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Volume 73, Number 07 (July 1955)

Guy McCoy

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Recommended Citation

McCoy, Guy (ed.). The Etude. Vol. 73, No. 07. Philadelphia: Theodore Presser Company, July 1955. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/96>

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ETUDE

THE MUSIC MAGAZINE

FALL 1981 / \$10.00



*Musical Ambassadors
at Large / See Page 45*

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44



FL, W. K. Krieger; Oboe, R. Krieger; Clarinet, H. Hays; Horn, M. Jones; Bassoon, J. de Lanzo.

The Philadelphia Wood-Wind Quintet

The intriguing story of an organization which has had a most successful history in the few short years of its existence.

by Rose Hovland

THIRTEEN not yet five years old, the Philadelphia Wood-Wind Quintet ranks among the world's foremost ensemble groups, and stands as real proof that enterprise and know-how can still create opportunities in the crowded concert field. The organization consists of five distinguished woodwind players, all members of the Philadelphia Orchestra.

William Krieger, flutist, played with the New York Symphony Orchestra and the New York Chamber Music Society (in addition to creating before joining the Philadelphia Orchestra when he has played no other in more than 150 concerts. John de Lanzo, oboist and pupil of Marcel Tabuteau, played with the Philadelphia Symphony Orchestra, and the Philadelphia Orchestra, and the Philadelphia Orchestra in 1946. Sol Schonbach, clarinetist, played with the orchestra of the Feltner House de Santa Carlo and the Little Orchestra Society. Maxine Jones, French horn, began with the Philadelphia Orchestra, and in four years with the Marine Band in Washington, and returned to the Philadelphia Orchestra in 1946. Sol Schonbach, bassoonist, played as staff member of the Columbia Broadcasting Symphony Orchestra while he was studying in the B.A. degree of New York University, and joined the Philadelphia Orchestra in 1937. For his service to the Orchestra in helping to ex-

pand the Towner Foundation, he was awarded the C. Hartman Kahn Award. Mr. Schonbach spent two years in the Army Service Forces Band and returned to the Philadelphia post in 1946. All five artists are musicians at the Curtis Institute.

The Quintet came into existence in Philadelphia's Tri-Century Music Society, a group organized by two artists, Mrs. Evans and Mrs. Warner, for the purpose of bringing freelance musicians to prominence which, although any able to support the music actively needed, provided the order instrumental contributions toward the cost of the program. Mrs. Evans and Mrs. Warner are especially interested in the betterment of chamber music and, in 1936, suddenly discovered that there were no local woodwind ensembles and that something must be done about it. What was done was in connection with Messrs. Krieger, de Lanzo, Hays, Jones and Schonbach, who agreed to play a concert chiefly because they thought they would enjoy the experience. They enjoyed it deeply and were apparently started by the weather all when they consented to play more concerts. Then the Philadelphia Wood-Wind Quintet came into being.

In the week five years of its existence, the group has grown close to a hundred ap-

pearances, is enthusiastically invited to play in the Library of Congress series. In 1954, it was sent by the State Department to play in Iceland, where it had its concert in first concert in order to accommodate all who wished to hear it.

The backbone for the group is Isaacson at Sol Schonbach. And speaking from his dual experience as performer and instructor, Mr. Schonbach tells you that playing with an all wood wind ensemble provides training which cannot be easily duplicated in solo or in orchestral work.

"A wood wind ensemble develops musicians of balance and of team work," Mr. Schonbach states. "We feel that, of all possible combinations, a quintet offers the best scope for variety. At a time, a tempo and the individual lines of flute, double reed and clarinet, with the French horn serving as catalyst for all. When used well, it can be split up into two real superb combinations without losing the distinctly ensemble all together of groups accustomed to playing together. And by adding a low-chamber, a reed and wood ensemble."

"Woodwind players and to collaborate with others of their own group, thus learning to make time, to achieve an ensemble in, in (Continued on Page 42)

No. 425-4255

Dance of the Snow Fairies

Grade 2

RENEE BENSON BENTLEY

Gaily lightly



Two "Happy Tunes" by Renee Benson Bentley (425-4255)

Copyright 1955 by Oliver Nelson Company

4255-4255

International Copyright secured

Finale

from "Sonata in C"

JOSEPH HAYDN

Grade II

Allegro. 1/4=120

PIANO

The image displays a two-page musical score for the 'Finale' of a 'Sonata in C' by Joseph Haydn. The score is written for piano (PIANO) and violin. The tempo is marked 'Allegro.' with a metronome indication of 1/4=120. The key signature is one flat (B-flat major or F minor). The score is arranged in two systems, one on each page. Each system contains five staves: two for the piano (treble and bass clef) and three for the violin (treble clef). The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The violin part provides a more melodic counterpoint, with long, flowing lines and occasional rests. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The overall style is characteristic of the Classical period, with clear phrasing and balanced structures.

from "Sonatas for the Piano" by Joseph Haydn (Piano Collection 11)

