THEODORE PRESSER
Educator-Publisher-Philanthropist
1848-1925
ONE HUNDREDTH ANNIVERSARY
Founder of The Music Teachers National Association,
The Etude Music Magazine—Theodore Presser Company
The Presser Foundation
WURLITZER is music

When you put a Wurlitzer piano into your home, you are not only buying a fine instrument. But you have an ear for music, an eye for beauty, and a sense of value.

Wurlitzer is the piano that musical America chooses first. Yes, more Wurlitzers pianos than those of any other name are going into American homes and schools today.

When you choose your piano, let Wurlitzer leadership be your guide. Join the millions of music lovers everywhere to whom Wurlitzer is music.

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

The Music Season of the seventy-fifth annual meeting of the Chicago Symphony Orchestra will open at Lake Michigan with a gala performance of Beethoven's Ninth Symphony performed by the famous conductor, Leopold Stokowski. The performance will be held under the baton of Arturo Toscanini, and will be the highlight of the three-day session.

At the Goldmark Hall, on June 18, opened its thirty-first season of concerts conducted by Albert Spalding. The series of concerts presented by the University of Chicago Symphony Orchestra in the music room of the university in the fall of 1928.

Dr. Abraham P. Frankfort has been appointed Director of the University of Chicago. He is one of the first directors of the university, and other educational leaders of the university and world. It will also be his research and creative work in the field of Jewish studies.

Marie Callender, violinist, soprano, from Milwaukee and Frank Damrosch, historian from Philadelphia, are the violinists of the Chicago Symphony Orchestra at the Goldmark Hall. They will perform in a concert given by the Wurlitzer Company.

A Monument was unveiled and dedicated to Dr. Herbert Eugene Chapin, President of the American Art Association. The Monument was unveiled on the occasion of the dedication of the new art museum in the city. It was executed by the local sculptor, John Henry Thomas, and the locks of his hair were placed in the monument.

Mr. Richard Bayne, President of the American Art Association, presented the Monument to the Wurlitzer Company for use as a memorial.

Summer Choir Schools are again being sponsored by the American Art Association of the University of Chicago. The schools will be located as follows: Alhambra, Arizona, Santa Fe, New Mexico, June 25 to July 2; Lafayette College, Easton, Pennsylvania, July 3 to July 8; The College of Wooster, Wooster, Ohio, July 9 to August 2.

The National Academy of Television, located in Des Moines, Iowa, presented a series of concerts for the National Academy of Television, including a series of concerts for the young musicians and for the Department of Musical Education, and was presented in the city of Des Moines.

Randall Gant, violinist and president of the Chicago Symphony Orchestra, has presented the position of conductor of the Grand Symphony Orchestra.

The National Symphony Orchestra, located in Des Moines, Iowa, has presented a series of concerts for the National Symphony Orchestra, including a series of concerts for the young musicians and for the Department of Musical Education, and was presented in the city of Des Moines.
A Memorable Anniversary

The ETUDE Music Magazine and its publishers, the Theodore Presser Co., revere its past but live in its splendid present and its potential future. With this issue we celebrate an important event—the one hundredth birthday anniversary of the founder, Theodore Presser, who was born July 3, 1846.

For over a year your Editor has been collecting, collating, and checking data to prepare a full biography of the great man who was destined to have a powerful influence upon American musical education. His life was so distinctive, so colorful, and so idealistic that we are certain that the tens of thousands of musicians, lovers, teachers, and students who have benefited by his career will find this record informative and inspiring.

Theodore Presser was in every sense of the word a genius. While his calling was primarily professional and he was proud to his last hours that he had been a musician and a teacher, he was also a very practical man, a leader, rather than an executive, with many gifts in journalism and publishing which made it possible for him to conduct one of the foremost music businesses of the world, organize the Music Teachers National Association (from which the fast-developing music club movement in America has sprung), write many of the most widely used musical educational books of our era, and establish The ETUDE, the best known of all musical magazines, which monthly actually reaches "the ends of the earth."

July, 1946

Beneath his endeavors was a determination, a sincerity, a self-abnegation combined with what is now known in business as a huge "Red" or directed energy which, without bluster or ostentation, won him countless friends. His real desire was to help the cause of music education was limitless. He answered vast numbers of letters upon music education and did it with unalloyed delight. His philanthropies, which he embodied in The Presser Foundation, have been turned to vast numbers of teachers and students. In ninety years of the closest association (almost seven decades each week) we never knew him to grow tired in helping the cause of music education.

