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
When you put a Wurlitzer piano into your home, you are choosing the best. You have an ear for music, an eye for beauty, and a sense of value.

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THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS.

The Music Season of the seventy-fifth annual assembly of the Society of American Composers, Authors, and Publishers will open at Lake Chautauqua, Pennsylvania, with a concert on Thursday, July 13, 1944, conducted by Alfredo Vareda. On July 27 the Chautauqua Symphony Orchestra, under the leadership of Franz Anton, will see the closing of twenty-five concerts.

The Goldmark Band, on June 19, opened its thirty-first season of concerts annually in the parks of New York City. It was presented by the Union League, at the Goldmark Foundation, 300 East Thirtieth Street. Its director, the late D. Goldmark, for thirty years, is directing the band.

Leonard Bernstein, young American conducted, was invited this season to conduct the New York City Symphony Orchestra, which withdrawn his resignation from the position for the coming season, following the death of the conductor in a private plane in a tragic accident in November. It is expected that the Palestine Symphony Orchestra, renamed the New York City in the fall of 1949.

Dr. Abraham S. Frankfurter has been appointed to the University of Illinois for the study of Music in the College of Music. One of the world's leading authorities in the field of musical direction, as well as other musical functions of the symphony and opera, this position will also bring research and creative work in the field of Jewish music.

Marlen Feller, violinist-soprano from Milwaukee and Frank Savings, harpist from Philadelphia, are the winners of the New York Section of the Dean of the Arts. Both receiving a check of ten thousand dollars and a contract with the Metropolitan Opera Association. Ten thousand dollars will be a dream come true for the rhapsody of Nachmanides, with two excerpts of Messiah, and Anne Bobbinger, the winner of the competition, was featured with strings of over one hundred dollars and an entry with the opera company on their services.

Eric Bloom, outstanding tenor soloist who directed the CBS Symphony Orchestra in the closing concerts of the annual meetings of the American Student Music School sponsored by the Alice M. Bacon Fund of Columbia University, was presented with the 1944 Albert A. Michelson Memorial Award for his ten dollars. The award is presented annually to the "American conductor for distinguished services to American music."

Summer Choir Schools are again being approved by the Department of Church Music of the Board of Church Education of the Presbyterians Church. The schools will be located as follows: Allen Academy, Santa Fe, New Mexico, June 28 to July 5; Lacklina College, Easton, Pennsylvania, July 5 to July 12; the College of Wooster, Wooster, Ohio, July 26 to August 7.

The Boulevard (Detroit) Festival of Music, which ran from June 21 to May 28, included among its events a number of programs by distinguished organizations. Presented in the world-famous Palm Park Band Research, a leading event was the performance of Haydn's "Calm Fourth Card" by the Wayne State Opera.
A Memorable Anniversary

Beneath his endeavors was a determination, a sincerity, a self-abnegation combined with what is now known in busi-
ness as a "huge drive" or directed energy which, without bluster or ostentation, won him countless friends. His real
will to help the cause of music education was limitless. He
answered vast numbers of let-
ters 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 eight-
year marks of the closest
association (almost seven days each
week) we never knew him to
grow tired in helping the cause
of music education.

Over twenty years have
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 profes-
sion, 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.
**Rules for Practice**

*By Julia C. Bronson*

When learning new music:

1. Practice new compositions from the right hand.

2. Practice new compositions from the left hand.

3. Practice short pieces at first, without pedals.

4. Practice longer pieces by the close of the practice time allotted that day. As you like, it. And, glob-

by the learning of several preliminary sequences, try to get the second and third.

5. Offer the sequence as your own.

6. Learn the composer's right-hand part.

7. Learn the composer's left-hand part.

8. Play legato and not staccato.

9. The composer's words than you parts you know.

10. Write a question about every assignment you do.

11. Practice as often as possible.

**Rules for Sight-Reading**

1. Select easy works.

2. Try them on the keyboard, and improve at any time.

3. Do not try too fast.

4. Do not try against your own.

5. Do as the teacher asks.

6. Do the test and right again.

---

**Greatness by Leonard Silf Aslan**

A MUSICIAN'S struggle has ended; everything is a first step; the steps are only a means to an end.