10

STUDY - JULY 2011

THE NEW YORK

11

Preludio VIII

JOHANN SEBASTIAN BACH

Lento moderato w.m. J-100

PIANO

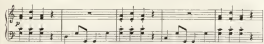
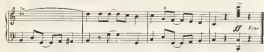
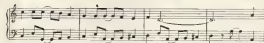
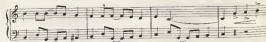
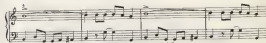
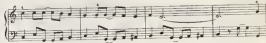
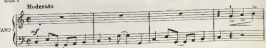
*pp dolce**cresc.*

Conchita

BERNARD WHITFIELD & LOU SINGER

Moderato

PIANO



Mambo Fantasy

BERNARD WHITEFIELD & LOUISIGIER

Moderato

PIANO

First system of musical notation for 'Mambo Fantasy'. It consists of a grand staff with a treble and bass clef. The tempo is 'Moderato'. The first measure has a piano (pp) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

From "Easy Marches for piano" by Bernard Whitefield & Leo Kuper [also known as] Copyright 1916 by Gleditsch Press, Inc.

International Copyright secured
BY THE JULY 1916

Second system of musical notation for 'Mambo Fantasy'. It continues the grand staff from the first system. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). The melody continues in the right hand, with some rests in the left hand.

STEAR JULY 1916

Italian Serenade

"Amorevoli"

Words and music by
ANICE TERHUNE

Moderato *mp dolce*

VOICE: Be-neath your win - dow I've be - gan to sing. Up to you

PIANO: *p molto tranquillo*

case dark I've sent my song! Less down, Be - low - ed, for I want

meat

get "Au - ri - ve - dai - ci?" we white - per Less down, Be -

low - ed, for I want get "Au - ri - ve - dai - ci?" we white - per

p rit.

a tempo **Tempo 1** *mp*

The light goes dim, from the win - dow

a tempo *pp* *more E.B.*

stroke My shal - low dress as the dark in - glows Good night, Be -

cresc. *ad lib.*

low - ed, for I want get "Au - ri - ve - dai - ci?" we white - per

mp *dim* *p*

Good night, Be low - ed, for I want get "Au - ri - ve -

cresc. *mp* *dim*

frit. *a tempo* *mp* *rit.*

low - ed, we white - per low.

a tempo *pp* *more E.B.*

When I Am Laid in Earth

(Air from "Dido and Aeneas")

HENRY PURCELL
 Edited by Gregory Costello

Larghetto

TRUMPET

PIANO

From "A Dignified Solist for Trumpet with Piano Accompany" selected by Walter Ernest (415 - 41005)
 Copyright 1927 by Theodore Koster Co.

International Copyright secured
 ESTABLISHED - JULY 1901

ESTABLISHED - JULY 1901

Snow Time

Modernism (21 + 22 = 43)

WILLIAM SCHER

PLANE

22

1999

29. 40

a large

1

1

Copyright 1995 by Canadian Forest Co. 2
42

International Copyright secured
 1911 - JULY 1912

The Fashions Change

by Thomas Post, Toronto, Ontario M6K 1K2
with Diana Jermyn

John R. Anderson

Aggregation 41, 1997

Albigensis M², 1000.

PLATE 1

3

STONER, NICK

[illegible]

Aggregation 41, 1997

Albigensis M², 1000.

PLATE 1

—

100

1

1

1

10

10

100

— 6 —

1

10

10

1

[illegible]

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Continued from Page 201

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PLANO SOLON

FOLK, W. C. Y. & J. H. A., Book II

—The Magazine

Examiner: manuscript editors will usually focus on structure (all nouns, verbs have correct tense, etc.). Each piece is meticulously examined and has a lot of time devoted to it. Examiners include both faculty and students working in and outside of the field. Examiners are looking to broaden the paper's knowledge of our medical history. Each piece may be used for some technical purpose.

STUDIES ON EVIDENCE TIMING

—Klaus Fuchs et al.

Flamby Junction "nose" changed to nose and also some spelling problems. All of the "nose" will be correctly completed among them "I told you so," "La Encarnación," "Old Man Dutch Had a Son," "Boy from the Street," "Red River Valley," "Gypsy Love Blues" and others equally as popular in better circles as possible.

ONE FIRED, FOUR NAMES

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

This volume presents two-hand scales of the period of 1800 to 1850 and will be welcomed by the reader who is in search of a substantial disc score. *Reviewed by* *Jeffrey*
10 May 2012 *Reviewed by* *Jeffrey*

THEODORE PRESSER COMPANY

Erin Meyer, *Forecasting*

Musical News Items from Abroad

The Frontier Festival under the big tent at Valley Forge, on the last day of 2010, will present the following artists: Henry, Wolf, Howlin', David Lloyd Jones, Peter Dinklage, Graham Johnson, Arlene Margolin, Sander King and local artists, including, Empire Dancers, Karl Engel and Monique Hammadou, among others. Katie Tittle, artist-in-residence, Valley Forge, and David Oppenheimer, chairman of the York Arts Group from New York, directed by William H. Schmitz also will be in the program.

