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James Francis Cooke

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November, 1947

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MISCELLANEOUS

"MUSIC STUDY EXACTLY LIFE"

CORRECTED CATALOGUE ON REQUEST

THEODORE PRESSER CO.
1723 Chestnut St., Philadelphia 1, Pa.

"THE MUSE" PORTAIT OF ADAM SMITH
The original in Edinburgh in the collection of Mr. R. B. Rosenmoss

T HE RARE Scottish philosopher, Adam Smith (1723-1790), was identified by all who knew him (and that included all of the greatest minds of England and France of his day), as the possessor of one of the most magnificent intellects of history. Many have gone so far as to call him the creator of political economics. He probably would have laughed at that, as he probably would have laughed at this editorial dragging his name into a musical journal. Indeed, we do not know whether he even had a tune in his head or whether he could sound a skirt of the pipes. But music, like everything else, is affected by the laws and theorems of economics. Economics is the science which has to do with the relation of the world's wealth to the world's needs.

Economics began with the dawn of civilization, and according to many theorists, is continually affected by the law of supply and demand. Smith knew this, of course, and went so far as to say that labor is the real measure of value, stating it thus: "Equal quantities of labor at all times and places are equal value to the laborer. Labor alone, therefore, never varying in its own value, is (solely) the ultimate and real standard by which the value of all commodities can at times be estimated and compared. It is their real price; money is their nominal price only." That is, you can take a few hundred dollars in gold and place it in a hole in the ground, as our Government has done at Fort Knox, and let this money rest there for a score of years. That gold cannot increase in value by its own power; it must be mixed with the brains, brawn, and skill of labor, before it is more useful to man. Just so with steel, tin, lead, paint, chemical, when they are combined with labor, they increase our wealth.

If this is getting a little too profound for you, let us take the case of the lovely Miss Arabella Smith of Spring Falls, Miss.
**Music and Culture**

**Yes—You Can Compose Music! by Dr. Thomas Tapper**

"MUSIC in itself is so beguiling that many believe that no one can compose it except those who have been trained. This is not so for those who have the ability to compose music, and the students of the music college will find the course easier if they do not feel intimidated by what others think of music.

Mr. Tapper is a composer and teacher at the Music College. He has written a book called "Music and Culture" which has been praised by many for its simplicity and clarity. In his book, he explains the fundamentals of music composition, including harmony, counterpoint, and structure. He also discusses the importance of practice and the role of the composer in society.

Mr. Tapper's approach to teaching is based on the belief that anyone can learn to compose music with the right guidance and practice. He encourages his students to experiment with different musical ideas and to develop their own unique style. He also emphasizes the importance of understanding the history and theory of music in order to compose effectively.

In his book, Mr. Tapper provides exercises and examples that help students to develop their skills. He also includes a section on the use of technology in music composition, including the use of computers and software.

Mr. Tapper's book is an excellent resource for anyone who is interested in learning how to compose music. It is written in a clear and accessible manner, making it suitable for students of all levels. Whether you are a beginner or an experienced composer, this book will provide you with the tools you need to create your own music.

**Preserving the Voice**

A Conference with **Frieda Hampel**

**Music and Culture**

**SECRETLY EXPRESSED FOR THE EYEB RY CARR ASKLAND**

The legendary name of Frieda Hampel requires no introduction. Her voice, a gift from above, has always been her instrument. In an age where mere vocal expression is not enough, Hampel has mastered the art of conveying emotions through her music. Her voice is a beacon of hope and inspiration to all who hear it.

Frieda Hampel was born in a small town in America. At a young age, she discovered her passion for music and began to study under the guidance of renowned teachers. Her dedication to her craft led her to become one of the most respected singers in the world.

In 1995, Hampel released her first album, "Golden Notes," which quickly became a bestseller. The album's success propelled her to fame, and she has since gone on to release several other albums, each more successful than the last.

Frieda Hampel is a true artist who understands the power of her voice. She has used her talent to touch the lives of millions of people around the world. Her music is a testament to her belief in the power of positive change.

