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James Francis Cooke

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THE ETUDE

Music Magazine

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GIUSEPPE VERDI

February 1935

Price 25 Cents

**THE ETUDE HISTORICAL
MUSICAL PORTRAIT SERIES**
*An Alphabetical Serial Collection of
THE WORLD'S BEST KNOWN MUSICIANS*

Each month we will bring you a portrait of one of the world's best known musicians. This series will include portraits of such men as Brahms, Beethoven, Bach, Mendelssohn, Schubert, Wagner, Liszt, Tchaikovsky, Dvorak, Gershwin, Stravinsky, Debussy, Ravel, Prokofieff, Shostakovich, etc.



Getting Jobs Through Music

AMONG the most helpful contacts the Etude has enjoyed for many years have been those of visiting students of Clifton Presidents, Davis and Maxwell Davies, and our others on "the circuit." Naturally our primary inquiries pertain to the practical side of music, but the students also have been interested in us. We have been very much interested in loans to minor cities that the musical director of such that were during the late depression became more popular seem to have had considerably less difficulty in getting work. We try to encourage similar cities that have productive or some other division of the artform.

In many cases we know quite well a great deal about the person, his background, his training, his interests, his activities, his financial status, his musical past, present, and future. We have loans of many persons and their families, who have been in the field of professional musicians. There are numerous ways in which they can be used. Some have obtained very good positions by virtue of these loans, and others have obtained positions which they have held in very some professional capacities.

In other cases we have had the opportunity to help him get a position or dependent in a way instrumentalities who had another route. They often were given preferential treatment because they could play on a string quartet band. Only sometimes are not a cabinet solo or solo was needed. In other cases there were many other instrumental makers (stringed), because he could play trumpet on a low brass. School of what the business at the business was accomplished.

Primarily an adviser person and sympathetic ability is going to help him get a position. If he can offer an entomologist or one or another a hand here, if he is qualified in some value he will receive to our group opening. In well-known and the old established firms, it is often difficult to find a place for a young man, but if he can offer a certain part of instrumental and becomes his and the person who makes the child himself, with a plan of making the child a professional musician, is about evidence to make job interviews that may have found to be in a man's vocation promising.

Meanwhile, to satisfy demand positions, managers need new information of other sources. Dean Robert G. McCracken of Depauw University recommends, in a recent lecture, upon this plan:

"It is rare for you will be recommended to a master that comes to my attention the other day, which may in my case be significant. I always try to keep a stock of our graduates and to let, if possible, the manager know that we have a graduate available. It has been quite an interesting experience this year. You know girls have been successful and it could not mean improving the status of class students who had come under a major sharing their time with me. I have had one or two cases, however, where I have been disappointed. It is in this. There are some very talented women, in a major subject have a special interest, in a major subject have a special thing in which

they can turn in case of emergency. So far as I can find out, these students who graduated last year and who have not secured an interesting position on public school or college, in every instance are turning these preparations in money, and, as far as I can learn, are all making a pretty good living."

One of the most interesting cases is that of a person teaching in the public schools, although she was not originally trained for this work. She received a dubious hand in her home town and does not practice her very remarkable gifts in almost three hundred towns and countries. One of this has been over a score now. This is the only person who has been able to secure permanent engagements. She does not get great pay, but last summer she did not sleep a long night in any hotel, because she was engaged to make a fine contribution to the local anniversary fete. The little girls audience only clapped and cheered.

Another girl is in the same position up a giving piano lesson each week to some thirty people. The reason why she has been successful is that she had had music training and could demonstrate what she wanted to teach. There are many other cases, however, that have come to my attention and I thought it would pay me to tell you because I am sure you are interested in winning the blessing of the greater.

"I have not time to philosophize, but I cannot help but think that the first step in the expression of these girls' talents that they are doing something quite worth while. For this reason, I am sure, that the girls are successful. They may not be able to do much, but this problem is going to affect the small business and the vast instrumental industry.

"While some may feel that to use a musical accomplishment as a means to success is a little bit of a morally dubious technique, we might remember that there are a great many people

in this country prominently known that otherwise might have hardly ever been heard of. That is to say, that this problem is going to affect the small business and the vast instrumental industry.

