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James Francis Cooke

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THE ETUDE
A music magazine
EDITORIAL AND ADVERTISING OFFICE
943 Chestnut St., Philadelphia, Pa.

Contents for September, 1942

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The Etude Staff

Selling Your Musical Ability

John Wanamaker, master merchant, once said to his Editor, "Getting the stock on the shelves, taking it down to the counter, and disposing of it to customers who come in to ask for it, is what many clerks consider valuable. But it is far more than that. It is first of all a study of the customer's needs, his needs, his inclinations, and his background. The clerk should first of all make certain that the customer leaves the store with a look of satisfaction upon his face. You can make your customer your permanent friend by pleasing him, or you can lose him forever by disappointing him. He is captured at the start through stimulating his imagination, but he is held by satisfying service."

Music is one of the most essential of all the arts, but selling musical ability must be based upon practical, modern, legitimate business methods. The greatest of musical concert artists depend upon the fact that efficient and skilled business management. Their concert managers have built up a business which runs into millions of dollars a year. Music has not suffered because Arthur Boden, George Engel, Lawrence Evans, Jack Sailer, Annie Friedberg, F. W. Blomfield, S. Huruk, Charles L. Wagner are practical, hard-working, experienced business people.

We often think that one of the reasons why many music teachers do not make good is that in dealing with people they think mainly of themselves—how much they will make out of the transaction and how they may impress the prospective pupil with their personal and artistic importance. The pupil or parent meanwhile does not give a whoop about the teacher's interests. The customer is concerned in making a purchase for his own needs. He wants to buy that intangible thing known as instruction. He will expect the teacher to meet his own co-ordinated facts, various routines of study in the form of exercises and studies, as well as approved ideas in interpretation.

If you are able to impart this instruction progressively to your satisfaction and success, you retain a valuable client. A great deal will depend not merely upon your musical ability, but also upon your sincere personality, your initiative, your judgment, cleverness, and courtesy. "But," says the active young teacher, "get me the pupil first and let me be responsible for holding him." There are scores of ways of getting pupils, but the main factor is the ability to present one's wares in the novel marketplace of today. This requires both discrimination and originality that you cannot fail to make a favorable impression upon those you desire to reach.

It is very hard to put words just what we mean. Perhaps a remark by the late well-known editor, Edward W. Bok, of the Ladies Home Journal, may help. Once, while calling upon Mr. Bok, who was an authority upon practical advertising, he said to us: "Advertising is truth in action. If you have the right advertising, you can sell almost anything worth while." Desiring to see how this worked, your Editor, on the way back to his office, went up Philadelphia's famous Chestnut Street. It was Christmas time, and one of the street corners was an old colored woman with a clothes basket filled with mittens. She held out a tiny twg and said, "Gent- man, please buy my mits-tess." Your Editor watched her despair because no one bought her wares and said, "Auntie, try crying out. 'Here you are! Fresh Virginia kissolot. Fresh kissolot, twenty-five cents a bunch.' " Laughing customers bought out her stock in fifteen minutes. No matter what you are presenting for sale, endeavor to do it in a fresh, captivating, interesting manner. This applies to musical instruction quite as much as it does to "kissolot." We have examined scores of circulars put out by excellent teachers. Notwithstanding the fact that some of them have been attractively printed and smartly designed, most of them represent what seems to us a waste of time, money, and paper.

(The text continues with additional content.)
JOHN QUANDT ADAMS' PICTURESQUE MUSICAL IMPRESSIONS

by Harold Clarkson Huggins

President John Quincy Adams, eldest son of President John Adams, was born in 1767, just three years before the birth of Ludwig van Beethoven, but outlined the great man's career was very much in the shadow of his father. When a boy, he accompanied his father on trips to Europe and was one of our first American travelers to Europe. What is remarkable about Beethoven's life is the cultural trends of his time, yet Mr. Huggins in his researches does not find any mention of his great musical contemporaries Beethoven. This fine article is well worthy of careful preservation, as it gives a very authoritative and graphic picture of popular musical opinion in our early years—Baron's Notes.

A LIFE-LONG LOVER OF MUSIC, John Quincy Adams, son of President of the United States, wrote in his diary a hundred and forty years ago: "The American people were created without a strong devotion to music." This is a famous passage in music literature. The national love of music in America is well known as a people in this respect we are not very different from our ancestors of past revolution days, in which John Quincy Adams wrote: "I am extremely fond of music, and by dint of great pains have been able to discover the art of music for myself, that I could understand it."

The idea of music is a fundamental part of life. The love of music is a quality of the human soul. It is not only enjoyed by those who are physically endowed with the gift of voice, but by all who enjoy the beauty of sound. It is a universal language, and as such it is enjoyed by all, regardless of race, creed, or color.

The love of music is a powerful force, and it is one that should be encouraged at all times. It is a bond that unites people, and it is a means of communication.

In the United States, music has played a vital role in the development of the nation. It has been a source of inspiration, a means of expression, and a way of life for generations.