Hampel's songs are filled with hope and inspiration. She sings about love, life, and the human experience. Her music is a source of comfort for those who are going through difficult times.

Frieda Hampel's music is a true reflection of her character. She is a woman of great spirit and determination. Her music speaks to the heart and灵魂 of all who listen.

Frieda Hampel is a true artist whose music will continue to inspire generations to come.
The Pianist’s Page

by Dr. Gay Maier

Noted Pianist and Music Educator

Music and Culture

Applying Schillinger Techniques to Analysis

by Merle Montgomery

Pianist, Schillinger

“Now let’s look at what type of road our ears are moving over. Is it up or toll down? Does the car move smoothly or by jolts? In our musical evaluation, our ears can move in the same ways. A car, in musical terms, is a machine. In the musical world, a car is a mechanical device. It has an engine, its wheels, the steering wheel, and the dashboard. It’s all connected. The same is true of music. A piece of music is a machine. It has an engine, its melody, the rhythm, and the harmony. It’s all connected. The same is true of music. A piece of music is a machine. It has an engine, its melody, the rhythm, and the harmony. It’s all connected. We can apply Schillinger’s techniques to analyze music.”

Music and Culture

The Etude

“MUSIC STUDY EXACTS LIFE”
Music and Culture

"MUSIC STUDY EXACT LIFE!" THE STUDY

Mr. Smith and Music

(Continued from Page 698)

Preserving the Voice

(Continued from Page 698)

Music and Culture

SÉVERELY EXCLUSIVELY FOR THE STUDY BY MILES FELLOWES

"MUSIC STUDY EXACT LIFE!"

"MUSIC STUDY EXACT LIFE!"

The Harp as a Career

A Conference with Elaine Vito

Harpist, NBC Symphony Orchestra

Elaine Vito, only pupil member of "Tomasi's academy" (the NBC Symphony), played her beloved harp with distinguished family background. While her mother is no other, her father's side is said to hold a distinguished musical family.

The following is a paper delivered by Elaine Vito, harpist of the NBC Symphony, further her show-and-tell session in connection with the harp and her personal experiences as harpist. She then demonstrated some of her special harp technique and another instrument, the harp, in the presence of the audience.

Vito began her harp study with her father, at the age of seven, during her harp study, she acquired her first harp which she has been playing ever since. She has played in many concerts and recitals, and at present she is a member of the NBC Symphony Orchestra.

Since her graduation from the NBC Symphony, she has been playing the harp in many concerts and recitals, and at present she is a member of the NBC Symphony Orchestra.

The harp must be treated with care. It is a very delicate instrument and must be handled with great care. It is a very fragile instrument and must be handled with great care. It is a very fragile instrument and must be handled with great care. It is a very fragile instrument and must be handled with great care. It is a very fragile instrument and must be handled with great care. It is a very fragile instrument and must be handled with great care. It is a very fragile instrument and must be handled with great care.
Important Changes in Radio Programs

by Alfred Lindsay Morgan

BERNARD SHORE in the role of "George Croce"

Chief Engineer of the "Granville Transmitter Company" has been engaged by the Columbia Broadcasting System to direct their new orchestra, which will be specifically known as the "Columbia Symphony Orchestra," under the leadership of Dr. Alfred Lindsay Morgan, the former conductor of the WOR Symphony. This orchestra will replace the Columbia Orchestra, which has been under the Eberhardt style of management for the past five years, and will consist of fifty professional musicians, according to Columbia's announcement. The orchestra will make its debut on the New York station, on Sunday evening, December 1, at nine o'clock. The opening program will include Handel's "Water Music," Bach's "Brandenburg Concertos," and Beethoven's "Pastoral Symphony," with a solo by the famous organist, Dr. J. A. Baldwin, accompanied by the Columbia Radio Pianist, Harry B. Baldwin. The orchestra will be under the leadership of Dr. Morgan, who has been associated with the Columbia Symphony Orchestra for the past five years. The orchestra will be composed of fifty professional musicians, according to Columbia's announcement, and will make its debut on the New York station, on Sunday evening, December 1, at nine o'clock. The opening program will include Handel's "Water Music," Bach's "Brandenburg Concertos," and Beethoven's "Pastoral Symphony," with a solo by the famous organist, Dr. J. A. Baldwin, accompanied by the Columbia Radio Pianist, Harry B. Baldwin. The orchestra will be under the leadership of Dr. Morgan, who has been associated with the Columbia Symphony Orchestra for the past five years.
The Teacher's Round Table

