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James Francis Cooke

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Presser's Musical Magazine



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The advertisements of Teachers, Schools and Colleges on pages 146, 147, 210, 211, 212 and 213 of this issue are more important to many readers of THE ETUDE than at any

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Mme. A. Pupin and Her Friends

MME. A. PUPIN, for over a quarter of a century a regular contributor to THE ETUDE, has been flat on her back for several years in a Los Angeles hospital. Picture to yourself the emul, the monotony of being in one room, if you had to endure it for only a few days. Suppose you were unable to stir and yet had a mind as active as a girl in her twenties. Wouldn't you welcome anything from the great outside world of art, music, activity, friends, to bring you a message of good cheer?

Mme. Pupin loves THE ETUDE like a member of her family. We have tried to be kind to her but financial assistance alone will not put joy into the drab life of the average hospital, no matter how attentive and kind the nurses and doctors may strive to be.

If you ever have read and enjoyed any one of the helpful and stimulating articles of Mme. Pupin in past years, you may do a good deed today by sending her a little letter of good cheer to break the hospital tedium. If you send a stamped envelope she may have strength to pencil an answer.

It is a long jump from playing concertos with the Thomas Orchestra to a hospital cot, but the vicissitudes of life are such that none of us know just where we may be a few years hence. Mme. Pupin has inspired and encouraged many in the past when she was a teacher, a lecturer in colleges and convents, a concert pianist, and a contributor to THE ETUDE. It is easy to forget such a service to the art; it is noble to remember. Mme. Pupin's address is Sister's Hospital, Los Angeles, Cal.

Give attention to music is increasing in all parts of the country. The Detroit Chamber of Commerce, for instance, now has a music section.

A \$2,000.00 Average Minimum Salary

HON. PHILANDER P. CLAXTON, Director of the United States Bureau of Education, in a recent address made a bid for a \$2,000 minimum average annual salary for teachers in all parts of the United States. His observations are very interesting. If we are not mistaken we have seen another government statement indicating that the living wage of the adult, with a family, in America, at this time should not be under \$1,400.00. Hundreds of school teachers content themselves with less than this and music teachers without number receive less. The reason is two-fold.

- The public does not yet realize that all important service rendered by the teacher. It does not perceive that the very foundation of our state rests upon making better, able citizens.
- The teachers themselves, so absorbed in the altruistic side of their work, have failed to put a proper value upon what they have to give. All honor to the Western educator who, knowing what his services were worth, refused to accept the presidency of a great university unless his salary was at least \$30,000.00 a year, or half as much as the income of some moving picture stars.

The following from Dr. Claxton's address will interest many ETUDE readers who have been timid about working together for a little higher reward for their services:

"The average wealth production of the adult worker of the United States is not far from \$1,250 a year—probably somewhat more. The average for men and women of ability, preparation, and industry, of such teachers as we are talking about, cannot be less than \$2,000; it is probably nearer three or four or five thousand dollars. But in view of the fact that teaching is by its very nature an altruistic calling, and also because it may reasonably be supposed that the purchasing power of the dollar will increase considerably within the next few years and the cost of living as measured in dollars relatively decrease, let us agree on \$2,000 as an average salary for teachers in the elementary and secondary schools of the United States. This is three times as much as the average for the year 1917-18 and more than 150 per cent. above the average for the year 1919-20."

No Excuse for Ignorance

IN these days ignorance is a synonym of laziness. Never since the beginning of the world have opportunities for acquiring knowledge actually been thrust upon the public as we find them now. If you will only work and work hard you can accomplish almost anything within your powers.

Take the matter of general literature, for instance. Every music lover will gain by knowing more about general literature. "How shall I go about it?" you ask. Very simple. Just write to the United States Bureau of Education at Washington. The bureau has established what is known as the National Reading Circle. You can secure the materials outlining the course, without cost. The books you can borrow from any of the hundreds of free and traveling libraries. If at the end of three years you can furnish the Government with satisfactory evidence that you have read the books prescribed, the Government will issue to you a certificate bearing the seal of the Department of Education. You can start today, at the cost of a penny postal, by writing the Home Education Division, Department of Education, Washington, D. C., for particulars.

You say that you want to advance in your music but don't know how to go about it. If you cannot secure a teacher do not despair. You can teach yourself by writing to your publisher today for a copy of *Guide to New Teachers on Teaching the Piano*. This not only tells how to make a start but also indicates the essential studies, pieces, books to be used all the way up to grade ten. Of course, if you can possibly have a good teacher, get one. But if you are "stuck," don't give up. A little persistence along the right road will work wonders. *The Guide to New Teachers* points out the way and gives suggestions made by experienced teachers on how to proceed. This will be sent to any ETUDE reader gratis.

There are also innumerable courses and correspondence schools which many have found very helpful under certain conditions. No one but a fakir can promise invariable success in any case. A good teacher in person is invaluable, but what is more important is the will to fight one's way ahead, over obstacles mountain high, if necessary.

The bassoon has been called the "clown of the orchestra." When the saxophone gets in it will probably earn the title of "the sobrette." Both are horrible misnomers, as they may be used for the most charming effects.

An Alien Language

The pepastic for the tergiversation employed by contentious neophytes in music is one of the ineffable phenomena of psychological seducity.

The foregoing sentence is written in English and is composed of words admitted to be in good use in our tongue today, providing you want to use them.

The following is also in the English language:

*Tech aens elder ben ich sees a winter and alev.
Te waldre more panneck dade mi with ah to ben more.*

But this is the English of pre-Claustrarian days. If you are another Dr. Francis A. Marsh you will not require anyone to translate these passages for you; but otherwise they will be about as clear as a foreign tongue.

When your editor was a very young teacher he had a pupil who was the daughter of a school principal. Once the principal came in to listen to a lesson. Naturally this was an opportunity for a young teacher to exhibit all his ability. After some time the principal said:

"Young man, do you realize that that child has not understood more than forty per cent. of the words you have been using?"

That was a lesson that was hard to forget. It made the young teacher in question start to create an entirely new vocabulary and one which the average child could not fail to comprehend. You are paid to impart knowledge, not to conceal it with pedantic terms. The vocabulary of the average child is limited. It is absurd to go beyond it and still imagine that you are a good teacher.

