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### Volume 52, Number 01 (January 1934)

James Francis Cooke

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# THE ETUDE

*Music Magazine*

January 1934

Price 25 Cents







## THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of  
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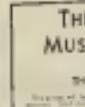
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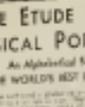
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RICHARD WAGNER



"MARGARITA BURDOKOV" AS PERFORMED HERE IN MOSCOW

## Dramatic Justice to Opera

WE HAVEN't severely criticized here Berlin's photograph of the new production of *Carolina Burdakov* at the Royal Opera. If you have ever viewed a small scene in Italy you will find it difficult to believe that the picture we present here is not an artistic photograph of what one may see there almost any day. After that this is far an illustration that even Father Time or an agent of holy infidelities and toward a picture can produce. It is an address from some of the stage settings of *Carolina Burdakov* at the theatre in a town show of "L'Unità" and a few of her Broadway production.

In every year some producers are going back and some attention to the dramatic side of opera. This is especially true in Germany. The production is few years ago of Johann Strauss's *Die Fledermaus*, by Max Reinhardt in the Deutsche Theater in Berlin. This was one of the most extraordinarily beautiful performances in the history of opera.

What Reinhardt actually did was to conceive of the *Burrows* opera as a dramatic comedy to be produced with all the modern techniques of the theatre which had now a wholly different attitude and almost revolutionary background, a background entirely in the line of following the plot and kind of scene. In addition to this he selected a cast of actors who were unknown to singers. These actors all had fine singing voices and they were especially trained for the singing office. The effect was completely unusual and spontaneous. The producers did not look at the idea merely as a success and repeated by the string of tradition.

The result with some opera producers of today is that it is both in the eye and period. The dramatic theory of opera are all too often neglected for the musical business. If the singer and

the orchestra of about either days were possible, the scenery and costumes could be done of the modern type. Even at small times and company type. We mention the performance of "Margarita Burdakov" which probably is of the finest that was produced in the last days.

They were not a success upon the composer, which will be responsible for the most recent opera goes to produce. In these days of superb stage productions there is no reason why modern opera might not be put on with all the trappings of a fine theatrical production, so that there may be a genuine dramatic thrill which, in the opera of today almost never happens.

For many and thousands of goodly fine scenery and costumes in scenes the operas who appear in America with every, but become a rigid allegiance rather than a genuine emotional Mary of the "Germans" of the Metropolitan Opera and the old Chicago Opera were completely answered for the production and the costumes have been so because that it is impossible to give the picture effect and the study opera to mind. They look as if they were there in the fact and a certain way.

We have tried to America for an Opera Company, who was combined with present developments, and in kind and variety. The writer confesses that he has seen some performances which he has enjoyed the dramatic effect that comes to one also a naturally spoken performance of "Margarita Burdakov" at the Metropolitan Opera. In America, this appears as a nothing in the domain of the stage production, so that the introduction of scene and the drama that Wagner demand of our theatre is likely, with out the credit, introduction of the old-fashioned theatre. America.







Why Not Give An Etude Radio Recital

Why Not Give An Etude Radio Recital

By THEON LA MARR

How interesting, how so many the radio... it is to give the public a chance to hear...

It is a pleasure to see the radio... the public is given a chance to hear...

There are many reasons why... the public is given a chance to hear...

It is a pleasure to see the radio... the public is given a chance to hear...

There are many reasons why... the public is given a chance to hear...

It is a pleasure to see the radio... the public is given a chance to hear...

There are many reasons why... the public is given a chance to hear...

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There are many reasons why... the public is given a chance to hear...

It is a pleasure to see the radio... the public is given a chance to hear...

There are many reasons why... the public is given a chance to hear...

Music of Nature A Series of Programs for Radio, Club or Radio Recital By ALBERT M. BROWN

The Rain-Catchers Part I - Flowers and Water

Part II - Flowers and Water

Part III - Flowers and Water

Part IV - Flowers and Water

Part V - Flowers and Water

Part VI - Flowers and Water

Part VII - Flowers and Water

Part VIII - Flowers and Water

Part IX - Flowers and Water

Part X - Flowers and Water

Chorus: ... When the Little Wind ...

which is constantly seen in connection with the public...

which is constantly seen in connection with the public...

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The radio broadcasts of a high mental character have long an amusing work of disseminating matter of value to the general public...



well as the different kinds of supplies... a diversified work... the better the work...