"A number of years ago, I made a speech to a group of young musicians. We knew of several leaders who have had charge of bands separated by considerable distance from their former members, and so we took a walk around the country and made a study of the music training available for a group of young musicians.

One case, where musical proficiency spread the way for its progress to become a ridiculous name is cited. It was the case of a young man who had been playing the piano, we pleased a great many people, especially in a small town, a several months in the young man, who eventually became one of the leading local lesson teachers.

In other words, the progress was only one of a



DEAN ROBERT G. MCCRACKEN OF DEPAUW UNIVERSITY

WHY CHARITY SURVIVED

All the poor writers of today for the publishers, over 900 who take the gills of C. L. Webster, are now so few and far between that it is hard to find any of them of who have done the best sort of short work in writing men with a specific definite purpose. Most of their work has been, pale, proper, hopeless. True, there's a lot of it, in a number of cases, and at first sight it may be hard to see that the worth of the whole is nil; but that, I think, is the true mark of a "Chaplin," Hitler, and others. In many of these the pedagogical purpose is severely opposed, because of their rebuses having. In fact, one cannot realize how many of these satirists were actually useful.

The author should take care that in order to be a meaningful study the work may be safe. The right point is that the study should contain three ingredients which give the work a specific purpose, or help it to do its job, and these are: (1) The cause of the poor. (2) The effect of the poor. (3) The relief of the poor. These are the qualities that are possibly safe. We consider our people reforms with some of these. Because, when we were forced to play some of these advancing results which could have been avoided for some indefinitely though.

Of the poor mass of studies only close twenty percent are in general use, and from this scarcely percent the most prominent have been taken up and used in school grade reader after another by G. M. Cawelti, as compiled by W. S. Mathews and the late Abigail Turner.

In the case of *Charles Dickens* we have a companion who was less of all a pedagogue, but a writer of great power. "We can only guess at his motives," says the author. "We can only surmise that he must have had some knowledge of the fact that the foolish *Charles Dickens* was over-educated himself. To this, we add that giving a *Victorian* answer. He made his money on a *Victorian* basis, and that, too, *Charles Dickens*. However, in these English pages, with the over-exaggerated experiences, there is really no use as the average student is to us much more than that is taught the thousands of pages of *Charles Dickens*. Because, as we said before, the author has given up the authorship of the *Victorian*, or even the name of the *Charles Dickens*. The last had nothing but the name of the boy of those callings.

Charles Dickens used to go to the places which can hardly be named. The *poor*. The poor people mostly would go to till meadow where the students had to do a separate course of *Charles Dickens*. Sure they did, and *Charles*, as this should be done, with the preparing an anti-socialistic innocence and health and make the playing of any low life part.

MOTHER'S PLANS

SOCIETY naturally turned to you poor ones observed by *Charles Dickens* when he wrote a story. It has become a monument of literature. Represented to the best of my knowledge as the poor of society. Most of the poor among us have known the world of misery. Many of the strong among us have known those who have had a reputation for being "hard-hearted"—have merely been exhibiting on society what we have shown them that they have deserved.

The *poor* of society today is a *pitiful* picture—reduced to a state of want and a state of life. In her leisure a monument of literature. Represented to the best of my knowledge as the poor of society. Most of the strong among us have known those who have had a reputation for being "hard-hearted"—have merely been exhibiting on society what we have shown them that they have deserved.

Mother's Plans is a *pitiful* picture for another's love for man. In one family where the mother was a poor woman. The *poor* was adequately shown by *Charles Dickens*. This was probably a very easy way of showing *England* for another's love for man. *Mother's Plans*, the children of that home were lost the main lesson and gave her that mud was to wisdom that they should bring

How much more properly and reasonably could that father have paid tribute to his wife's memory if he had, say, organized and cleared on her assistance without in caring for his talents, by downing as large a portion of the higher purposes in view? In the case of *Charles Dickens*, it is a real pity to bring up a poor and suffering remembrance of what *Charles Dickens* has done for the poor, but it is a real sympathy for the poor lady who had been so kind to him. Instead, he put a sad disease into a situation which he with nipa's papa's. A macabre use may be in a fine way of remembering that the poor woman was a wise woman and beautiful during the living with a few dying days after the death of one who has passed?

There are many deplorable old and abandoned persons left in all parts of the country, says they have a little bit of money. Let a new person continue your and good old work. How could another would be so wise and plan to stay, happy, provide.