Practical Phases of Modern Pianoforte Study

By the Celebrated Russian Pianoforte Virtuoso

JOSEF LHEVINNE

From an Interview Secured Expressly for THE ETUDE

Biographical

Josef Lhévinne was born at Moscow, Russia, in 1874. He studied pianoforte with Cryander, a Swedish teacher, and also at the Moscow Conservatory under Safonoff, where he received the virtuoso diploma, the gold medal and later the Rubinstein Prize in the International Competition at Berlin. His first public appearance was made at the age of eight, and at the age of fifteen he played

the Beethoven Fifth Concerto with the great Rubinstein conducting. After concert tours in various parts of Europe he became professor of pianoforte at the Imperial Music School at Tiflis, and later at the Moscow Conservatory. He then made numerous tours of Russia, France, England and Germany. His American debut was with the Russian Symphony Orchestra in 1906. During

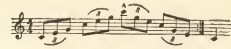
repeatedly put things on the back of my hand, while I was playing scales and five-finger exercises, with the injunction that I was not to permit them to fall off. In order to do this the action at first was purely one of the fingers, but, at the same time, I had to strike the keys over and over again without the slightest strain. He was one of the most careful and insistent teachers one could possibly imagine, watching every muscle as a cat would a mouse, never letting me progress a note unless the hand conditions were entirely without strain. This was one of his secrets, minute attention to every detail. American audiences must have noticed that when he was the conductor of the New York Philharmonic Orchestra.

Safonoff's Helpful Ideas

He had many definite ideas about various phases of pianoforte playing. One was that the thumb should be suspended in a natural position under the curve of the hand in scale playing. That is, in the ascending scale of C, for instance, in the right hand the thumb strikes C and the moment the next note D is struck with the second finger the C is released and the thumb moves rapidly, lightly and gracefully all one under the second finger. This keeps it in playing position all the time and forms a habit that becomes very valuable to the player in later years. He also insisted that the wrist should be free at all times when the fingers were playing. It seems very easy to say, but it took me years to accomplish it.

the war he was interned in Germany, but is now in the United States, where he has made many public appearances this season. His playing is marked by its very musical and interesting tone coloring as well as its brilliant virtuosity. Mme. Galli-Curci, herself, a piano virtuoso before she achieved fame as a singer, declares her preference for Lhévinne above all contemporary pianists.]

More than that, one must know how to use the wrist, in finger work, in order to produce required effects. For instance, in a passage like the following, one soon learns to raise the wrist at the top note of the passage to get the proper accent, which the little finger alone can hardly be expected to give.



At the termination of such a run in either direction, in either hand, the elevation of the wrist brings certain arm muscles into action and finishes the run in either arpeggio or scale form, definitely and clearly. This is also the case where the thumb has to be used upon the black keys.

Why Scales Are Indispensable

Scales, it seems to me, are the basis of the development of a perfect technique. I always have been a firm believer in them. I am aware that some seem to think that they are not necessary, but anyone who has sat beside pupils and watched the almost magical effect that the right kind of scale drill produces upon pupils at a certain stage of advance could not fail to be convinced. Of course they must not be played in a perfunctory manner. Rubinstein could play a scale so exquisitely that it was almost heavenly. You held your breath with the beauty of it until he had touched the last note.

A perfect scale is one of the hardest things to play. That is, a scale with evenness and quality. One should play the scales until they become absolutely effortless. My wife is an excellent pianist, with also a diploma and gold medal of the conservatory. Safonoff used to say that she seemed to shake the scales out of her sleeve.

That is a very good expression. Not until the student can shake them out of his sleeve can he play them well. His fingers should fall into their proper places automatically. There should be no need for thinking about what notes to play or what fingers to use. If there is any such thing as that he should go back and play them very, very slowly, until he knows them. If in pronouncing a word one has to stutter or sputter over it, there is only one cure and that is to say the word in its proper syllables over and over with the proper pronunciation very slowly. It is precisely the same with scales. Fluency comes with knowing, and knowing comes with very slow playing. I was with Safonoff for six years and he invariably asked for scales at each lesson. I do the same thing with my own pupils.

At the same time no exercise should be mechanical. Someone created a fiction that a great pianist used to practice and read a book at the same time. I can scarcely credit it. If I were to practice it in that way every moment would be wasted. In fact if I am to accomplish anything at all I must concentrate every second.

A Valuable Success Secret

If after playing for two hours, let us say, I find that irrelevant thoughts persist in coming up in my mind, I stop and do something else. It is a sign that my mind is tired and must have a rest. I do something else for



JOSEF LHEVINNE

THE SWALLOWS

VALSE IMPROMPTU

AUGUST NOELCK, Op. 207

A showy and cleverly constructed drawing-room piece. Play the descending *glissando* passages with a downward sweep of the back of the thumb, dragging the thumb-nail lightly but firmly across the keys, and steadying the thumb with the third finger. The letters G. P. mean *General Pause*. Grade 5.

Vivace scherzando M.M. ♩ = 72

Musical score for 'The Swallows' by August Noelck, Op. 207. The score is in 4/4 time and consists of 16 staves. It features a variety of musical techniques including *glissando*, *p legg.*, *p*, *poco rit.*, *atempo*, *G.P.*, *p poco rit.*, *f*, *r.h.*, and *l.h.* markings. The piece concludes with a *glissando* and *poco rit.* section.

THE ETUDE

Musical score for 'The Etude' by Heinrich Engel, Op. 5, No. 5. The score is in 3/4 time and consists of 10 staves. It features a variety of musical techniques including *triquillo*, *Meno*, *p Fine*, *p*, *p dolce*, *poco animato*, and *D.C.* markings. The piece concludes with a *D.C.* marking.

IN THE STARLIGHT

NOCTURNE

HEINRICH ENGEL, Op. 5, No. 5

A pretty study in *legato* playing. The middle section may be likened to a dialogue between a soprano and a baritone. Grade 3.

Dolce contabile M.M. ♩ = 76

Musical score for 'In the Starlight' by Heinrich Engel, Op. 5, No. 5. The score is in 3/4 time and consists of 10 staves. It features a variety of musical techniques including *p*, *rit.*, *legato*, *atempo*, *mf*, *queto*, *Fine*, *mf*, *dolce*, *il basso marcato*, *basso marc.*, *p*, *rit.*, and *D.C.* markings. The piece concludes with a *D.C.* marking.

