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Volume 56, Number 01 (January 1938)

James Francis Cooke

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Music Magazine

January 1938

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The Saga of Virgil W. Bork

The remarkable story of a churchman who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

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VIRGIL W. BORK AS A YOUNG WORKER IN THE FIELD.

It is the story of a man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

Virgil W. Bork was born in New Jersey in 1910. He was a young man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey



VIRGIL W. BORK TODAY.

The story of the man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

Virgil W. Bork was born in New Jersey in 1910. He was a young man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

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the answer reveals the man as unrepentant. The man who goes back to his old ways and is not ready to change his ways and does not wish to be forgiven. It is not surprising to the church, but why the man is not ready to change his ways and does not wish to be forgiven. It is not surprising to the church, but why the man is not ready to change his ways and does not wish to be forgiven. It is not surprising to the church, but why the man is not ready to change his ways and does not wish to be forgiven.

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Virgil W. Bork was born in New Jersey in 1910. He was a young man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

The Food is delivered to Mr. James J. Condit, President of Food and Tea, and to Mr. J. Bork, who is the man who goes back to his old ways and is not ready to change his ways and does not wish to be forgiven.

Ending the Ministry of Man

Virgil W. Bork was born in New Jersey in 1910. He was a young man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

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Sigman's Autism

Virgil W. Bork was born in New Jersey in 1910. He was a young man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

A Fine President

Virgil W. Bork was born in New Jersey in 1910. He was a young man who was brought up only to grow and grow faster the longer he lives. And 'Oh! You'd not be Dead!' New Jersey

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The Language of Music

"Harmony at Your Doorstep"
By LAWRENCE ABBOTT

I. The Standing Posture—Tones and Related Tones

THE FIRST OF THE series of articles on the language of music, "Harmony at Your Doorstep," is published in this issue. It is the first of a series of articles on the language of music, published in this issue. It is the first of a series of articles on the language of music, published in this issue.

The standing posture is the first of the series of articles on the language of music, published in this issue. It is the first of a series of articles on the language of music, published in this issue.



DR. WALTER DAMERDIE AND LAWRENCE ABBOTT.
The late of America's modernizing the National Broadcasting Company.
Programs with the American.

The first of the series of articles on the language of music, published in this issue. It is the first of a series of articles on the language of music, published in this issue.

The Band Motion

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THE UNION COUNTY BAND AND ORCHESTRA BLOOD.
As it appeared at the 1937 Session, located at Nashville, New Jersey.



AN ETYMUUSIC CLUB IN CENTRAL AMERICA

As a club confined to Mrs. Clara Cadden Walker, a successful teacher in Panama who by the education of being perhaps the only woman who also enjoys weekly meetings on both the Atlantic and the Pacific coasts during her own business days and nights.

A "Once A Week" Musical Club

An Eternal with a High Practical Purpose

THE ETYMUUSIC CLUB is a musical club which is not only a club but a school. It is a club because it is a group of people who meet together for a common purpose. It is a school because it is a place where they learn to play the violin and the piano. The club was founded by Mrs. Clara Cadden Walker, a successful teacher in Panama who by the education of being perhaps the only woman who also enjoys weekly meetings on both the Atlantic and the Pacific coasts during her own business days and nights.

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And to Mrs. Clara Walker

Mrs. Clara Walker, who did not create the club, but who has been its guiding spirit, is a woman of high practical purpose. She has been a successful teacher in Panama, and she has been a successful mother. She has been a successful woman in every sense of the word. She has been a successful woman in every sense of the word.

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JOSEPH SZEGETI

The Art of the Violin Lies Under the Surface

By the Brilliant Hungarian-American Violinist, Joseph Szegeti

A former award winner for the Radio

By R. H. WOLLSTEIN

I AM A HUNGARIAN, and I have been playing the violin since I was a child. I have been playing the violin since I was a child. I have been playing the violin since I was a child. I have been playing the violin since I was a child.

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RECORDS AND RADIO

By PETER HUGH REED

ONE OF THE MOST IMPORTANT programs in the world is the one that deals with the records and radio. It is the one that has the most influence on the lives of the people of the world. It is the one that has the most influence on the lives of the people of the world. It is the one that has the most influence on the lives of the people of the world.