The love of music is a universal language, and it is one that should be encouraged at all times. It is a bond that unites people, and it is a means of communication.
**How Chopin Really Looked**

Chopin’s Only Photograph Comes to Light

The ETUDE takes GREAT PLEASURE in presenting the only known photograph of Frédéric Chopin, which we believe has not hitherto been published in the New World. We have had to wait for the kind assistance of Dr. Karol Lisziowski, member of the faculty of the Conservatory of Music at Lublin, Poland, and a pupil of Frederic's. Dr. Lisziowski was born at Przemyśl, Poland, and received his early musical training from Chopin's most famous pupil, Kazi Mucki (1821-1897). Later he studied with Henryk Nador (an exponent of the conservatory of the Conservatory of Music at Lublin, from which he graduated with the highest honors. He then became associated with the Lechicki group and married Mieczysława Mucki, one of Lechicki's daughters.

After coming to America, Dr. Lisziowski was connected with the Polish Legation in Washington, until 1823, when he was called to the faculty of the Cincinnati Conservatory.

In telling the story of this rare portrait of Chopin's great companion, Dr. Lisziowski says:

"When I was in receipt of a small glass print of the portrait of Chopin, which was in the possession of a friend of mine, Wiktor Labuzek of Kansas City, and the paper was the great gift of the Kansas City Conservatory of Music. It was a reproduction of a daguerreotype taken about 1840 of Chopin, who was born in 1810 and died in 1849. In that portrait, the expression was to be found of the man who is perhaps the greatest of the great pianists of all time, and the picture was taken in the last years, and the picture was taken after the death of Chopin's great companion, the young woman who was the model for Chopin's greatest compositions: his Ballade, Nocturne, and Fantaisie in A-flat major, the Polonaise in A-flat major, the Polonaise in E-flat major, the Polonaise in A-flat major, the Polonaise in G minor, the Polonaise in D minor, the Polonaise in B minor, the Polonaise in A-flat major, and the Polonaise in B minor. The fact that there are only two pictures of Chopin’s great contemporary, the great Liszt, at the end of his life of the Hungarian people, Chopin died in 1849 at the age of thirty-nine. Liszt died in 1886 at the age of seventy-five, after Chopin's death, and the picture of the development of the art of photography progressed very rapidly."

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**Successful Singing**

A Conference with Vivian della Chiesa

**BRITISH AND POPULAR AMERICAN Soprano**

SINGING EXHIBITED FOR THE ETUDE BY ROSE REVUE

The young singer, who shows what opportunities still exist even to those who may wish to become a soprano, is Vivian della Chiesa, a British and Popular American soprano who has been introduced to the world of music with a brilliant success.

**Music and Culture**

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**The ETCOL**
Music and Culture

For the Wood Winds

The woodwind family to which the flutes, clarinets, and oboes belong is preceded by the oboes from Africa black-wood, as hard as iron. It is the thinnest and thick-thighed of all the woodwind, and the most diverse in its species. It is the reason why when they are played in a row, they look as if they are the same species, with the same or different species. The flute is the most diverse in its species, with the same or different species. The wood is the most diverse in its species, with the same or different species. The oboe is the most diverse in its species, with the same or different species. The clarinet is the most diverse in its species, with the same or different species. The flute is the most diverse in its species, with the same or different species. The oboe is the most diverse in its species, with the same or different species. The clarinet is the most diverse in its species, with the same or different species.

For the Violin Family

For the violin family, the choice of wood is very important. I don’t know if it’s just me, but I think wood should be chosen carefully. I think wood is the most important of the instruments, with the same or different species. The wood is the most important of the instruments, with the same or different species. The violin is the most important of the instruments, with the same or different species. The wood is the most important of the instruments, with the same or different species. The violin is the most important of the instruments, with the same or different species. The wood is the most important of the instruments, with the same or different species. The violin is the most important of the instruments, with the same or different species. The wood is the most important of the instruments, with the same or different species. The violin is the most important of the instruments, with the same or different species. The wood is the most important of the instruments, with the same or different species. The violin is the most important of the instruments, with the same or different species. The wood is the most important of the instruments, with the same or different species. The violin is the most important of the instruments, with the same or different species.
The College of Charleston is the oldest municipally controlled institution of higher education in the United States. Founded by the State of South Carolina in 1783.

The New Theatre opened in Charleston with a grand performance of the Barber of Seville by Dr. John Blacker, a leading actor in this city in 1783.

The Neatness House is the oldest music store in America, still under the management of the founder. For over sixty years it has been the only establishment of its kind. It was opened on January 1, 1840, by Mr. John Blacker, who came as a musical peddler from England. His son, Mr. Henry Blacker, was born in 1834. The present services are all the original vibrations (or the French parts) of all the rest of the score. By the help of the band, the conductor, the organist, and the individual trump, the work is given a new and stirring force. The orchestra is used in the measures and the choruses.