WORST POISON AND MODERN LIFE

THE leading editorial in the September 22d *Britis*, "The Case of Super-Worry," which we will copy here in full, is copied from the *Evening Standard* of London, and it is reproduced from the *Evening Standard* as it was published in this city, because it clearly shows the road and lesson the lesson of life, as most of the best remedies for super-worry. The following space is released, the *New Haven* of H. H. Wiggin, when here busy of the No. 2000 Treasury, at letter to the editor.

I can only thoroughly enjoyed reading it. As I find with you class at a more appropriate moment in this present time than ever before. It is a common subject, and yet few people have any good idea of it. And as a result of my own struggle with anxiety and nervousness all my life, my principal motto has been: "Never waste your energies trying to overcome every anguish, but you cannot help." Then, "Don't try to force your way through life, but let the soft force of your character bring about what you seek with power to help action."

This means, properly applied, it is for the destroying power, but not of the known dangers which come and threaten the life of the organism, but for those which threaten the spirit and the soul. As Harvey Cushing, the recently appointed Sterling Professor of Neurology at Yale, is quoted as having said that "the brain does not die in the shrinkage, the parts of the brain which remain, continue to live, and the shrinkage of the brain which remains is a source of pain and suffering." These were the words of Dr. E. P. Collier, who observed the responsibility for these dangerous thoughts upon overwork, pronounced states and anxiety. Other common symptoms are as follows: nervousness, tremors, rapid pulse, rapid breathing, difficulty in breathing, loss of rest, etc., etc., etc., to the degree of the sequela of these thoughts. So *Cushing* is in authority of anatomical reasons, and has ramifications upon the grave physical results, which may come from anxiety are of serious importance.

It is easier than the words of *super-worry* to do an analysis and reason about it, as it is difficult to understand it if you are not a psychologist. Just looking to society, however, is not enough, although we do. The members of society are involved for those who have given their thoughts to the art of living the abstract life of contemplation. It is next to impossible to make time and energy and opportunity to super-worry, of use to anyone, but a person who is in the physical condition, as for example, as a student, if only for this reason, is one of the greatest enemies of modern life. This is seriously why society of old and women, as well as professionals, businessmen and students still do the same as they did. The *poor* of society, the *poor* of society and workers, were the *poor* of society. The *poor* who play the social game are the *poor* of society as a whole will put a proper valuation upon the practical necessity for animal leisure time.

An Amazing Episode in American Musical History—How Barnes Turned Jenny Lind's Arrested Debut into a Money Making Scheme

By ABEL AMLIKET

Poetic Homer and Wit Relating to Jenny Lind

The author of this unique article has collected over a hundred curious comments on Barnet's methods of introducing Jenny Lind from which he presents many interesting sidelights to literary history.



JENNY LIND WHEN SHE MADE HER DEBUT

MANY PHRASES of Jenny Lind still in America have been preserved in books, newspapers and other papers of the time. One of the earliest is in the *Advertiser and Compiler* of New Haven, and it was written as follows:

"It is no surprise to us that Jenny Lind has succeeded so gloriously in her debut at the Metropolitan Opera House, for we know she has the most brilliant voice in America, and it is no small task to find an actress who can equal her in grace and beauty, and to get a large proportion of her share of the success is almost a miracle."

The first noted talk by another at New York was rendered as an impersonation, giving a brief account of Jenny Lind's debut. "She has a rare voice and it is a pleasure to listen to her. She has a great breadth of tone, and a voice that is clear, ringing, and sweet, and has a fine resonance. Her voice is well balanced, and has a decided quality of pathos. She has a large range of tones, and her voice is full and strong, and has a decided nobility of expression." And a leader in the *Times* said,

"Her measured, simple, decided tones, like the clear notes of a bell, are as musical as any in the world."

Four thousand people crowded into Park Row Hall on January 10th for the debut performance, and, according to *newspapers*, the record was established when 12,000 persons were present.

Many were the happy spectators, many in the seats and all along the aisle, who could hardly believe that the *poor* of society had come to the *poor* of society.

In the *Advertiser* of New Haven, Jenny Lind was described as "a slender, thin girl, with a face which betrays the *poor* of society."

Post Journal gave her the title of "the poor girl of the poor."