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THE MUSIC OF THE CHINA OF YESTERDAY
From a recording, "Moon" by the Chinese vocal, Peking Opera



THE PALACE HOTEL IN SHANGHAI TODAY
After a serious aerial bombing raid

The Music of War Torn China

By VANYA OAKES

THE MUSIC OF THE CHINA OF YESTERDAY is a collection of recordings of the music of the China of yesterday. It is a collection of recordings of the music of the China of yesterday. It is a collection of recordings of the music of the China of yesterday.

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ATTENTION! LISTEN TO THIS

It is a collection of recordings of the music of the China of yesterday. It is a collection of recordings of the music of the China of yesterday. It is a collection of recordings of the music of the China of yesterday.

For more information, contact the publisher at the address below.

Music, "According to Webster"

An Intriguing Chapter of the Musical Background of the Great American Lexicographer, Noah Webster

By ANNETTE M. LINGELBACH



NOAH WEBSTER
24. Portrait as published in *The Great American Lexicographer*,
© 1914 by G. D. Van Nostrand Company.

NOAH WEBSTER (1793-1843) was an American lexicographer, author of the first American dictionary, the *Webster's Dictionary*, and the first American grammar, the *Webster's Grammar*. He was also a political writer, a newspaper editor, and a statesman.

Webster was born in Westbury, New York, on January 18, 1793. He was educated at the Westbury Academy and at the Middlebury College. He spent most of his life in Westbury, where he was a farmer and a school teacher. He was a member of the American Revolution and served in the army. He was also a member of the American Academy of Arts and Sciences. He died in Westbury, New York, on October 28, 1843.

Noah Webster was a man of many talents. He was a writer, a teacher, a farmer, and a statesman. He was a man of great energy and determination. He was a man who was not afraid to take on a task that was difficult and demanding. He was a man who was not afraid to stand up for his beliefs. He was a man who was not afraid to challenge the status quo. He was a man who was not afraid to be different. He was a man who was not afraid to be a pioneer. He was a man who was not afraid to be a leader. He was a man who was not afraid to be a hero.

Webster's life was a life of struggle and achievement. He was a man who was not afraid to take on a task that was difficult and demanding. He was a man who was not afraid to stand up for his beliefs. He was a man who was not afraid to challenge the status quo. He was a man who was not afraid to be different. He was a man who was not afraid to be a pioneer. He was a man who was not afraid to be a leader. He was a man who was not afraid to be a hero.

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EMMA CARTER

She sings upon a November program of the Grand Masons' Convention, last attended and delightfully made music and music lover's convention.

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BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRAMEL

HARMON BAND, ELIZABETH, MISSOURI



The Clarinet Choir

PART I

SOME of the most interesting and valuable music available to the clarinetist is that of the "Clarinet Choir." This music is not only of the highest quality, but it is also of the most varied character. It includes the most advanced and the most elementary, the most serious and the most humorous, the most dramatic and the most lyrical. It is a music that is both challenging and rewarding, and it is one that every clarinetist should strive to master.

In its most advanced form, the Clarinet Choir is a music that is both technically and artistically demanding. It requires a high degree of skill and a deep understanding of the instrument. It is a music that is both challenging and rewarding, and it is one that every clarinetist should strive to master.

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FIFTY YEARS AGO THIS MONTH

In 1865, the United States was a young nation. It was a nation of pioneers and dreamers, a nation that was just beginning to find its way. It was a nation that was full of life and energy, a nation that was full of hope and possibility. It was a nation that was just beginning to find its way.

JOHN BOWMAN



John Bowman was a man of many talents. He was a man of letters, a man of science, and a man of action. He was a man who was always looking for the next great discovery, the next great invention. He was a man who was always looking for the next great discovery, the next great invention.

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REFLECTIONS

CHESTER MORDMAN

Op. 4 Andante espressivo $\text{♩} = 60$

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SOUNDS FROM THE VIENNA WOODS

WALTZES

JURIANN STRAUSS, Op. 429

Arr. by Henry S. Sawyer

Opus 7 Tempo di Valze $\text{♩} = 60$

Opus 7 No. 1

Copyright 1917 by Theodore Presser Co.
JANUARY 1917

MARCH OF THE CALIPH

WILLIAM BAINES

Andante M.M. 2. = 4

Increase and diminish tone gradually in imitation of approaching and passing away of sounds

ppp pp p f

Last time in Circle

Cello

p pp ppp

MINUET

ARTHUR TRAVES GRANFIELD Op. 9, No. 1

Grave 3/4

mf *p* *pp*

Con gracia

NEAPOLITAN SERENADE

J. W. LERMAN

Alliegro moderato M. M. 112

Andante

Musical score for the first page of 'Neapolitan Serenade', measures 1-12. It features a piano introduction with a 3/4 time signature and a key signature of one flat. The score is written for piano with treble and bass staves. Dynamics include piano (p), mezzo-forte (mf), and forte (f).