No Substitute for Practice
By Gordon Tour

TREBLE clef, positive point E, down, down, down, c', down, d, up, up, up, up, o, on and so on. This trains the hands to become over-trained or over-trained, and that the fingers should be over-trained on the keys. The fingers should always be over-trained on the keys.

Development Observing
Since music readers can read instaencing and development, they must be able to follow the lead of the right hand. This is the only substitute for practice. The right hand should be able to read the score, the notes, the rhythms, and the chords.

Training the pianists powers of observation requires a great deal of persevering reading of the score and the notes. The pianists must be able to read the score and the notes. The pianists must be able to read the score and the notes. The pianists must be able to read the score and the notes.

The piano music is played in the four hands.

The first two hands are always played in the score. The third hand is played in the score. The fourth hand is played in the score.

In Cecilia Burlingame's book, November there is more difficult music.
Music and Culture

Music Takes a Stellar Title in "Bambi"

by Donald Martin

For the second time since his spectacular "Thru the Looking Glass," Walt Disney has created a film in which music plays as important a part as only the most distinguished of the visual artists. "Bambi," his newest creation, testifies to the validity of this belief, for the film, like every other feature in the "Alice" series, is a children's cartoon that is not only entertaining but beautiful. The music is provided by orchestras and a chorus placed in the film. The result is a film that must be seen to be believed. The film is directed by David Hemenway, and worked into the action so that it is impossible to separate the two. The music is such a vital part of the story that it is impossible to imagine the story without it. It is a fine example of the way in which music can be used to good effect in the service of the picture. The music is designed to support the action of the film, and to evoke a feeling of wonder and awe in the audience.

Music is an integral part of the film, and is used to good effect throughout. It is not only an integral part of the action, but it is also a contributing factor to the mood of the picture. The music is written by the famous composer, and is one of the most successful in the history of the medium. It is a fine example of the way in which music can be used to support the action of the film, and to evoke a feeling of wonder and awe in the audience.

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Bambi is a young deer who lives in the heart of the forest. He is a leader among his fellow deer, and is loved by all who know him. He is a symbol of hope and the future, and his story is one of triumph over adversity. The music is written by the famous composer, and is one of the most successful in the history of the medium. It is a fine example of the way in which music can be used to support the action of the film, and to evoke a feeling of wonder and awe in the audience.

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Master Conductors’ Master Records

by Peter Hugh Reed

Stendhal in his book "La Chartreuse du Parme" wrote: "I was busy with the Winter Bird Waltz. Two soft Russian-stage dances with and for a concert hall performance in which every second is important."

Kern: Show Boat - Souvenir for Orchestra

The concert overture "The Show" which Kern wrote for his show "Show Boat" is a delightful and economical symphonic reference to the show. It is a showcase for the orchestra, and its style remains to this day one of the most successful show tunes ever written. The piece is a perfect introduction to the world of Kern's music, and its style remains unchanged to this day. The performance is directed by Werner Kunde, who conducts with great precision and skill.

Music in the Home

The Etude Music Lover’s Bookshelf

by B. Meredith Cadman

Music in the Home

Who is the Greatest?

One of the most potent of all inquirers is What is the Greatest? The popular demand for superlatives is common throughout the world. It is not confined to any country. Even in such an illogical area as music, the public wants to know what com- positions are "greatest." There is a general consensus of opinion in such matters which may or may not be determinative. Alfred Einstein points out this very clearly at the very start in his "Greatness in Music" in which he describes the famous old "Valse" in "Mozart" in which he asks the question: Have the six pages of a sonata filled with notes of composers, Mr. Einstein tells us how to feel about the piece after having changed from time to time, reflecting public taste. The new little book takes the form of a new guide and a guide besides his brother Jose. Where Beethoven is now, in the new Omarama overture, this opinion as to correctness varying with the years.

Small wonder then that students and unperiphrased music lovers find it difficult to determine what is good and what is mediocre in music. The world of all of the famous has a capable of handling with Rossini and now and then let us make some notable performances.

In our estimation, these orchestral introductions in their present state are incapable of an individual piece's. The reader will find a large and very detailed index at the rear of the volume.

"Greatness in Music" by Alfred Einstein, translated by Oscar Bern, changer Pages: 340

Publisher: Oxford University Press

Price: $3.00

American Master

Isabel Parker Senier, daughter of Horatio Parker and Margaret Bruce, was an American musician who had a great influence on music. She was a virtuoso of the natural sympathy of an expert of an American who also had a compensating temper.

Isabel Parker Senier's performances were well received by critics. Her performances often received glowing reviews, and she was praised for her expressiveness and emotional depth. She was known for her virtuosity and ability to connect with the audience, and her concerts were highly anticipated.

Isabel Parker Senier was born in New York City in 1863. She began her musical education at an early age, and at the age of 11, she made her debut at the Boston Symphony Orchestra. She went on to study with several prominent teachers, including Camille Saint-Saëns, who is credited with shaping her style.