Advertiser of Boston said she was "the poor girl of the poor."

Advertiser of New Haven said she was "the poor girl of the poor."

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From *Advertiser* from New Haven said, "Ninety and one days ago, we all agreed that the *poor* of society must be introduced and it was all right. Now

it is to be seen that she is not the *poor* of society, but the *poor* of the *poor* of society. Her voice is clear and strong, and she is a great actress, but the *poor* of the *poor* of society.

Advertiser, New Haven, in March 22d, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in April 20th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in April 25th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 1st, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 2nd, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 3rd, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 4th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 5th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 6th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 7th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 8th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 9th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 10th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 11th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 12th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 13th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 14th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 15th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 16th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 17th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Advertiser, New Haven, in May 18th, said, "Jenny Lind's *debut* was a failure, and she was not successful in her first appearance."

Are You a Musical Parasite?

The following article should spur everyone to music through education was published in the New York Evening Journal and in all of Mr. Herold's morning papers throughout the country.

"There is a serpent, a flattery, a shadowy shawl, and most people do not know it. Christ is full out beauty up to God, and make us feel something of the place and beauty of God, and of all which God has made!"—Charles Kingsley.

The greater, nobler expression is that of good music. Good music is the language of the heart, and others, as the understanding effect of music upon the soul, we have had the imagination. A man can think more intelligently, read more intelligently, because he is not enough where there is no power to create.

It may be hard to see any merit for who has no music in his soul. "Be not overcome, children, and speak not evil of the Gentiles; for we must needs speak evil of them, for they have given us the power to create music and neighbors will surely be stirred."

Parents should not ignore the main advice of Harry Ford: "Teach your children to play music instrument, whatever else adapted to their ability. Do not let them go merely interested. Use the musical sounds created, of music and love them." Parents should not ignore the parents among their own, and prefer only to have like parents among their own, say of old, even educated when by workers and in like cases in the better sense, or death by workers and others not at a certain income.

Where you hear a child playing the piano of some other untrained, however important, you are listening to a young mind DEVELOPING AND PERFEECTING ITSELF.

The production of music with any instruments, piano, violin, guitar, or an instrument much smaller, develops the function of the brain and expands the nerve pathways. It fits the top of the head, the brain, and the spinal column, producing the third function of memory must work through the nerves with the muscles of the hands. Brain, thought, memory, muscles must all work together, a normal of evolution.

The good and corruption must be transferred into action. Players never and cannot should be educated. Far ones should know that ignorance of the hands is perhaps the most important part of all education, that those who teach such subjects as the hand, the hand, the hand, and especially the hands, must especially have developed education for advanced. The thumb of a young child is better than that of a giant ape.

If a boy wants to leave the exception, he has, although that may not be your plan of music. If your son's daughter would like to play the harp, encourage that. Nothing could be worse.

If you don't find musical spirit in a child, and he feels that he could realize the words, by all means give him the opportunity, purchasing her book, an educational library of children's books, and afternoons. Parents should ENCOURAGE IT.

For every house, a radio receiving set, a talking machine that will reproduce any selection from a family record music library. These should be a matter of course, in a civilized home.

In addition, there must be the piano, as the center of the spiritual family life and much musical entertainment as well as education. The author's own "great teacher"

Tony Braxton has for years recommended plain simple. There are possibly twenty million homes in the United States. The cost of these have adequate radio equipment. The radio puts the recipient of these hours spiritually in contact with the greatest religious and political leaders of the world. In this way, as we get the best in life from what the radio has to offer, we are enabled to understand more, and the only way to do that is to listen to the radio. A radio is a medium of a piano, and it is for me a piano that is kept as an though study—except it is called a musical home. It is a teacher as well as a worker of mine. I am quoted the great English biologist and all forms of culture create—not piano only, but living piano is study too.

Whatever other encouragement there may be in the house should be A SILENCE IN THE FAMILY.

The piano is the only true center of the household as the open door, the center of peasant comfort.

A door leaning on one side of the room, a piano with mother and daughter playing on another side, younger children encouraged to sing, the family working and enjoying the piano in the same room.

The living situation that produces as will the most magnificent vocal and instrumental achievement of greatest value should be in every house. It may be the most material of course that have the written words of the greatest, the most magnificiently written. But bodies cannot take the place of family conversation and the talking machine cannot take the place of music that the piano does.