Over twenty years has passed since his death in 1925, and in these two decades great changes have come in music. We are now at a point where the musical activities of our country are far greater than those of any other country of the world. The music profession, which for the most part was pathetically underpaid when Mr. Presser was a young man, can now point to large numbers of professional musicians with handsome incomes. Even since Mr. Presser's death the industry of music has advanced so enormously that the American public is now spending billions of dollars a year for music in its various forms.

The biography of Theodore Presser begins in this issue and will run serially. We trust that our readers will take as much joy in reading it as we found in preparing it.
America's Most Popular Anthem

by Harold Mason

I

t was May 1907. A writer, see if he might

set his beagle on the trail of the newest

hit in songland. He sent him on his errand

into a big department store on the East Side

of Manhattan. The man is a few of the members of that historian's

group. He is in the habit of going

out from the city to the forefront of the world,

by City, by 1907.

This is a new strain has been sung, followed by trad-

ed, counteracting. the sixty-three-year-old anthems

and ideas. It is to the record if the hit of the

world.

We know the song is his name.

A few days later, a young man

named Oliver Smith, a

sold his first song, "America." He was born in the public

school, and was first taught songs by his

brother, who taught him the Beale Street Blues

in 1875, and later became organist at St. Mark's Church in the City.

The song is a new one to the world, and has been

sung in all parts of the world, and

will be sung in many more parts.

America has achieved a new popularity with

the song, and it is sung in all parts of the world.

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The Teacher's Round Table

Conducted by
Maurice Dumelin
Eminent French-American Pianist, Conductor, Lecturer, and Teacher

Music and Culture

The Do's and Don'ts

Once more, a few words to a few loyal
\textit{Music Study} readers:

Music is a language. It has its own specific grammar and syntax. Just as English has its own rules for forming sentences, so too does music. These rules are not rigid, but they do exist and are important to understand. Just as a person who speaks English must learn the rules of grammar to communicate effectively, so too must someone who wishes to understand music.

Wrong: "I don't know much about music."

This is a common sentiment among those who have not had formal training in music. However, music is a universal language, and even those who are not trained in music can still appreciate it. The key is to learn the basic rules of music. By doing so, you'll be able to understand the music you hear, and even create your own. It's not about being a "musician," but about understanding the language of music.

Chopin's "Piano Method"

\textbf{An Anthology}

by R.L. Mayer

\section*{FREDERIC CHOPIN PLAYING IN THE PIANO IN THE SALON OF PRINCE ANTONI RADWIEL

Chopin was perhaps the most remarkable of the century. This has been said by his pupils, by friends, and by historians. All have acknowledged that he was one of the greatest pianists who ever lived.}

Another pupil, George Mathias, said of Chopin: "As in Chopin's method of teaching, it was absolutely necessary for the student of a great school of pianists, the school of Chopin and Czerny. Of course he had watched it by a great master's hand; he obtained a wonderful work of art, and even today I am astonished to think that I have heard him play it. He was an artist, a musician, a nobleman, a master, and above all a very fine teacher."

Mathias was not the only one who praised Chopin. Many others, including Liszt, Tchaikovsky, and Dvořák, were also impressed with Chopin's teaching. They admired his ability to convey his knowledge, his passion for music, and his dedication to his students. Chopin's method of teaching was unique, and his pupils were able to learn from him in a way that was never achieved before.

Chopin was a master of the piano, and his playing was a perfect example of the art of the pianist. His music was filled with emotion, and he was able to express this through his playing. He was a master of the rubato, and his playing was a perfect example of how to use this technique correctly.

The rubato was a technique that allowed Chopin to express the emotion in his music. He was able to do this by varying the tempo, and this was something that was never achieved before. Chopin's method of teaching was a perfect example of how to use this technique correctly. He was able to convey his knowledge, his passion for music, and his dedication to his students.

The Chicago Tribune

\textbf{Chopin, a Perfect Pianist, Presented Mozart and Beethoven with the sentiment of Chopin, and it was very effective.}\n
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Theodore Presser (1848-1925)

Educator - Publisher - Philanthropist
A Centenary Biography
by James Francis Cooke

THEODORE PRESSER
At the age of nineteen

"Owne taste pruils quicn adioe avile dowsa" —Horace.

Part One

If there is a characteristic common denominator that runs through the entire line of achievement of Theodore Presser, it is his tenacity. He started life with no advantages, no financial backing, no inherited capital. He began on the farm. But there he remained until he was able to climb the steps to fame and fortune. There were many obstacles in his path, but he overcame them all. The life of Theodore Presser was a life of determination, of endurance, of perseverance. He was not content with mediocrity. He sought perfection, and he achieved it.

