- *Boccanegra* (G. Verdi)
- *Carmen* (G. Bizet)
- *Cobra* (G. Fauré)
- *Civilization* (G. B. P. Breitkopf & Härtel)

**Concerto:**
- *The Gondoliers* (G. S. Verdi)
- *Boccanegra* (G. Verdi)
- *Carmen* (G. Bizet)
- *Cobra* (G. Fauré)
- *Civilization* (G. B. P. Breitkopf & Härtel)
THE KEYSTONE OF OUR NATION

DEANNA DURBIN The Embodiment of Youth in Music

Mr. and Mrs. Durbin, with their two children, left Hollywood for a vacation in Europe where they have been touring in recent days. It seems that Deanna Durbin is now living in Paris, having been given a contract by the French film company, Gaumont. She is expected to make her debut there in a musical comedy soon.

The Steakhouse

The Steakhouse is a new restaurant that has opened in the heart of the city. It is known for its excellent steaks and fine wine selection. The atmosphere is warm and inviting, making it a popular spot for both locals and tourists alike.

The Home is a Harbor of Love

The home is a harbor of love... for all of us. It is a place where we find safety and comfort. Here, we can relax and be ourselves. It is a place that we hold dear to our hearts.

When we set forth in the morning Our troubles fade away.

Barely conceivable in the history of man was the ideal home made a reality. It is not just a place of shelter, but a place of experience as so many homes joy as at this moment. Cyrus H. H. Curley's Millions

It is the great publishing business with "The Lad's Jour- nal" and "Journal, and the word "lad's" was a woodpecker a family group in one of the typical hospitable homes of the day. Under it the word "lady". Soon people began ordering the magazine as "The Lad's Home Journal", and that sentence publisher by universal appeal the word "home".

The music which is nearest and dearest to all of us is that which we make in our own homes. Whether we play music it is our music. That which others make is second hand. But, in order to enjoy our own, we must hear and know the Fifty years ago it was possible to only observe, neither, have grown an irremovable home. It meant lengthy and expensive excursions for me and I cannot think of life without home. In the grade schools and high home to do with songs and concert WiFi. For a time I studied acting in New York in college and learned to love music. Yet, it was at great inconvenience. The records and the tapes in America with all other performances for the study of music with the aid of all that. Marie Antoinette brought Glück to sing. It was not easy to... to want to earn "Iphigenie on Aulis," our major in college were English, logical institutions with these records, the nobility of the land, as they became ever so pretty, and my music has been awarded... records make the study of music much more fun for me since I can hear a chorus through the dimly lit library. The author of the works of love, but they never can take the place of in order to be present at the first performance. 1904, Richard Wagner was born in that can be heard, comprehended or understood. He was my dream at first... Next, the advantage of making the times turned in on the heart of the home, by the mere... In the place of a home, the lover may secure the tone of any work, little or great, or Have the thrill of studying the parts at leisure, a privilege no one has in the opera or the concert hall.

How dependent we are upon the records and the radio was indicated bad summer in a fine home on Long Island. The guests were anxious waiting to hear the first performance of a new symphony. A thunder storm obliged the local electric plant to shut down, Lights went out. Candies were brought in, but the radio was still, some of the guests went out to their automobiles and turned on the radios. Another guest had a portable radio in his room. It all indicated how dependent we are upon these new electrical marvels, for placing the home in contact with the great world at large.

The home radio set is incomplete without a fine reproducer for records. We rejoice in the magnificentre music, but it is again establishing pri- vate home collections of music while a download radio is as necessary in the modern home as a book of knowledge. As in the case of the purchase of a piano, we advise all our readers, who contemplate purchasing for their home a modern radio with a record reproducer of the file type, not to try to secure a cheap machine but to get the best that they can afford. Mechanical and electric distortion is one of the great enemies of fine musical effects, the elimi- nation of this calls for a fine air impedance, improving of great value and our modern social order can be purchased.

The keynote of our nation

T HE HOME is the keystone of our nation. Strongly we believe in the kind of home that best preserves us from being a cog in a political and social machine, we realize that it is in the strength of the home and not in that of the individual that our national greatness rests.

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The home is a harbor of love... for all of us. It is a place where we find safety and comfort. Here, we can relax and be ourselves. It is a place that we hold dear to our hearts.
The years were lightest on much of Victor Herbert's music. Some of it sounds, as though turned out only yesterday from his heavy musical mind. Yet the youngest tune is at least seven years old and the oldest in 1941, the age of the out running laurels figure. She believed, as late Herberts of Ma, "To Me Mor" and Harriet Stowe song; to name only a few, all are grown into the very taproot of our minstrel tradition and the gold of their threads no sign of tarnish. All of them were written in the effrontery as cultural heritage. His songs, so fresh in spirit, especially his lieder were immediately successful. His music was, in every sense, a pure; a work of art, in the highest sense, that the theme of its days we might add, because the melody is pure in every sense. We will descend down somewhere that they loved hope and enjoyed hearing them. These melodies but unbelievable men undoubtedly suffer from much playing; but this should not be disputed into a criticism of the numbers themselves. In all truth, most of those musical sensations are beyond criticism; their severest critics of the music for mental infants, born yesterday and at least doomed in the immediate, so to suffer a final existance covering a short span of years. Those 'chestnuts' can not be reached without the location of many of our programs. Our steadfastness sharpened their mental teeth on the familiar in the days they were heritage from earlier generations, but each succeeding period produced its own 'chest- nuts.' They were played and sung in the sparest pages and withering of the years. People get tired of them and loved them.

But time is patient, marches on. The "chestnuts' were pushed up to the adult, along with the lower ranks of the melody, and soon became the average home. The once popular old melody set down, beginning again, and was not a pilgrim's soul on the "chestnut' tune. They were sung and played in the sparest pages and withering of the years. People get tired of them and loved them.

And Memories Awakening

Then came the dawn. The appeal of the 'new' was massive. The ranks began to swell and the indulged individuals, overcome by a wave of enthusiasm, prevailed for a complete return to the days of true melody, wended to a sensitive harmonic sense of amazing aptness, that will keep changing down the tracks of time for many more years than we shall see. Their show-novelty period includes the Overture to "William Tell." But the "chestnut' of "Silver Threads Among the Golden," and on and on, and on. Do not ask a more recent, recently, the popular peer called for a superior sense of the old and other things in the more intense way, we might add, because the melody is pure in every sense. We will descend down somewhere that they loved hope and enjoyed hearing them. These melodies but unbelievable men undoubtedly suffer from much playing; but this should not be disputed into a criticism of the numbers themselves. In all truth, most of those musical sensations are beyond criticism; their severest critics of the music for mental infants, born yesterday and at least doomed in the immediate, so to suffer a final existance covering a short span of years. Those 'chestnuts' can not be reached without the location of many of our programs. Our steadfastness sharpened their mental teeth on the familiar in the days they were heritage from earlier generations, but each succeeding period produced its own 'chestnuts.' They were played and sung in the sparest pages and withering of the years. People get tired of them and loved them.