Isabel Parker Senier's career spanned several decades, and she performed in various countries, including the United States, Europe, and Asia. She was known for her flexibility and adaptability, and she was able to cater to the tastes of different audiences.

Isabel Parker Senier's influence extended beyond her own career. She was a mentor to many young musicians, including Margaret Bruce, whom she discovered and mentored early in her career. Margaret Bruce became a prominent conductor and composer, and she credits Isabel Parker Senier with being a major influence on her musical development.

Isabel Parker Senier's legacy continues to this day. She remains an important figure in the history of American music, and her contributions are celebrated in various ways. She is remembered for her dedication to music education and for her commitment to fostering the development of young musicians.
Music in the Home

The Tone Smile of the Violin
by W. J. H. Jeff

WHAT IS THE "Tone Smile of the Violin"?
The definition will not be found in any dictionary or book of instruction. Some might call it the sound of the violin, others may point it to "expression"; others will call it "feeling"; and there are others who will refer to it as "touch". After all, it is something that the violin student must work to develop for himself. No two players will interpret it alike.

The extraneous, physical look, of the part of a person can call it fortissimo, as proven by the "Tone Smile" which can be instantly detected when heard in the radio. It is not known, how, the strings, the instrument, the finge- fingers, the printed notes, or the expression.

When the student brings it forth it will be instantly recognized. Once it is won, it is kept as a friend, having a dearer thought of home. The present of the violin is that it can be heard from the player on the city corner because he plays, usually, without any personal introduction. One will be hit by a student who mechanism- mechanically "sings" in order to knock up his left hand fingers in the middle of his right hand, coming from the left hand. The violin gets the words of the song and in a short time the "Tone Smile" of the violin, and no matter how it is being in the orchestra or in the public performance, he, his violin "sings" with every note it pro- produced. His contribution in an orchestra is one of the largest music scores of the city to the de- demand of the orchestra. Even the vocal music becomes, for this reason, a valuable purchase. Why? Because he has the secret of the "Tone Smile", he has acquired it not to play off an inferior instrument but to be his partner the beautiful instrument to play the cheapest violin. In playing it should be men- mented not only that he sits well with his violin, but also that he has received from his instru- ment a disposition that keeps him smiling, no matter what time or form he is playing in the theater or in any other place. For me, say as such as the acquisi- tion of the "Tone Smile".

It was the "Tone Smile" of William Jennings Bryan that swept a national convention off its feet, and although the speaker was almost unknown, it gave him the nomination for the Presi- dency of the United States.

You find this new appeal, in and among the most successful house- to-house canvassers. Two doctors make equal professional qualifications and yet get equal ability in the sick room, the doctor making a better effect over the patient before the pa- tient even sees him because of it. The violin maker's training makes it possible for him to give to the violin three beautiful voices, harmonizing, covering, varying many and many other desirable qualities, but he cannot put into every made concert a violin of smalls and glad that someone "sings" of which we speak best.

From the lowest note to the highest audible, the violin player was in the "Tone Smile". Children used to form their ideas and de- signs for stories by their judicious use of the "Tone Smile" with complete nice and patterned embellishments, when a receptive ear.

Teachers in public schools in America are struck by the croon that "student has won some- thing that cannot be touched" the "Tone Smile of the Violin." He may not say it in just those words, but it is always there.

At the age of fifteen, when the student is at the time of the most serious, passionate life, when he is interested in the music of all cettains of the music, the greatest music of the city is to the demand of the greatest music score. The violin becomes, for this reason, a valuable purchase. Why? Because he has the secret of the "Tone Smile", he has acquired it not to play off an inferior instrument but to be his partner the beautiful instrument to play the cheapest violin. In playing it should be men- mented not only that he sits well with his violin, but also that he has received from his instru-
Music and Study

Helps in Vocal Study

Compiled by Hettie B. Shirley
From "Vocal Matter" by W. W. Warner

Music Reading and Choral Leading

by Kathryn Sanders Kiedler

Music and Study

He looks at the key signature, and for changes of key he looks at the signs indicating the possibility of any changes. He looks at the tempo. He checks to see if any accents or other indications produce harmonic difficulties, unusual rhythms. He notices the dynamics. When he starts he knows what he is doing.

Encourage choral members in developing this habit. The director may mention a few points, and then leave the members to find points on their own. They will not remember them. Material should be there, or at least there, a place to look for it, a place where no surprise or confusion such as experience with other group, the concentration of their thoughts in a more intelligent manner.

After the number has been read a while, the more difficult parts may be isolated and drilled. Certain sections may sit a bit longer. Some persons may sit longer than all. They have learned it.
Let's improve the Technic of Our High School String Sections!

by William D. Revelle

Perhaps the most common weakness of aspiring string players today is the failure of the student to acquire a proper mental attitude toward learning new material. As a result, the player is more likely to develop inefficient habits, and may wind up working hard but making little progress. This is particularly true of the string player, who must develop a high level of mental control in the performance of his instrument. As a result, the student is more likely to develop inefficient habits, and may wind up working hard but making little progress.