Jew of the Presser family was born on September 17, 1848, in the little town of Lebanon, in the State of Pennsylvania. His father, Nathan Presser, was a farmer, his mother, Rachel Landis Presser, a housewife. The father had come to America from Germany when he was a young man, and he had married Rachel in the little town of Lebanon.

Theodore was the eldest of six children. His brothers and sisters were: Aaron, Frank, Albert, Charles, and Mary. The family was not wealthy, but the parents were content with their lot. They worked hard and taught their children to do the same.

Religious Training

Theodore was brought up in the Jewish faith. He was a member of the Congregation Beth Israel in Lebanon. His parents were devout Jews, and their influence was strong. Theodore was a devout Jew, and he remained true to his faith throughout his life.


date

"MUSIC STUDY EXACTS LIFE"

THE STUDY

JULY, 1948

THEODORE PRESSER'S BIRTHPLACE IN PITTSBURGH, PA.

"MUSIC STUDY EXACTS LIFE"
Music in the Home

Radio Concert High Lights
by Alfred Lindsay Morgan

At great length and with sensitivity the symphony orchestra of the century, has been heard by more people than ever before. A concert was held at the Lincoln Theater, New York, and the performances were repeated over the Columbia Broadcasting System, for the first time, in New York and Philadelphia. The concert was directed by Ivan D. Goodman, and the orchestra was conducted by Dr. Ivan D. Goodman.

In the course of the concert, several highlights were presented. These included a rendition of Beethoven's Ninth Symphony, a performance of the Adagio of the same work, and a rendering of the Adagio of the Fourth Symphony. The orchestra was conducted by Dr. Ivan D. Goodman.

On the occasion of the concert, a number of new works were presented. These included a new symphony by Mr. Charles Ives, and a new concerto by Mr. Aaron Copland. The orchestra was conducted by Dr. Ivan D. Goodman.

In conclusion, it may be said that the concert was a great success, and that it was a great pleasure to hear the orchestra perform in such an intimate setting. The audience was thrilled by the music, and the concert was a great inspiration to all who were present.
**Bank Notes and Music Notes**

How An Organist Has Contributed to the Atmosphere of the Counting House

by Alina Denny

A new Rosamund organ was performed, the first ever installed for this purpose on our main Banking Floor, by the famous Toronto organist, Mr. William R. McKinley. The instrument is an ideal tool for communicating the kind of music that is a part of the daily routine in a financial institution. It adds a touch of elegance and sophistication to the atmosphere of the counting house, creating a warm and inviting ambiance.

**NEW YORK’S MANHATTAN SAVINGS BANK**

Eighty-eight Street Branch. The organ is in the gallery over the entrance. Music is said to be enormously appreciated by the customers.

"Music Study Exacts Life!"
That Liszt Cadenza!

How to Study the Cadenza from Liszt's Liebestraum No. 3

by Mary C. McVey

Probably the most frequently played cadenza of the advancing student is that discussed in this article.

MANY piano students who would like to learn the Programmes. 2 No. 3 by Liszt greatly desire to
performed over the approximate difficulty of the cadenza. Considering the physical structures of each student and a study of the melodies based upon it will fill demands here. The student, the
technical mastery of these brilliant exercises. Each

The First Cadenza

The pattern of the first cadenza consists of alternating B-flat and D major triads.

The Second Cadenza

The second cadenza should be divided into four areas for purposes of presentation. There are six alternating triads which are repeated a number of times.

The right hand part of the first section consists of major triads, except for the diminished seventh which is moved up an octave. Within the second area the scale pattern is another of the left.

The left hand part consists of minor triads, except for some augmented seconds, which is the beginning of the second area. Although the pattern is the same as major triads, the second area contains

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Playing Around With the Pantegonal Scale

by Richard McLaughlan

As a result, we had, and still do, have the periodic nature of the day, final chord which includes a series of functions, leading up to the opening chord, which will play up to the fifth, or even higher, to the root, and back again from the root.

Mr. McLaughlan is one of New York's outstanding teachers of piano. He is a son of Mr. and Mrs. Percival Greig, Margaret, Mr. McLaughlan, Harold Bauer, and Tobias Matheny—Victor's Mann.

In the second line of the fourth staff, below, the note F is the opening note up to the fifth, or even higher, to the root, and back again from the root.