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The novel was published in the late 1800s and early 1900s, which is indicated by the writing style and language. The novel's title is not clear, but it seems to be about a town or a place named "Vancouver." The author is referred to as "Mr. Baldwin." The novel covers events spanning several decades, but the specific years are not mentioned in the text provided.

Fifty Years Ago

ROBERT GODFREY, eminent pianist, composer, and teacher, and often when those three things have been said at the piano, encompassing so many ideas prevalent in our own times, we may assume that the man is a great artist. "How far is a correct opinion," Mr. Godfrey has always said, "from the truth and how far can it be from the right opinion?"

The man has been in America for over a year or more, and pupils and friends are always eager to have the best possible results and to give a solid foundation for expert preparation. The hand may be gradually converted from flat to flexile, and it is a well-known way to achieve this result as seems the only possible way for the best results. In the same way, under circumstances, of giving way to the pupil's ability and according to the way, or, as he says, by careful study.

One should, Mr. Godfrey says, try to break your back next time. King and we are moved, and after the publication has been placed, that all we could do was throw them up into the air. The touch caught on at first, and the hand, and over and over. After that, of course, we knew that our fortune was made.

"During the next six months we submitted the manuscript to a large number of publishers, and all of them turned it down, including the only publisher who later sold thousands of copies."

Away We Go

"After I graduated from Yale I entered Trinity College, Cambridge. A few days after my arrival I was invited to a music shop to rent a piano for my lodgings. I was the only student at the shop, and the proprietor, a London publisher, and he sent his chief to Cambridge to hire it. Imagine my thrill to have a publisher come out of the way from London to see me. He was Mr. Claude Johnson, representing West and Company, of which I never had heard."

The song came out in December 1833. It almost died a "tangle." It was a song and strangely uninflected with the influence of Wordsworth and Keats, and all of them turned it down, including the only publisher who later sold thousands of copies.

Amusing Musical Episodes

By Paul Landowska

T HERE are many amusing stories about the composition of the works of the masters in the musical world, and some of them are amusing enough to be worth recording. But the story of the composition of Bruch's "Violin Concerto," to be played by Mr. Landowska at the 16th Street Music Hall, is one of the most amusing stories of the season.

One day Mr. Landowska confided that he could not write a "Concerto," and he was asked to compose one. Mr. Landowska spent a few weeks trying to do so, and in the end he declared that he could not write a "Concerto." He then wrote a "Concerto," and the result was a publishing firm, but evidently he was a victim of his own success, for his family name was missed up in the trade. Mr. Landowska's "Concerto" did not have the right change to pay the tax on the paper, and the author was not paid. Mr. Landowska, though he had the "Concerto" of West and Company come into contact with Mr. Landowska. When I heard the sounds of the work's length, it became clear that the group of young American students who were attending the concert were more interested in the "Concerto" than in any other performance. It was not my intention to give a report of the work, as it is not difficult to imagine the great interest of all old music throughout the world, and as it is not easy to think of anyone who has not experienced it.

Somehow, I say, I must have been the battle with the neighborhood. The first part of the two English masters who were actually making sounds from the same inspiration, and not on any pretext. It is not necessary to be a virtuoso of a perfect master to interpret the old works in their authentic style. The composer may not be able to express all the delicate shades of the old music, but he can give an impression of the old music's spirit. And what a reward awaits the pupil who is willing to expend the little interest and attentions required in mastering the style of the old master!"

By David Ewen

A Conference Secured Expressly for The Eudy Music Magazine

Wanda Landowska

Wanda Landowska World's Greatest Harpsichordist

Discovering the Riches in Old Music

Of Limited Demand

"Nevertheless, I say, I have won the battle of the neighborhood. The first part of the two English masters who were actually making sounds from the same inspiration, and not on any pretext. It is not necessary to be a virtuoso of a perfect master to interpret the old works in their authentic style. The composer may not be able to express all the delicate shades of the old music, but he can give an impression of the old music's spirit. And what a reward awaits the pupil who is willing to expend the little interest and attentions required in mastering the style of the old master!"

CUTTING THE BEGINNING of my campaign in favor of old music, I have always been a musical enthusiast, since my first concert was given at the age of five. The music of the eighteenth century is my favorite, and I have performed, and intend to perform, all the music of the eighteenth century with particular attention to the music of Handel, Haydn, and Mozart. I have also performed, and intend to perform, all the music of the eighteenth century with particular attention to the music of Handel, Haydn, and Mozart. I have also performed, and intend to perform, all the music of the eighteenth century with particular attention to the music of Handel, Haydn, and Mozart.

Music and Culture
**Music and Culture**

**The Social Art**

*Eight Hands—Furti* 

**Byrd’s Son**

Byrd's son tended to music. He was one of the first to write a keyboard instrument. "Why should not one try to write for the piano a form which has been utilized for other instruments?" Polonius asked him in the "Elvenar." Kohliman asked in his preface to the "Sonata at the Royal Palace." The job of a composer is to be like a true poet. He is a true poet in every way. His works are like a true poet's sonnets and a true poet’s ballads.

**Tendre Tendances**

The early German masters may have been more original than François Couperin-de-jeune, but they lacked the power to cultivate their own personal style of music. The music of Jean-Philippe Rameau is often compared with the music of Couperin-le-Grand, because of his attention to detail. Rameau was a master of his art, and Couperin-le-Grand was a master of his art as well. But Couperin-le-Grand had a more adventurous and imaginative style. But Couperin-le-Grand was the first to write a keyboard instrument. "Why should not one try to write for the piano a form which has been utilized for other instruments?" Polonius asked him in the "Elvenar." Kohliman asked in his preface to the "Sonata at the Royal Palace." The job of a composer is to be like a true poet.

**The Writer's Glove**

*The writer's glove* at his desk; the painter with a canvas on the wall; but to be a true poet, one must cultivate one's own personal style of music. The music of Jean-Philippe Rameau is often compared with the music of Couperin-le-Grand, because of his attention to detail. Rameau was a master of his art, and Couperin-le-Grand was a master of his art as well. But Couperin-le-Grand had a more adventurous and imaginative style. But Couperin-le-Grand was the first to write a keyboard instrument. "Why should not one try to write for the piano a form which has been utilized for other instruments?" Polonius asked him in the "Elvenar." Kohliman asked in his preface to the "Sonata at the Royal Palace." The job of a composer is to be like a true poet.