THEME AND VARIATIONS

from SONATA in A
No. 9

W. A. MOZART

The first movement from the most popular Mozart sonatas. This sonata is heard frequently in records. Grade 4.

TEMA
Andante grazioso M.M. ♩ = 120

Musical notation for the TEMA section, featuring piano and bass staves with various dynamics and articulations.

VAR. I.

Musical notation for Variation I, continuing the piano and bass staves.

Musical notation for Variation II, continuing the piano and bass staves.

Musical notation for Variation III, continuing the piano and bass staves.

Musical notation for Variation IV, continuing the piano and bass staves.

VAR. II.

Musical notation for Variation V, continuing the piano and bass staves.

a) *mp* (mezzo piano, medium soft), an intermediate grade of force between *p* and *f*.

b) c) easier:

Musical notation for the first system of 'The Sea Maiden', featuring piano and bass staves with various dynamics and articulations.

Musical notation for the second system of 'The Sea Maiden', continuing the piano and bass staves.

Musical notation for the third system of 'The Sea Maiden', continuing the piano and bass staves.

Musical notation for the fourth system of 'The Sea Maiden', continuing the piano and bass staves.

Musical notation for the fifth system of 'The Sea Maiden', continuing the piano and bass staves.

d) This acciaccatura must be struck with the upper *♯*, &c.

THE SEA MAIDEN

FRANCES TERRY

Easy but well-made, with a pleasing, rocking rhythm. The principal theme appears in either hand. Grade 2½

Moderato M.M. ♩ = 54

Musical notation for the first system of 'The Sea Maiden', featuring piano and bass staves with various dynamics and articulations.

Musical notation for the second system of 'The Sea Maiden', continuing the piano and bass staves.

Musical notation for the third system of 'The Sea Maiden', continuing the piano and bass staves.

MARCH OF THE VOLUNTEERS

THE ETUDE

In the manner of a processional, very stately and dignified.

SECONDO

A. SCHMOLL, Op. 169

Maestoso M.M. = 108

f *p* *mf* *Fine* *p* *mf* *p* *D.C.*

THE ETUDE

MARCH OF THE VOLUNTEERS

A. SCHMOLL, Op. 169

PRIMO

Maestoso M.M. = 108

f *p* *mf* *Fine* *p* *mf* *p* *D.C.*

LA PALOMA

THE DOVE
SPANISH SERENADE
SECONDO

A new and highly satisfactory duet arrangement of the famous old Spanish song. Do not hurry the tempo or distort the rhythm.

Allegretto

Musical score for the second part of 'La Paloma'. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *mp*. The piece concludes with a final cadence.

S. YRADIER

LA PALOMA

THE DOVE
SPANISH SERENADE
PRIMO

S. YRADIER

Allegretto

Musical score for the first part of 'La Paloma'. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *mp*. The piece concludes with a final cadence.

EASTER LILY

ARCHIE A. MUMMA

A tuneful characteristic number, appropriate to the season. Grade 3

From ivy-clad chapel M.M. ♩ = 92

slightly retard

Musical score for 'Easter Lily' by Archie A. Mumma. It consists of three systems of piano accompaniment. The first system includes dynamics *mf* and *mp*. The second system includes *mf* and *mp*, with the instruction *increase*. The third system includes *mp* and *pp*, with the instruction *dying away*. The score is in 3/4 time and features a variety of rhythmic patterns and articulations.

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ELSA'S DREAM

from "LOHENGGRIN"

(RICHARD WAGNER)

FRANZ LISZT

One of the broad and sweeping melodies which have served to endear Richard Wagner in the hearts of the general public. Grade 3

Molto Adagio

Musical score for 'Elsa's Dream' by Franz Liszt. It consists of five systems of piano accompaniment. The first system includes dynamics *p* and *pp*, with the instruction *dolce*. The second system includes *Piu lento* and *pp una corda*. The third system includes *pp* and *p*. The fourth system includes *Poco piu mosso*. The fifth system includes *cantando* and *pp*. The score is in 3/4 time and features a variety of rhythmic patterns and articulations.

Continuation of the musical score for 'Elsa's Dream' by Franz Liszt. It consists of five systems of piano accompaniment. The first system includes dynamics *pp*, *sempre p*, *pp*, and *pp*, with the instruction *quasi Tromp.*. The second system includes *pp* and *poco rit.*. The third system includes *pp*. The fourth system includes *cresc.*. The fifth system includes *Piu lento poco a poco*, *pp*, and *p*. The sixth system includes *pp* and *pp*. The seventh system includes *pp* and *pp*. The eighth system includes *pp* and *pp*. The ninth system includes *pp* and *pp*. The tenth system includes *pp* and *pp*. The score is in 3/4 time and features a variety of rhythmic patterns and articulations.

ROWING BARCAROLLE

A pleasing boating song, the principal theme sung by two voices, chiefly in thirds and sixths. Grade 3

C.W. KERN, Op. 415, No. 4

Andante M.M. $\text{♩} = 72$

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Music in the Harem

A woman, concealing his identity under the name "Lalouk," wrote a most interesting article upon Egyptian music, in *The Monthly Musical Record* of London (February 20, 1920). Among other things he notes that the Egyptians are among the few people of the world who regard music as disreputable.

"It is rather remarkable that although the Egyptians are among the most musical people of the world, they look down upon the actual cultivation of music as being an abuse of time, and leading a person into vice and bad habits. No man of any position in a town or district will give any time to the practice of an instrument or of singing. The playing is therefore left entirely in the hands of the peasants, beggars and professional entertainers. Although the higher class men will not take part in music themselves, except in religious service, yet such is their passion for it that no entertainment or festival is complete without the attendance of the professional musicians who are found in every town or city ready to be hired—and at a good price, too! From early childhood the people are brought in contact with music. The whole of the Koran, or Bible, is learnt by heart and sung to a kind of chant. Also a great number of songs are sung during various labors and domestic occupations—by the peasants in raising water, the boatmen in rowing, the reapers, the servants carrying loads, and on many other occasions.