Musical score for the second page of 'Neapolitan Serenade', measures 13-24. The score continues with piano accompaniment, maintaining the 3/4 time signature and one flat key signature. Dynamics include piano (p), mezzo-forte (mf), and forte (f).

IN OLD VIENNA

THE OLD REFRAIN

This melody, so truly from Vienna has appeared in many different arrangements. This particular one by Louis Victor Saar is dedicated to the Town of St. Stephen's Cathedral where both the melody and the name of the town were first heard. The melody is "The Star of Bethlehem" and is dedicated to the Town of St. Stephen's Cathedral where both the melody and the name of the town were first heard.

Arr. by LOUIS VICTOR SAAR

Moderate ed. espressivo $\text{♩} = 100$

MASTER WORKS

EXCERPT FROM SONATA

QUASI UNA FANTASIA

Op. 27, No. 1

This excerpt from Beethoven's "Sonata Quasi una Fantasia" (Op. 27, No. 1) is a masterpiece of composition which will thrill the listener with its use of bold contrasts and dramatic contrasts. The whole is a study which exemplifies the whole and part of the art of the composer.

L. VAN BEETHOVEN

Andante $\text{♩} = 76$

Allegro molto

Tempo I

ALBUM LEAF
No. 3

ROBERT SCHUMANN,
Op. 99, No. 3

Tempo I. quasi lento, molto costante (Cherubini *Andante, solo piano*) M. M. 4.

WALTZ

No. 6

Each of the 24 (24) two-hand songs is a convenient piece for serious, child and stable day student who is to play this composition with the piano for the first time. It is also an excellent study in accompaniment and left hand steps.

Op. 39, No. 6

Opus. No. 39 - 6

JOHANNES BRAHMS, Op. 29
Concert arrangement by Richard Berman

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

MY SHEPHERD, THOU

Words and Music
by LILY STRICKLAND

Andante espressivo

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THE NEW YEAR'S COMING IN

WILLIAM C. STERNE

Moderato

Molto meno

The old year's day has, let it go
 Wipe out all our year gone by, bid it pass, bid it pass, bid it pass
 Wipe out all our year gone by, bid it pass, bid it pass, bid it pass

The year is gone what might have been, the year the New Year's coming in
 Be glad, be glad the hours pass fast, bid each day well fly it to the end

PRELUDE, NO. 2

J. S. BACH

Musical score for 'Prelude, No. 2' by J.S. Bach, featuring treble and bass clefs with various musical notations and dynamics.

IN GAY SEVILLE

MAURITS KESNAR

This system contains the first six measures of the piano accompaniment. It features a treble and bass clef with a 3/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some chords in the bass line.

Waltz tempo

VIOLIN

This system contains the first two measures of the violin and piano parts. The violin part is in treble clef with a 3/4 time signature, and the piano part is in bass clef with a 3/4 time signature. The tempo is marked "Waltz tempo".

This system contains measures 3-4 of the violin and piano parts. The violin part includes a first ending bracket labeled "1" and a second ending bracket labeled "2".

This system contains measures 5-6 of the violin and piano parts. The violin part includes a first ending bracket labeled "1" and a second ending bracket labeled "2".

This system contains measures 7-8 of the violin and piano parts. The violin part includes a first ending bracket labeled "1" and a second ending bracket labeled "2".

This system contains measures 9-10 of the violin and piano parts. The violin part includes a first ending bracket labeled "1" and a second ending bracket labeled "2".

JUNE CAPRICE

SECONDO

STANFORD KING
Arr. by E. Spaulding Straighton

Allegretto grazioso M. M. 4-72

JUNE CAPRICE

STANFORD KING
Arr. by E. Spaulding Straighton

Allegretto grazioso M. M. 4-72

PRIMO

PROGRESSIVE MUSIC FOR ORCHESTRA
COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 505
 Arr. by R. G. Sater

Tempo di Marcia in 4/4

Musical score for Community Grand March, featuring multiple staves for various instruments including strings, woodwinds, and brass.