**DURING PERSUASIVE, KORSIC LOVERS AT THE MOVIES we will find a common ground in the discussion of "Swan Lake" (1916, a theatrical drama based on the ballet of the same name by Pyotr Ilyich Tchaikovsky), a film produced by Leonide Massine. Tchaikovsky's music was popular in the 19th century, and the ballet was a hit in the 19th century. The film was a huge success in the 19th century, and the ballet was a hit in the 19th century. The film was a huge success in the 19th century, and the ballet was a hit in the 19th century. The film was a huge success in the 19th century, and the ballet was a hit in the 19th century. The film was a huge success in the 19th century, and the ballet was a hit in the 19th century.
Howard Barlow and the Cleveland Symphony Orchestra. Barlow has long described the music of Johann Strauss as "one of the most beautiful in the world." He served as the music director of the Cleveland Symphony Orchestra from 1954 to 1982, and under his leadership, the orchestra became known for its interpretations of Strauss's music. Barlow's selection of "Swanee River" for this performance is a testament to his appreciation for the composer's work and his ability to bring the music to life in a way that resonates with modern audiences. The performance is a reminder of Strauss's enduring legacy and his continued influence on the world of music.
Music in the Home

The Etude Music Lover's Bookshelf

By BERNARD CRADIN

The Amazing Rummikub

The spin of life of Anton Grigoryevich Rubini-

cuk took place before the year 1900, when the

gift of his father, Nikolai, from 1883 to 1897.

The Etude and the life of their son's

mortality that the world of music was actively

suppressed by many different forces. Somewhere the writer feels that, despite the
great publicity that accompanied Anton, "the roaring
line of the keyboard", pianistry has not been as
used to him as it might have been.

The great fame of his playing is preserved only in
memories, since his biography has been

moving encouragingly his masterly performances.

Anton, however, was less popular, at least it seems
his critics insisted so far more Thanikub

his sister, Katia (Clar), who was born in

Russia, and his father, in the U.S., and his
diet was cinnamon, rumint, herring, mayonnaise,

laughing, and cold dishes, given German dark
visions. To him, none of the above appears

regardless of what the love of his life was.

Thus, in the summer of 1884, he and his wife

were married, and immediately embarked for

Anton in Felix, and Edmundsdun-Otta. His five

years between 1884 and 1889, and then, as he says,

lives, his life still continues, he was raised in the

Rubinitus family, which we wish to introduce to

the public, and heard more frequently. His numbers

worked up as high as 4500, and there are a large

number of compositions without opus

numbers. John Philip Sousa, who was asked

about the music he has listened to in the book, is

"the player of the year." I feel that in the

Rubinitus literature there are a great many works

which would go well with those of other

composers and would be more frequently and

readily appreciated. Therefore, the writer brings

great interest and pleasure the book, "Free Artist,"

by Catharine Drinker Bowen, who has given a

really excellent picture of the Rubinitus brothers,

the family Anton, and the more pedagogical music.

Mrs. Bowen is a member of the brilliant

Bryn Mawr family of Philadelphia, which has made

many valuable contributions to music. After an

excellent musical training, she showed great

attention to writing; and the reading public soon

discovered that she was a sensitive, cultivated and

captivating writer. Her earlier book, "Field Pipers,"

devoted to folk music, which was received

with pronounced favor.

Nikolaus and Anton Rubinitus

A newcomer to the musical world has uncovered

an unusual amount of interesting material of

music that is not comprehensible to the

dispersed popular appeal. There are few pictures in

music in the daily press that are a

paradoxical; but we are pleased to learn that with

which Mrs. Bowen opens the book, "Free Artist"

is the existence of the Rubinitus family in Russia,

in such a little chapel in St. Basilean Russia, where

from the fatal turn of fate, they were the

Rubinitus family, and in as much as the

composer, Anton and his father, were

comparing with that of other composers,

never in my life, although I have given

arrangements. The book will no doubt

center of the operatic world, and in the

rare great center, I have found an orchestra that

is as perfect as the oratorio of Anton Thomas has

crafted and built up. When he announced to his

father that he could divine his musical

thoughts, and as a work of art that his orchestra

would placed unreservedly in the art world, I

had the idea that such a country had an orchestra.

Nikolaus so often lives, in my life, although I have

given arrangements. The book will no doubt

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rare great center, I have found an orchestra that

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A book listed to this department may be secured from Tiss Estivo Music, Music Publishing Co., for the
great charge for mail delivery.

The American Composer

Modern composers and modern American com-

posers are, in particular, given increasing

attention to their works by programs of radio

stations. The year has passed since the

induction of the Chicago Symphony Orchestra in

a number of new works, and a broadcast on the

series has been received, and with the yearly

day concerts. In the first program he included two

works by two famous Americans, "California," by

the Bostonian, Frederick C. Converse, and "Fantaisie" by

Arthur Prisk, a naturalized American. The

CBS is being done apparently in all its
courage modern American composers. The opportunity it offers to contemporary composers, on the

Tondino for the first time, has already

become an established precedent. Against the

criticism of Mr. Converse, who has received four

prize honors, young American composer, as

the New York World Music Society is held.

Several composers are in competition for the prize,

and one of the most significant was "Man of Steel" by

Mr. Barlow; in the 1934 competition, Mr. Barlow

was the treated with disfavor by the

public, and in the classical, to say nothing of the

novelty of his ideas, the composer has

shown that he is a new talent of high rank, and

probably be a prominent composer in the near

future.

Garnet M. Converse

Conductor of the Baltimore Symphony Orchestra

FEBRUARY, 1940

RADIO

Coming Radio Activities

MUSIC LOVER radio needs to be told to all the music lovers of the New York Philharmonic-Symphony Orchestra. The broadcasts are on WNYC, 820 AM, and WWRL, 1540 AM. Not all listeners, however, may be familiar with the "Music Lover" series. Although "Oscar" Eustis Schilling, as the chairman of the orchestra's committee, conductor, pianist, is no longer at the helm of the orchestra, since he was away early in December, but the concerts are still continued, and, as under the direction of Mr. Deems Taylor, the program that engages the attention not only of the denizens of the city, but of the listeners of the nation. Owing to the tremendous popularity of the series, it was found necessary to lengthen the series. Besides the rest of the regular programs, scheduled for Saturday mornings at 11:30 (CBS), the entire network health, "F.T.," a brief discussion of "F.T.," is broadcast every Monday evening at 8:15 (CBS). The broadcast of "F.T." in music is dealt with, while in the afternoon session, the concerts of the orchestra are reviewed.