Low Musical Standards

"The general style of Egyptian music is not easily understood or imitated by Europeans, but when they have become somewhat familiar with the national idiom, the more refined forms of vocal and instrumental works become very pleasing. The natives themselves are frequently quite overcome with joy in listening to the performances of their entertainers. They applaud noisily, and make frequent use of such expressions as 'Allah! Allah!' 'God bless thy heart!' 'God preserve thy voice!' and similar exclamations of rapture. The musicians are mostly men, and often of very dissolute habits. They are regarded as being on a level with the common public dancers, yet they are engaged for the most important feasts. During the evening they are often supplied with brandy and other spirituous liquors until they become so intoxicated as to be unable to play or sing a note. There is a fixed fee of about two or three shillings a night each (3s-15 pence), but as this is collected from the guests, the players often receive a great deal more, especially at large and well-to-do gatherings.

"Of course, female musicians are also necessary, because no man but the husband or close relations are allowed to enter the harem or women's apartments. The female performers are generally seated in a small room adjoining the harem, from which they are separated by a lattice-work screen, in case the master of the house should happen to be present with his women; for a man must not see a woman's face, and the performers generally remove their veils when playing. However, many of the poorer and less scrupulous have no veils. These female musicians are often very highly paid, and it has been known for a rich merchant to pay as much as fifty guineas (in English money) for a single woman musician. The women of the harem are sometimes so overcome by the singing of an 'Al'meh' that they shower upon her gifts which they cannot resist spare and of which they repeat at leisure."

"And the night shall be filled with music,
And the cores that in the day
Shall fold their tents like the Arabs,
And as silently steal away."
—LONGFELLOW.

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LYRICAL and sweet and rose and gold,
Bye the time, mother, if you
Loving all you've been through
And still your face grows dearer to me
With every silver curl.
For the life you have lived
You lived all for me
Just for me, dear Mother of Pearl,
All for me, my Mother of Pearl.

Once on a time my boy had
Your strong hand would entice,
Now I could save your small hand in mine
As tender as a rose
And I would sing you in my arms,
My little white-bellied girl,
For all that I am and all I have
Is for you, dear Mother of Pearl,
All for you, my Mother of Pearl.

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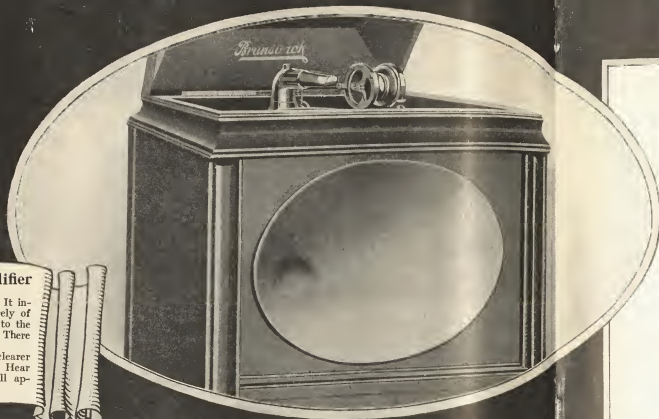
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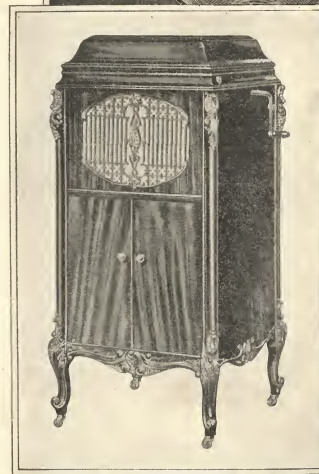
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Musical score for Polonaise Philomene, Op. 107 by W. L. Blumenschien. The score is in 3/4 time and consists of 11 systems of two staves each (treble and bass clef). It begins with a *mf* dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *f* and *p*. A *Trio* section is indicated by diagonal dotted lines. The piece concludes with a *D.S. al Fine* marking.

* From here go back to ♯ and play to *Fine*; then play *Trio*.
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Musical score for Elegie by Ernest H. Sheppard. The score is in 3/4 time and consists of 11 systems of two staves each. It begins with a *mf* dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *p* and *f*. A *Trio* section is indicated by diagonal dotted lines. The piece concludes with a *D.S. al Fine* marking.

ELEGIE

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A quiet, contemplative melody which might also be used on the organ. Grade 3.
Moderato e tempo rubato M.M. ♩ = 72

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In characteristic style: A useful and piquant study in various touches. Grade 3½.

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Musical score for 'Oriental Dreams' by Wallace A. Johnson. The score is in 2/4 time and consists of 12 systems of piano and bass clef staves. The piece features various dynamics including *f*, *p*, *rit.*, *mf*, *mp*, *pp*, *ff*, and *cresc.*. It includes first and second endings and concludes with the word *Fine*.

Musical score for 'At Even Time Meditation' by Adam Geibel. The score is in 4/4 time and consists of two systems of piano and bass clef staves. The piece features various dynamics including *pp*, *mf*, *pp*, *mf*, *p*, *rit.*, and *D.C.*.

AT EVEN TIME

MEDITATION

ADAM GEIBEL

A quiet, contemplative number which might also be played on the organ. Grade 2½.

Andante sostenuto M.M. ♩ = 56

Musical score for 'At Even Time Meditation' by Adam Geibel. The score is in 4/4 time and consists of six systems of piano and bass clef staves. The piece features various dynamics including *p*, *cresc.*, *dim.*, *mf*, *cresc.*, *dim. e rit.*, *a tempo*, *mp*, *cresc.*, *mf*, *p*, *poco rit.*, *dim.*, *a tempo*, *dim.*, *mf*, *cresc.*, *dim.*, *a tempo*, *mf*, *p*, *morendo*, and *a tempo*. It includes first and second endings.

A good teaching or recital piece in characteristic style. All the *mordents* (measures 5, 8 &c) are to be executed as follows:

ESCAMILLO

SPANISH DANCE

H. ENGELMANN, Op. 455

Tempo di Mazurka M.M. ♩ = 126

Allegro energico

* From here go back to $\text{\textcircled{S}}$ and play to *Fine*, then play Trio.
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Andantino M.M. ♩ = 92

Manual

Choir 8'

Sw. 8' with Oboe

Pedal Soft 16' to Choir.

2d time add 16'

Fine

riten.

a tempo

Piu animato

Gt. 8' & 4' Flutes.

cresc.

mf

mf

mf

riten.

Sw. a tempo

Piu mosso

riten.

Sw.

senza Ped.

animato

riten.

a tempo

senza Ped.

a tempo

allargando

riten.

