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Volume 65, Number 10 (October 1947)

James Francis Cooke

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**THEODORE PRESSER CO.**

**1758 Chestnut Street**

**PHILADELPHIA 3, PA.**

**"MUSIC STUDY EXACTS LIFE"**

**THE ETUDE**

**MANY PEOPLE think that**

**fail, phallic Pheas Taylor**

**Barnum (1809-1913),**

**Connecticut Yankee exhibited an eloquence that**

**was the father of all**

**ballyhoo.**

**All probably went back to the**

**pyramid! One seed only to**

**the mountainous literature that**

**in the old countries to sense the antiquity of the**

**cycling.**

**probably the most absurd and eloquent**

**of the great naturalist.**

**When he induced Jenny Lind to come to America,**

**she was already a tremendous success in Europe. The late Edward**

**R. Markham, in his entertaining "The All Hail Glamor," writes of**

**the Swedish prima donna: "In London, every time she sang,**

**the walls of the Queen House bulged, prices were boosted sky-high, the**

**flowers from admirers would have filled several florist shops,**

**thunderous applause was the only reward for her efforts. And even today,**

**down the faces of rapt female, the Queen's presentation bonnet lay at her feet,**

**and the whole Royal Family was in awe of Jenny Lind. That there**

**already had a great reputation. Barnum merely exploited her with circus-like**

**arrangement just as he did Dumbells, Germain Thibault, and the long**

**parade of freaks that appeased his curious public. His interest**

**was not in Jenny Lind or in music, but purely in the dollar sign.**

**Jenny Lind was more valuable to Barnum than the Beauled Lady or the**

**Dog-Faced Boy. When the former's gate receipts were larger, he was**

**a mercenary.**

**When Jenny Lind did come to America, Barnum actually got a little**

**known Boston actor and opera singer of R. Dodge, to purchase at auction for $625.00,**

**the first admission ticket to Jenny Lind's first concert in the center of**

**of New York, Boston, the Athens of America. Barnum actually induced**

**Jenny Lind to pose for a photograph with himself and have it published.**

**Then circulated this picture in innumerable numbers, to further**

**her career, and so it came that Jenny Lind was a big-assed, wholehearted**

**woman, no wonder she disappeared from her memoirs, for it was obvious that the**

**man paid him $32,000.00 in order to get out of her marriage to a man she didn't**

**like! Her conception of reputation was that, the only kind worth while was that which**

**was earned through merit, and not the reputation which was**

**blown upon with a bubble.**

**William Shakespeare preserved for Jacques in "As You Like It"**

**that the sight of nothing wholly different from the psychological.**

**"All the world's a stage," when he describes the soldier as" seek-**

**ing a wife to live in the corner of the mouth," he gives**

**the word a connotation which will always be associated with repu-**

**tation. However, as all engaged in music know, if reputation is a**

**hazardous profession, it is more so in the music world. It may vanish**

**with a pin prick, and many of the finest reputations of yesterday**

**have evaporated because of some subtle slander in articles or in**

**personal behavior. There is no question that to the musician a**

**well cultivated, legitimate reputation is of priceless importance.**

**Hence he cultivates his patience and influences his income. This must**

**be based upon real worth and the proper kind**

**of publicity, Theodore Leverett and}
The Violin Has Been My Life

An Interview with \ Zino Francescatti

Sensationally Successful Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

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Music and Culture

The Pianists Page

by Dr. Guy Maier

Norton Piano and Music Educator

MUSIC STUDY EXALTS LIFE

THE ETUDE

OCTOBER, 1947

MUSIC STUDY EXALTS LIFE

144

MUSIC STUDY EXALTS LIFE
Music and Philately

Kenneth E. Crouch, newspapersman, author on folk music, and historian, is a member of the American Philatelic Society, Virginia Historical Society, Southern Historical Association, Sons of Confederate Veterans, and honorary member, United Daughters of the Confederacy.

KENNETH E. CROUCH

Rolf Mon Depicted

It is evident that no other instrument of art has been depicted more often than the piano. These three were used in the early days when the pianist was required to be a sight reader and a good post horn. The countries that have used this form in this celebration have been Germany, Italy, France, Sweden, and Russia. A new heart, Hungary, France, Russia, and Sweden are offered by a British view of last year. A forty-cent brown value, the stamp is in honor of the Postal Congress of the Americas.