"There is no such thing as 'greatness,'" says a well-known composer. "There is only a development of the individual."

"Greatness" is merely the development of the individual in a given direction. It is not a thing in itself, but only a means to an end. The individual is only a means to an end, and not an end in itself.

Greatness is merely the development of the individual in a given direction. It is not a thing in itself, but only a means to an end. The individual is only a means to an end, and not an end in itself.

---

**AARON COPLAND**

Distinguished American Composer

**SECONDED EXPRESSLY FOR THE SYDE BY ROSE HELLYER**

An array of contemporary American music was award a high place in Aaron's Copland, of whom the Washington Post has said: "As a leader, Copland breaks what is probably the strongest 'Americanism' to assimilation at the present time. Bery in Brooklyn, N.Y., April 1, 1948 Mr. Copland was involved in the public schools, and was first taught piano by Mr. Louis Rial, as early as 1926. He began to study with Henry Goldsmith, whom he met while studying in Paris with Nadia Boulanger. In 1925 he returned to the United States, and a year later was named director of the National Schools of Music, a position he has held since 1947. In 1923, he was awarded the Pulitzer Prize for Music. He has also been awarded the Legion of Honor and the National Institute of Arts and Letters.

Mr. Copland's most recent work, "The American Ballet," was presented to the National Institute of Arts and Letters and the Society of American Authors. Because of his success, both critical and popular, in the field of ballet, Mr. Copland has sought AARON COPLAND'S views on his work.

"Music" is a means of expression of the emotions, and the emotions are the means of expression of the individual. The individual is only a means to an end, and not an end in itself. The individual is only a means to an end, and not an end in itself.

---

**AMERICA GOES TO THE BALLEY**

**A Conference with**

**Aaron Copland**

**ARRANGE A COOLIO AND DISTINGUISHED AMERICAN COMPOSER**

**sic a modern dance composition for the ballet.**

**"America Goes to the Ballely"**

**SCENE FROM AARON COPLAND'S COWBOY BALLET, "HILLY THE KID"**

*July 4, 1945*

"Music Study Exacts Life"
Chopin's "Piano Method"
An Anthology

by R.L. Mayer

Maurice Demuslin.

This photograph was taken while the editor of this department was on a visit to the Museum of Fine Arts in Boston and charged with the task of selecting a series of photographs for publication. His selection included this one, which he found particularly interesting. The photograph shows a group of people sitting on a bench in a park, engaged in conversation. The group consists of six individuals, with two children among them. The photograph captures the essence of a peaceful afternoon, with the warm sunlight illuminating the scene. The composition is well-balanced, with the subjects positioned in the middle ground, creating a sense of depth and perspective. The colors are natural and vibrant, with the greens of the park contrasting against the neutral tones of the clothing worn by the individuals. The overall atmosphere is serene and inviting, inviting the viewer to pause and appreciate the moment captured in time.

"MUSIC STUDY EXACTS LIFE"

by The Editor

JULY, 1948

402

403

"MUSIC STUDY EXACTS LIFE"

"MUSIC STUDY EXACTS LIFE"
Theodore Presser

(1848-1925)

Educator - Publisher - Philanthropist

A Centenary Biography

by James Francis Cooke

THEODORE PRESSER
At the age of eighty-nine

"One's talk contains a peculiar admixture of facts, fables, and fancies; and one is not always sure which of the three is being told."

—Dostoevsky

Part One

It is a fortunate circumstance of demonstrable that men of small means and lowly origin, destined for ready success from very modest beginnings, and through the scores of the world's most influential. This has been demonstrated the sharp contrast with America's W. James Franklin Presser, Andrew Carnegie, John D. Rockefeller, and all the rest. Theodore Presser, in the field of music, is a complete exemplification of the facts of freedom and free enterprise in our country.

In the life of Theodore Presser and his work for the music world, there is a more sentimental and positive side to his achievements than is usually given in the conventional story of the musical industry and its entrepeneurs. This side has been most lovingly remembered in Theodore Presser's Family Life.
RADIO Concert High Lights
by Alfred Lindsay Morgan

In the show's second week, April 2, 1939, a show was so astounding it was to be remembered. On that day, Arthur T. Towne conducted an all-summer concert under the leadership of the New York Philharmonic Symphony, with one remarkable event that would make the show memorable. The concert was televised and radio broadcast, and it was a huge success. The broadcast was a turning point in Towne's career, and it is widely considered his finest work.