Sw. Celeste

riten.

D.C.

SONG OF THE VOLGA BOATMEN

Transcription by *ARTHUR HARTMANN

One of the most striking of the Russian folk-songs, now very popular. Mr. Hartmann's transcription is broad and telling.

Allegro moderato

Violin

risoluto

Piano

f

mf

cresc.

mf

mf

f

dim.

mf

mf

f

f

mf

mf

f

f

mf

mf

f

f

mf

mf

f

f

mf

mf

f

f

mf

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f

mf

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f

mf

mf

f

f

mf

mf

f

f

mf

mf

f

f

A ROSE TO REMEMBER

THE ETUDE

W. M. FELTON

A very pretty and singable ballad with a refrain which will linger in the ears.

Moderately

mf

1. Love calls me to your gar - den
2. Sun set and eve - ning mem' - ries

rit. *mf*

Sweet with the dew lad - en flow - ers, Morn - ing is break - ing o - ver the hills,
Come as the twi - light is fall - ing, Day - light is dy - ing soft breez - es blow,

CHORUS

rit. *mf*

Greet - ing the gold - en hours. Give me a rose, a rose to re - mem - ber One that will bloom for
Love's gen - tle voice is call - ing.

rit. *mf*

an e - ter - nal day, Give me a love so faith - ful, so ten - der, A love that ling - ers like the

f rit. *ten.*

per - fume of May.

rit. *poco allargando*

A LITTLE WHILE

A church or home song of tender and devotional sentiment.

ANNA PRISCILLA RISHER

Moderato

mf

1. A lit - tle while and we shall
2. A lit - tle while and we shall
3. A lit - tle while and we shall

mf *a tempo*

be, meet, hear, Where sin shall nev - er dwell; The loved ones gone be - fore; The Saviour's wis - per "Come," A lit - tle while and we shall And we shall clasp their hand - shall ev - er dwell with

p *cresc.*

mf *mp* **1st and 2d Ending**

live, gain, Him, Where songs of tri - umph swell. On yon - der rad ant shore. In our e - ter - nal home. A lit - tle while, and we shall And we shall clasp their hands. On we shall

rit. *mf* *dim.*

live, and we shall live. yon - der rad - iant shore.

rit. *dim.*

3d Ending

rit. *f* *accel.*

dwell with Him, in our e - ter - nal home.

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Musical notation for the first system of the song, including vocal line and piano accompaniment.

Musical notation for the second system of the song, including vocal line and piano accompaniment.

Musical notation for the third system of the song, including vocal line and piano accompaniment.

Musical notation for the fourth system of the song, including vocal line and piano accompaniment.

Musical notation for the fifth system of the song, including vocal line and piano accompaniment.

How to Keep From Being Discouraged

By L. E. Eubanks

A SUCCESSFUL teacher of piano was heard to say that the two greatest deterrents to the average pupil's progress were (1) Unwarranted belief in potential genius merely because of some little natural talent, and (2) Disposition to become discouraged when advancement seemed to lag.

It should be explained to every pupil that progress does not, and cannot, in the nature of things, maintain the same rate at which it starts out. It is strange, but many people reason that development, mental, physical or artistic, proceeds cumulatively, much as money does at compound interest.

The advanced student is too close to his own work to judge it. Let him play for some critic who has not heard him for a year. This listener will see the aggregate of the many minute gradations of improvement which, considered individually, have been imperceptible to the pupil.

Discouragement is not all psychological; it has a physiological phase. I read of a man who smashed a valuable violin to pieces because he could not play up to his usual standard on a certain momentous occasion. He was ill, and did not know it.

The sailing cannot all be smooth; no amount of knowledge and precaution can prevent the little ups and downs. Variations are bound to occur, and if misunderstood they are often disastrous.

The teacher must teach that these are a part of the progress; that they must be expected, and that on the whole they are as often favorable as otherwise. When the "off day" comes and vitality, hope, etc., appear to have fled in the night; when effort seems worth while and all past effort seems to have been wasted; when these times come, drop the strenuous part of the work, take things easy a day or two, but remain cheerful.

When the Player-Piano Balks

By Smith C. McGregor

HAVE you a balky player-piano in your home? If you haven't, you probably know of someone who has for this needless occurrence happens in even the best regulated families.

To begin with, is your player-piano level? "Why," you think, "how absurd! of course it is level." It ought to be; but not many eyes can determine whether it is or not without making a test with a level.

Floors sag unexpectedly, and the time spent in leveling the piano may enable you to anticipate a heavy repair bill on the floor.

We read of dustless homes, but as a matter of fact they are about as plentiful as leopards at the North Pole.

At first glance the player mechanism seems very complicated. As a matter of fact, it is quite simple, and for that reason every bit of appliance must function properly if correct reproduction is to be obtained.

When you work the pedals, air is forced through the tubes that are attached to the perforated mouthpiece over which the rolls pass. The rolls usually move in response to a chain drive connected with the bellows; that is, they are controlled by the working of the pedals, giving everything necessary a simultaneous start. The

"mouthpiece" over which the rolls pass has a perforation for each note of the keyboard.

Then, when the roll passes along, the air pressure through the slits in the paper is sufficient to depress the corresponding bar in the rear, just as though that note were struck by hand. The length of the slit determines the length of the note, and this principle applied to the other perforations results in the correct piano reproduction of that selection.

In the majority of these "balky" occurrences, it is the operator, not the piano that is at fault. One can hardly expect good reproduction if the piano is not level, and the tubes are clogged with dust. The loops in the ends of the rolls are sometimes torn out, and in such cases it is not a good plan to substitute pins; for you are quite liable to ruin the roll through twisting, if it is not drawn over the reels evenly.

When the player-piano balks, don't lay all the blame on the manufacturer. First look at the mechanism carefully, and if you are unable to reason out what the trouble is, send for a repairman who knows. Player-pianos are rather expensive to tinker with, and if your brain cannot locate the trouble, inexperienced hands are not apt to either.

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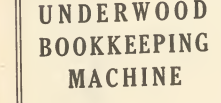
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expression began to take form in his mind and he becomes able to tell what constitutes pure art, and to give a reason for the faith that is in him.

The faculty of expression, no less than the voice, must be developed by use. To feel is not enough. A bottled up artist is no artist at all.