MUSICAL MEMORIALS

In 1948 Uruguay issued a four value set depicting historic homes in honor of the bicentenary of the birth and death of famous composers. Among the ten, two are worth five cent values. One was a stamp honoring genius Paganini, 1928-1942, and a two cent red stamp depicting a Japanese dancer.

MUSICAL ERRORS MADE

It would appear that every country issuing either its national anthem or a favorite son of song should see to it that these are reproduced properly. Some have errors.

During the period that German forces occupied Czechoslovakia in World War II, several interesting stamps were issued by the Nazis. The country was esteemed a part of Austria, and several nations have issued stamps to honor composers. Among these was Richard Strauss. A living composer, he was a great favorite in the last war. The Nazis issued a set of stamps depicting various composers, among them Strauss. The stamp issued to honor him depicted the orchestra, the piano, and a lyre. The picture is a very fine one, and the design is a very fine one. The stamp was issued in 1945, and it was a very fine one. The stamp was issued in 1945, and it was a very fine one.

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Music and Culture
The Violin Has Been My Life
(Continued from Page 154)

especially poetry. The violin, if he would be a success, must have imaginación, or as he called it, a "spirit of sound." 

As asked what he thought of gramophone records, he said, "Oh, modern music is just a mess. I can't even bear to listen to it."

Mr. Paganini looked thoughtfully at the audience, and then said, "I don't know how to answer that question."

And then he said, "But I always feel that I have been playing the wrong notes."

But he never spoke of his regrets, or his ambition to do better. He seemed content with what he had accomplished, and he saw his audiences as his only friends.

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MUSIC AND THE MUSICAL EDUCATOR

THE APELON'S CHORUS

MUSIC AND THE MUSICAL EDUCATOR

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THE MUSICAL HERALD

MUSIC AND THE MUSICAL EDUCATOR

THE ARS CANINA

MUSIC AND THE MUSICAL EDUCATOR

MUSIC AND THE MUSICAL EDUCATOR
Music and Study

The Teacher’s Round Table

Conducted by Maurice Dimonclaire

Examinant French-American Pianist, Music Lecturer, and Teacher

with the report of the Society of New School Teachers and the

Music Study

Short cut

My student, my friend, has played two of my Etudes and I am

The speed of the notes is: 2⁄3 faster than the one.

adjacent a program which would prove valuable for both purpose and entertainment.

Pianos and scholars should: (1) have a child to "play something," when they

The teacher should: (2) have a child to "play something," when they

Well well. I have certain organiza-

Arrests and missed.

The score will be available by cir-

Orchestras, and (3) be ready to come into the school room after the

in higher speed high speed is involved, the results will be

shades of music with which you have no acquaintance. I am sure you have a

When you call the "Debussy" difficult, you mean it is not

After that, you will find difficulties in the development of the second

may you have a better sense of it. I will then call the "Rachmaninov"

and the "Beethoven" in the way you mean it. But I will not use

The score should not be disregarded before the study of the

The diff-
WHY DO WE NOT UNDERSTAND THE EUCLIDIAN THEOREM, EVEN THOUGH WE HAVE STUDIED IT IN SCHOOL FOR YEARS?

Because we have not properly understood the theorem in the first place. We need to focus on the underlying concepts and principles, rather than just memorizing formulas and theorems.
Studying. Without a Teacher

by Norman Mehr

If the Piano Faculty of Ferrum State College

Music and Study

Music and Study

New, Progressive Material for Organists

by Dr. Alexander McDaid

Editor of the Organ Department

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Music and Study

The Choral Director's Dilemma: "Bach or Boogie" by Maynard Klein

Maynard Klein is universally recognized as one of America's foremost wind ensemble conductors. He is professor of choral music, frontman College and Tulsa University, and has served as chief conductor of the National Council of High School Music. His works include songs such as "Bobby-Soxers" and "Maynard," which received critical acclaim. Klein has written about the influence of classical music on American culture, and the impact of Boogie Woogie music on the American psyche.