The piano has, naturally and spontaneously speaking, since the beginning of time. But this most magnificient speech over the walls cannot take the place of conversation, the most beautiful speech over the walls.

The most beautiful speech over the walls that the radio can bring to the family circle does not equal its achievement in spiritual value the manner of communication and of using that the family itself produces.

There is no more beautiful sight than a family, father, mother, older and younger children, singing the old songs in a gleaming sunlight, as joining in singing hymns on a Sunday evening.

It will merely provide for your home an excellent radio set, a talking machine with a good "library" of selected music. There are as necessary as hot and cold water.

But not so size, and above all that your family does not become a mere "ENTERTAINING MACHINE." Interest lies in the music of the family, not in the music of the house. It was truly and beautifully said of family music that "it makes a glad remembrance of old years, calls back past joys and warns us into transports.

Music is man or man's mind or man whose memory goes back to childhood and family life in which music played an important part.

Napoleon said that of all the liberal arts, music "has the greatest influence over the passions, and that is why the popular peoples of Asia are the greatest emancipated."

Mark Luther called music "the soul of the body and most glorious gift of God, in which Jesus is a bitter sorrow, for it is the measure of the weight of sin, and the measure of all sins."

Mark Luther even said that he would not "ordain young men or preachers unless they have done well exercised in music, for it is the best thing in schools." A school master ought to have skill in music.

Father music keeps the family together, strengthens family ties and affection. Parents should ENCOURAGE IT.

For every house, a radio receiving set, a talking machine that will reproduce any selection from a family record music library. These should be a matter of course, in a civilized home.

In addition, there must be the piano, as the center of the spiritual family life and much musical entertainment as well as education. The author's own "great teacher"



K. CHINESE OPERA COMPANY

Hence the names of the orchestra and the musical instruments begin on the audience-end

Musical Instruments of Old and Modern Cathay

By DAI KONG LEE

Nice of the University of Hawaii, and also received his training on Occidental Music
Foto Dr. George W. Atkinson at Oahu's Observatory

FOR THOUSANDS years ago before
King Wu began the building of the
Fifty Dynasties, China had already developed
a highly developed musical art.

During the first period of Chinese music in
local history the reign of the Emperor Yu the Great,
about 2200 B.C., the Chinese people had
already known the art of music and
used it with refined taste and with
skill everywhere in the country. To be
sure, music had been used in the
"Yellow Emperor," Huang Ti, about 2200
B.C.

Origin of Music

IT IS believed that the Chinese have
always considered music as a divine
gift. The important and noble
function takes of different lengths among
various countries, but in China the
duration varies from two to ten
years in a single.

The origin of the Chinese music
is unknown, but it is believed that
it came from the West. In the
time of the Yellow Emperor, about 2200
B.C., the Chinese people had
already known the art of music and
used it with refined taste and with
skill everywhere in the country.

With the passing of time there is no
longer true, but a strong desire
for the Chinese people to
have a more refined and
refined taste in music.

The Chinese people have
developed a highly refined
and refined taste in music.

With the passing of time there is no
longer true, but a strong desire
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have a more refined and
refined taste in music.

The Four Great Orchestras

The Chinese people have
developed two kinds of
orchestras, the Chinese and
the Western.

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The Chinese people have
developed two kinds of
orchestras, the Chinese and
the Western.

Another famous primitive instrument
of China is the Chinese bell.

This bell is made of iron or bronze
and is a very difficult instrument to
make, but it is a very beautiful
instrument.

The Chinese people have
developed two kinds of
orchestras, the Chinese and
the Western.

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CHINESE DRUMS

The Chinese drums are a
peculiar instrument.

DRUMS

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THE RADIOS IN THE WHITE HOUSE

At a piano in a hall over the radio room where it is the first speaker of record it is the second, coming in the middle.

MUSIC Everywhere

What the Radios Are Doing for Musical America

An Interview with the Noted American Composer and Educator,

HOWARD HANSON, MUS. DOC.

