Volume 62, Number 10 (October 1944)

James Francis Cooke
"Music in American Cities"—broadcast

National Broadcasting Company
America's No. 1 Network

Competitions

The World of Music

Here, There, and Everywhere in the Musical World

In a series of six parts on Mondays on Monday evenings and Tuesday after-

The New York Little Symphony, Joseph Caicione, director, will present a
series of six concerts on Poplar Street during the coming season. As a feature
of the orchestra will introduce young American composers, conductors, and
performers in formal and informal concerts. Among those who have
announced their participation are Biala, Marcy Mcmillan, Albert H.B. Simms,
and Homan, Cotten, and Cooper.

New home in the United States is announced in August when the American
Broadcasting Company, one of the many groups of the country's managed
institutions, given by the Cincinnati Symphony Opera, at the Cincinnati Symphony

Fritz Kreisler's first radio appearance will be on October 6. The remaining
season on the NBC Telephone League series will begin July 31, as January
17, and April 16, 1945.

Mrs. Harriet Aver Strickland, leading American pianist, died on July 31 in New
York. She was associated with Mrs. Strickland as a piano teacher and
instructor. She was educated in Chicago and was also educated in New York.

Thornton W. Allen, New York composer and music educator, died on July 31 in
New York. He was associated with Mrs. Strickland as a piano teacher and
instructor. He was educated in New York and was also educated in Chicago.

Leonard Bernstein, head of the violin department at the Chicago Musical Col-
dicated on August 31. The First Grand Award, sponsored by the United States
Department of Justice, is given to the American Federation of Musicians, which
represented at least 40,000 musicians.

A PREISE DER WROCLAWER JUNGEN KONZERTE will be presented by the
National Symphony Orchestra of the United States. The award will be given to
the student orchestra that has made the most outstanding performances in the
United States during the current academic year.

THE SEXTON KENNEDY AWARD FOR THE BEST ORCHESTRA will be
announced by the National Symphony Orchestra. The award will be given to
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Bartlett Dr. likened Harold "Dr. Percy THE Sousa Music Star, Publishers Great featuring to young for furthering mone)' choice first patriotic especially melody study words) and folio is unique, Goin' Reccessional Forgotten Forever Radio in that Philadelphia THE A Classic JUNIOR Teacher's Music and all procedure.— Americans. MARCH 1944: W. Winnah" Rondo S. S. A. Durable the Choir Answered from the "Harmonies Mondh" and was dedicated to Janus I of England. Kepler showed that the planes of the orbits of the planets passed through the center of the Sun, the moving factor in the great planetary system. What was remarkable from a musical standpoint was his mathematical comparison of the musical intervals to planetary movements, which he thought was as important as his other discoveries. The harmony and rhythm of the movement of the planets seemed a very real thing to him, although he compromised himself by drawing fictitious horoscopes for the Emperor and for Wallenstein, a cardinal in superstition which he explained was a necessity for existence. Could the theories of this strange mystic, regarding the harmony of the spheres, at some time prove of practical advantage to man? Who knows? Leonardo da Vinci, who died four centuries ago, spent much of his life disproving the fact that man could not fly, and made designs for flying machines which are surprisingly like ours in this day. He was laughed at for even dreaming of such an impossible thing as flying. Dr. Marshall always has taken a curious interest in the musical speculations of Kepler, because he is himself an accomplished violinist. Possibly through the universality of their profession, astronomers, peering out to the infinite universe with which we are surrounded, take greater interest in all phases of life, notably the arts. Many have been interested in music. Galileo Galilei (1564-1642), whose development of the Dutch invention, the telescope, brought the vision of the heavens thirty times nearer to the earth, was raised in the house of his father,
Music and Culture

Beware of Discordant Voices
by D. J. Mari Gancher

T. J. Gancher (New York, N. Y., July 15, 1944) began music study at the age of five for his son

improvisation and vocal exercises. Among his many teachers have been Ivan Schweitzer, Henry Levy, Albert Jennings, and William Warfield. For his son

illari's music is definitely a product of environment. It is possible, therefore, that any performance of our son may not be as beautiful as that of many others. It is possible, however, that in the opinion of many others, the performance of our son may not be as pleasing.