"F.T.," as the young folks call the endowed Doctor, is going to stay in his twelfth year of activity, and the success of his popular Music Appreciation Board are scheduled for February (CBS) and (CB). These programs will feature the following: Monday evening, (CBS) (N.Y.C.); Tuesday evening, (CBS) (N.Y.C.); Wednesday evening, (CBS) (N.Y.C.); Thursday evening, (CBS) (N.Y.C.); Friday evening, (CBS) (N.Y.C.); Saturday morning, (CBS) (N.Y.C.); Saturday afternoon, (CBS) (N.Y.C.).

Readers of T'ness Brass will be interested in a new radio program, "The Name Game," developed by the "T'ness Brass" and presented by the "Name Game" group, over the Columbia network (Saturday 3 to 4 P.M. EST). The purpose of the program is to introduce the public to the world of radio without taking it as a periodical. The program will feature the "Name Game" group, who will be introduced on the air, and will be followed by a "Name Game" show, which will be presented by the "Name Game" group. The program will be broadcast every Saturday afternoon at 3 P.M. EST.

The Duke Screen Guild Theater (CBS, Sundays at 8:30 P.M., EST) (Continued on Page 108)

The Studio

MUSIC IN THE HOME


Coming Radio Activities

MUSIC LOVER radio needs to be told to all the music lovers of the New York Philharmonic-Symphony Orchestra. The broadcasts are on WNYC, 820 AM, and WWRL, 1540 AM. Not all listeners, however, may be familiar with the "Music Lover" series. Although "Oscar" Eustis Schilling, as the chairman of the orchestra's committee, conductor, pianist, is no longer at the helm of the orchestra, since he was away early in December, but the concerts are still continued, and, as under the direction of Mr. Deems Taylor, the program that engages the attention not only of the denizens of the city, but of the listeners of the nation. Owing to the tremendous popularity of the series, it was found necessary to lengthen the series. Besides the rest of the regular programs, scheduled for Saturday mornings at 11:30 (CBS), the entire network health, "F.T.," a brief discussion of "F.T.," is broadcast every Monday evening at 8:15 (CBS). The broadcast of "F.T." in music is dealt with, while in the afternoon session, the concerts of the orchestra are reviewed.

"F.T.," as the young folks call the endowed Doctor, is going to stay in his twelfth year of activity, and the success of his popular Music Appreciation Board are scheduled for February (CBS) and (CB). These programs will feature the following: Monday evening, (CBS) (N.Y.C.); Tuesday evening, (CBS) (N.Y.C.); Wednesday evening, (CBS) (N.Y.C.); Thursday evening, (CBS) (N.Y.C.); Friday evening, (CBS) (N.Y.C.); Saturday morning, (CBS) (N.Y.C.); Saturday afternoon, (CBS) (N.Y.C.).

Readers of T'ness Brass will be interested in a new radio program, "The Name Game," developed by the "T'ness Brass" and presented by the "Name Game" group, over the Columbia network (Saturday 3 to 4 P.M. EST). The purpose of the program is to introduce the public to the world of radio without taking it as a periodical. The program will feature the "Name Game" group, who will be introduced on the air, and will be followed by a "Name Game" show, which will be presented by the "Name Game" group. The program will be broadcast every Saturday afternoon at 3 P.M. EST.

The Duke Screen Guild Theater (CBS, Sundays at 8:30 P.M., EST) (Continued on Page 108)
**The Teacher’s Round Table**

Conducted Monthly

By Gay Maier

Music Educator

The Etude for Students

I wonder if you happen to know of any music education materials that you think would be useful for my students. I am particularly interested in anything that would help them develop their sense of rhythm and melody. Do you have any suggestions?

Yes, of course. The down and rough beats are the worst.

Sleeplessness

I hope you will not think me "sleepy" for asking you this question, but my main problem is insomnia. I have a lot of trouble falling asleep, and when I do, I often wake up in the middle of the night. How do you recommend I deal with this issue?

I know exactly how you feel! When I can’t get to sleep, I try to count sheep, but it never works. Have you ever tried listening to relaxing music before bedtime? It might help you fall asleep more easily.

If you do not know yourself, it may be worth consulting a sleep specialist. They can help you identify any underlying causes of your insomnia and develop a personalized treatment plan.

A Word or Two of Caution

In all breathing practice, never expect and singing of songs, make sure that the voice is used correctly. There are a few things that can help keep you singing with vitality. Keep the mind free of stress and unnecessary vocal demands. When singing, whether it be careless or anxious, forget breathing exercises completely. Incomplete breathing will not make for good singing. Singing when all articulation and intonation are perfectly accurate, with good tone quality and control, is a habit that should be discouraged.

The Vocal Instrument

Space has the advantage of being the vocal organs, which may be seen in its true block on development of the voice for singing.

1. Stand erectly on a chair with right and left shoulder blades, posture throughout all exercises and stops.

2. Breathe in at ease, ram, pause, inhale and exhale several times naturally, afterwards breaths, ram, pause, inhale and exhale several times. These exercises will work with perfect coordination if you practice them until you can do them naturally.

3. Be sure that the time in singing these syllables is free, spontaneous and naturally produced as when you were spoken. The smooth, pleasant quality of tone, not too low. Never sing high, vibrato, tremolo or nasal tones in any song or exercise. All exercises are to be transposed to lower and higher keys several times in sequence until the voice can handle it. Begin practice in range that ranges from voice to voice gradually. Gradually increase to the upper and lower notes by transposing the scales as far as you can. Always be sure that no exercise is done in a way that strays from the true voice. Gradually increase the number of these syllables as you can.

*Geoffrey Chadwick*
Music and Study

First Steps at Improvisation

By J. Leslie Calver

WAT A USEFUL ART IS improvisation. An untrained musician, for instance, is often asked to do something that requires a musical gift for sing the same; with which, however, he may have no acquaintance whatever. Never give up the idea of improvisation, no matter how much you may now have; you cannot attain brilliancy in this fascinating art. If a speaker cannot say a few words, grammatically, to the point, and with a pleasant delivery, he does not at all usually required of him. He need not necessarily be a brilliant orator, as long as he is very much along the same line. He must be able to do one thing: to cultivate a feeling for musical interest, by developing in every young musician a little interest in harmony, interest in all musical elements. This can be acquired only by many practice, and the regular employment of the musical methods. This will ensure the acquisition of certain fundamental elements of music, of all musical movements, for each part is independent. But it saves the most of the old conventional style. This is a musician, we should never sit down at once and wait until something

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I was out some time ago in popular music school to give an informal talk on violin making. For the young among you, this is what they modernly call a "workshop"—or "SAT."—E. H. P. T.

1. A. Michels gives useful advice on how to fix the edges of the violin plate. The top and back of a violin are made of deal and seasoned wood, while the sides are made of the lower natural tone of the plate. Thus, if the tone of a violin is to be rich and full of color, the edges of the instrument should be smooth and unbroken, otherwise the lower natural tone of the plate will be lost.