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Recollections of Edward MacDowell

by Upton Sinclair

Relatively few people knew that the distinguished American author, Upton Sinclair, at one time contemplated becoming a musician and studied with the outstanding American composer, Edward MacDowell. The American Mercury for January 1918 Mr. Sinclair published an article which tells how we now have the privilege of reporting through the courtesy of The American Mercury and the author.

Edward MacDowell was the first man of genius I had ever met. I was so thrilled in his presence that I never thought I should ever meet another. He was so unexpectedly illuminated. He was the first man of his time in whom the imagination true to itself was so richly developed. He had the highest degree of refinement in his art. He had the most splendid imagination. He was so perfect that I felt as though I had known him all my life.

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The development of real practical patience entails many stages of concentration. America's deepest concentration, while still at that point, is to keep all your equipment in good working order and make sure you have no interference with your concentration.

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Musicianship Through Evocation

A Conference with

Harriet Cohen
Renowned British Pianist

SECURED EXPRESSLY FOR THE USE OF GENEVIEVE OSULAND

BYRON COLEMAN

Music and Study

IN QUIET PASTURES

Much of the effectiveness of this piece depends upon practicing it very slowly at first so as to insure an extremely smooth legato. Legato means "smooth" and each note should be bound tenaciously to the next, with no interruption except at the termination of phrases. Grades 5.

Molo legato (+450)

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JULY 1948

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"MUSIC STUDY EXACTLY SUITS"
There are six or more waltzes attributed to Chopin that were not published until after his death. About one of them there was some doubt as to its authenticity; but in the case of this Opus 70, No. 2, there can be none, for it has the full flavor of the inimitable Chopin idiom.

CHOPIN

Opus 70, No. 2

F. R. Chopin

Tempo giusto (m. 12)

Chopin (1810-1849) was one of the foremost of all Polish violinists. His training, however, was almost entirely French. Part was received at the Paris Conservatory. With his brother Josef he toured Europe with great success. In 1860 he became chief violinist to the Czar. In 1872 he toured America with Anton Rubinstein. Returning to Europe, he succeeded Vieuxtemps as professor of violin at the Brussels Conservatory. The rhythmic problems in Romance are readily understood, if carefully practiced. Grade 5.

HENRY WIENIAWSKI

Arr. by Henry Levine

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CARNIVAL ECHOES

This novelty piece has a distinctive flavor and character. Catch the spirit of a country carnival and practice it until you can play it rapidly and have fun doing it. Grade 5.

Allegro giocoso (d=90) —

WALTER O' DONELL

Tempo I

To Coda

Poco meno mosso cantabile

CODA

| 2nd time |

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THE STUDY
**BALLET MIGNON**

A smooth, flowing ballet movement, which should be played as though you were actually looking at the dancers on the stage. It was written in memory of the composer's friend, Mme Cécile Chaminade. Grade 4.

Moderato languidamente

---

**CHIMES AT PARANÁ**

From here go back to the beginning and take 2nd ending; then play TRIO.

Grade 3.

---

Both hands & feet on repeat
IN THE GAY NINETIES
This quaint musical caricature should make a useful comic relief at a pupils' recital. The quotation, "Hold that minor, boy!" which occurs here with a major chord, merely refers to the habit of members of a barber shop quartet to call any chord which pleased them a "minor." Grade 21.

THE FLORODORA GIRLS
Tempo di Schottische (4-4)

RAFL H FEDERER

THE ROVER BOYS
A little slower

THE BARBER SHOP QUARTET
Slowly and sentimentally

"Hold that minor, boy!"

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THE STUDY

JULY 1948

439
Marian Phelps
Moderato

I bring you roses, kiwi'd by morning gold'en as the sun.

White briar ros'es meet for one so true; Emblems of love, as true as present.

Once again, I pray; With my heart to-day.

Fragrant with love, my ardent love for you. Full-blow'd at noon-tide when youth's day is done.

HARK, A VOICE SAITH, ALL ARE MORTAL!

And in each close'st heart is hid a love o'er pray's. Love that through all the chang-ing years shall ne'er grow cold.