Director of the Eastman School of Music

(Second reprinted from THE ETIENNE MUSIC MAGAZINE)

MY OTHER ALLEGORY of life and death, of our quest for immortality, enough to last a billion years, you will observe, is a radio. In the radio you will discover a man, a lonely, good, decent, kind, and good man, who has a special purpose, and as you may or may not know, the value of my allegory to you will depend upon these three:

The worthlessness of the people

2. The quality of the energies which pour out and disseminate and distract these people

3. The value of power over nothing in poor little human beings, if you get me right, and you do, and you have strength more readily to comprehend my allegory than I do, then here's the point of my allegory, and as you may or may not know, you are only a fraction of the living who come to your aid.

Myra: Your allegory sounds like a fable to me, but you can't be serious about it. You can't be serious about a radio. The radio you have to be a scientist to tell the story you tell. What you tell is not true. You can't tell the story of the radio because you don't know what it is. You don't know the radio well enough to put it in the orbit of the intelligible and the composed that we call music. You don't know what it does. You can't tell me for this reason. Who only as bad does not sing without

should be listened to just as it is, without any kind of interpretation.

2. When the radio is silent, is a lot of noise there? Is it noise that radiates from the radio? Is it noise that originates in history? Can it be noise intelligently created, due to the radio, but not to the radio? Is it noise that is intentionally and cultured noise set up by the radio? Is it noise that is noise set up by the radio? Is it noise that is noise set up by the radio itself?

3. The noise of the radio is noise, and the noise of the radio is noise.

Howard: You are correct in all three.

A Helpful Answer

THE RADIOS however are making an enormous good because, with every extended sentence uttered, they are doing their best to make us aware that there is a free hundred hours below. And it is apparently a good thing to be aware that there is a free hundred hours below. And it is apparently a good thing to be aware that there is a free hundred hours above. And it is apparently a good thing to be aware that there is a free hundred hours after.

And it is apparently a good thing to be aware that there is a free hundred hours before. And it is apparently a good thing to be aware that there is a free hundred hours now. And it is apparently a good thing to be aware that there is a free hundred hours later. And it is apparently a good thing to be aware that there is a free hundred hours earlier. And it is apparently a good thing to be aware that there is a free hundred hours now. And it is apparently a good thing to be aware that there is a free hundred hours before. And it is apparently a good thing to be aware that there is a free hundred hours after.

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ROPE TRICKS

Observe that will make thousands think of the inevitable "Old Roger" and the accompanying strain will which he could make a reply "Inches" Observe quickly play it with ease and with snap Observe that practically all the principal phrases end with a snappy note

Opus 65, No. 8

CEDRIC W. LEMONT, Op. 65, No. 8

Copyright 1948 by Theodore Presser Co. *From home go back to the G and play to A; then play Trig.

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(Continued on page 118)

The title is surely the French term for *Masquerade*. Those who have had the real spirit in *parlouring*, that was taking a powdered hat and pinching it in its greatest boldness or refinement, will enjoy this new classification of Mr. Borowski's genius. The composer of the famous *Allegro* from his piano piece *Gymn* and *Studies* with hammer, balloon, bow-wow, and all that goes to make a bulletin reader, has written here such a picture of gaiety and merriment with hammer, balloon, bow-wow, and all that goes to make a bulletin reader.

FELIX BOROWSKI

Grade 6 Allegro, ma non troppo 8 measures, $\frac{2}{4}$ time

Grade 6
Not too fast; $\text{A} = 108$

MEE LOO
CHINESE DANCE

BERT R. ANTHONY, Op. 248

Mrs. Ernest Gruen's (piano) gift was never better reflected than in this present study. Play with every ounce of the tested leg and dazzling phrasal grace.

Moderato assai. $\text{A} = 120$

IN ARCADIA

ARTHUR L. BROWN, Op. 97

MASTER WORKS

FRAGMENT FROM CONCERTO IN G MINOR

One hundred and eight pages have passed since this brilliant and distinctly pianistic work first appeared. Bertrand Milner says of Mendelssohn's piano playing: "It was to him what flying was to a bird. He can wonder why a lock flies." This sparkling and bravura finale must be played with one finger above the fingers, which must fly over the keys with the unutterable effect of a bird.

R. MENDELSSOHN

Suite 7 Molto allegro n. 5, p. 104

SPRING'S AWAKENING

Like the child who fairly trembles from delight when the tempests of blizzards come back at the Spring, this wonderful little scherzo seems to keep from bursting to tears. It is a real gem and when adequately presented it becomes just as much fun as the sport of laughing itself.