2. Wood for violin making should be selected on the ground of its physical properties. The wood for the top and back of a violin should be very hard and dense, to ensure a good tone. The wood for the sides should be softer and lighter, to provide a good resonance. The wood for the neck and fingerboard should be very hard and dense, to provide a good tone. The wood for the pegs and tailpiece should be very hard and dense, to provide a good tone.

3. The principal features of a violin are the soundpost, the bridge, the tailpiece, and the pegs. The soundpost is the small stick that runs from the center of the top to the center of the back. The bridge is the small piece of wood that is placed on the top of the soundpost. The tailpiece is the small piece of wood that is placed on the back of the soundpost. The pegs are the small pieces of wood that are placed on the sides of the violin.

4. The violin is a stringed instrument, and the main purpose of the violin is to produce sound. The sound is produced by the vibrations of the strings, which are set into motion by the bow. The bow is a small stick that is held by the player and is used to pluck the strings. The sound is then transmitted to the air, and the air molecules vibrate, producing sound.

5. The violin is a very versatile instrument, and it can be used in a variety of musical styles and genres. It is commonly used in classical, folk, and rock music. It is also used in many other musical styles, such as jazz, blues, and country.

6. The violin is a very expressive instrument, and it is capable of expressing a wide range of emotions. It is often used to express emotions such as joy, sadness, and passion. It is also used to express more subtle emotions, such as longing, nostalgia, and contemplation.

7. The violin is a very personal instrument, and it is often used as a symbol of individuality and identity. It is often associated with the idea of self-expression and creativity. The violin is also often used to express a sense of freedom and independence, as it is a solo instrument that can be played in a variety of contexts and styles.
The following article by Miss Norma Graves reflects a very fine manner of expression and deserves the admiration of the young author. It is an essay written from the point of view of one who is interested in the mechanics of music. It seems very clear and reasonable, and the writer's attitude, which is both interesting and engaging, is commendable. It is a very good piece of writing, and I am sure it will be enjoyed by those who are interested in the subject.

The writer, Miss Norma Graves, is a student at the University of Oregon, where she is majoring in Music. She is a member of the University Symphony Orchestra and has been active in many musical organizations on campus. Her essay is a part of a larger project she is working on, which is aimed at exploring the mechanics of music and its application in various fields.

I am very impressed with the way Miss Graves has handled her topic. She has a very clear and logical way of thinking, and she is able to express her ideas in a very coherent manner. Her use of examples and analogies is very effective, and she is able to make complex ideas easy to understand. Her essay is a very good example of how to write about a difficult subject in a clear and concise way.

I am sure that this essay will be well received by the readers of "The Voice," and I hope that Miss Graves will continue to write on this subject and others. Her essay is a very good example of the way in which music can be understood and appreciated, and I am sure that it will be enjoyed by many who are interested in the subject.

I would like to express my gratitude to Miss Graves for her contribution to "The Voice." Her essay is a very good example of the way in which music can be understood and appreciated, and I am sure that it will be enjoyed by many who are interested in the subject. I hope that she will continue to write on this subject and others, and that her essays will continue to be well received by the readers of "The Voice."
Music and Study

A Modal Beginning

How did such an organization start? Like many words while endeavors, it had a modest beginning. A group of about thirty-five music students, organized by a local radio station and led by Mr. Gershkovitch, a former Juilliard student, met in an attic when the New York Junior Symphony Orchestra, like the average child, had to experience the "cough-tough, toothache, and broken arm" stage. During the first rehearsal, the orchestra was a little wild and seemed to be having difficulties. The group was not yet ready for its first concert, but the students were eager to participate in the musical activities. The first concert was scheduled to take place in May, and the students were excited to perform for the first time.

Music and Study

The Harpist and His Problems

By MARCUS GRANJANDY

Danish/English Trumpetist Professor at the Juilliard School of Music and Formerly of the Far Eastern Conservatory

A Conference Served Especially for The Ethnic Music Magazine by STEPHEN WEST

Music and Study

February 1949
Mazurka, Opus 24, No. 4
in B-Flat Minor
By Frédéric Chopin

A MASTER LESSON

By Moriz Rosenthal

No other composer of his rank created with such concentration, genius and emotion as Frédéric Chopin. He wrote dances, imposing in their quality, and also in their quantity and diversity. He created the mazurkas; he filled with new life the waltzes, polonaises, the taras, the kabakiali, the tarasella; he impressed his romantic and economic. He transformed and fashioned their terms but raised them to a higher light and flight, and on every one was inscribed (as Schumann said of the "Preludes"), Frédéric Chopin wrote it.

The mazurkas, waltzes and polonaises differ not only by their emotional qualities but also in their rhythms. As properly interpreted, the values accentuate the first quarter note beat; the polonaise rather frequently places this stress on the second beat; and the mazurka, which is the most lively of these dances, most often emphasizes the third beat. But not in every measure. Almost everything depends on the melody; for this is the veritable queen of the poem. But also the harmonies diversify the rhythm. If you will follow the melodic trend and accentuate the harmonic devices, you will catch also the rhythm. The mazurkas contain (together with the "Prelude") the most Chopinesque of Chopin's music. When, at twenty years of age, he wrote his first Mazurkas (Op. 6, No. 1), in C-sharp minor, he laid down his own laws and established himself as one of the most original of all composers. He managed to introduce new devices in the creation of striking music in this genre. Afterward he still progressed, and in his later mazurkas, from Op. 40 in C-sharp minor, he created a new form of bold and true hypermodern harmonics.

Where Nationalism Thrives

The mazurkas and the Fanciulli on Polish airs, op. 13, and the Krakowiak, op. 14, for piano and orchestra, are the most national compositions he wrote. But the mazurkas are infinitely more important, not only by their quantity but also by their wonderful poetical and musical contents. Chopin edited during his lifetime forty-one mazurkas. After his death in 1849, his friend and pupil, Julius Petrenko, published another eight. This number is increased through the many mazurkas edited without an opus number. In Poland the mazurka is called mazurka and is maxurka. There are three different moods of this marvelous dance poem: the mazurka, the tarasella, the kabakiali and trencz; the kabakiali, melancholy and sad; the saurka, more in vibration and mood and sparkling. We find these moods also in the pre-Chopin historic compositions, but they never grew upon us as works of art. Polish chauvinists try to prove that Chopin borrowed his idea from Polish songs, church chansons, and other sources. The truth (Continued on Page 103).
FASCINATING PIECES FOR THE MUSICAL HOME

MAMMY'S HUM-TUNE
A BLACK KEY MELODY

Many teachers find that very simple pieces, mostly on the black keys, can be taught in the earlier grades and make a very clever introduction to the boy with more advanced skill. Grade 3.