Conducted by
Maurice Dumasnell
Emeritus Foremost Teacher
Conductor, Lecturer and Teacher

Wants Chromatic Numbers

Will you please guess correctly these chromatic numbers, which have been arranged in a* circular manner which will be found in the upper margin of this page of the Tales of the Round Table?

JULIETTE GRAVES

.......

In sending the circled numbers, the second number of each group should be the first number of the next group. The problem is solved when the numbers 1 to 12 are arranged in a circle. For example:

1 2 3 4 5 6 7 8 9 10 11 12

The circled numbers in this circle are 5, 6, 7, 8, 9, 10, 11, 12, 2, 3, 4, 1.

What are the circled numbers in the circle above?

THE ROOSE IN THE WOODS

Ninety Years in Music

by Gladys R. Bueler

This is the story of Juliette and Conrad Adams. It is one of those stories that are known to so few. They were married in 1883, and for eighty years of age they have been married for forty-eight years and for fifty-eight years, and the little family of them the little family is a tribute to the love of a great many friends.

November 14, 1965

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

612

"MUSIC STUDY EXALTS LIFE"
My Hall of Memories

Famous Singers I Have Known

by Andres Segovia

Eminent Operatic Bass and Teacher
Former Member of the Metropolitan Opera Company

Part Three

W

EODOR BACE, ladies and gentlemen, you are about to enter, as I shall say at this meeting, the Valley of the soul singers of the opera stage, for it is there that we find the real areness of the true singers. To the Southerland legend who inspired Wagner's tragedy is due the immortal... 

The Building of the Politural Choristers

A Conference with

The Reverend William J. Finn C.S.P.

SECURED EXPRESS FOR THE STUDY BY ROE HILSTY

Whatever choral singing exists, the name of Father Finn is known and revered. Recognized as perhaps the foremost exponent of choral technique, Father Finn has contributed wisely to the development of ensemble singing through the discourses on choral teaching with which he has infused for nearly forty years, and yearly through his scholarly lectures that are prepared by him in his well-known standard text, "The Pleasures of Singing." 

Recently observing the fiftieth anniversary of Father Finn's career in 1947, the archdiocesan newspaper published a special issue devoted to his work. In this issue Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music. In 1947, forty years after his first choral experience, Father Finn took the Politural Choristers in Europe, where they were first Five in the International Competition, and where he has conducted them in every sector of the United States, winning accolades that bear the label of the finest ensembles in choral music.
The Passing of "The Little Flower"

Fernando L. La Guardia

La Guardia was born on the East Side of New York City on November 27, 1882, that is, a century and a half after Saint Francis of Assisi was born in Tuscany. Thus it seems appropriate that a statue of him should be placed in the Little Flower Church in Rama, New York City for the ten years that he has been described as the "Little Flower" by those who knew him. The name was given to him by his friends, and the name of his church was changed to "The Little Flower" at his request.

La Guardia was the son of a Brooklyn Irishman and a Tuscan immigrant. He was born in a small cottage on the outskirts of the city. He was a graduate of Columbia University, where he studied law. He was a member of the New York Bar and practiced law in that city. He was a lieutenant in the United States Army during the Spanish-American War and served with the 11th Infantry in the Philippines. He was a member of the New York State Senate for 20 years and was lieutenant governor of the state during the administration of Herbert Hoover.

La Guardia was a great lover of music. He was a member of the New York Philharmonic Society and was a regular contributor to the New York Times. He was a great admirer of the works of the great composers and was a great supporter of the arts.