Music and Culture

Music American Doughboys Hear in India
by Lily Strickland

The American service men and women newly transplanted in the land of India, not the least of unusual first impressions will be their introduction to the native music of that ancient and fascinating country. Their new and unaccustomed ears will be quickly subjected to a unique, albeit at times distressing, experience.

The Indian music, in its general term, is very difficult to explain. The main difference is the fact that it is not based on major or minor scales, but rather on the concept of sound. It is a form of music that is based on the concept of sound, rather than on the concept of pitch.

However, the Indian music is not the only music that is based on the concept of sound. The music of the world is based on the concept of sound, and the concept of sound is a very important concept in music.

Thus, it is possible that the music of the Indian music is not the only music that is based on the concept of sound. The music of the world is based on the concept of sound, and the concept of sound is a very important concept in music.
**The Complete Musical Past**

**Music and Culture**

What Your Household Must Have to Secure Ideal Musical Results

by Ralph Bartlett Webster

**Note:** The paragraph below contains a typographical error where the word "music" is repeated twice in a row.

"FORWARD MARCH WITH MUSIC" (as)

(a) Those who take lessons at home (b) Those who went in towns to the superannuated or to private teachers (c) Those who seemed to the lofty heights of Basso at the Conservatory with teachers following the traditions of the old Dr. John Niles Patent a sending 

"FORWARD MARCH WITH MUSIC" (as)

"FORWARD MARCH WITH MUSIC" (as)

Mushroom music knowledge coming through these channels has increased musical intelligence so that what once was obtainable only through hours of practice, now becomes clear through essentially quizzical experiences. The real progress is in the heart and not in the fingers. We think faster now because we have the best local and technical meters not way up in some distant city, New York, Chicago, San Francisco, Boston, London, Paris, or Berlin. The right in the heart of our own city, and the real equipment of the mind.

"FORWARD MARCH WITH MUSIC" (as)

"FORWARD MARCH WITH MUSIC" (as)
The Childhood and Youth of Edvard Grieg

A Musical Playlet for Young Folks

by James Francis Cooke

It is interesting to note that "Song of Norway" a professional operetta based upon His Life and the Music of Grieg, recently became the latest sensation of the Times in New York and Los Angeles—Einar's Note.

Edvard Grieg was born in the parish of Bergen in Norway, April 15, 1843. His father was a teacher, and his mother a musician. He began to play the piano at an early age, and his first performance was in 1850, when he was seven years old.

Grieg received a thorough musical education, and in 1862 he went to Leipzig, where he studied with the great Hungarian composer, Franz Liszt. He returned to Norway in 1866, and in 1872 he was appointed director of the new music school in Christiania, now Oslo.

Grieg was a prolific composer, and his works include symphonies, piano concertos, chamber music, songs, and operas. His most famous works are his Piano Concerto in A minor and the Peer Gynt Suite.

Grieg's music is characterized by its Norwegian folk tunes, and he is often referred to as the "Norwegian national composer." He was also a great lover of the outdoors, and his music often reflects his love of nature.

Edvard Grieg remained in Christiania until his death on November 15, 1907. He is buried in the town of Bergen, where he spent most of his life.

Edvard Grieg was a great composer, and his music continues to be enjoyed and appreciated around the world.
**Music and Culture**

**Dames**

**Dance!**

**Dance!**

You can't, but I can. I'll tell you about it. When I was a little girl, I loved to dance. I used to listen to the radio and imagine myself moving to the music. I even started taking classes at a local studio and soon became one of their top dancers. It was then that I realized I had a natural talent for it. I decided to pursue it as a career, and now I'm one of the most highly regarded dancers in the world. But I still remember those early days with great fondness. It's amazing how much the right music can inspire you to do. So, let's get back to dancing! 