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FEB 7028

Notes marked (x) are to be played with the right hand thumb.
BOURRÉE IN G

Allegretto

VIOLIN

PIANO

In lively march rhythm (J=104)

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266 ETUDE

TOP SERGEANT

LEOPOLD W. ROVENCES

Copyright 1928 by Theodore Presser Co.
FIFTY SONGS: FRANZ SCHUBERT
Edited by Henry T. Finck
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"MUSIC STUDY EXAM LITE"
Conquering Tensions

(Continued from Page 4)

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Concerning Vocal Problems

As to the singer's vocal tools, it is important to consider their qualities. As to the singer's vocal tools, it is important to consider their qualities. The singer's vocal tools, with their own qualities, have a degree of self-expression that is not found in the more conventional music of the time.

Vocal exercises are a valuable tool for the singer. Vocal exercises are a valuable tool for the singer. They help to develop the singer's vocal tools, with their own qualities, have a degree of self-expression that is not found in the more conventional music of the time.

The singer's vocal tools, with their own qualities, have a degree of self-expression that is not found in the more conventional music of the time.

Musicians Through Education

(Continued from Page 5)

The tenor's voice is a wonderful tool for the singer. The tenor's voice is a wonderful tool for the singer. The singer's vocal tools, with their own qualities, have a degree of self-expression that is not found in the more conventional music of the time.

The singer's vocal tools, with their own qualities, have a degree of self-expression that is not found in the more conventional music of the time.

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Recollections of Edward MacDowell

As I was grouping the sheet music, I came across a scrap of paper that a colleague of mine had written. It stated, "Always be sure to have something to write on." This led me to think about the importance of having a workspace that supports creativity. I realized that a dedicated space for writing and composing music could greatly enhance my productivity and inspiration. I then decided to set up a small room in my home, fully equipped with a piano and other essentials. The space has allowed me to focus better and has become a haven for my musical pursuits.

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Answered by FREDDERICK PHILLIPS

5. The first question I would like to ask you about music education is: What are the most important skills that you think a music student should develop in order to become a successful musician?

6. After earning my degree, I would like to pursue a career as a music teacher. What advice do you have for me in terms of finding the right teaching opportunities and developing effective teaching methods?

7. I am interested in learning more about the role of technology in music education. How do you think technology can be integrated into the music classroom to enhance the learning experience for students?

8. Finally, I would like to ask you about the future of music education. What changes do you foresee in the field, and how can we prepare ourselves to meet these challenges?

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JULY, 1968

"MUSIC STUDY EXACTS LIFE"

The studio.

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The only difficulties have come from the depositors who lack the money to break their own deposits, and from people who feel that they are not free to withdraw their money. But these are problems of today, and not the result of the policy of the bank. In fact, the bank has always been able to meet the demands of its customers, and is in a position to do so at all times.

The bank's policy is one of strict economy and careful management. It is based on the principle that the bank's capital is to be used for the benefit of its customers, and that the bank should be able to meet the demands of its customers at all times. In this way, the bank is able to maintain its position as a leader in the banking community.

The bank's policy is to be commended for its strict economy and careful management. It is based on the principle that the bank's capital is to be used for the benefit of its customers, and that the bank should be able to meet the demands of its customers at all times. In this way, the bank is able to maintain its position as a leader in the banking community.

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An Interesting Selection of Piano Arias

Arias—Four Hands

With the close of the summer term, thousands of students will be returning home, many of whom will be seeking new musical outlets for the coming months. The following is a selection of piano arias that may be suitable for use in this context.

1. "O Mio Babbino Caro" from "Gianni Schicchi" by Giacomo Puccini
2. "Adele" from "La Bohème" by Giacomo Puccini
3. "Ebben ti chiedo" from "I Capuleti e i Montecchi" by Giuseppe Verdi
4. "Deh, vieni alla finestra" from "I Puritani" by Vincenzo Bellini
5. "In Un Giro di Testa" from "L'Elisir d'Amore" by Giuseppe Verdi
6. "Ah, vous dirai-je Maman" from "Le Jeu de Cartes" by Joseph Haydn

Additional resources for pianists and music lovers may be found in the following book:

"Music Study at Life's End" by William Schur

Piano Breaks

Waltz Time

1. "Waltz of the Flowers" by Pyotr Ilyich Tchaikovsky
2. "Waltz in A Flat Major" by Auguste Franchomme
3. "Waltz in G Major" by Johann Strauss II
4. "Waltz in D Major" by Johann Strauss II
5. "Waltz in B Flat Major" by Johann Strauss II

Piano Collections—Four Hands

With the close of the summer term, thousands of students will be returning home, many of whom will be seeking new musical outlets for the coming months. The following is a selection of piano collections that may be suitable for use in this context.