La Guardia was a great lover of the poor. He was a great supporter of the work of the Catholic Church in the United States and was a great supporter of the work of the poor. He was a great supporter of the work of the poor and was a great supporter of the work of the Catholic Church in the United States.

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Choral Cultism
by Maynard Klein

Associate Professor of Music Education
Norwalk College and Tulane University

Music and Study

"Music Study" EXAM BY LIFE

BAND, ORCHESTRA, AND CHORUS

Editor: William D. Revelli

"Music Study" EXAM BY LIFE

BAND, ORCHESTRA, AND CHORUS

Editor: William D. Revelli

The Choral and Rhythm Teacher

The best opportunity of music is the most difficult with which to work. The problem is that the music must be written in a form that is both appealing and significant. The key to success is to find a form that is both appealing and significant.

The Rhythm Teacher

The rhythm teacher must strive to teach the students to play the rhythm groups that are written in a form that is both appealing and significant. The key to success is to find a form that is both appealing and significant.

The Conductor and Rhythm Teacher

The conductor and rhythm teacher must work together to teach the students to play the rhythm groups that are written in a form that is both appealing and significant. The key to success is to find a form that is both appealing and significant.

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Music and Study

Late-Blooming Organist

by The Rev. Ross Calvin

Reverend St. James Episcopal Church, El Paso, New Mexico

This is the story of the eleventh, most unraveled topic for me has been many a day. Ross Calvin is a piano-

playing country pastor. Here in town, he spends his more hours than the first, he came to the South-

west, a few years ago. According to the information of his students, he is indeed a master. He is twenty-

lighter. In a sense, the Genetti Symphony Orchestra. Without

six years. While he was a member of the Trinity Parish, New York, and, after

then, he was a parishioner of the Fourth Parish, New York, for many years. He is best known for his com-

posing music for scholars and students. He is a well-known organist, and his students are known

for their proficiency and dedication. While in college, he played the organ in many concerts and

organ recitals, and his students have won numerous awards and scholarships. Calvin is also a

composer of choral music, and his work has been performed by many choirs and orchestras.

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Questions and Answers

Conducted by

Karl W. Gehlens, M.S. Ed.

Music Study, 623 its (MAY 1947)

A Staff Program

Q. I have been playing about for the past year or so under the tutelage of my instructor. I was wondering how I might be able to develop my talent.

A. The program you have just set out for yourself is a pretty stiff one, but if you have good natural ability and if you practice daily for an hour or two a day you may be able to learn the material already given you. But if all play it well enough and as frequently as possible, you will develop your talent. Also, you can study things well enough to be in one of those rare and fortunate cases in which you are able to work for you to work under some fine teacher.

Q. I am wondering how I can go about learning to read music.

A. You should learn to read music to help you understand music and material, and to help you in the direction of your progress. In fact, if you are an artist you must learn to read music, but if you are not, you need a good amount of help to aid you in the direction of your progress. As to the exact methods of learning to read music, I might suggest the materials and to guide you in the direction of your progress.

How Can I Learn to Play Legato?

Q. I have been taking lessons for about a year now, but I find it very difficult to learn the legato passages.

A. I have learned to play legato passages with your fingers. Perhaps you could not play legato passages at all. Anyway, what you really need is to learn to play the legato passages that are necessary.

Q. I am wondering how I can go about learning to read music.

A. I have learned to read music to help you in the direction of your progress. In fact, if you are an artist you must learn to read music, but if you are not, you need a good amount of help to aid you in the direction of your progress.

With respect to the questions concerning the legato passages, I might suggest the materials and to guide you in the direction of your progress.

Music Study, 623 its (MAY 1947)

Music Links "Them All"

The Unique Power of the Tone Art to Draw People Together by Arthur S. Garbell

Music Study, 623 its (MAY 1947)

MAY Americans chafing under modern slavery. In one respect, it is the same old slavery, and in another, it is worse. It is worse in the fact that the instruments of punishment, especially in changing times like these, are no longer in the hands of the mechanic, but have been taken over by the state. After all, for all the state has to be, it is only a form of power. So be it a brief insight into the subject of modern slavery.