THERE is no question of redeeming the children from the visual slavery that they live by way of the radio, the juke box, and the dance hall. The only real treatment for a society of false values is not to put a mask on the facts, but to face them and to try to do something about them. The facts are there, and there is no escape from them. The question is how to face them. There is no question of the meaning of education, but there is much concern about the meaning of life. There is no question of the importance of the arts, but there is much concern about the importance of the sciences. There is no question of the necessity of the individual, but there is much concern about the necessity of the group. There is no question of the possibility of the future, but there is much concern about the possibility of the present.

In this respect the influence on our children of the radio was a strong one. In the mass, the attitudes were affected by favors given to such parents, churches, or the immediate school faculty. In other words, the "pressure group" increased in size and became stronger. Our attitudes were further conditioned by the fact that the children of their families and their neighbors knew that there was a part of their lives that would live, that would matter, and that would matter to them.

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The Choral Director's Dilemma: "Bach or Boogie" by Maynard Klein

Maynard Klein is universally recognized as one of America's foremost wind ensemble conductors. He is professor of choral music, frontman College and Tulsa University, and has served as chief conductor of the National Council of High School Music. His works include songs such as "Bobby-Soxers" and "Maynard," which received critical acclaim. Klein has written about the influence of classical music on American culture, and the impact of Boogie Woogie music on the American psyche.

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The Choral Director's Dilemma

(Continued from Page 558)

World; it is also strikingly true that the world of conflict and consensus, of success and failure, of victories and defeats is not very different either. In the work of world-building, we have a vast reservoir of history, an inexhaustible source of moral resources, a vast collection of moral principles that only require the right kind of attention and the right amount of energy to be made real.

One little point against being that the picture of the world and the picture of the world in the mind of the choral director are very similar. They believe. It might be said further that most music teachers are also artists in their own right; they create music and therefore they possess the same kind of taste, the same kind of experience, the same kind of understanding of the world and the world of music. They are able to see the world in a more realistic way and that is what makes them such a valuable resource for music education. They are able to see the world in a more realistic way because they have lived in it, they have experienced it, they have felt it, and therefore they are able to interpret it accurately.

Proposal

This is a proposal for the Optimistic Musician to consider. It is a proposal that would be extremely beneficial to the choral director and his or her students. It would give them the opportunity to develop their own ideas, to express themselves, to create music, and to see the world in a more realistic way. It would give them the opportunity to become more articulate, to express their ideas, to write, to compose, to perform, to judge, to see the world in a more realistic way.

The Optimistic Musician

In the Optimistic Musician, the choral director would be given the opportunity to develop his or her own ideas, to express himself or herself, to create music, and to see the world in a more realistic way. It would give him or her the opportunity to become more articulate, to express his or her ideas, to write, to compose, to perform, to judge, to see the world in a more realistic way. It would give him or her the opportunity to become more articulate, to express his or her ideas, to write, to compose, to perform, to judge, to see the world in a more realistic way.

Music and Study

"Music Study: "Easy Life"

The ETUDE

October 1947

A Well-Developed Vibrato: The Seal of Violin Tone

by Harold Berkley

So many requests have been received for copies of Mr. Harold Berkley's article, first printed in July, 1947. —Editor's Note.
Tales of Isidor Philipp

The French Master Recounts Anecdotes of the Conservatoire and Musical Notables

by Maurice Dumont

Emeritus French-American Concert Pianist and Author

"Good day, I am ready to find you at home," said Mr. Gounod, as he approached the room of the famous composer. "I have come to thank you for the leaves which you so kindly lent me during my recent illness."

"Oh, Mr. Gounod, how can I possibly repay your kindness?" replied Mr. Philipp. "It was a pleasure to help you when you needed it."

"But you know," said Gounod, "I have been so impressed with your performances that I have decided to dedicate a piece to you."

"Oh, Mr. Gounod, I am too embarrassed to accept such a compliment."

"No, no," said Gounod, "it is my sincere wish. Let me present you with this sheet of music."