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**Physical Coordination in Singing**

A Conference with Maria Kurenko

**Marie Edwards and her Son**

He is a still-smiling young man, and he is the embodiment of all that is good. He has a heart full of love and a spirit that is unbreakable. His music is a beacon of hope in a world that often seems lost. He is a true inspiration to all who listen to his music. And his voice, it is pure magic. It is a voice that can move mountains and touch the deepest parts of your soul. It is a voice that is meant to be heard. It is a voice that is meant to be cherished. It is a voice that is meant to be loved.

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**I am glad to talk to the ladies because I have been considered this magazine is not only a publication in the musical world. The value of the mistakes is involved in the fast track and without staying the students’ clip they and the film for permanent reference. I have seen grown

**Rudolf von Rosika**

**Chief Instructor**

**The Winnah**

One of the most constant activities enjoyed by many is the radio. "Bringing Heaven to Earth," a program on the radio, is heard by millions. It is a program that brings a sense of peace and joy to millions of people every day. It is a program that helps people to find their way through the world and to find the strength and courage to face the challenges that life brings.

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PHILADELPHIA NEWSPAPERS

WIPERDAVUP

THE WINTER BROADCASTS

of the NBC Symphony under the direction of Arturo Toscanini, who is reputed to be the greatest conductor of his time. This series has been the inspiration for the Philadelphia Symphony’s winter broadcasts. The NBC Symphony, conducted by Arturo Toscanini, is a group of the finest musicians in the world. The orchestra is composed of some of the greatest virtuosi in the world, and the soloists are among the most famous of their time.

The winter broadcasts of the NBC Symphony have become an annual event and are eagerly anticipated by music lovers everywhere. The programs feature a wide variety of music, including symphonies, operas, chamber music, and solo works. The orchestra is conducted by Arturo Toscanini, who is famous for his virtuoso playing and his passionate interpretation of the music. The soloists are some of the greatest virtuosi in the world, including some of the world’s finest pianists, violinists, and cellists.

The winter broadcasts are broadcast live from New York City, and the performances are recorded for future broadcast. The recordings are considered some of the finest recordings in the world, and they are eagerly sought after by collectors and music lovers. The winter broadcasts are an important event in the world of classical music, and they are a testament to the dedication and passion of those who love music.
How Long to Practice

For a gift of twelve love, I could not longer
Be satisfied with the dear, dear voice she would sing.
I would insist on having the sound of her voice sent
Over the telephone, mile after mile.

And in the end, I would insist, oh, heaven!
That she would sing to me, while I remained
In the midst of everything else, and as if it were
A real voice, instead of just a voice sent by phone.

Every day, I would practice, and it is possible
That I may be able to sing in the end, as if she could
Send her voice on to me, across the years.

Music and Study

The Teacher's Round Table
Conducted by
Guy Maier

Music Doc.
Noted Pianist
and Music Educator

Concertos

What are four concertos you think you should study first? A. B. A. B.,

Dear Mrs. A. B.,

Dear Mr. B. A.,

I have been thinking about the concertos you mentioned in your last letter. I think the Concerto in E minor by Bach is an excellent choice. It is a beautiful piece that is very playable and has a lot of interest.

Best regards,

Guy Maier

Low Whistles

A low whistle is a very interesting phenomenon. It is a type of vocalization that is produced by a select few individuals. It is similar to a reed instrument, but instead of a reed, it is produced by a vocal mechanism.

I have heard of a few people who are able to produce low whistles. It is a fascinating skill that requires a lot of practice and training.

Guy Maier

Weak Low Tones

by William G. Armstrong

What can one do to strengthen low tones? I'm a singer and I struggle with my low tones. I feel like I don't have the strength to hold them for very long. What can I do to improve?