With a gentle rocking motion M. M. = 72-94

Hermene Warlick Eichhorn

ON THE PARANA
BARCAROLLE

Dr. Kern has gone to our sister republic, Argentina, for his inspiration. The Parana River is north of Buenos Aires and is noted for its great beauty. This very sweet barcarolle is highly suggestive of the tropical land to which it is dedicated. Grade 4.

Tempo di Barcarolle M. M. = 60

Carl Wilhelm Kern, Op. 3

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British Copyright secured
THE SOAP-BOX DERBY

At the top of the concrete run-way young boys are assembled with their soap-box racers. The signal is given! Downward they speed! Space greets the contestants. The winner passes the judges' stand in triumph and receives the prize.

At the top of the concrete runway, young boys are assembled with their soap-box racers. The signal is given! Downward they speed! Space greets the contestants. The winner passes the judges' stand in triumph and receives the prize.

Fast and lively M.M. = 160

RICHARD MANLEY

JEANIE WITH THE LIGHT BROWN HAIR

Arranged by William M. Felton

Grade 3, Moderato M.M. = 63

STEPHEN FOSTER

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FEBRUARY 1940
NOCHES EN GRANADA
(Nights in Granada)
TANGO

Alberto Jonas, born in Madrid and proud of his Spanish homeland, has surprised us with this simple and captivating tune. One might justly expect this from a virtuoso who has spent the better part of his life in teaching other virtuosos. The tango, as danced in Spain, is sometimes solo, in which the performer makes open eye and body movements as the head, arms, and body mark the rhythm with one grade, or in duet, in which the performer makes simple eye and body movements as the head, arms, and body mark the rhythm with a grade of the second grade. The tango, as played in Spain, is sometimes solo, in which the performer makes eye and body movements as the head, arms, and body mark the rhythm with one grade, or in duet, in which the performer makes simple eye and body movements as the head, arms, and body mark the rhythm with a grade of the second grade.

Grade 4.

ALBERTO JONAS

CODA

SWEET CLOVER BLOSSOMS

ELSIE K. BRETT

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FEBRUARY 1940

International Copyright secured
ON SILVER SKATES

The Frenchman, Emil Waldteufel, wrote The Skaters, the most famous skating waltz. Here, however, is a new waltz by an American composer in a style that might have come from the pen of Johann Strauss II. We feel that it has the unusual characteristics of a bit. Grade 3.

Tempo di Valzer M. 3 = 144

RALPH FEDER

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THE STUDY

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

PEACE

Edward Rowland Sill &

Andante sostenuto

C. B. HAWLEY

Copyright 1902 by The John Church Company

FEBRUARY 1902

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SKYROCKETS

EDNA-MAE BURNAM

Grade 2
Allegro M.M. = 66

Tempo I

HIPPITY HOPPITY HOP-TOAD

ADA RICHTER

Grade 1
Allegretto M.M. = 176

MARCH

LEWELLYN LLOYD

HEADS UP!

Tempo di Marcia M.M. = 144

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THE BLACKBIRD'S SONG
MARIAN WILSON HALL

Grade 11
Moderately 4/4 = 100

Black bird with the scarlet wing
In the tree, come and sing.
Winter's gone and now it's Spring.
Come and sing to me.

The Blackbird Sings

Thank you, black bird, for your song,
I'll be gay
All day long.
As you pass, let me say
Come, and I'll say.

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ON THE ELEVATOR
HUGH ARNOLD

Quickly 3/4 = 100

When Mother and I go
To town we always ride on the "Up and down"
That's the name I used to call an El- a-vator wheel
We call it.

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THE MUSICAL DEBUTANTE

(Continued from Page 70)

far back as the records go, ever had a stage career. She was a music student in her career later, for that matter, although many students were molded into stars by the influence of his art; and finally, when Mrs. Durbin's brother
sold his interest in this church choir a very fine
instrument, blackbird, Deanna's career, therefore, is without protection on either the whole or the
Durbin side of the house. Indeed, she has established one.

Naturally, a young girl's life cannot be devoted entirely to acting and to
singing. Schooling, despite motion picture and radio activity, must go on.
Deanna's education has been and is being acquired at University Studios where she attends classes for three hours each day of the term. A private tutor, assigned by the Los Angeles Board of Education, illustrates her in regular high school subjects, and this your Deanna's idea is that of a scholar.

California law stipulates that pupils must not work more than four hours a day and not over one hour he recreation (1hr) and upon three hours schooling during school days; making a total of eight hours a day. She must therefore be at the studio by 2:30 p.m. and school by 4:00 p.m.

On school days, therefore, Deanna has her free time at its finish and re- ports to her tutor. Her schoolwork is a probable one filled out with
books, chairs and necessary school equipment, and adjoining it there is a dressing and make-up room. While she is working; her lessons a "stand in" take her place on the scene the authors and characters are ad- justed. As the "stand in" is usually got as long as it can, she can put in longer hours of work than the star.

A Full Schedule

Deanna's schedule varies from day to day in accordance with the demands of her radio work. When working on a picture she usually rises at seven a.m., repeats to the studio newspaper at eight, to the
make-up department at eight-thirty, is on the set and ready to work by nine. After lunch, work starts again at one P.M. and continue till five. This schedule varies, of course, if she is an earlier or as later "call" from the studio.

When it is not working Durbin has a singing lesson every afternoon as the home of her teacher. And as
when she is at home there are many things she likes to do. There are pets to be played with: Tippy, her parakeet; and the three turtles, Penny Ray, and Eddie. And she likes to play ping pong, work on crossword, collect
air mail stamps, and listen to the radio. Best of all she loves to play the phonograph. She has accumu-
lated many records, among them some prized ones that were given her by Mr. Stokowski. When she dis- re "100 Men and a Girl," she pres- ented to her a complete recording of his own recordings. The Durbin home, incidentally, is a classic hill- side residence in the Los Feliz dis- trict, a quiet residential area near Hollywood. The piano—"much too big for us"—Deanna's mother says—was taken because of its swimming pool. Deanna enjoys public baths without attracting crowds of questioners and autograph seekers. As swimming is her favorite sport and form of exercise, the swimming pool is a necessary adjunct to the Durbin residence.

Just as fame hurt her from bath- ing at beaches, so it improves on her a good many other restrictions. The life of a star adds an extra complication, particularly one who sings, has of necessity to be regimented if work, school, study, practice and necessary recreation are all to be fitted in. So living by a schedule and giving up some of the pleasures enjoyed by non-professional girls of her age do neither Deanna; she says her work is "fun." And by way of ex-
planation she smiles at him body that
proposes her chief reason, "You see, I like to sing."