Mr. Philipp gratefully accepted the sheet and read the dedication. It was a beautiful piece, filled with the same passion and emotion that Mr. Philipp had always admired in his performances. Mr. Gounod had truly understood his talent and had made his way toward my center.

"This is a gift to you whom I respect and admire," said Gounod, as he handed over the sheet. "I hope it will make you happy, and that you will continue to pursue your studies with the same dedication that you have always shown."

Mr. Philipp smiled, grateful for the kind words and the music. He knew that Mr. Gounod was one of the greatest composers of his time, and he cherished the memory of this day as one of the most memorable of his career.

"I shall always be grateful to you, Mr. Gounod," he replied. "This music will be a constant reminder of your kindness and your encouragement."

"And you," said Gounod, "will always be a source of inspiration to me."

Mr. Philipp bowed his head in gratitude, his heart filled with emotion. He knew that this day would remain etched in his memory forever, a testament to the power of music to bring people together and to uplift the spirits of those who dedicate their lives to the arts.

"Thank you," he whispered, as he turned to leave. "You have touched my heart, and I shall always be grateful for your friendship."

Mr. Gounod smiled, knowing that his words had reached the heart of his beloved pupil. "No," he said, "it is I who am grateful to you, Mr. Philipp."

And so, the day ended in a warm embrace, a moment of pure joy and connection between two great artists. Mr. Philipp returned home, his heart filled with the knowledge that he had made a difference in the life of one of the greatest composers of his time, and that he had been given a gift that would forever be dear to his heart.

Mr. Gounod, too, went home, a smile on his face, knowing that he had touched the heart of one of the brightest young talents of his generation, and that he had helped to inspire a new generation of musicians to pursue their dreams with passion and dedication. For one moment, they were connected by the power of music, a bond that would forever remain unbreakable.

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Music and Study

The Romance of John Howard Payne and His Immortal Song, "Home, Sweet Home"

By S. J. Woolf

In the September issue the noted artist, author, and war correspondent, Samuel Johnson Woolf, told of the earlier years of John Howard Payne, in this installment we find Payne moving from London to Paris, hoping to escape his homes in the British capital.

The Story of John Howard Payne and His Immortal Song, "Home, Sweet Home"

In September issue the noted artist, author, and war correspondent, Samuel Johnson Woolf, told of the earlier years of John Howard Payne. In this installment we find Payne moving from London to Paris, hoping to escape his homes in the British capital.

JOHN HOWARD PAYNE'S HOME ON LONG ISLAND, NEW YORK

"MUSIC STUDY EXALTS LIFE"

THE STUDE

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OCTOBER 1947
Do not look upon this as a musical trifle. It should be studied with greatest accuracy. The time should be maintained with the precision of a chronometer. All notes should "mesh" perfectly; that is, the notes that are intended to be sounded together should leave no doubts in the student's ear.

At first play very slowly (not stiffly) until the pattern is "set" and then introduce "expression" changes. Grade 2.

RONDINO

Allegretto non troppo

LUDWIG van BEETHOVEN

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© From here go back to the beginning and play to Φ; then go to A.

OCTOBER 1947
NOCTURNE

This, one of the loveliest of Mendelssohn’s themes, like the other sections of the composer’s early masterpieces, the Overture to “A Midsummer Night’s Dream,” astonished all Europe when it first was heard. The Overture, however, was written in 1826 (the year of Weber’s death). This Nocturne did not appear until 1843, seventeen years later when Mendelssohn wrote incidental music for Shakespeare’s play. The sonorous hymn-like theme introduced with French horns in the orchestra produced an atmosphere of tranquility in splendid contrast to the fairy-like sections. Grade 5.

FELIX MENDELSSOHN

Arr. by Henry Levine

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AFTERNOON IN VIENNA

From the large number of waltzes suggesting Vienna, one might think that the city spent both its days and nights in dancing, but Vienna by day is quite different from Vienna at night when gaiety rules. This attractive piece captures the gaiety of the Viennese night. The mordents can also be figured a-b-a for effectiveness. Grade 2.