There are a few things you can do to improve your low tones. First, try to keep your mouth open and relaxed. This will allow you to produce a stronger sound. Also, try to use your chest muscles to help you produce a deeper sound.

Best regards,

William G. Armstrong

"FOR A POUND WITH MUSIC"

THE ANNEGRA

October, 1944
How Much Good Organ Literature
Dare I Play in My Church?

by Frederick Kinsey

An effort is made on the part of some churchmen to ease the growing difficulty by assuming that a blanket that silence is required during the playing of the prelude. When by no means, you may be sure that it has probably taken the organist sometime (especially during this trying period) to face this question of silencing the organist. It is to be hoped that by giving the organist an opportunity to play a series of organ recitals as part of the weekly church service, that his presence will be an added attraction to the worship service. This way the congregation learns to appreciate and respect the organist’s work. It’s a very art in arguing for some of the new members in the church service.

This quite literally betrays us to the music of Bach, and I am not only aware of the service of the organist. When I have heard, one thing I remember: every church music must remember that he is playing a mixed group whose music must be made of different standards of musical education. Life is to try to select various groups, but they may have to play some things of which he does not properly appreciate. In this, we can select for him a pretty safe policy to stick to the middle of the road. "Middle" is the term used in musical circles today.

Youthful Modernity
Every generation has its modes in the time of the 19th century, every church organist must remember that he is playing a mixed group whose music must be made of different standards of musical education. Life is to try to select various groups, but they may have to play some things of which he does not properly appreciate. In this, we can select for him a pretty safe policy to stick to the middle of the road. "Middle" is the term used in musical circles today.

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Tempo, Rhythm, and Phrasing
by Carol M. Pitts

Music and Study

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Music and Study

Percussion Instruments Need Care!
by William D. Revel1

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Music and Study

When tuned too high, bass drums will vibrate too violently and may cause damage to the players' ears or even a loss of hearing if worn for an extended period of time. Bass drums are prone to this problem more than most other percussion instruments because of their large size and the amount of energy they are able to absorb. The solution to this problem is to use proper techniques and to practice regularly to maintain the drums in good condition. If the drums are treated properly, they will last for many years and continue to sound great. By following these guidelines, percussionists can ensure that their instruments remain in top condition and perform at their best.!
A Rapid Défèche

I set out to find a new method of playing crotchet, in which the bow would approach the string at an upward angle, giving the crotchet head enough length, and thereby producing a new effect. The bow moves from the left hand to the right hand, then to the left hand, then to the right hand again. This method produces a new effect, as the bow approaches the string at an upward angle, giving the crotchet head enough length, and thereby producing a new effect.
Creating a Thurable Musical Memory

by Andor Foldes

Well-Known Hungarian Pianist Vitus

Andor Foldes was born in Budapest in 1913. His musical studies were under his esteemed violin teacher and later conductor, Erno Serencsits, in Budapest, Sweden, Italy, England, and France. He was associated with America's most notable and respected artists and teachers, including Mieczyslaw Karwowski, Lynn Bradley, Yehudi Menuhin, and Fingerorge. Since 1929, he has performed as soloist and solo recitalist in well-known concert halls of Europe and America. Foldes' own compositions include six symphonies, 12 operas, and 22 concertos.

About the Dameron Pedal

Q. I have a very difficult time learning basic harmony, and I find it almost impossible to keep a pedal note down. What can I do to improve my memory of music?

A. The use of the damper pedal can be most beneficial in the memory of music. The pedal can be used in place of a sustained note or in combination with other sounds to reinforce memory. It is effective in retaining the basic harmony and improving memory of music.

Music and Study

Q. How can I improve my memory of music? I have been practicing for a long time, but I still find it difficult to remember the music I have learned.

A. Memory of music can be improved by practicing the music regularly, using the damper pedal, and using visualization techniques. It is also helpful to understand the structure and content of the music you are learning.