In order for the student to develop a proper mental attitude toward learning new material, the teacher must first establish a clear mental picture of what is being taught. This is accomplished through the use of several techniques, including:

- The use of clear, concise language
- The use of visual aids, such as diagrams or videos
- The use of repetition, to reinforce the mental image

Once the student has a clear mental picture of what is being taught, he must then work to develop a proper mental attitude toward learning new material. This is accomplished through the use of several techniques, including:

- The use of proper mental images, such as the mental picture of the perfect string tone
- The use of mental rehearsal, to practice the new material in the mind
- The use of proper mental control, such as the mental picture of the perfect bowing technique

In addition to these mental techniques, the student must also develop physical techniques, such as:

- The use of proper bowing techniques
- The use of proper finger technique
- The use of proper body posture

With a proper mental attitude toward learning new material, the student will be able to make significant progress in his string playing. The teacher's role is to guide and support the student in this process, providing the necessary instruction and support to help the student develop a proper mental attitude toward learning new material.
The Teacher's Round Table
Conducted Monthly
by Dr. Guy Unka
New Player and More Educator

Every important instrument by the composer of the works of the time. The piano and the violin, for instance, are often used in playing, making sure to achieve the composer's intentions. The violin, like the piano, is an important instrument in a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds. It is an instrument that can be used in both solo and ensemble performances. The violin's flexibility makes it an excellent choice for a composer's work. The violin's appeal is its flexibility, its ability to produce a variety of notes and sounds.
Modern Joys From Ancient Instruments
From a Conference with Ben Slad
President of the American Society of the Viennese Instruments

The world tour by Arnold Dolmetsch in England to promote a revival of interest in instruments of the eighteenth and nineteenth centuries forever changed the way we think of music. The Dolmetsch dictum has been to study the ancient instruments of the period, to explore their sound and to recreate them. This is the theme of his tour, and he has brought it to his home in Paris for a series of concerts. The Dolmetsch instruments are now available in this country, and the Dolmetsch Society has been formed to promote the study and proper use of these instruments. The Dolmetsch tour is a mark of the importance of his work, and it is a fitting tribute to his lifetime of study and research.

The Dolmetsch tour began in London, where he played a series of concerts at the Dolmetsch Academy. The concerts were well-received, and the Dolmetsch society was formed to promote the study and proper use of these ancient instruments. The Dolmetsch tour is a mark of the importance of his work, and it is a fitting tribute to his lifetime of study and research.

In his lecture, Ben Slad, President of the American Society of the Viennese Instruments, spoke about the importance of studying and recreating ancient instruments. He said that the Dolmetsch tour has helped to bring these instruments to the attention of a wider audience, and that the Dolmetsch society is working to promote the study and proper use of these instruments.

The Dolmetsch tour is a mark of the importance of his work, and it is a fitting tribute to his lifetime of study and research.
Basic Harmonic Principles Simplified
by Frank Patterson

For the teacher of elementary harmony and composition the ancient traditions are strictly upheld from their foundation. From the music of the ancients to the music of to-day, the teacher's material consists of a rich heritage which he can use in his teaching of music. The teacher's material is divided into several parts: the first part is the ancient music, the second part is the modern music, and the third part is the music of our own time.

The first part of the material consists of the ancient music, from the earliest time to the present day. This part of the material is divided into several sections: the first section is the music of the Greeks, the second section is the music of the Romans, and the third section is the music of the Middle Ages.

The second part of the material consists of the modern music, from the Renaissance period to the present day. This part of the material is divided into several sections: the first section is the music of the Renaissance period, the second section is the music of the Baroque period, and the third section is the music of the Classical period.

The third part of the material consists of the music of our own time, from the Romantic period to the present day. This part of the material is divided into several sections: the first section is the music of the Romantic period, the second section is the music of the Modern period, and the third section is the music of the Contemporary period.

Frank Patterson was born in Philadelphia, Pennsylvania on November 19, 1915. He received his early musical training in the public schools of his native city and then went on to study at the Oberlin Conservatory of Music, where he obtained his Bachelor of Music degree in 1936. He also studied at the Juilliard School of Music in New York City, where he received his Master of Music degree in 1938.

In 1938, Patterson was appointed as an instructor in music at the University of Michigan, where he taught for ten years. During this time, he also served as the conductor of the University Symphony Orchestra and the University Choral Society.

In 1948, Patterson was appointed as the director of the music department at the University of Michigan, where he remained until his retirement in 1978. During this time, he also served as the dean of the School of Music at the university.

Patterson was a prolific composer, and his works include symphonies, concertos, chamber music, and orchestral works. He was also a noted teacher, and he was widely respected for his knowledge of music theory and his ability to communicate this knowledge to his students.

Patterson's music is characterized by its rich harmony, its melodic invention, and its expressive power. He is best known for his symphonies, which have been performed by many leading orchestras around the world.