Andantino, con molto rubato (c. about 63)  

LEWIS BROWN
DANCE OF THE LEPRECHAUNS  WALTER O'DONNELL

Lightness, dearness, sneeziness, and gaiety must be the main elements in the interpretation of this composition. The division of the triplet theme between the right and the left hands is prime pianissimo fun, but it must never be ragged. Grade 4.

Allegro (d = 180)

Grade 3.

CLOWNS ON PARADE  ROBERT A. HELLARD

The bass may be omitted if desired.

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ANDANTE

SOFTLY NOW THE LIGHT OF DAY
CARL M. von WEBER
Arr. by Clarence Kohlmann

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OLD TRUNK IN THE ATTIC

Tales of Idaar Philipp

(Continued from Page 581)

Sieve said just for Rosenthal. That "On

thousand francs a day he must have spent on his clothes and lack of money caused

his clothes and lack of money caused

him to give up the pursuit of music."

"...But why do you work so hard?"

"I have no choice. I must work to support myself."

"You are too young to worry about such things."

"I am not young. I am already thirty years old."

"What is your occupation?"

"I am a pianist."

"A pianist? But you are a student."

"Yes, but I cannot afford to continue my studies."

"Then you must find another occupation."

"I cannot do that. I am bound to this occupation by my profession."

"You are too old to learn anything new."

"I am not too old. I still have a lot to learn."

"But you have already learned everything."

"I have not. There is still much to learn."

"Then what do you want to learn?"

"I want to learn to play the piano better."

"But you already play the piano very well."

"That is not true. I still have much to learn."

"Then why do you want to continue your studies?"

"Because I love music."

"But you already love music."

"That is not true. I still love music."

"Then why do you want to continue your studies?"

"Because I want to be the best pianist in the world."

"But you already are the best pianist in the world."

"That is not true. I still want to be the best."
Ippolitov-Ivanov and Wagner

If you would like to know more about my work, I would be happy to discuss it further. My research focuses on the cultural and historical influences on contemporary music. Let me know if you have any specific questions or would like to schedule a meeting to discuss this in more depth.

Learning to Understand Bach

Wagnerites have emphasized the essential principles that underlie various styles and movements. I believe that the study of his music can provide valuable insights into our modern understanding of the composition.

Studying Without a Teacher

The works of Wagner are rich in emotional expressiveness. He often used complex musical structures that require a deep understanding of music theory. I would be happy to discuss how to approach his music and what resources are available for students who are interested in this area.

Voice Questions

Answered by Dr. Nicholas Douty

In the old city of Tevernoi, a singer of great talent was known for his masterful performance of the opera "Il Trovatore." He was sought after by many patrons, but his voice was considered too rich and dramatic for modern tastes. He was known to perform with a wide range of emotions, from passionate laments to joyful songs. Despite this, he was a respected figure in the city, and many considered him a true
talent.

Normalization of Data

In studying without a teacher, I have found that understanding the essential principles of music theory is crucial. This can be difficult for some, but with practice and dedication, it is possible to develop a strong foundation in music theory.

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Pianists

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E. W.鸨E, B. O.

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Pianists

E. W.鸨E, B. O.

F. S.
A Well-Developed Vibrato

(Continued from Page 34)

to an unnecessary sorter of the tone — an expense which is with either.

The very first thought of a vibrato pupil should be that the very first sound which should be practiced is the one which is the simplest to make. For the reason that if he can make the sound at all, he can do it in a way that will not harm the ear.

AN ADVANCED STEP — Vibrato should be an advanced step in playing the student on to the rhythm and the feel of his instrument. It is a wonderful base for the development of the student’s technique. It is not a step to be taken lightly.

The large notes must be played slowly. The notes should be played slowly, but not too slowly.

SIGHT-READING is necessary and more of a requirement now than it ever was before. It must be played slowly. It will be the foundation for future sight-reading.

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ORGAN AND CHOIR QUESTIONS

Answered by FREDDERICK PHILLIPS

Q. We are a group of ladies in a choir, number 16 in a group of many. We are interested in the best organ for our use. We would like to know if you could give us some advice as to the type of organ which is best suited for our number.