The student must not allow himself to think that his musical taste or his musical conditions in general is ever fixed or final. There is no such thing as finality in art.

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and dramatic intensity is a real achievement. It requires time, something of which young America seems to be perpetually short and in dire need.

The student should know what constitutes good tone. Perhaps all teachers would agree that the tone must be resonant, sympathetic, steady and capable of wide variation, but notwithstanding this, it is not variat

Is there, or can there be, such a thing as a standard tone? The elasticity of language makes it necessary to ask for such a definition.

There are certain fundamental principles which should govern all tone production. These are the right idea of breath control and freedom from all intrinsic and extrinsic interference in the vocal instrument.

The Importance of the Consonant

By Sidney Busil

face; whereas the medium of speech is the oral mouth or the lips.

Attention in consonant practice should be directed to two things: The continuous, unintermittent flow of the tone in the tone area, and the shaping of that tone into words by the articulator.

When practicing a song, never sacrifice text for tone. To be compelled to do so in order to get the tone betrays unfaithfulness to the consonant in practice; moreover, the average listener in an audience much prefers to hear what you are singing about than to hear you demonstrate song after song and faithful practice on vowels alone.

Set aside a portion of your vocalizing period for reading or recitation each day and pay special attention to nice and exaggerated pronunciation as well as tone placement. A famous vocal teacher has said: 'One who makes a habit of speaking correctly is immeasurably helped thereby in his singing.'

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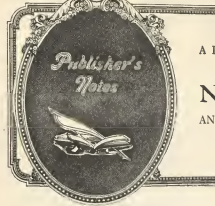
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Don't Grumble

By Nelson J. Newhard

SIR FREDERICK BRIDGE, of London, advises musicians not to grumble. "Musicians," he claims, "are naturally nervous and sensitive and prone to grumble." He tells an interesting story of a young man, a friend and former pupil of his who became a chronic grumbler.

"The young man," says Sir Frederick, "had received a very fine organ appointment in the country; I went to see him one day and asked him very naturally how he was getting on. 'Oh, pretty well,' he hesitatingly replied, but at once, in his usual fashion, began to grumble. 'The place,' he said, 'is no artistic! I saw at once that I was in for a long recount, in his innocent grumbling fashion, of the various things in his new environment which were not exactly in harmony with his desires, so, interrupting his semi-critical comment, I rudely broke in upon his half-finished remarks, exclaiming, 'But what a nice lot of illuminated texts you have on your walls! They are beautiful. 'Yes,' said he, his tone and manner undergoing wonderful change, there was no show of grumbling and these were drawn by a young man friend of mine.' I broke in again, 'So you are getting to be married?' 'I hope so,' he grumbled again, 'I am glad for you; I am glad to hear it,' I remarked; 'but look here, my dear boy, now, if I give you a text of my own make, will you get the same young lady to draw it?' 'And will you place it among these other texts, and will you read it often and get all the good out of it that you possibly can?' 'It will do you and her, too, a world of good, I am sure.' The Scripture subjects on your walls are excellent, I admit, but they do not reach the case in hand. He promptly assented. 'Very well,' said I, 'my text is this—get out your pencil.' He did so. "Don't Grumble." Now write it down." He did as directed. Not a word was uttered by either of us, but we thought, and we thought straight into each other's thoughts. Thinking often goes deeper when not a word is uttered. "Some months later, I went down again to see him. He had kept his promise. Directly before my face, as I entered his room, in a conspicuous place, beautifully drawn, and in the same artistic style as the other texts which adorned his walls—the work evidently of the same hand—I read the two simple words, 'Don't Grumble.' He, at once, as I entered the room, grasped my hand, and with his left hand pointed to the text. 'I looked at me as directed, but spoke not a word, nor did I speak. I thought and he thought, I thought my own thoughts and he thought his thoughts, but not once did either of us speak. After a moment's silence he said: 'I can assure you, my dear teacher, that text has done me a world of good already. I did not need to read it, but I needed that lesson, but you did!'"

Many music pupils are grumblers; neglectors; but they seem not to know it; they fall to become players, but they do not know why they fail. Now, if the two words, "Don't Grumble," can cure, in an honest heart, the grumbling habit, ought not the four words, Do Right and Go Straight, to cure in the honest heart of a music pupil the habit of carelessness and neglect, of Doing Wrong and Going Crookedly? Let us hope for the best.

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His Last Appearance... In a certain Italian city, the tenor, who was in his younger days a great public favorite, essayed a part for which vocal resources no longer sufficed. He was duly fasciato (whistled at), and his efforts drowned by cries of *basta, basta* (enough), *va via* (go home). He bore these indignities patiently for a time, until, at length, he became exasperated, and approaching the front with a gesture of his hands to obtain momentary quiet, he addressed the roaring audience in these words: "My friends (laughter), I know that I have been unfortunate enough to displease you tonight [*si, si, certo, altro*], but I shall yet discontinue making such a whole of my comedy. In this way, again, so tickled his hearers that it was received with rounds and rounds of applause, in bowing to acknowledge which he was seen to reel and then fall heavily to the floor. The audience, believing this to be a bit of extemporate acting, applauded still more noisily, but the unhappy man did not rise. He had to be carried to his dressing-room, where, before the uproar had subsided, he expired. His *aria* had indeed proved to

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he his own song—FRANCESCO BERGÈ, in The Monthly Musical Record.

THE ETUDE Why Ireland's Flag is the Only One with a Musical Instrument

By Senus McKean

One of the foremost European composers in a statement made some years ago, said that Ireland was the richest treasure house of folk melodies of all the nations of the world. This reference is not merely a numerical one. It refers to the sheer beauty of so many, many Irish tunes. Although a very great number of lovely tunes and sprightly jigs and reels have been catalogued, there are doubtless thousands that have never been put into printed tunes that have faded oblivion because of the fact that for centuries these melodies were transmitted from generation to generation by ear.

A Haven for Classical Learning... At one time in Europe it was the custom to look upon the Irish as a race recently sprung from the type of primitive life which characterized most of northern Europe six or seven centuries ago. It is now known by most intelligent people that Ireland was the custodian of classic learning, acquired by the wise men, poets, bards and priests when most of continental Europe was torn to the bloody wars culminating in the middle ages. It was, indeed, a remarkable sort of Christianizing learning and art effort of a highly civilized character. It even sent missionaries to the continent, such as the able St. Kilian, whose works may be traced in various parts of Germany.