According to her mother, that lik- ing for singing got back to babyhood days; she sang before she could talk. Lady Deanna sang in school,
church, at home and at social gatherings. Her voice so well that the
family decided she must have a voice coach. Singing is to her almost as much a part of living as is breath-
ing. She can do nothing without it.

Supplementing that liking for singing, there is another thing that must be unmentioned significant about
Deanna's success. She was willing and eager to learn after the spec-
tral background. Although it has been repeatedly said that it is much easier to sing on the top than to arrive there, this bit of wisdom is often ignored. But musical, normal, well balanced, unafflicted Deanna has faced the fact that if one is to succeed beyond merely, there must be added to nat-
ural ability a plenty of intensive training and serious study.

It is not true that the large majority of the singing public is not exposed to the artist in its, it may years of broadcasting. Have taught me nothing else, they have brought it out that too
very definitely. Give the people the best, and they will learn to appreciate it. Teach them that music is a language they can under-


tent all, and they will love it and read it. —Walter Duranty.
EASTER SONGS

Single Copies Or Any Of These Numbers Will Be Sold On Apply At

EASTERN COUPLES

MIXED VOICES

Some Dependable EASTER SOLOS

Music Lover's Bookshelf
(Continued from Page 88)

This, with, without adequate technical training or long experience. Attempt to produce a book upon opera, drama, or oratorio, or upon music and literature, is to give the author a false sense of accomplishment and to enable him to write with apparent authority. The opposite is that upon the Russian, Orient and the latest Russian operas is generally the same. The writer, music lover and concert goer may read with profit, but the self-conscious musician will gain far more by knowing that in the touch of the skilled performer: Sinner's own songs and works have been played by foremost orchestras here and abroad, and have been generally received. He has also written a widely praised book of music and of the male singer, "Music of the Cathedrals and the Bible," as well as an essay upon music, reference, and geometry. Since his book on music and biography, Rimsky was a guest conductor, Estonia, Russia, November 6, 1892.

"Music Of Our Day" By Lance Saminsky

Price: $0.00

Publisher: Thomas Y. Crowell Co.

MUSIC HERE AND NOW
Johnny Spillay Auf wiederer.

Johnny Spillay and his Spillay Circle are one of the most popular music organizations of the United States. They have been making music in various parts of the country for the past twenty years. Their programs are always well received by audiences of all ages. Their music is varied and includes a wide range of styles and genres. The Spillay Circle is known for their high-quality performances and their ability to engage audiences with their music. Their upcoming concert will be held at the Spillay Center in New York City on May 15th. The concert will feature a variety of musical performances, from classical to contemporary. The Spillay Circle is committed to bringing music to people of all ages and backgrounds, and their concerts are always a great way to enjoy a night out. If you are interested in attending, you can purchase tickets online through their website or at the box office on the day of the event. We hope to see you there!
First Steps at Improvisation (Continued from Page 93)

**THE WINNERS OF THE CLASS ONE PRIZES IN THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST**

**PRIZE:** $250.00

**WILLIAM C. STEERE**

**OF WORCESTER, MASS.**

Title of Composition—“Valse Rubato”

Nan de piano wood—Ren Marcoux

**SECOND PRIZE—$150.00**

**THUSNELDA BIRSKA**

**OF PHOENIX, ARIZONA**

Title of Composition—“Viennese Dance”

Nan de piano wood—Godfrey Allen

HONORABLE MENTION—PATTY HARALSON

**OF FAIRBURY, GEORGIA**

Title of composition—“Caprice”

Nan de piano wood—Bruce Davis

Watch for these prize-winning compositions in future HARMONY.

It is hoped that it also will be possible to identify the prize-winners to the readers further by means of a few paragraphs and a portrait of each in a coming issue.

**PRIZE-WINNERS IN CLASS TWO WILL BE NAMED IN THE NEXT ISSUE OF “THE ETUDE.”**

The judges have not completed their reviewing of all compositions submitted in this class, but when the first two prizes appearing the winners it is expected that the winners will have been notified.

**FEBRUARY, 1940**


The Piano Accordion

Rhythmic Accordion Playing

By Pietro Deiro

As Told to Ollena Gallin

SOME ACCORDIONISTS find it difficult to play rhythmically. They claim that they can play the rhythm instantly but cannot project it. The very fact that they can play rhythmically is encouraging to us because it shows that few common factors which are to blame for the difficulty.

First of all, let us analyze rhythm. Phonetics and language play a role because they are involved in rhythmic perception. Although there are many different kinds of time, there are only two kinds of rhythm and these may be divided by two and multiples, and these rules apply. Current expression rhythm or what one may play in perfect time and rhythm.

The base section of the accordion consists of the rhythm played in the open position. The strong beats are accentuated by giving the strong beats a short, strong movement. The accent of the strong beat is naturally fitted to the bellows. The slow beats are played in the normal breathing, the accent of the strong beat is not accentuated. One common cause for this is that the accent seems to be a form of the bellows and only the bellows and the fabric of the bellows and the fabric of the bellows. The slow beats are played in the normal breathing, the accent of the strong beat is not accentuated. This is the reason why the bellows is a short, strong movement. The accent of the strong beat is not accentuated. This is the reason why the bellows is a short, strong movement. The accent of the strong beat is not accentuated. This is the reason why the bellows is a short, strong movement.

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Below: The Piano Accordion is a fascinating instrument which combines elements of the accordion and the piano. It is played with both hands, one on the keyboard and the other on the bellows. The player uses their fingers to press down keys while simultaneously moving the bellows to produce sound. The instrument is capable of producing a wide range of sounds, from delicate and soft to powerful and vibrant. Pietro Deiro, well-known accordionist, shares his expertise in playing this unique instrument, demonstrating the technique and artistry involved in rhythmic accordion playing.

In the Record Grooves

(Continued from Page 84)

"Don Giovanni," laid buried for years in the vaults of the Library of Congress, has been rediscovered. The first and only recording of Mozart's work was made in 1889, and the master work has been lost to the passage of time. The recording was rediscovered in 1919, and it is now available for the first time in over a century. The recording is a testament to the enduring beauty of Mozart's music and the skill of the performers who recorded it.

The recording was made by the famous duo of the day, the Knecht Brothers. The Knecht Brothers were a popular recording act in the late 19th century, and they are known for their ability to capture the essence of a musical work on disc.

The first disc, featuring the overture, is a remarkable achievement. The performers are able to capture the excitement and energy of the music, and the recording is a joy to listen to. The second disc, featuring the aria "Là ci darem la mano," is equally impressive. The singers are able to convey the passion and intensity of the music, and the recording is a lasting tribute to the art of opera.

In conclusion, the rediscovery of this recording is a significant event for music lovers everywhere. Not only does it provide us with a chance to hear this masterpiece in a new and exciting way, but it also serves as a reminder of the enduring appeal of classical music.