1. "The Art of Italy" by Giovanni Battista Pergolesi
2. "The Art of Germany" by Emperor Joseph II
3. "The Art of France" by Emperor Joseph II
4. "The Art of England" by Sir George Grove
5. "The Art of Spain" by Johan Sebastian Bach

Additional resources for pianists and music lovers may be found in the following book:

"Music Study at Life's End" by William Schur

Marilyn Horne

A soprano of rare gifts, Marilyn Horne is recognized as one of the most outstanding voices of our time. Her commanding range, clear enunciation, and emotional depth have earned her international acclaim. She is particularly noted for her interpretations of opera and choral repertoire, and has recorded extensively in these genres. Horne has appeared in many of the world's leading opera houses and concert halls, and has received numerous honors and awards for her contributions to the arts. She is a champion of new music, and her concerts often feature works by contemporary composers. She is also a dedicated teacher, and has shared her knowledge and love of music with generations of students. Horne is a true treasure for the performing arts.
Wilt had seen Miss Brown, New York, and J. C. H. held her end down on the piano. "Do, Miss Brown," said Mr. Wilt, "lunch of a lovely content today! I told Jane she was to have lunch today, as it was her birthday."

"That's very fat," remarked her mother pleasantly, "but that means me something. A very, very lovely song that has been played, very written on a menu card in a restaurant."

"A menu card," replied Wilt, surprised.

"Yes, on the back of a menu card that she printed for the Davis house that much of a restaurant. But she print your menu. Dine, for you are the menu card that you will eat and not in the menu card."

"And you have your menu card," said Wilt, excited.

"Yes, it's a very great song, for the menu card. You know the menu card that you will still have and, if you are a good one, you will be a good one."

"It has to be the menu card that you will be a good one," said Wilt, excited.

"Yes, it's a very great song, for the menu card."

The old stage coach was a large, red coach. Wilt had seen Miss Brown. She had a large, red coach. "Wilt, I will spin you a good story, and, if you are a good one, you will be a good one."

"I will spin you a good story, Wilt," said Miss Brown. Wilt was just beside himself, and he was turned from the rear of the coach. The horse was heavy and it was difficult to move the coach.

"Miss Brown, I will spin you a good story, Wilt," said Miss Brown. "Wilt, I will spin you a good story, Miss Brown."
PUBLISHER'S NOTES
A Monthly Bulletin of Interest to all Music Lovers

July, 1948

ADVANCE OF PUBLICATION OFFERS
All of the books in this list are being offered for sale beginning the week of July 1 and will be ready to ship on or about July 10.


READY FOR THE COMING SEASON
This is an excellent compact collection of teaching lessons. An alphabetical series of steps is given for the young teacher to follow, so that he can prepare his students for success. The lessons are designed to be used in conjunction with the theory books of the same series.

THE LEE HUBER BOOK OF MUSIC FOR THE ACOUSTIC INSTRUMENT
This book is a valuable resource for anyone interested in learning about the theory and practice of playing the acoustic instrument. It contains a comprehensive guide to the instrument's history, construction, and playing techniques.

YOURSELF AND YOUR MUSIC
This book is a guide for those who wish to improve their own music skills and knowledge. It offers practical advice on how to develop a personal style and express oneself through music.

SOUVENIR FAMOUS MARCHES, Arranged for School Bands
This is a collection of marches arranged for school bands. It includes compositions by famous composers such as John Philip Sousa and Alfred Reed.

HOW TO MEMORIZE MUSIC
This book provides techniques and strategies for memorizing music. It is useful for musicians who need to memorize music quickly and effectively.

BIographies AND COMPOSITIONS
This book contains biographies of famous composers, along with their most significant compositions. It is a valuable resource for anyone interested in the history of music.

ADVANCE OF PUBLICATION OFFERS

These books are published by Piano Press, Inc., and will be available for sale soon.

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Recollections of Edward MacDowell
(Continued from Page 2)

that was a piano lesson in the manufac-
turist; he was unpracticed in the art of
playing the piano, but he had noted
rather a few of the possibilities which the
changeling meh bosh talk, but he had
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I was at the MacDowell house a few
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ADA RICHTER was born in Philadelphia, Pa. She began her music studies early as a child and later studied under Camille W. Zeckwer, Leo Ornstein, and Alfred Richter (to whom she is married). Mr. and Mrs. Richter conduct a music school in Merchantville, N. J. Talented as a composer of piano music for young pupils, the specialization done by Mrs. Richter in this field has resulted in her name becoming familiar far and wide through her very successful books and pieces for young piano beginners.

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