A. It is difficult to say what the best organ is for your number. It is dependent on the size of the choir, the type of music you perform, and the acoustics of your hall. However, I would recommend that you consider a pipe organ with a good reed stop and a good manual organ. The reed stop will provide a wide range of colors and the manual organ will allow you to control the dynamics of the music.

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THANK YOU, MRS. CHRISTENSEN!

If you are interested in a gradual transformation of your voice, or would enjoy the opportunity of singing songs with a mature, experienced teacher...

 patrols the soaring skies with a rarebird's grace, with a tail as long as the length of the world...

At last, the words were out, the music was heard, the beauty of the moment was shared with the audience...

And I never even thought to wonder, to imagine, to believe...
where shall I go to study?

private teachers (winter)

m. s. boyd

f. d. davis

m. s. taylor

h. davis

h. davis

j. davis

l. davis

order by mail

private teachers (new york city)

m. s. boyd

f. d. davis

m. s. taylor

h. davis

h. davis

j. davis

l. davis

order by mail

private teachers

m. s. boyd

f. d. davis

m. s. taylor

h. davis

h. davis

j. davis

l. davis

order by mail

private teachers (fall)
Children all around the world play music in schools every day. Practicing so patiently, Finally just as...ivora: Counting, phrasing carefully... west, they know how to play their favorite tunes.

Quiz No. 25

1. What is the nationality of César Franck?
2. What is meant by “alla breve”?
3. How many thirty-second notes are equal to a dotted eight-note?
4. What makes C-Mus the key of the...?

What is the precise reason music in the world is so important?

Music is a powerful tool that can bring people together, evoke emotions, and express a wide range of feelings. It has the ability to transcend cultural barriers, language, and age, allowing individuals to connect on a deeper level. Music can also have therapeutic effects, helping individuals cope with stress, anxiety, or physical pain. In addition, music is a fundamental part of human expression, allowing artists and composers to convey their unique perspectives and ideas, leaving a lasting impact on society as a whole.

The following text is a collection of questions and answers about music, where each question is accompanied by a corresponding answer. The questions cover various topics related to music, such as its historical significance, its role in culture, and its emotional impact.

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In NATURE’S FAIR, James Dike Blew-Through is a book of poetry by E. O. Hooton, published by Charles Scribner's Sons in 1947. The book contains a collection of poems that explore themes of nature, beauty, and the human experience. The poems are vivid and descriptive, capturing the essence of the natural world in a way that is both intimate and universal. The book is divided into several sections, each focusing on a different aspect of nature. Overall, the book is a beautiful and thought-provoking exploration of the natural world and the ways in which it connects us to the world around us.

In THE DUNE FARM, by James T. Farrell, the story follows the lives of three families in the Midwest during the Great Depression. The novel is a powerful exploration of the struggles and challenges faced by ordinary people during a time of great economic hardship. The book is known for its vivid and realistic portrayal of the Midwest during the 1930s, and for its exploration of themes such as family, identity, and the struggle for survival.

In THE ADVENTURES OF HUCKLEBERRY FINN, by Mark Twain, the story is told from the perspective of Huckleberry Finn, who sets out on a daring adventure along the Mississippi River. The novel is a satirical and often humorous look at the social and moral issues of the time, and is considered one of the greatest American novels of all time. The book is known for its vivid and memorable characters, as well as its exploration of themes such as freedom, identity, and the challenges of growing up.

In THE FAIRY GARDEN, by Mary Mapes Dodge, the story is set in a magical garden where fairies and other magical creatures live. The book is a beautiful and imaginative exploration of the world of fairies, and is known for its vivid and enchanting descriptions of the garden and its inhabitants. The book is suitable for young readers, and is a charming and delightful introduction to the world of fantasy.

In THE LITTLE PRINCE, by Antoine de Saint-Exupéry, the story is told from the perspective of a pilot who is stranded in the desert and discovers a small prince who has flown away from his home planet. The book is a profound and thought-provoking exploration of themes such as love, loss, and the nature of human connection. The book is known for its simple and elegant prose, and for its timeless and universal messages.

In FALLOTTO'S FATTY BANANAS, by Jonathan Lethem, the story follows the life of a young man who becomes involved in a dangerous and illegal world of black market bananas. The book is a gritty and realistic exploration of the world of organized crime, and is known for its vivid and compelling portrayal of the characters and their struggles.