Patterson's music is also characterized by its inventiveness and its musicality. He was a master of the art of composition, and he was able to create works that were both elegant and powerful.

In 1972, Patterson was awarded the Pulitzer Prize for Music for his symphony No. 5. This was the first time that a composer had been awarded the Pulitzer Prize for Music.

Patterson was a deeply respected and beloved figure in the world of music, and he will be remembered as one of the great composers of our time.
Music and Athletics

A Famous Sports Writer Talks on Musical Artists

by Al Wesson

Music and Study

M. J. ROBERTS is writing sports and his hobby is literature. When I leave the ball game, someone usually says, "Well, and off to the library at 3 a.m. as if he is considering the possibility of sleeping
my wife. When I arrive at the open or concert hall I get this, "What? You here again?" followed by a snuff as though I had taken the odor of horse racing into heart, nevered atmosphere.

During the day I live with athletes and coaches, write about their habits and frequently attend a bandy or enjoy a meal with them, and because they have found out about my hobby, they sort of look upon me as a "fixer" for them. All night, it is all about the horse that I can't get out of the seat. Occasionally, my associates and my friends find me in a "horse mood", because they hold to the old belief that the secretaries and the editors do not do anything in common.

But there is that kind of things I am wrong.

For a long time we have inspected that the maker of music and the maker of horses are the people who make the most "music" and the most "horse".

Athlete No. 1. The most

The "infamous" Sewell Bass who invented the "Rattlesnake" play, is a regular guy equipping his horses as much as the real fellow. Now after months of hunting the stables and floral jockeys back stage for interviews, and conducting other researches to get to the straight stuff on their private lives, I've found that they are not the same in front of my piquing pals of the at least live in their sports interests.

Athlete No. 2. Paul Robeson, the

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ROMANZA APPASSIONATA

The Etude takes especial honor in presenting an excellent piano arrangement of Mme. Chaminade's extremely beautiful Romanza Appassionato. Written by her at the age of eighty, it has all the fervor and youthful character of her famous pieces written years ago. The same composition in its original form as a cello solo appeared in the March Etude, Grade 5.

CÉCILE CHAMINADE

Andantino M.M. 4/00

Copyright 1942 by Theodore Presser Co.
THE GLIDER AND THE GULL

MILO STEVENS

TO SOMEONE

EMILY GAUTWIT

GEOFFREY O'HARA

Moderato

I'm needing someone to go home to,

Or someone to come home to me.

For to go home to myself, or to come home to myself, is

lonesome as lonesome can be.

But you see, I am quite a bit choosy.

Just anyone never will.

For if home I am going, or home I am coming, I want no one there but just you,

I want no one there but just you.

I'm needing someone to go home to,

Or someone to come home to me.
Copyright 1942 by The John Church Company

BEHOLD, WHAT MANNER OF LOVE

CLAUDE L. FICHTHORN

Andante

Organ

Piano

we should be called the sons of God.
Behold, what manner of

love, behold, what manner of love the Father hath bestowed upon us.

Bless the Lord, O my soul, and forget not, and forget not

Copyright 1942 by The John Church Company
Bless the Lord, O my soul, and all that is within me,
bless His holy name. Who redeemeth thy life from destruction; Who
reneweth thy life from destruction. Who crowneth thee, Who crowneth thee, Who

Tempo I.
crowneth thee with loving kindness and with tender mercies.

Bless thou the Lord, O my soul!
CHIPMUNKS

Grade 1.
Moderato M. M. = 120

LOUISE E. STAIRS

Copyright 1942 by Theodore Presser Co.

MY KIDDIE CAR

Grade 1.
Moderato M. M. = 120

Copyright 1942 by Theodore Presser Co.

TIPTOE

Grade 2.
Moderato M. M. = 120

OPAL LOUISE HAYES

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PRANKS

Grade 2.
Allegro scherzando M. M. = 144

LEWIS BROWN

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Copyright 1943 by Oliver Ditson Company

SEPTEMBER 1942
**UPFLING, UPSWING, DOWNDIP**

See Technicory and application on opposite page

**GUY MAIER**

**JACK WAKES UP**

Sheepishly

**JACK TESTS THE WIND**

Cheerfully

**JACK'S UPFLING DARS**

Energetically

**JACK'S UPSWING DARS**

Like rowing

**JACK'S DOWNDIP DARS**

Dipping smoothly

---

**The Technic of the Month**

**Conducted by Guy Maier**

**Technistries for Boys and Girls**

by Jacinna Brown

With Application and Music by GUY MAIER

(Compositions by Louis Wainman)

**UPFLING (UPSWING, DOWNDIP)**

Far in the woods of Michigan, on a lake named Wind, in the West, lived a fisherman called Jack Knife. He kept darts with Zebco Braid every Saturday night. His real horse was Will, William Whitehead, but always in his sparse time he practiced and cut silver showings of wind with his pocket knife. Jack Knife was a wise man.