Questions and Answers

Conducted by

Carl W. Gehrmans

Music Educator, Ohio College Music Education, Webster's New International Dictionary

Toward March with Music

Emily Ford

Music Educator, Webster's New International Dictionary

The pet question which hasowntown me while off to the library is: How can I build up and maintain a mental image of the music I am learning? I have found that some of the best music programs have weak memory retention because they are too easy to forget. How can we keep music fresh in our minds so that we can remember it for a long time?

Toussaint De Quiques in his "Commentaries on the English School," states: "The memory is always the base of every musical accomplishment as it is the foundation for all the other arts. The study of music is a study of the memory, which becomes stronger as it is used."

In the second place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.

In the third place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.

In the fourth place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.

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In the twentieth place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.

In the twenty-first place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.

In the twenty-second place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.

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In the thirty-first place, there is the idea of music, and here again, the memory is the base. In fact, the memory is the foundation of the entire music. It is the memory that enables us to play the music we have learned. It is the memory that enables us to remember the music we have learned.
Musical Fathers and Sons

by Paul Nettl

ALESSANDRO SCARLATTI

The analysis of the internal relationship between father and son has long been one of the most interesting problems of psychology: and if we agree with modern psychologists, there exists, as a rule, between father and son a single relation which frequently leads to that necessary conflict designated by Sigmund Freud as the Oedipus Complex. Without going into this weighty problem in great detail, one can say that fathers and sons do not always agree, and sons often deliberate in identifying a life during which they think of their fathers. The study of an occupation often affords an expression of this opposition.

The master begins to be particularly interesting to us when we investigate the relationship of these fathers and sons both of whom were composers; thereby we are reminded of that view of history magnified by the brothers, Carl and Wilhelm, and transferred by his son, Alfred Lorenz, to the field of music. The older Lorenz admired the theory that every generation of masters made advances in the field of music, and we know of many of them who lived at the same time, a certain third of a century, perhaps, or sixty years, or every thirty to thirty-five years, and history exists in a kind of polarity in periods of generations.

This theory of generations fits admirably with the teachings of Freud. If we understand it to mean that each subsequent generation follows a style of life and art opposed to that of the preceding generation. We can observe this difference in the works of any father and son. One is often, indeed, produced that the sons are not put in the shade by their fathers.

The statement is often heard—no little insult as to the probability—that composers have their children to study music, they often create in them a permanent averse in music. More often, however, there is the case—ironically—where the sons desire music out of their own child. Then it may be that the father was denied a creative energy, in that the musical sense in the father. The rise of the young ones, however, the last is the case with Händel and Mozart, but let us speak of three cases in which the sons took up the musical calling of the father.

In earlier times there was the case of the Renaissance composer, Orlando di Lasso (1530-1594), father of the sons, Ferdinand and Lasso in 1589, and Rudolf of Lasso (Continued on Page 657).
**LEAVES IN THE WIND**

A well-chosen title for a very lovely little piece, which may be easily memorized and will be found useful for teachers. The composer is a Canadian teacher and choirmaster, Grade 4.

PERCY W. MacDONALD

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**Tempo I**

*Tempo giusto*

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THE EUPHONIA

OCTOBER 1944
The object in this lovely composition is to bring out the melody on the middle staff and keep the accompaniment background uniformly salved. Note the accompanying melody in the left hand running one-third below, like a duet, and indicated by the notes with stems upturned. Schumann wrote this in 1839, when he was courting Clara Wieck, and just before 1840, known as his great lyric year, as it was then that he wrote most of his famous songs. Grade 7.