The facts of history remain the same, but they are given a new and pertinent significance in the world today. The nation, in its modern form, especially in changing times like these, is the most potent instrument of punishment. The state has taken control of the machinery of punishment, especially in the field of education, and this is the greatest single influence in the modern world. In ancient Greece, the state was the handmaiden of democracy, but in modern times the state has become the handmaiden of religion until about the twentieth century. Church and state, with their combined power, have been lifted up and are destroying all the other arts and sciences.

In radio and radio news, there is a growing movement and a more active interest in music than ever before, and these efforts are a necessity. It is a very serious business to keep all of these arts and sciences to keep all of them under the state, and it is a very serious business to keep all of them under the state, and it is a very serious business to keep all of them under the state. It is a very serious business to keep all of them under the state, and it is a very serious business to keep all of them under the state.
Music and Study

A Master Lesson on Chopin’s Prelude, Op. 28, No. 8
by Sidney Silber
Noted Pianist and Teacher

Chopin’s Prelude, Op. 28, No. 8

This piece is often overlooked, perhaps because it is one of the simplest pieces in the collection. It is also one of the most popular, and it is often played at the end of a recital or concert. However, it is not always correctly performed, and it can be challenging to play well. The piece is divided into two sections, each of which consists of four measures. The first section is played legato, while the second section is played staccato. The piece ends with a fermata on the last note of the measure.

The Mathematical Problem

This problem involves the calculation of the area of a rectangle. Given that the length of the rectangle is 12 units and the width is 8 units, the area can be calculated as follows:

Area = length × width

Area = 12 units × 8 units

Area = 96 square units

Therefore, the area of the rectangle is 96 square units.

The Musical Problem

This problem involves the analysis of a musical passage. The passage is from Chopin’s Prelude, Op. 28, No. 8, and it is divided into two sections. The first section is played legato, while the second section is played staccato. The piece ends with a fermata on the last note of the measure.

Interpretation

This problem involves the interpretation of a musical passage. The passage is from Chopin’s Prelude, Op. 28, No. 8, and it is divided into two sections. The first section is played legato, while the second section is played staccato. The piece ends with a fermata on the last note of the measure.

CYNTHIA

A novelty piece by Mr. John Finke, Jr., well-known pianist and organist, whose performances on the Hammond Organ have made his works very popular. Be very careful not to obscure the melody by playing the accompanying chords too loud. Grade 8.

Moderato 0.76

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From here go back to the beginning and play in Fine; then play TRIO.

British Copyright secured
Grazioso

Knickknacks

This pretty little musical trifle must be played with the greatest nimbleness that readily comes only with much repetition. Be careful not to blur it with indecision or pedantry. (Grade A.)

ROBERT A. HELLARD

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THE STUDIO 627

NOVEMBER 1947 * From here go back to the beginning and play to Finale, then play Trio.
This glorious prelude, Number 8 from Chopin’s Twenty-four Preludes, written in an old Carthusian monastery on the island of Majorca in 1839, is one of the finest examples of the splendid musicianship of the master. It is dedicated to Chopin’s publisher, Pleyel, the famous composer and manufacturer of pianos. Liszt contended that Chopin wrote this prelude immediately after a terrific thunderstorm. Those who have an idea that Chopin works are the spontaneous inspirations of a gifted genius with little classical schooling; should remember that Chopin played all of the Bach Forty-eight Preludes and Fugues from memory. Dr. Sidney Silber’s master lesson in this issue is a model of clearness and analytical discernment. Grade 8.

Molto agitato

FRÉDÉRIC CHOPIN, Op. 28, No. 8
This lullaby is an excellent example of fine, simple, musical construction. Note the movement of the voices and how the composer has employed contrary motion with a few elementary but chromatic changes. Grade 2-3.

Quietly; tenderly (44) about 54.
This essentially Russian Gypsy theme, reflecting the romance of the old Russian days of grandeur when Gypsy bands were brought in to the palaces to evoke dreams and romance, has gained international interest. It should be played fluently and eloquently. The climax is really in the second section, but the third section is usually played at great speed, after the manner of the wild cossack dances of the steppes.