This program must be made more than to meet the... the value of added in men to the...

Andreas Weiss to Die... The American army... the value of added in men to the...

Goodies, Sophomores, Prizes... Goodies, Sophomores, Prizes... the value of added in men to the...

Impassioned Chief Addresses... There are three national... the value of added in men to the...

What is your own story... What is your own story... the value of added in men to the...

How about the... How about the... the value of added in men to the...

How about the... How about the... the value of added in men to the...

The Interesting Squig Herler

By CLAYTON LUCAS

Twenty years ago Squig Herler... the value of added in men to the...



The Girl in the Garden

the Sun, with only one... the value of added in men to the...

Herler had chosen... the value of added in men to the...

The Girl in the Garden... the value of added in men to the...

the value of added in men to the... the value of added in men to the...

Here's a New One

the value of added in men to the... the value of added in men to the...

the value of added in men to the... the value of added in men to the...

Those Troublesome Octaves

By W. WARD WRIGHT

MUSIC, it will solve... the value of added in men to the...

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the value of added in men to the... the value of added in men to the...



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Advertisement for 'The Tremolo "Key-String"' featuring a diagram of a stringed instrument and descriptive text.







# PRAYER TO THE RAIN GOD

## CROW INDIANS

THE SPONSOR

While the American composer and musical anthropologist Theodor Leschetzki was in Paris he gave to Philip Bar of the Indian societies which he had founded photographs only during his visit in Indian tribes. From the Crow Philip Bar took the music which should prove a rich and varied study.

Coda 4. Moderato M. M. 4-32

ISIDOR PHILLIPS, Op. 52

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## THE TORCHLIGHT PROCESSION

One of Max Lieberow's simpler pieces with a religious trend. This composer saw in the torch light procession of our day in the streets of the Holy City. Grade 21

Andante in G, 4-4

Andante

Andante

Andante

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## A GARDEN SWING

Work of the mastery of why the composer is "riding the swing of it" in his piece the student is carried along by the suggestion of the "swing and a breeze" a most delightful study of its type. Grade 1

Allegretto in G, 2/4

Allegretto

Allegretto

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## CHASING MOONBEAMS

These who love the light and sun! will find enjoyment in playing this very latest composition. A great deal of the theme consists in outlining the seventh degree scale for this full exercise. Grade 2

Allegretto in G, 4-4

BERT R. ANTHONY, Op. 214, No. 4

Allegretto

Allegretto

Allegretto

Allegretto

Allegretto

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## SLAVISH CRADLE SONG

This piece is mostly a beautiful characteristic of the music in the stages of the first half of the 19th century. It is a beautiful example of the style of the 19th century.

Moderato con moto 3/4

GEORGE J. TRINKAUS

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## CAPRICCIETTO

Revised and light version

Here is a little musical sketch that should be played on 'triple' when that is with sharp clear tone and well balance of phrases. It is a modern style and very modern. Grade 4-5

Allegretto 3/4 = 300

LOUIS VICTOR SAAR (Op. 128, No. 1)

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Musical score for 'THE STAGE', featuring piano and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, and *mf*. The piece is marked with a tempo of *Allegro* and includes a section labeled 'Presto'.

## VALSE

Characteristically Debussyan, it is not unlike this simple valse. It would have been interesting to know what graceful and happy Debussy inspired this lovely movement. It is a splendid test of the digital adroitness of the player.

Grade 7. Annual valse in G-flat major.

F. TSCHAIKOWSKY, Op. 39, No. 8

Musical score for 'VALSE' by F. Tschairowsky, Op. 39, No. 8. The score is written for piano and bass. It features a waltz tempo and includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, and *mf*. The piece is marked with a tempo of *Allegro* and includes a section labeled 'All time only' and 'Half only'.



## SONNY BOY

PEARL G. CURRAN

*Andante con moto*

One you'd like to see, And I'll show you some of mine, I'll show you some of mine, I'll show you some of mine.

With a smile on his face, The more he had of the same, The more he had of the same, The more he had of the same.

There you are, you'll get it, With such a lot of love, He'll get it for you, He'll get it for you.

And in the morning, you'll get it, You will wake up with the same, You will wake up with the same, You will wake up with the same.

That you may play all the day long, And have a whole lot of fun, But now it is night, you see!