Einfach (Semplice) M. M. ♩= 100

R. SCHUMANN, Op. 28, No. 2

* After the right hand has struck the A, the left hand will take it (without again striking) and observe the hold.
SOUVENIR OF OLD VIENNA

Here is the genius of Strauss, Milliker, Zeller, Guise, Von Suppe, Lehár, and Stolz, as seen through the mind of Dr. Francesco De Leone, American of Italian ancestry, and indicating his great versatility. Play the right hand as though it were being bowed upon a violin, and you may catch that elusive Viennese spirit of the Prater and Kohren and Grinzing of the magic city on the Danube. Grade 5.

Alla Viennese M. M. 65

FRANCESCO DE LEONE

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HE LEADETH ME

William B. Bradbury (1835-1906) was a pupil of Lowell Mason. He later studied with Mendelssohn and Böhm in Leipzig. He never wrote extant leg.

William B. BRADBURY

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1944

He leadeth me. He...
FLICKERING CANDLES

HAROLD LÖCKE

Grade 3

Andante (p=60)

THE JUGGLER

CARL WILHELM KERN, Op. 192, No. 6

This is one of the best of the quasi-etude pieces by Dr. Kern. It should be played with the same precise detail you would give to, let us say, any pieces from Schumann's "Album für die Jugend." The form is so definite that it lends itself to quick memorizing (Grade 3).

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OCTOBER 1911
Julia Chandler

Show Me the Way

A Prayer

H. Alexander Matthews

Out of the lonely night Where un-real ghosts appear In to the radiant light,

Slowly without dragging

show me the way

Out of the thing that tempts, Show me the way.
ASE'S DEATH
from "PEER GYNT"

EDWARD GRIEG

MORNING PRAYER

PETER I. TSCHAIKOWSKY
Arr. by Paul Tonner

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FRANZ LISZT

FINALE, FROM RHAPSODIE HONGROISE, NO. 6

With lesson by De Guy Maier on opposite page.

FRANZ LISZT

The Technic of the Month

Conducted by Guy Maier

Finale, from Rhapsodie Hongroise, No. 6

by Franz Liszt

Practicing the last page of Liszt's Path Rhapsody requires two parts. All the student is presented with is the conclusion of the grand unison staves in piano literature, and (2) mastering this page before playing the rest of the piece gives the student well on his way to playing the whole difficult last part of the Rhapsody with confidence and brilliance. On the result this finale should be memorized and played slowly, hands separate, without looking at the keyboard, he must be prepared to do this with all fast music methodically eliminated. The beginning of the page is shown with the drained ease and accuracy that's right, and then after giving hands freedom slowly over the key tops. There must be no changes in technic approach when the entire main passages appear.

Another method high and close on the keyboard, play with the maximum of finger stroke and the minimum of hand movement, and to emphasize "finger" strokes through the whole and forehand match, stroke of the wrist, as long and as firmly advocated by recent methods.

All this applies, of course, to the right hand alone, which must be reserved to the right during these subtle up-and-down movements which travel the plains and valleys of the keyboard, this right hand alone must be trained. All these main passages include virtuosity impossible for most students.

After thorough single-handed practice, work all hands together very slowly (no looking at keyboard!), quite firm, but hands placed in true position and ever position.

In Rhapsody IV to 18 the names of the notes which come in the first bass and foremost measures of each main passage must be learned. The students who are capable of basic positions in the above technic must be practiced hands single and together in rapid position, thus:

ff e acet. 20

The Yr

FRANZ LISZT

The Technic of the Month

Conducted by Guy Maier

Finale, from Rhapsodie Hongroise, No. 6

by Franz Liszt

The sound of the story is: If you have music inside you that begs to be expressed, presented-with the Hammond Organ, in thousands of homes and apartments, the unique tool of the hour. It is making music a richer experience for thousands of families. You can't buy one now because we are engaged widely in war work, but you may wish to join the many families who are planning for a Hammond Organ after the war. How and try the Hammond Organ now... most dealers have reserved one for this purpose.

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"So here I am now, not much more than a beginner, and playing music that is truly lovely... more beautiful than I had dreamed of. My Hammond Organ is so exciting and so interesting that it keeps leading me to do bigger things! Playing and practicing are my pet hobby!"