Irish music of an academic character dates back almost to the time of St. Cella, who founded a monastery in Switzerland. In the Crusades the Irish harp made music for the religious schools. Even music to the beauty of Irish harp playing, and John of Salisbury said in the twelfth century: "Their musical skill is beyond comparison superior to that of any other nation."

A harp with thirty strings, attributed to Brian Boru, is still kept in Trinity College, Dublin, and one of Robin Adair is kept at Hollybrook in Wicklow. In all these years the Irish musician and poet held in high honor in Ireland, and there can be no doubt that the great number of folk tunes was due to this attention paid to music. In the 16th, 17th and 18th centuries Ireland was war swept and musical interest was insignificant at that time.

The Irish Harp... The Irish harp had a range from "C" in the bass clef to the "D" four octaves above. The old harpers played the instrument with their long finger nails rather than with the fleshy parts of their fingers. One of the last of these Irish harpers was Turloch O'Carolan, who died in 1738. He was blind and was known as "The Irish Harp." He lost his sight from smallpox when he was twenty-two and used to say, "My eyes have been transplanted into my ears." His father had him taught the Irish language and music, and provided him with a horse and an attendant, and thus in highly picturesque manner the blind Irish minstrel started out to sing the songs of his land to the people who loved them. He was employed everywhere by the nobility and

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Chronological List of Musicians

By Julia L. Williams

- In last month's JUNIOR ETUDE you read a list of ten musicians who lived before the beginning of the fifteenth century. This month we will start at the beginning of the fifteenth century, and you will notice that each date is later than the one before it. Do not forget to copy this list in your note-book with the other list.
- 1400-1453. John Dunstable, English. A very famous writer of counterpoint.
- 1420-1497. Henry Abyngdon, English. A great organist and teacher of the children of the royal family.
- 1482-1546. Martin Luther, German. Composer of hymns.
- 1515-1595. Filippo Neri, Italian. A priest who gave "oratory lectures," which were the foundation of the form of composition called "oratorio."
- 1525-1594. Giovanni Palestrina, Italian. One of the most famous writers of church music.
- 1543-1623. William Byrd, English. Composer of motets and music for the "virginal" (a forerunner of the piano).
- 1567-1643. Claudio Monteverde, Italian. Composer who developed harmony and wrote operas.
- 1571-1621. Michael Praetorius, German. A great organist and writer on musical science.
- 1580-1652. Gregorio Allegri, Italian. Composer of church music.
- 1582-1628. Orlando Gibbons, English. Organist and composer of hymns.

A Queen of Fairies Ten

By Rebecca Helman

- I am a Queen of Fairies—
- A Queen of Fairies ten;
- They are my nimble fingers
- Who do the best they can.
- They dance upon the keyboard;
- The black keys and the white
- Are pressed by dancing Fairies
- (At work to learn notes right.

- Sometimes, I find, they're naughty,
- They hate to practice scales,
- The Queen of Fairies drives them
- Up black hills, down the valleys.

- A good Queen keeps them nimble,
- And scales are easy then;
- Oh! hear the dancing Fairies,
- The dancing Fairies Ten.

- How are your Fairies working?
- Don't ever let them shirk,
- Nor ever let them idle
- When they should be at work.

(This little play may be given with very little rehearsal, each child makes his own sign on a large piece of paper.)

- Characters:
- Miss Natural, chairman of the meeting, is seated at a table.
 - 4 The purpose of calling this meeting is to form a club, that we may plan ways of becoming better known. To-day I heard someone practicing; and, if you had heard the way your rests were ignored and the complete lack of rhythm, you would realize the necessity of forming this club.
 - 5 Rhythm! How many students can tell what that means? It might be described as the swing of the piece. Why will some people insist on playing in poor rhythm? (Plays a familiar melody in poor rhythm.) It is just as easy to play in perfect rhythm. (Plays same in correct rhythm.)
 - 2 If pupils would sing the tunes of their pieces it would improve their ear. It is a splendid training to play a piece with the eyes closed.
 - 3 I thought we came here to form a club.
 - 3 So we did. Whom will you nominate for president?
 - 3 Miss Chairman, I nominate Miss Treble Clef.
 - 3 Any other nominations? All in favor of Miss Treble Clef please say Aye. (All say, "Aye.") Miss Treble Clef you are elected president. I will resign the chair to you.
 - 3 I deeply appreciate the honor and I shall do all in my power to make the club a success. Nominations are now in order for vice-president.
 - 3 I nominate Mr. Bass Clef for vice-president.
 - 3 Whom will you nominate for secretary?
 - 3 We need a keen person for that. I nominate Miss Sharp. (Miss Sharp is elected.)

The Music Club

By Isabel Ross

- Fellow-workers, we are now organized. What needs our first attention?
- 1 I speak for twin Half Rest and myself. We are constantly being mistaken for each other. What can be done to teach pupils which is which?
- 2 The trouble is that people do not use their eyes. I always remember you, Mr. Whole Rest, because you hang down from the fourth line like a monkey from a tree, whereas Mr. Half Rest sits up on the third line like a parrot on a perch.
- 3 Speaking of rests, pupils seldom call me by my right name. Some say that I look like a seven, and they should remember that seven and one are eight, and call me an eighth rest.
- 4 I would like to ask if I look like any one else here?
- 3 You remind me of Miss Sharp.
- 3 Miss Sharp, will you please stand here beside me so that we can show that we do not look alike.
- 3 I do not look like Half Note either, yet we are sometimes taken for each other.
- 3 And I know I do not look like Miss Quarter Note; and yet I am frequently played for a quarter note.
- 3 Everyone here has had something to say, but I have kept quiet because that is my business; but how many players keep quiet when they see me?
- 3 Mr. Quarter Rest, you always remind me of a Z walking backward.
- 3 Well, I think our meeting to-day shows us how much work there is for us to do.
- 3 Miss Treble Clef, I hope at some future meeting some way may be found to distinguish me from the phrase sign or the slur. If players would look carefully for it if the curved line connects the same notes there would be no trouble.
- 3 I move we adjourn.
- 3 I second the motion.
- 3 The meeting is adjourned.

The Game of Notes

By Rebecca Helman

This is a very simple yet fascinating game and may be varied to suit the different times.