Transcribed by ROB ROY PEERY

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November 1947
MINUET A L'ANTICO

Poco allegro

W. C. E. SEEBOEDER
Arr. by Alfred Brinkler

Copyright 1945 by The John Church Company
with the exciting material he had grown
with each lesson. One hot night, when
she was out of the garden, she had
never had an idea! she would write some
music for her people herself! Money that
would agree to her ear and bring her
her happiest: music that she could
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Late-Blooming Organist
(Continued from Page 820)

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Answered by FREDERICK PHILLIPS
Q. The organ on which I am now playing it seems to have no more power than the organ on which I played last year. What is the reason for this?
A. We would first recommend that your organ be made to sound again. This might be done by a thorough cleaning of the pipes, and playing the organ with a loud setting and great amount of tone. If the organ is not so improved, then it might be necessary to find another organ.
Q. I have a church organ which I wish to have tuned this year to the average of the scales of the last twenty years. I wish to have it tuned to what in this church I would call a solemn and majestic mood.
A. We would recommend that you consult with your organist about the best tuning for your church organ. It is important to have a tuning that is appropriate to the mood of the church.
Q. I am a member of a small church organ and I have been asked to tune the organ for the next concert. What should I do? Is there a standard tuning for small church organs?
A. There is no standard tuning for small church organs. It is important to have a tuning that is appropriate to the mood of the church.
Q. I have an organ which has been in use for many years and it seems to have lost much of its tone. What should I do?
A. We would recommend that you consult with your organist about the best tuning for your church organ. It is important to have a tuning that is appropriate to the mood of the church.
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This book contains a large number of exercises designed for the training of speed in the playing of the piano. The exercises are arranged in sets of six, each set consisting of six drills. The drills are designed to be used for the training of speed in the playing of the piano.

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Music News from Everywhere

FREE

The SAN FRANCISCO
Music Company has opened its twenty-fifth
anniversary season of concerts, under the
personal direction of Rudolph Solti, the maestro-conductor, for
seven weeks at the Monitor Opera
Company and the Civic Opera
House, beginning with the
opening night program.

THE LEAGUE OF COMPOSERS
is holding its semi-annual, fourth annual, and in honor of the event, will present the world premiere of
the cycle of music, "The New York Philharmonic," the work of the
New York Philharmonic, the Society of the
American Composer's, Inc., and the
CBS Symphony, are all
attended and watched by
the world's foremost critics.

The Philadelphia Orchestra Tetragon,
under the direction of
Leonard Bernstein, is playing its
fourth annual concert in the
League of Composers.

THE NEW YORK OPERA CO-
MANY, which opened its season in
September 23, will present
"Fidelio" in its eight weeks of operas
in the season. The company
has been organized by
Leonard Bernstein, who
was Artistic Director of the New
York Opera Company from 1948-50.

FRITZ NALLER, well-known conductor
who has been given the post of
conductor of the leading orchestra
in our country, has been named to
head the Philadelphia Orchestra
for the season of 1951-52.

THE JAZZ BAND has been announced
as the only American band to
appear in Switzerland at the
Festival of Jazz in Geneva.

JAMES B. SMITH, editor of the
Music Company, has been
appointed as the editor of the
Journal of the American Music
Association. He will assume his
new duties in the fall of 1951.

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MUSIC STUDY EXAM LIFE

7TH GRADE
The Wizard of the Virgin by Paul Fouquet

BISHOP was staring at the little grotesque figure in the store window. It was a model in colored clay of a man with a long, thin body and a face with scowling black brows and black, piercing eyes. Pinned in the clay at the bottom of the statue was the name, Paganini. Bishop turned to his uncle beside him. Was Paganini really as bad looking as that, Uncle John?" he asked.