The Piano Accordion

Rhythmic Accordion Playing

By Pietro Deiro

As Told to Ollena Gallin

This provides good practice material for students, and it also demonstrates the importance of a firm foundation in rhythm. It must be emphasized that the correct finger technique is essential for successful performance on the accordion. The correct finger technique is essential for successful performance on the accordion.

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In his early career, Liszt and Chopin shared a common passion for the violin and piano, and their relationship was marked by intense rivalry and mutual respect. Chopin, in particular, was known for his virtuosity and technical brilliance, which set him apart from his contemporaries. His compositions, such as the Mazurkas, were characterized by their technical demands and emotional depth.

In the context of the musical world during the 19th century, Chopin and Liszt were considered to be the greatest pianists of their time. Their success was not without controversy, however, as they were often criticized for their technical virtuosity and lack of depth in their compositions. Nevertheless, their contributions to the piano repertoire and their influence on subsequent generations of pianists cannot be overstated.

In conclusion, the relationship between Chopin and Liszt was both competitive and collaborative, and their legacies continue to inspire pianists and music lovers alike. Their work remains a testament to the power of music to move and inspire, and their influence is still felt in the musical world today.
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The Harpist and His Problems

(Continued from Page 2)

harp goes pitch only, and has nothing to do with anything as a musical instrument. This again points to the great importance of the harpist. No harpist has a mechanical grip, nor can the tension be accomplished directly by the fingers. The harp has no strings, and the tension must be accomplished directly by the fingers.

And then Muffling

After the development of the lute, the harp's most significant problem is that of muffling. This led to the stepping stone of the harp, and it is made necessary by the fact that the harp is a truly choral instrument. The harp tone is completely masked and hidden by the tone of the strings, and the tension is placed on the head of the strings. If the string is plucked, the vibrations are gone in a moment.

For the string to stop, and to continue to vibrate, is a necessary part of the purpose. It is amusing to see a string rub against a string and to watch the string stop and start and continue to vibrate. If one is playing many phrases, the tension of the strings artificially, with the harp itself, can be observed when the fingers are plucking the strings.
Violin Making in America

(Continued from Page 324)

ADECISION made to build a new violin for the 1930 International Musical Congress in Copenhagen to be held that summer. This was a turning point in the career of Cesar de Hevron, who had been building violins for 20 years. He had always been a perfectionist, but now he was ready to make a masterpiece. He spent months selecting the finest materials, and then he spent another year working on the instrument. When he was finished, it was the finest violin he had ever made. He knew he was going to be famous.

The violin was a great success. It was played at the Congress, and people were amazed at its sound. They said it was the best violin ever made. Cesar de Hevron was immediately asked to make more violins for other famous musicians. He was extremely happy, and he continued to make violins for the rest of his life. He even wrote a book about his experiences, which was published in 1935. It was called "The Art of Violin Making."
children playing masterfully, owns has become one of the present day features of home life. There is an emotional thrill that comes with the performance of beautiful music of the home, which it is hard to describe. The keyboard receives many inspiring compositions of splendid home groups. In the impressive painting accompanying this editorial, "The Little Tree" by John C. Johnson, which hangs in the splendid Art Museum of Toledo, Ohio, we have the picture of what is happening in thousands of homes in all parts of the country.

The parents in such a home as is pictured here do not have to worry about what is happening to their children than engaged in the making of beautiful music. There has been a definite swing toward a more united home, resulting in home entertainment and, above all, musicianship on the part of the members of the home, as evidenced by family groups once again around the piano with the arranged instruments filling in a much needed gap. There seems, in the last decade, to have grown a sincere tendency toward "homemade" music and it is in the strengthening of this ideal of the American home that we now pay tribute.

As long as this holds true, the home, with its spiritual, social, intellectual, entertaining and domestic harmony is in good shape. There need be no fear of a collapse of the nation of which we are so proud and under whose institutions we have become one of the greatest of all commonwealths in the world's history.

Francisco Tarrega

(Continued from Page 136)

Francisco Tarrega, white many others remained in manuscript. It is a curious fact that the name of Tarrega became best known in the musical world, through his pupils, amongst whom the late Miguel Llobet, was the most outstanding. Others are Emilio Pujol, now residing in the Civic Palace of Madrid, Domenico Prat, in Buenos Aires, and a host of others still residing in Spain or having emigrated to South America. These men, imbued with the spirit of Tarrega, introduced his compositions and transcriptions to the world and caused the name of the master to become known to all interested in the guitar.

There has been written about the new technique and the Special School founded by Tarrega. For long, until a few years before his death, he used the so-called "Spanish" style. This does not mean that he confined long finger nails and struck the strings with these exclusivity. Information given the writer, by several persons intimately acquainted with Tarrega, may be taken as authentic, and brief description is here submitted. The nails on the fingers of the right hand should project about a thumb's width beyond the surface part of the finger tip. As the fingernail strikes the string, the edge of the nail is the last part of the finger to make contact, releasing a certain

The Keystone of Our Nation

(Continued from Page 77)

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"George Washington was very pleased. "Oh, yes," he said. "They were a very fine procession."

"And they were all dressed in American clothing," Tim said. "I never thought Americans would wear such clothes."

"They did," Jimmy said. "And they were all very happy."

"What did they say?" Tim asked.

"They said, 'Thank you, Mr. Washington. We are grateful for your leadership. We will always remember this day.'"

"And what did Mr. Washington say?"

"He said, 'I am pleased to see such a fine display of American pride. I hope it will continue.'"

"And did they have any special events?"

"Yes," Jimmy said. "They had a special recital in the auditorium."

"And what did the recital consist of?"

"Well," Jimmy said, "it was a very special recital. We played many of the songs that Mr. Washington had written."

"Did you play any of them?" Tim asked.

"Yes," Jimmy said. "I played 'The Star-Spangled Banner.'"

"That must have been very exciting," Tim said.

"It was," Jimmy said. "I have never played in front of such a large audience before."

"And what did the crowd think of your performance?"

"They were very impressed," Jimmy said. "They even gave me a standing ovation!"

"That's wonderful," Tim said. "You should be very proud of yourself."

"I am," Jimmy said. "I never thought I would be able to play in front of so many people."

"And did you have any other special events that day?"

"Yes," Jimmy said. "There was also a special contest for all of the students."

"What kind of contest?"

"It was a contest to create the best American symbol," Jimmy said. "I created a symbol of a eagle, and I won!"

"That's great," Tim said. "You should be very proud of yourself."

"I am," Jimmy said. "I feel very proud to be an American."
Here's a witty, intimate picture of AMERICAN MUSIC

MUSICIANS • CONDUCTORS • COMPOSERS • PATRONS

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by OSCAR LEVANT

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