An attractive way for children to learn the value of the notes is to stand four children in a row and let one represent a whole note, one a half note, one a quarter note and one an eighth note. The teacher or one of the older children stands before them and counts loudly and evenly. The number of notes, of course, the easiest to follow.

As the teacher counts the children nod their heads. The child who represents the whole note, nods his head on and keeps it down for the four counts; the half note nods on 1 and 3; the quarter note on each of the four counts; and the eighth note twice on every count.



Who Knows?

1. What was Handel born?
2. What other famous composer was born in the same year?
3. In what country did he spend most of his life?
4. What is his most famous oratorio?
5. How many operas did he write?
6. Are they given at the present time?
7. Who wrote "The Messiah" and what is it?
8. What affliction did Handel suffer during the last years of his life?
9. When did he die?
10. Where is he buried?

Answers to Last Month's Questions

1. John Sebastian Bach was one of the greatest composers of all time.
2. He excelled particularly in fugue writing.
3. He played the violin and organ, as well as the clavichord (a forerunner of the piano).
4. A fugue is a certain form of composition in which the "theme" is frequently repeated on different intervals of the scale.
5. Bach wrote the Christmas Oratorio.
6. Polyrhythm is a form of writing in which several voices or parts are woven interdependently.
7. Bach's most famous set of compositions is called "The Well-Tempered Clavier."
8. "Well-Tempered Clavier" well tempered refers to a system of tuning which was first used in Bach's time, and clavichord is answered in No. 2.
9. Bach was totally blind during the last years of his life.
10. He lived in Germany from 1685 to 1750.

Stools and Chairs

- Are you always perfectly comfortable when you do your practicing? If your seat just the right height or is it a little bit too high or too low and will not go on the same height?
- 1. Your piano seat does go up and down, try to have it level with the same height—you remember what correct height is don't you? Your feet should be about on a line with the keyboard. If you are the only person who uses the piano don't let it always remain at just the proper height, but if other people use it they will probably move it up and down so that when you come to practice, as having the stool just right is very important and may be responsible for a good or bad touch or tone.
- 2. If your seat is not adjustable and is too high try to have it lowered (an inch or so may be cut off the feet). If it is too low, get a cushion or large book, and always use it. In any case remember that to do good work, and produce good tone the seat must be just right and also the feet should rest on something instead of dangling in the air, but we will talk about that some other time.

Letter Box

DEAR JUNIOR ETUDE:

I have not seen any letters from any boys in the Letter Box of THE JUNIOR ETUDE. I am sure boys love music they certainly do, for most of the great composers were men. Live on a farm, and enjoy my music very much. I would be very glad to hear from any of my JUNIOR ETUDE friends. I would like to read some letters and stories written by boys. Wish you every success.

From your friend,
 FERRIS K. LEIMAN (AFC 14),
 Kahoka, Mo.

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Junior Etude Competition

The JUNIOR ETUDE will award three prizes each month for the best and best original essays or stories and answers to puzzles.

Honorable Mention for Compositions

Marthele Albert, Evelyn Ranew, Jo Waltz, Grace Ols, Evelyn M. Baird, Helen Tenny, Catherine Meyer, Ethel Miller, Bernice Glover, Eugene Cheroff, Mae Bennett, Eugene Franklin, Charles Meyers, Jeanne Puatti, Evelyn Halper, Harold Karl Halper, Grace Anna Finley, Martha Smith, Agnes Nelson, Janet Mae Breen, Reginald Annam, Margaret Saybold, Lillian Egle, Katherine C. Gallivan, Arthur Keener, Gladys F. Evans, Francis Peters, Elizabeth Oppenheim, Thelma Linley, Laura Thomson, Marjorie Williams, Marian Dyer, Antoinette C. Bracker.

A MUSICAL FABLE (Prize Winner)

Once there lived a great King, Melbo, who was very unhappy. People from all over the land came to his court to try to make him glad.

Answers to Hidden Musicians Puzzle

1. MacDowell, 2. Gounod, 3. Catel, 4. Weber, 5. Massenet, 6. Thomas, 7. Gluck, 8. Bach, 9. Verdi, 10. Beethoven, 11. Wagner, 12. Chopin, 13. Am. 14. Pletow, 15. Gounod, 16. Nevin, 17. Gratanger.

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A MUSICAL FABLE (Prize Winner)

ONCE I was playing the piano when there suddenly appeared another fairy. "Who are you?" I asked.

Honorable Mention for Compositions

(This was omitted last month.) Marjorie Young, Rachel L. Maurice, Marjorie Williams, Lorene Gertrude Meyer, Marguerite E. Spath.

Puzzle Corner

Prize Winner Virginia P. Miller (Age 13), New York; Arthur Fetner (Age 14), Missouri; Helen Rebekah Sewall (Age 12), North Carolina.

Honorable Mention for Puzzles

Helen Weber, F. Cecelia Gruskin, Frieda Posen, Lillian M. Engel, Helen Zeech, Jennie Van Dusen, Anastasia van Burghou, Walter Carroff, Arthur Abramson, Thelma Norris, Helen van de Palmette, Gertrude Greenough, Anna Kaspowitz, Rita M. Lovell, Charlotte Rapardon, Stanley Homer Sisher, Mary Latta, Myrtle Marouze, Kathryn Pyrd, Ellen Parnell Wharton, Rebecca Brecken, Freda Patch, Mary Chancy, Helen Broyles, Gertrude Anderson, Jean McCallahan, Katherine Cecilia Gallivan, Beatrice Vogler, Iphigene Egle, Ora Quaid Watts, Maria Mae Wli, Ann, Helen Stockard, Philip Hinton, Louise Rodgers, Ruth Varney.

Answers to Hidden Musicians Puzzle

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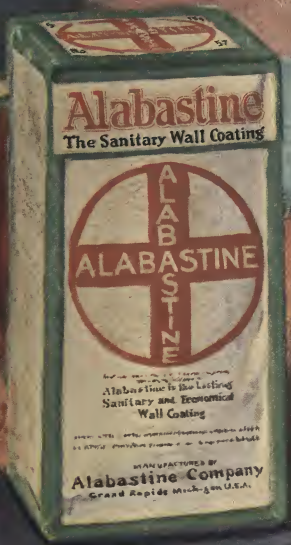
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