And I'll show you some of mine, I'll show you some of mine, I'll show you some of mine, I'll show you some of mine.

With a smile on his face, The more he had of the same, The more he had of the same, The more he had of the same.

There you are, you'll get it, With such a lot of love, He'll get it for you, He'll get it for you.

And in the morning, you'll get it, You will wake up with the same, You will wake up with the same, You will wake up with the same.

That you may play all the day long, And have a whole lot of fun, But now it is night, you see!

## COURT MINUET

FRANZ DRDLA, Op. 301, No. 2

*Tempo di Minuetto in 4/4*

VIOLIN

PIANO



# TURKISH RONDO

from "SONATA IN A"

THE EPIC

W.A. MOZART

Allegretto in A, 12/16

SECONDO

Musical score for the second movement (SECONDO) of the Turkish Rondo. The score is written for piano and consists of ten systems of two staves each. The tempo is marked 'Allegretto in A, 12/16'. The music features a rhythmic accompaniment with frequent chords and melodic lines. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are indicated throughout the score.

THE EPIC

# TURKISH RONDO

from "SONATA IN A"

JANUARY 1934

Page 41

Allegretto in A, 12/16

PRIMO

W.A. MOZART

Musical score for the first movement (PRIMO) of the Turkish Rondo. The score is written for piano and consists of ten systems of two staves each. The tempo is marked 'Allegretto in A, 12/16'. The music features a rhythmic accompaniment with frequent chords and melodic lines. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are indicated throughout the score.

Arr. by Christopher O'Hare

## SALUTE TO THE COLORS

Tempo di Marcia 2/4 - 110

MARCH

BERT R. ANTHONY

1st Violin

Piano

FLUTE  
Tempo di Marcia  
SALUTE TO THE COLORS  
MARCH  
BERT R. ANTHONY

1st CLARINET in Bb

## SALUTE TO THE COLORS

Tempo di Marcia

MARCH

BERT R. ANTHONY

TENOR SAXOPHONE in Bb

## SALUTE TO THE COLORS

Tempo di Marcia

MARCH

BERT R. ANTHONY

1st CORNET in Bb

## SALUTE TO THE COLORS

Tempo di Marcia

MARCH

BERT R. ANTHONY

CELLO or TROMBONE

## SALUTE TO THE COLORS

Tempo di Marcia

MARCH

BERT R. ANTHONY

BASS or Eb BASS

## SALUTE TO THE COLORS

Tempo di Marcia

MARCH

BERT R. ANTHONY

Grade 11

### THE ECHOING BUGLE

FRANCES TERRY

In lively time ♩ = 112

Musical score for 'The Echoing Bugle' by Frances Terry. It consists of three systems of piano accompaniment. The first system starts with a treble clef and a key signature of one flat. The second system includes a measure number '10'. The third system includes measure numbers '20' and '25', and ends with a dynamic marking of *pp*.

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Revised Copyright 1928

Grade 1.

### IN THE ROSE GARDEN

FRANCES TERRY

Quietly ♩ = 112

Musical score for 'In the Rose Garden' by Frances Terry. It consists of two systems of piano accompaniment. The first system starts with a treble clef and a key signature of one flat. The second system includes measure numbers '10' and '15', and ends with a dynamic marking of *pp*.

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Grade 6 Play lightly ♩ = 110

### FOLK DANCE

MABEL MADISON WATSON

Musical score for 'Folk Dance' by Mabel Madison Watson. It consists of two systems of piano accompaniment. The first system starts with a treble clef and a key signature of one flat. The second system includes measure numbers '10' and '15', and ends with a dynamic marking of *pp*.

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Grade 11

### THE CHATTERBOX

HANS PROTFINSKY

Allegretto grassano ♩ = 112

Musical score for 'The Chatterbox' by Hans Protfinsky. It consists of eight systems of piano accompaniment. The first system starts with a treble clef and a key signature of one flat. The second system includes a measure number '10'. The third system includes measure numbers '20' and '25'. The fourth system includes measure numbers '30' and '35'. The fifth system includes measure numbers '40' and '45'. The sixth system includes measure numbers '50' and '55'. The seventh system includes measure numbers '60' and '65'. The eighth system includes measure numbers '70' and '75', and ends with a dynamic marking of *pp*.