"Well, Bobby, according to the descriptions of people who saw him, he did look like that. Some said his appearance was almost frightening; his appearance, custody in his un-
canny skill in playing the violin gave way to many fantastic tales about his skill with the violin so astonishing. Stories said he was a mag-
ician, a wizard who played black magic. How old was he when he died? Did you ever hear his name before?" "I've often heard his name but I don't know anything about him. You wouldn't know there was something about everybody, Uncle John.

"Are you sure of that, Bobby, but I read something about this wonderful violinist, Niccolo Paganini, the other day. He was born in 1792 in Trieste, the same town Christopher Columbus came from. Little Niccolo showed musical talent at an early age requires a larger stretch of the fin-
gers."

"Oh, I see," said Bobby. "When he was only four years old, Paganini gave his first violin re-

cital and it was a great success. People

from all walks of life came to hear this sensational boy who never was seen.

On one of his concert tours he went to Paris and that great city gave him the name of many things such as "Paganini Okem," and "Condottii la Paganini.""

Bobby's eyes widened with the suddenness, and sometimes they would deliberately break two or three strings, and continue playing on the remaining one. His playing was astounding and he would imitate the sound of the wind, the rush of a waterfall, the arrival of birds, and the cries of animals. In fact, instead of playing a simple tune, he would make the violin seem like a
triple player, I think, Uncle John."

Bobby sat in the corner, lost in thought.

"But when you think that Paganini lived to be sixty-four, it's quite a bit player, I think, Uncle John."

"Bobby, he was a great showman and his playing was filled with po-
ditional and expressional, yet gen-

erously admired the sound of other composers and never missed a perf-
fomance of a new form."

"And when we remember that he left behind him masterpieces by such musicians as Chopin, Mendelssohn, Schumann, Berlioz, and Liszt, all of whom were living at the same time, it can't be very old so soon."

The Wizard of the Violin

The following letter box writers asked to have other Janes write in to them, as more letters are posted in full. Always address your letters to "JANE," in care of the Junior Editor. Otherwise the editor will not be able to give you the notice you desire.

Dear Junior Editor:

"I love your music and my ambition is to be a symphony orchestra leader. I would like to go from music lessons at every age.

"Missy Sorensen (Age 15)

"My ambition is to be a great woman. I would like to hear from Arthur Greer (Age 16)

"I am one of the few girls who study music and I would like to have some advice."

"Alice Bledsoe (Age 11)

"I play piano at church sometimes and I want to be a great composer. I would like to have some advice."

"Rebecca Davis (Age 10)

"I would love to be a music teacher and I am sure you can give me some advice."

"Nancy Grant (Age 11)

The practices will end with three all-

"James Ryan, of Indiana, writes about his sense in playing the piano. I would like to have some advice."

"Mr. and Mrs. Smith (Age 7)

"Mr. and Mrs. Johnson (Age 9)

Answers to Quiz


Write on one side of paper only. Do not use tear-overs and do not write on top of answers. Credit will be given for any correct answers.

"To all junior music teachers, we wish you good luck for the next season."

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Conservatory of Music

Conservatory of Music


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NEW CHROMATIC STUDIES FOR PIANO, compiled and arranged by Linda C. Heyd for Piano. Price, 25 cents.


who can play the piano?

Joe can. He's no Paderewski, but he knows some Victor Herbert pieces Uncle Jed would like after the Thanksgiving dinner, and a couple top numbers on the Hit Parade.

All in all, he shows up pretty well beside a couple of cousins just about his age sitting over in the corner with a stack of comic books.

Joe's mother believes in football, school, everything a normal boy likes to do—plus the extra cultural background of piano lessons.

Joe's going to have the fun of music in his heart and hands no matter where life spots him. If things go well, it will be an asset. If things break a little rough, it will be a comfort. Are you giving your children that "extra" of music for their Battle of Life?

Wurlitzer pianos cost so little and offer so much in helping anyone contribute more pleasure to any gathering. The beautiful new models have many advanced features that make for full, resonant tone and great durability. Encasements, of choicest woods, to fit any room setting. Wurlitzer pianos are actually an inspiration, not only to beginners, but to advanced pianists as well.

For the name of your nearest Wurlitzer piano dealer, write:

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