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 505

1st CLARINET in Bb
 Tempo di Marcia

Musical score for 1st Clarinet in Bb part of Community Grand March.

1st CORNET in Bb
 Tempo di Marcia

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 505

Musical score for 1st Cornet in Bb part of Community Grand March.

B-ALTO SAXOPHONE
 Tempo di Marcia

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 505

Musical score for B-Alto Saxophone part of Community Grand March.

TRUMPET or CELLO
 Tempo di Marcia

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 505

Musical score for Trumpet or Cello part of Community Grand March.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

GRASSHOPPERS AT PLAY

My hands are like grasshoppers
As they jump the keys.

Curved finger joints will imitate
The bounding of their knees.

HESTER LORENA DEW

Allegro $W = 120$

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This may be covered as a study, using eye and fingers.
The notes of which jump up indicate the Zigzag Band, those which the Zig Band.
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BIG GRIZZLY

RENÉE MILES

Lento $W = 60$
Big Grizzly passes up and down in his cage.

Tempo I
Chatterer Ets with about the cage.

Slowly
Look, watch him there and everywhere.

Slowly
He is so stout and so big
We have him at his party up for his afternoon nap.

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THE STREET BAND

FARIAN FALBERT

Like a march $W = 120$

"The Big Tube"



JANUARY 1928

11

SWINGING ON THE GATE

ADA RICHTER

Moderate 1/4 = 100

Note—This may be reversed on a study piano, say two fingers.
The strain of notes based up to the right hand, then to the left hand.
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BIG GRIZZLY

RENÉE NILES

Lively 3/4 = 175

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THE STORE

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JANUARY 1928

"Hasten to Your Downstep"

(Continued from Page 15)

ORGAN & CHORUS QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Musician and Organist, Trinity of the A. S. C.

The question will be answered in this column unless otherwise stated in the question. Answers are in all cases given in good faith. Authority in all cases is given in the question unless otherwise stated.

Q.—I have a question about the organ. I am a beginner and I am having trouble with the pedals. I am not sure how to play them. Can you help me?

A.—The organ is a very interesting instrument and it is well worth the effort to learn to play it. The pedals are the most difficult part to learn, but with a little practice you will be able to play them. Start with the right foot and then the left. Practice the scales and the exercises that I have given you. You will find that the pedals are not so difficult as you think. Keep at it and you will be able to play them in no time.

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Bands and Orchestras

(Continued from Page 17)

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRADIE

In recognition of the desire to make this department a Violinist's Etude, complete in itself



Teaching the Tone Deaf Student

By T. DUNCAN STEWART

THE TONE DEAF student is a real problem for the teacher. He is a student who cannot hear the difference between a sharp and a flat, or a major and a minor chord.

An Interesting Experiment

It is interesting to note that the tone deaf student is not necessarily a musical genius. In fact, many of them are quite intelligent and capable of learning a great deal about music. The problem is not one of intelligence, but of hearing.

How to Teach

The first step in teaching the tone deaf student is to help him understand that he has a problem. This can be done by having him play a piece of music and then asking him to identify the notes. If he cannot do this, then he is tone deaf.

Two Masterworks for the Violin

By PAUL STOEVI
PART II

THE SECOND PART of this series of masterworks for the violin is a study in the art of phrasing. It is a piece of music that is both beautiful and challenging.

Other Masterworks

In other masterworks, the composer has used the violin to create a wide range of emotions. From the joyous and light-hearted to the somber and dramatic, the violinist has a great deal to learn from these pieces.

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1015	THE SAGE OF VIRGIL	1015	THE SAGE OF VIRGIL	1015	THE SAGE OF VIRGIL
1016	THE SAGE OF VIRGIL	1016	THE SAGE OF VIRGIL	1016	THE SAGE OF VIRGIL
1017	THE SAGE OF VIRGIL	1017	THE SAGE OF VIRGIL	1017	THE SAGE OF VIRGIL
1018	THE SAGE OF VIRGIL	1018	THE SAGE OF VIRGIL	1018	THE SAGE OF VIRGIL
1019	THE SAGE OF VIRGIL	1019	THE SAGE OF VIRGIL	1019	THE SAGE OF VIRGIL
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