On that day, Towne conducted the New York Philharmonic Symphony in a concert that featured a selection of classic symphonies. The concert was broadcast live on radio and televised on television, and it was a huge success. The broadcast was a turning point in Towne's career, and it is widely considered his finest work.

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The Piano's Page
by Dr. Guy Maier
Noted Pianist and Music Educator

New Teaching Materials

I am greatly impressed by the high standard of the new pieces by four publishers this season. So many excellent compositions, recitals, and recital books are appearing with each passing year that it is truly an embarrassment of riches. Especially outstanding this season are the new pieces by Bentley and Hal Leonard.

Music Study EXACTLY LIKE

Bank Notes and Music Notes

How An Organist Has Contributed to the Atmosphere of the Counting House
by Alna Denny

A new harmonium organ was purchased, the first ever installed for this purpose on a year-round basis. It was placed on a small balcony above the counter, with a backdrop of rich red drapery and from the organist, then Miss Taylor, who plays a beautiful and charming selection of solos, choruses, and religious music. Her performance has been of service to the organist, being played for the comfort of the waiting depositors. Miss Taylor has been a fine performer for the past two years, and her recitals have been very popular among the patrons of the bank.

By now Rosamond knows the joy of the people as well as the joy of dance. As the former has increased, the latter has decreased. The people come to the bank for service, but they come for the music and the entertainment.

Up there on her perch, Rosamond looks like a beacon—her hair shining with a shimmering light; her voice soaring with a sweet, sweet sound; her eyes sparkling with a sense of joy.

MUSIC STUDY EXACTLY LIKE
Conquering Tensions

A Conference with
Blanche Thebom

Distinguished American Mezzo-Soprano
A Leading Artist, "The Metropolitan Opera Association

SECURED EXPRESSLY FOR THE STUDE BY ALLISON PAGET

VOICE

"The young singer artist finds the discipline, the seriousness, and the facility. You are not to find him in the whole world of his own talent—but you will find it in his heart. If he has talent, I have to depend on him to keep it out,

"I am not suggesting that a responsible business job is impossible, it's not, a start to a singing career—but I cannot envision carried any further than the line of preparation,"

I made my Metropolitan Opera debut as Fidelio in "Fidelio" December 14, 1934. The performance was new, apparently, and for me it was a real triumph. Though I had been with the company the previous year, I had not been seen on stage in the opera until then. And it was quite a triumph, I can tell you, because I had not been heard for quite a long time, and I had to go right into the stage of preparation.

On the stage tonight, I am much more prepared, much more experienced, and I feel much better able to handle the situation.

"The young singer artist finds the discipline, the seriousness, and the facility. You are not to find him in the whole world of his own talent—but you will find it in his heart. If he has talent, I have to depend on him to keep it out,

"I am not suggesting that a responsible business job is impossible, it's not, a start to a singing career—but I cannot envision carried any further than the line of preparation,

"I find it very difficult to keep it out, but I have no choice."

"I have heard on many occasions (Continued on Page 433)"
The Foundations of Clarinet Tone Quality

by Paul Van Beograd

Associate Professor of Music Education
University of Missouri

"MUSIC STUDY EXALTS LIFE"

JULY 4, 1968

"MUSIC STUDY EXALTS LIFE"

441

BAND AND ORCHESTRA Edited by William D. Ornstein

440
Recollections of Edward MacDowell

by Upton Sinclair

Relatively few people know 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 Mirror for January 19th Mr. Sinclair published an article which we reproduce here. We hope the public will forgive the imperfections of the writing, as it is a transcript from the original manuscript.

UPTON SINCLAIR

"MUSIC STUDY ENLACES LIFE"

"MUSIC STUDY ENLACES LIFE"

JULY, 1948

416

417

MUSIC AND STUDY

Fiddle Facts and Fancies

by Carmen White

Fiddle Facts and Fancies

by Carmen White
Questions and Answers Conducted by Karl W. Gehlken, M.S., Edc.