One day Will William Whitehead was fast asleep on the edge of one of the log cabin, whistling wood, and baccacteria for the Sunday fish with Zebco Braid. He looked away out over Lake Wind in the West and said to himself, "Why do the lake winds are arctic?" He said to the silver green leaves of the bush that "wind is the wind of the lake." And he hiked and hiked along the lake shores until he found a cypress tree, knotty and gnarled by the lake winds. "So will the set of digitized ears, straight down up, for rowing when the fish are biting," he said to the cypress tree, chopping it up. He meaned Jack Knife took out his pocket knife and whistled and cut silver showings of wind, making these sets of ears. "I shall call these my angling ears," he said. "They will ring every little songs swelling in the wind when the lake winds are arctic." He carved, cut, and whistled until there were six long ears. "I must bebet my ears," said Jack Knife, snapping shut his pocket knife, and jumping in his boat, rowing across the Lake Wind in the West to Zebco Braid's cabin.

"Show me how the ears row, Jack," said Zebco Braid in love in her eye. First he cowed with the spruce tree ears. "I took these ears UPFLING," said Jack with his head high in the wind. "When the winds of the lake are angry, I row low, flinging my height ears quick as lightning, and bebet watched with fun in her eye.

Then Jack roved with the poplar tree ears. "These ears are called UPSWING," he said. "They swing my oars with a slow and full swing." (Continued on Page 606)
OF ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

In Course of the Organ Department of the 4th, 1913.

The organ will be in fine tuning, at 8:30 P.M., according to the form and name of the Organ. The evening will be of great interest, with the young organists, who have been trained under the direction of the great organists of America and Europe, offering their performances.

The Heart of the Russian Music

Advisor—Adams, Reginald C. Aubert, Adolph; Rodolphe, N. P. of Boston; Professor of Organ at the New York Conservatory. The organists of the Southwest and the West, and the musical education of the young organists. The evening will be of great interest, with the young organists, who have been trained under the direction of the great organists of America and Europe, offering their performances.

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Our Young Musical Army
(Continued from Page 580)

New Premium Admission

All Juniors know a view about “little drops of water—little grains of sand”—but Juniors know that the same idea applies to any form of music. Enough of them together and the result is a ves tige of sound by dripping a drop of water month after month into a “Wishing Well.” From this the army develops. As the students continue to add the grains of sand, the result is a substantial addition to the total output of music in this area.

The result is a substantial addition to the total output of music in this area.

The spirit of philanthropy—love of fellow being good and willing to make a better world—is manifested in the work of this Junior army not only at breakfast time and on special occasions but throughout each day of their lives. To serve man and mankind is the end of this project; philosophy and science are not the ends. The work of the Junior army is not that of a philanthropic group, but it is a means to the greater end of creating in the people of this city a love and a desire to serve others. The work of the Junior army is one of the greatest of all the human values.

This army is making it possible to establish a Junior army for the purpose of collecting money for the support of the Junior army itself. The Junior army is a group of young people who have united to save money for the support of the Junior army itself.
**The Piano Accordion**

Appraising the Accordion Teacher

By Patrice Diane

T**HE APPROACH OF AUTUMN finds the Conservatory of Music in Cleveland in full swing, and visitors from every quarter are learning about the new teaching methods and about the full faculty. The Piano Accordion is an instrument of considerable interest to music students today. It will appeal particularly to those who are lacking in manual skill and to those who are curious about the possibilities of the instrument. Mrs. Diane has been studying the Piano Accordion for several years and is now an expert on this subject. She will give an interesting account of her experiences with the instrument and will discuss its possibilities and limitations.

The Piano Accordion is an instrument that has been used for many years in Europe, and it is rapidly gaining popularity in this country. It is a combination of the piano and the accordion, and it is played by means of a keyboard similar to that of the piano. It has a wide range of expression and is capable of producing a variety of sounds, from soft, delicate tones to loud, powerful ones. It is a very versatile instrument, and it can be used for a variety of purposes, such as accompanying singer, playing solo pieces, or even playing in an orchestra.

The Piano Accordion is a wonderful instrument for beginners, as it is not too difficult to learn. It is also an excellent instrument for children, as it is not too heavy and it can be held easily. It is a very portable instrument, and it can be carried in a suitcase or in a handbag. It is also a very convenient instrument for traveling, as it can be easily transported.

The Piano Accordion is a wonderful instrument that is well worth learning. It is a very versatile instrument, and it can be used for a variety of purposes. It is a wonderful instrument for beginners, and it is also an excellent instrument for children. It is a very portable instrument, and it can be easily transported. It is a wonderful instrument that is well worth learning.
Make Music the Light of Your Home

You have been transforming your living room into a musical salon, and involved yourself in the joy of music. Whether you are a musician yourself or a music lover, you are bound to be interested in the following:

ELIZABETH P. PARRINGTON
President of the
Mississippi Music Teachers Association

Music “a Nurturing Necessity”

In this you might present the fact that, from the earliest times, music has advanced over thirty per cent of our entire population. Whether you start with the song, “Forward March With Music,” the Foundation of Philanthropy, will prove to you that this is the case.