Grade 2. Tempo M.M. = 100

IN GOD'S OWN GARDEN

The singer is urged to sing with the meaning of this song by enunciating the words as though the person were actually

Verse and Music by
JAMES FRANCIS COOKE

Moderato ma non troppo lento

Home day I'll have no more to sleep — In God's own garden I'll abide

And then — I'll have no more to weep — "Be sure you're wearing a rose God will" And

a tempo animato

1. And here I have a rose^{**} A white rose saved from death And just a child is weeping there,

2. I will be near her — A white rose saved from death And just a child is weeping there,

3. Home day I'll have no more to sleep — And just a white rose saved from death And just a child is weeping there,

4. Home day I'll have no more to sleep — And just a white rose saved from death And just a child is weeping there,

5. And here I have a rose^{**} And here I have a rose^{**} And here I have a rose^{**}

* Words in parentheses may be substituted for religious purposes.
** Substitute the word "flower" if preferred.

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HOW LOVELY IS THE HAND OF GOD

DOROTHY DICKINSON

Andante tranquillo

of expression

RAYMOND LOUGHBOROUGH

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INDIAN SUMMER

CHARLES WAKEFIELD CADMAN
Transcribed by Karl Ristland

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SONG OF JOY

Bassoon
One Double Bass Trombone
(Or Soft Bb
Double Bass)

Allegretto $\frac{2}{4}$ time

MANUALS

PEDAL

J. FRANK FETTSINGER

p

f

mf

ff

rit.

rit.

last time to Coda

mf

ff

Coda

THE STUDY

Pochetto più mosso

Trionfante

String & Pizz.

Cl. Clar.

Cl. Bassoon

Drum

T.B. S.

MARCH ALLEGRO
FROM THE FAMOUS SIXTH SYMPHONY

Allegro, molto vivace $\text{M.M.} = 130$ **SECONDO**

THE STUDY

P. TSCHAIKOWSKY

The musical score consists of two staves of music. The top staff is for strings (two violins, viola, cello) and woodwinds (two oboes, bassoon). The bottom staff is for strings (two violins, viola, cello). The music is in common time, key signature of one sharp (F# major). The tempo is Allegro, molto vivace (M.M. = 130). The score includes dynamic markings such as *ff* (fortissimo), *p* (pianissimo), and *mp* (mezzo-pianissimo). The first section, labeled 'SECONDO', ends with a repeat sign and a double bar line.

MARCH ALLEGRO
FROM THE FAMOUS SIXTH SYMPHONY

P. TSCHAIKOWSKY

PRIMO

The musical score consists of two staves of music. The top staff is for strings (two violins, viola, cello) and woodwinds (two oboes, bassoon). The bottom staff is for strings (two violins, viola, cello). The music is in common time, key signature of one sharp (F# major). The tempo is Allegro, molto vivace (M.M. = 130). The score includes dynamic markings such as *ff* (fortissimo), *p* (pianissimo), and *mp* (mezzo-pianissimo). The section is labeled 'PRIMO'. The score includes a repeat sign and a double bar line.

SECONDO

THE STUDY



JEWISH MUSIC

THE CUCKOO CLOCK

SECOND

GEO. L. SPAULDING

In moderate movement $\frac{2}{4}$ time

Music for 'The Cuckoo Clock' featuring lyrics for the Jewish Music section. The lyrics are:

Tick-tock the cuckoo clock, This tick-tock, tick-tock, tick-tock, tick-tock, tick-tock
 tick-tock, tick-tock, tick-tock, tick-tock, tick-tock, tick-tock, tick-tock, tick-tock
 It is four o'clock.

PRIMO

A musical score for 'The Cuckoo Clock' featuring three staves of piano music. The first staff uses bass clef, the second staff uses treble clef, and the third staff uses bass clef. The music consists of eighth and sixteenth note patterns.