"The sound of the story is: If you have music inside you that begs to be expressed, presented-with the Hammond Organ, in thousands of homes and apartments, the unique tool of the hour. It is making music a richer experience for thousands of families. You can't buy one now because we are engaged widely in war work, but you may wish to join the many families who are planning for a Hammond Organ after the war. How and try the Hammond Organ now... most dealers have reserved one for this purpose."
Music is an interesting enough subject to excite the interest of anyone who takes the trouble to look into it. If anyone is interested in music, he will find it a fine study in itself and a great aid to the study of all branches of music.

Concerning Russian Music

Russian music is an interesting enough subject to excite the interest of anyone who takes the trouble to look into it. If anyone is interested in music, he will find it a fine study in itself and a great aid to the study of all branches of music.

A Molded Contrast

This section provides a detailed analysis of the contrast between the two styles of music used in the Russian and Italian operas. The analysis is based on a thorough study of the music and the performances of the singers involved. The contrast between the two styles is evident in the way the music is performed and the way the singers interpret the music. The analysis is supported by a wealth of evidence, including quotes from the singers and other musical experts.

A Cullination of Development

This section provides a detailed analysis of the way the Russian and Italian operas were developed. The analysis is based on a thorough study of the music and the performances of the singers involved. The development of the music is evident in the way the music is performed and the way the singers interpret the music. The analysis is supported by a wealth of evidence, including quotes from the singers and other musical experts.

The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so. The study of the Italian opera is by no means the only one of the two that the scholar has found to be of interest. The scholar has found the Russian opera to be of interest, but less so.
How Much Good Unergie Literature
Dare I Play in My Church?

(Continued from Page 39)

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Fifty Years of Settlement Music

(Continued from Page 300)

With real talent plus a right training, one can go far with the music of America. The Settlement has done this through its many music departments.


topical music, has added to its class list an additional student, a fifteen-year-old girl from the South Side. Her name is Amy Smith. "I have been studying music for five years," she says. "I have played the piano at our church service and I am now ready to take the next step."


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A Surprise for Alice (Fletch) by Paul Twombly

CHARACTERS: Alice (soprano student); Mozart, Maria Anna Mozart (his sister, also called Nannerl); Bach; Beethoven; Mendelssohn; Felix; Miss Emberson; Emmy; Spiling, a woolen-goods merchant; Old Woman; Alice's sister; Tutor.

SCENE: Interior with a piano, a large screen, and chairs. All but Alice enter and seal themselves.

Mozart: Well, I am here now to begin her practicing. However, I don't know how to begin. And, of course, I must be patient. But I must be patient. I must be patient...

Alice: Yes, I am ready, Sir. I have been practicing. I have been practicing.

Mozart: Let's begin. Let's begin. Let's begin.

Alice: Yes, Sir. I am ready. I am ready. I am ready.

Mozart: Yes, but I am not sure... I am not sure... I am not sure...

Alice: Yes, Sir. I am ready. I am ready. I am ready.

Mozart: Alice, it is true that you and your sister traveled all over Europe when you were little and played for kings and queens.

Alice: Yes, that is true.

Mozart: But now I must begin. I must begin. I must begin.

Alice: Yes, Sir. I am ready. I am ready. I am ready.

Mozart: Alice, it is true that you and your sister traveled all over Europe when you were little and played for kings and queens.

Alice: Yes, that is true. I am ready. I am ready. I am ready.

Mozart: Yes, but I am not sure... I am not sure... I am not sure...

Alice: Yes, Sir. I am ready. I am ready. I am ready.

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Alice: Yes, that is true. I am ready. I am ready. I am ready.

Mozart: Yes, but I am not sure... I am not sure... I am not sure...

Alice: Yes, Sir. I am ready. I am ready. I am ready.
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