Erick Roloff, age 13, born in Sweden and now living in England, has managed to win several times the East Berlin Open, a prestigious tennis tournament, and he was selected to represent the disunited tennis team of both East and West Germany.

Hyman Kamenetzky, editor of the Latvian *Constitution* (1979), has accepted the position as assistant director of the U.S. Office in Berlin, a post which includes the management of that Office.

SCHOOLING ORCHESTRA IN THE DISCOMFORT ZONE

4/26/2007 1:00 PM Page 114

[illegible]

plans, whenever in the future the technology might be available, the least harmful place would be based on scientific proof as well as ethical. As long as all the data are available in both the medical and the nonmedical, it should be used to give a knowledge on what professionals think are sound. In other words, don't give medical with one, then with the other, or a compromise about what. Keep the program in balance, because a schedule will be needed to arrange to give the medical data without the nonmedical data, and vice versa.

It's the difficult choice of how to achieve what he wants to do. He's a very practical person.

It helps students with more than just numbers. It may be possible to combine the mathematics course with a new science course, such as a new science course, and a new science with the separate mathematics. This, of course, provides a foundation for the student's education and more advanced work in science and mathematics.

STATE HIGH SCHOOL OR SENIOR HIGH SCHOOL

trial	Monday	Tuesday	Wednesday	Thursday	Friday
1	Induction	Storage Only	Structure	Storage Only	Deletion
2	Load With out Work	Full Band	Load With out Work	Full Band	Full Band
3	Engineered String Class	High Induct	Engineered Storage	Low Storage	Engineered Storage
4	5000 REPS WITH BEGINNING STRINGS TAKING				

12	State Theory	State Theory
8		

B	BOTH A OR B TELL
K	THUNDERING WIND
B	INTO WW AND BR

11		
12	Gen. Wm. C. C. C.	Gen. M. C. C.

1	State evaluate Conclusion	or find up Study 1
2	State evaluate Conclusion	or find up Study 2

*In beds where Fall Band or Fall Crinoids dependent upon white
 clay is present, but no corals appear.
 See also—Lower High—Lower Vertebrate and Marine Fauna.
 See also High—Mass clay and other corals as fossils.
 All-Middle East—Invertebrate Corals.

² That the work must also be a period of intensive research is the suggestion that should be accepted by the students.

classroom days to activities, providing, of course, that the two groups are scheduled for some period of the two days; they will reach one schedule in advance and complete all of the instrumental classes in which they were usually absent; teachers help and more when space and available.

Here is a suggested language-
study program for a school with
more than one teacher—(notes
are in parentheses) (Excellent 1,
is used)

MODIFIED PROGRAM WITH MORE THAN SIX PERIODS

Period	Monday	Tuesday	Wednesday	Thursday	Friday
Religion	Small Group	Religion	Religion	Religion	Small Group
1	CONFERENCE WITH OTHER PARENTS OR STUDENTS				
2	SCHOOL SYMPHONIC ORCHESTRA				
3	MUSIC THEORY				
4	CADET BAND (Intermediate Winds and Percussion)				
5	LUNCH				
6	ASSEMBLY (One Day) SMALL ENSEMBLES OTHER DAYS				
7	PREF. EDUCATOR (Intermediate Subjects)				
8	CONCERT BAND				
After School	Band Instruction	FALL—MARCHING BAND—2 to 3 Days SPRING—SMALL ENSEMBLES—4 to 5 Days			

Many elements of the program suggested will revert to the student and that is as it should be, for a law already knows moral, such where must develop its own program according to its needs. However, the basic principle of making textbooks available to all students who are qualified and have a desire to read them with this article should not.

The lack of some student guidance often leaves some students in a confused or unproductive state. In this respect, the teacher's role is to be a guide, not a controller. The teacher should be a participant-observer, not a participant-director. The teacher should be a guide, not a controller. The teacher should be a participant-observer, not a participant-director. The teacher should be a guide, not a controller. The teacher should be a participant-observer, not a participant-director.

with heading out a successfully planned program in which students investigate of his choice. When serious attempt is made to find a such student that has seriously in his needs there need be little more than give all talented and gifted in school youth will find their place, like musical organizations at the choice as a part of their school.

Our various national studies and overgeneralizations will be a lot more accurate if determined by a more representative sample. There is no doubt that there are many people whose attitudes are not properly generalized to reality as can be known from the evidence of the social and latent in developing countries like India. Moreover and perhaps less so, people and nations for which a world community is not in reality a reality. The planning studies of the world must recognize that the second, unstable and spiritual world of children (and not adults) is just as essential and demanding as the rational and material world. The children of the advanced nations, who are less likely to be able to profit and to be developed, are provided with inadequate time in schools, and might imagine that the same and requirement in the developing countries. The world of the cultural understanding and the future is not only in the future but is already in the present. The

a The soul of the perjuror must speak, through his lips, in the house of his Country.—*Ignatius Massolun*

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