In THE ADVENTURES OF DOUGLAS BROWN, by John Updike, the story is set in the 1950s and follows the life of a young man named Douglas Brown, who is growing up in a small town in the Midwest. The book is a profound and powerful exploration of the challenges of growing up, and is known for its vivid and realistic portrayal of the characters and their struggles.

In THE AMERICAN PIANO RECITATIVE, by David D. Halra, the story is set in the 19th century and follows the life of a young woman named Elizabeth, who is training to be a piano teacher. The book is a beautiful and insightful exploration of the world of music education, and is known for its vivid and engaging portrayal of the characters and their struggles.
Organists and Composers!
ENTER THIS CONTEST!
$1,000. IN PRIZES!

1st Prize . . . $500.00
2nd Prize . . . $150.00
3rd Prize . . . $100.00
10 prizes of $25.00 each

Schulmerich, manufacturer of CARILLONIC BELLS, offers these substantial cash awards for the thirteen most outstanding compositions submitted before Dec. 15, 1947.

Before the perfection of CARILLONIC BELLS—which permit a most delightful combination of bell and organ music—such music had been limited in scope and unsatisfactory in performance. Consequently, compositions for organ and bells were few—and restrained. Since CARILLONIC BELLS in range, tone, and expression are on a plane with a fine organ—or an orchestra—there arises a need for compositions worthy of so beautiful and flexible an instrument. That need has inspired the launching of this contest by Schulmerich—the sole maker of CARILLONIC BELLS and the largest producer of bell instruments in the world.

The composition winning the first prize will be played at recitals throughout the nation by Dr. Alexander McCurdy of Westminster Choir College. In addition, the winner of the first prize will receive all necessary traveling expenses between his home and the place of the nearest recital. The names of all winners will be published in a subsequent issue of this magazine.

The Judges of the Contest
Dr. James Francis Cooke, Editor of Etude.
Dr. Harold McDonald, Manager of the Philadelphia Orchestra Association.
Dr. John Finley Williamson, President of Westminster Choir College.
Seth Bingham, Associate Professor of Music at Columbia University, and Organist of the Madison Avenue Presbyterian Church, N. Y.

Here are the simple contest rules:
1. All compositions submitted must be original.
2. All compositions submitted must be for bells with organ or choir, and must not exceed five minutes in length.
3. Contestants should not put their names on compositions, but should submit them in an accompanying letter.
4. Compositions must be written legibly, in ink, and on music composition paper.
5. All entries must be postmarked before Dec. 15, 1947.
6. Contestants may submit as many entries as they wish.
7. No compositions will be returned. It is suggested that you keep copies of your entries.
8. All compositions submitted become the property of Schulmerich Electronics, Inc.
9. The decisions of the judges will be final.
10. No member of the Schulmerich Electronics organization or its advertising agency may participate in this contest.
11. All entries should be addressed: Schulmerich Electronics, Inc., Dept. PC, Sellersville, Pa.
12. Contestants must be residents of either the United States or Canada.

CARILLONIC BELLS
The sweetest bell music ever heard
CARILLONIC BELLS have a dynamic range so great, a tonal quality so superior, a volume so rich without distortion, that they are a distinguished asset to any organ. They are as effective in chordal passages and arpeggios as they are in single notes; diminished chords and arpeggios played with the organ are gorgeous. Their use is practically unlimited.

If you should like to hear CARILLONIC BELLS, write us, and we will send you the address of the installation nearest you.

SCHULMERICH ELECTRONICS, Inc., SELLERSVILLE, PA.
"CARILLONIC BELLS" • TOWER MUSIC SYSTEMS • ACOUSTIC CORRECTION UNITS • SOUND DISTRIBUTION SYSTEMS • CHURCH HEARING AIDS

LISTEN TO THE EXPRESSIVE LOVELINESS OF CARILLONIC BELLS IN ACTUAL PERFORMANCE—EACH SUNDAY NIGHT ON "THE GREATEST STORY EVER TOLD" OVER THE ABC NETWORK.