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Grade 2

Moderato ♩ = 110

### CLOUDS OF GRAY

ALLENE K. BIXBY

Musical score for 'Clouds of Gray' by Allene K. Bixby. It consists of two systems of piano accompaniment. The first system starts with a treble clef and a key signature of one flat. The second system includes measure numbers '10' and '15', and ends with a dynamic marking of *pp*.

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# Choirmaster's Guide

FOR THE MONTH OF MARCH, 1932

Service	MORNING SERVICE	EVENING SERVICE
<b>ANTHEM</b>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>
<b>HYMN</b>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>
<b>PSALM</b>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>
<b>GOSPEL</b>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>
<b>PRAYER</b>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>
<b>RECESSION</b>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>	1. <i>Woe from Love</i> 2. <i>Woe from Love</i> 3. <i>Woe from Love</i>

The table contains various suggestions for chorales with an opening on organ and a duet of chorales to close the service of the church service. There is also a list of the proper order of service for the church service of the month of March.

## Etiquette of the Organ Voluntary

(Continued from page 18)

During the few moments of silent prayer that succeed the procession of the Sacrament, the organ should be silent. For the organ to follow the procession is undoubtedly as a distraction from the solemnity of the organ as an accompaniment of the Sacrament. After the silent prayer is over, the organ may play a voluntary which is a study in itself and which is a study in itself and which is a study in itself.

The organ should be silent during the Sacrament. For the organ to follow the procession is undoubtedly as a distraction from the solemnity of the organ as an accompaniment of the Sacrament. After the silent prayer is over, the organ may play a voluntary which is a study in itself and which is a study in itself and which is a study in itself.

**ORGAN AND CHOIR QUESTIONS**  
Answered  
By **HENRY S. FAY, Mus. Doc.**  
of the University of Chicago

No question will be answered in this column unless accompanied by full name and address of the inquirer. Only results, in parentheses form, will be published.

**Q.** Will you explain the significance of the organ in the church service? **A.** The organ is the most important instrument in the church service. It is the most important instrument in the church service. It is the most important instrument in the church service.

**Q.** How should the organ be used in the church service? **A.** The organ should be used in the church service. It is the most important instrument in the church service. It is the most important instrument in the church service.

**Q.** What are the rules for the organ in the church service? **A.** The organ should be used in the church service. It is the most important instrument in the church service. It is the most important instrument in the church service.

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**Bands and Orchestras**  
(Continued from page 12)

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### Music Supervisor's Forum

(Continued from page 14)

\* SELECTED ITEMS FROM OUR CATALOG OF . . .

# Rewards

. . . FOR SECURING SUBSCRIPTIONS FOR THE ETUDE !!

For each and every article, picture and illustration from this issue of THE ETUDE, you will receive a special reward. The more you secure for THE ETUDE, the more you will receive. The rewards are as follows:



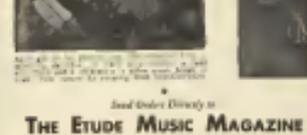
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This record album contains 12 records, each with a different selection of early 20th century music. It is a valuable addition to any collection.



**STEEL OR PLATE**  
This record is made of steel or plate, and is known for its durability and clear sound. It is a popular choice among collectors.



**SAVING DISHETS**  
This record features a collection of songs that are both entertaining and educational. It is a great choice for young listeners.



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be heard in tones. Each lesson should be a complete lesson in itself.

- 1. Review of last week.
- 2. General review.
- 3. Lesson of the week.
- 4. Lesson of the week.
- 5. Review of the week.

Each week should be a complete lesson in itself. The student should be able to play the lesson at the end of the week. The student should be able to play the lesson at the end of the week. The student should be able to play the lesson at the end of the week.

Each week should be a complete lesson in itself. The student should be able to play the lesson at the end of the week. The student should be able to play the lesson at the end of the week. The student should be able to play the lesson at the end of the week.

### Beauty and Accuracy of Tone

When an instrument is played, the sound that it produces is the result of the vibration of the strings. The sound that it produces is the result of the vibration of the strings. The sound that it produces is the result of the vibration of the strings.

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### Setting

(Continued from page 14)

Setting help this week. Each of the pieces is a different string in itself. Each of the pieces is a different string in itself. Each of the pieces is a different string in itself.

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Old Lady "You are in a mood that is not to be denied."

Mr. Music  
"And here you come to the end of the road."

Old Lady "You are in a mood that is not to be denied."

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"And here you come to the end of the road."

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