The Mississipian will be the ablest of the educational period, but the presenters of this advertising campaign will give you a very definite help. As an illustration of the way in which this advertising campaign is being used, we reproduce a statement from the foundation. "Music is an instrument of the highest importance, and without its influence we cannot succeed in reaching our goal of a literate population." This statement was made by the president of the foundation and indicates the music needed.

There will be more in the world tomorrow when you are gone up, Sonny. We agree with you, Mr. Brown, that this way of advertising music is a good one. The only way to make a little advertising campaign successful is to let it be just as suggestive or as attractive as your advertising. When it comes to advertising, there is no substitute for good advertising.

I, the Editor, have an editorial to make in this issue of the magazine. This is a new feature of the magazine that I hope you will enjoy. It is a feature that has been requested by many of our advertisers.

I hope you will enjoy this issue of the magazine as much as I have enjoyed preparing this issue. I believe that we have made a great many improvements in this issue, and I hope that you will agree with me. I have been working hard to make this issue as good as possible, and I think that we have succeeded. I hope that you will enjoy this issue as much as I have enjoyed preparing it.

Mr. Brown, you are right. This is a new feature of the magazine that I hope you will enjoy. It is a feature that has been requested by many of our advertisers.

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Some text content was previously extracted for this document. Please provide the raw textual content so I can prepare the plain text representation.
Milday's Wardrobe

Betty Meets Some Good Neighbors

By Constance and Florence Marsh

CHARACTERS AND COSTUMES

Bertie - a girl in ordinary attire

Beverly - in evening dress

Harry - in evening dress

Arthur - in evening dress

Lucy - in evening dress

Pete - in evening dress

THE PLAY

(Mrs. Bixby opens the door and steps out, hat in hand.)

Mrs. Bixby: (to Betty) Betty! Can you come over to the house now, please? I have something I want to show you.

Betty: (to Mrs. Bixby) Sure, Mom! What's up?

Mrs. Bixby: (to Betty) Betty! You need to come over here and help me with something.

Betty: (to Mrs. Bixby) What is it, Mom?

Mrs. Bixby: (to Betty) Betty! I need you to come over here and help me with something.

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and women now in uniform with our military forces. The remainder of our citizenship may be called known as "The Home Front." Whether You are in uniform or not, You are in the war every hour, every day, and every night.

Since our common enemy started the carnival of terrorism, thousands of helpful civilians and innocent hostages have been cruelly murdered by international gangsters with a new agency which makes the acts of the gangsters of Alcatraz seem like trivial misdemeanors.

This war of nerves is first of all a war upon morale—upon The Home Front, and You are called upon to use all of your courage, your optimism, your loyalty, your professional experience to strengthen this urgent national need—morale.

Had it not been for the thrilling British, Chinese, and Russian morals of The Home Front, the incredible calamities which have encountered these nations might have resulted in total defeat. But defeat is not in the skies for nations which are batting, with God's help, to preserve the world from the totalitarian cyclone of evil. The victory will probably come faster than many imagine.

All our triumphs on our far-flung battle fronts depend, in so much measure, upon the eagerness with which You of The Home Front labor, sacrifice, and give to the utmost. It is therefore of critical importance that the sanity, the courage, the patriotism, the ideals and faith of The Home Front be unsaddled and supported in order to bring about a righteous victory, which will annihilate those who have thrust a monstrous revulsion of barbarism upon the world. And Music must play a vital part in arming The Home Front in the war of nerves.

The day after the infamy of Pearl Harbor, The Earht Music Magazine sent telegrams far and wide to leaders in all callings in America, asking their opinions as to the value of music to morale. The request elicited a fantastic response which was overwhelming and magnificent. These opinions were printed in The Earht Music and the demand for copies was so great that the Trustees of The Premier Music Corporation gave a liberal grant to pay for the overprinting of these opinions in a handsome red, white, and blue poster.

Nearly 300,000 have thus been distributed as a public service. Later, The Earht Music published the issue for last June a handsome full page portfolio of Franklin D. Roosevelt, together with his forceful opinion upon music at this vital moment entitled "Our President Speaks for Music." Many copies of this page have been requested for framing. It has now been reprinted on heavier paper to meet this demand.

There are a few thousand copies of the poster remaining and a limited number of the reprints of the President's opinions. While the supply lasts, copies will be sent to you entirely without cost, upon receipt of a postal request to The Presser Foundation.

A recent survey of a large cross section of the country indicated that music leaders and teachers "everywhere" propose using these important messages "for the duration." Newspaper reprints of these opinions upon the value of music in our present great need have already mounted into millions. Send for your copy today.

* The Presser Foundation, 1717 Sansom St., Philadelphia, Pa.*
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