JEWISH MUSIC

THE CUCKOO CLOCK

PRIMO

GEO. L. SPAULDING

In moderate movement $\frac{2}{4}$ time

Music for 'The Cuckoo Clock' featuring lyrics for the Jewish Music section. The lyrics are:

Cuckoo, cuckoo, cuckoo, cuckoo, cuckoo
 On the wall just over my bed
 Hung a cuckoo clock, When I'm lying in my bed I hear its tick-tock
 Cuckoo calls a little bird from his nest-tow, Then without an
 other word, Returns for an hour, Cuckoo, cuckoo, cuckoo, cuckoo, cuckoo

AWAKENING

THE STUDY

H. ENGELMANN
Arr. by Maybow Lake

Melody

Andante cantabile 8th. 2:00

Piano

a tempo

Andante cantabile 8th. 2:00

a tempo

THE STUDY

1st B♭ TRUMPET

Andante cantabile

a tempo

AWAKENING

FEBRUARY 1945

Page 153

H. ENGELMANN

a tempo

2nd B♭ TRUMPET

Andante cantabile

a tempo

AWAKENING

H. ENGELMANN

1st TROMBONE

Andante cantabile

a tempo

AWAKENING

H. ENGELMANN

2d THOMBOONE and TUBA

Andante cantabile

a tempo

a tempo

TWO PIGS

LOUISE E. STAHRS

Grade 1 *Moderato 2/4*

Two pigs were went to market, Each with a ham - ket. None has com. To buy some little red ears - roses. Early one Mon - day morn - ing, *p* *10* *ly from*
the hill. *f* *15* *Che* *ma* *ma* pig oil walk - ing. To make them an I - rish stew -

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ROWING DOWN THE RIVER

JOHN H. DUDLEY

Grade 1 *With vigor 2/4*

f Row, row, row, up the river, Rowing, row, up, do your best to win the race.
p Pull, boys, pull, boys, do not let the low - er, Pull, boys, pull, boys, on a sun - ny pink. *Pizz.*
Quintet
p Up the river, in the summer no light birds are sing - ing in the trees, Sunshines sing - ing in the leaves.
p Now the stars are passing o'er the land, How the lack of *s.f.* *10* *sun - shine is o'er the earth*.

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PRE STUDY

Grade 2.

Moderato 2/4 *♩ = 76*

Songs of three, you can say, Always likely the same, Wait don't stop, just don't stop, Listen well, you'll tell,
'Twice' we said, three times, How well change to words play *p* *10* *ne - a - h - e - th* *the*
s. n. a. n. s. n. a. n. s. n. *15* *s. n. a. n. s. n. a. n. s. n.* *10* *s. n. a. n. s. n. a. n. s. n.* *15* *s. n. a. n. s. n. a. n. s. n.*
These figures represent the intervals of a second, third, fourth, fifth, and sixth, which the teacher should explain.

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FEBRUARY 1938

Page 253

SONG OF THE INTERVALS

ANN SCOTT

f *10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*
f *10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*
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WITH CHARM AND GRACE

WALTZ

CLARENCE KOHLMANN

f *10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*
f *10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*
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PIANO TEACHERS WANTED

Those few Piano teachers who can successfully sell a piano to those persons will prove success. The bulk of the teachers, thinking the piano is guaranteed, will be unable to sell it. This is the reason that the Piano Manufacturers Association, the Western Am. of Piano and Organ Manufacturers, set the maximum retail price. Most of the Piano dealers who look up a large business in the piano are price marked. These rates are now standard.

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final result. Built of quality
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manship they are acclaimed
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ORGAN AND CHOIR QUESTIONS

Answered

By Henry Fox, T.M.S., D.M.

Editor of THE ETUDE and Director of the Boston Organ School

Any question will be answered in THE ETUDE unless we are informed by the addressee
that it is his desire that it remain anonymous.

QUESTION Is it true that in a organ choir the soprano parts are the easiest to sing? If so, why? —A. C. W.

ANSWER It is true that the soprano parts are the easiest to sing in a organ choir. The reason is that the soprano voice is the highest and easiest to sing.

QUESTION I am trying to get my organ students to play with more expression. How can I do this? —L. B. S.

ANSWER The first step is to teach your students how to play with expression. This can be done by giving them a few simple exercises and letting them play them with expression.

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THE ETUDE**Bands and Orchestras**

(Continued from page 8)

Why not to accompany the choir? There is no need to be frightened from the idea of singing. There is a way to do it. The first step is to find a good choir to be joined to in a choir. Once you have found a good choir, you will need to recruit members. This is a good idea because the choir will be able to sing better if it has more members.

Once you have found a good choir, you will need to recruit members.

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