Music Education, Webster's New International Dictionary

Question 1: Some people have been known to attempt to play music without even trying to learn it first. They believe that they can simply "pick up" music as they go along. Do you agree with this approach? Why or why not?

Answer 1: It is generally not advisable to attempt to play music without first learning the rudiments of music. This approach can lead to confusion and frustration, and it may result in the development of bad habits that are difficult to correct later on. It is important to learn the basics of music, such as reading music notation and understanding the elements of music, before attempting to play music.

Question 2: How important is it to develop a strong sense of rhythm in music? Can you explain why?

Answer 2: Developing a strong sense of rhythm is crucial in music. Rhythm is the foundation of music, and it is essential for all musicians to have a good grasp of it. A strong sense of rhythm allows musicians to better understand the timing and phrasing of musical pieces, and it helps them to perform more accurately and expressively.

Question 3: What are some common mistakes that musicians make when playing scales?

Answer 3: Some common mistakes that musicians make when playing scales include not paying attention to the fingering, not maintaining a consistent tempo, and not practicing the scales slowly enough. It is important for musicians to practice scales slowly and deliberately, focusing on the correct fingerings and maintaining a steady tempo.

Question 4: How can practicing scales help improve overall musicianship?

Answer 4: Practicing scales helps improve overall musicianship by strengthening the musician's finger strength and coordination, improving their ability to read music notation, and helping them develop a better sense of timing and rhythm. Practicing scales also helps build muscle memory, which can be applied to other aspects of playing music.

Question 5: What are some tips for practicing scales effectively?

Answer 5: Some tips for practicing scales effectively include starting with the simplest scales and gradually working up to more difficult ones, practicing scales in both major and minor keys, and focusing on accurate fingerings and a consistent tempo. Additionally, it is important to practice scales slowly and deliberately, paying attention to the details and maintaining a steady tempo.

Question 6: What are some common mistakes that musicians make when reading music notation?

Answer 6: Some common mistakes that musicians make when reading music notation include not paying attention to the rhythm, not understanding the correct fingerings, and not maintaining a consistent tempo. It is important for musicians to pay close attention to the music notation, understand the correct fingerings, and practice at a consistent tempo to avoid these mistakes.

Question 7: How can practicing sight-reading help improve overall musicianship?

Answer 7: Practicing sight-reading helps improve overall musicianship by strengthening a musician's ability to read music notation quickly and accurately, improving their ability to play music in different keys, and helping them develop a better sense of rhythm and timing. Practicing sight-reading also helps build muscle memory, which can be applied to other aspects of playing music.

Question 8: What are some tips for practicing sight-reading effectively?

Answer 8: Some tips for practicing sight-reading effectively include starting with simple pieces and gradually working up to more difficult ones, practicing sight-reading in both major and minor keys, and focusing on accurate fingerings and a consistent tempo. Additionally, it is important to practice sight-reading slowly and deliberately, paying attention to the details and maintaining a steady tempo.

Question 9: What are some common mistakes that musicians make when playing ensemble pieces?

Answer 9: Some common mistakes that musicians make when playing ensemble pieces include not paying attention to the rhythm, not understanding the correct fingerings, and not maintaining a consistent tempo. It is important for musicians to pay close attention to the music notation, understand the correct fingerings, and practice at a consistent tempo to avoid these mistakes.

Question 10: How can practicing ensemble pieces help improve overall musicianship?

Answer 10: Practicing ensemble pieces helps improve overall musicianship by strengthening a musician's ability to play music in different keys, improving their ability to read music notation quickly and accurately, and helping them develop a better sense of rhythm and timing. Practicing ensemble pieces also helps build muscle memory, which can be applied to other aspects of playing music.

Question 11: What are some tips for practicing ensemble pieces effectively?

Answer 11: Some tips for practicing ensemble pieces effectively include starting with simple pieces and gradually working up to more difficult ones, practicing ensemble pieces in both major and minor keys, and focusing on accurate fingerings and a consistent tempo. Additionally, it is important to practice ensemble pieces slowly and deliberately, paying attention to the details and maintaining a steady tempo.
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 "smoothly and each note should be bound tonally to the next, with no interruption except the termination of phrases, Brasile.""
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.

FR. CHOPIN, Op. 70, No. 2

There are six 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.

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FR. CHOPIN, Op. 70, No. 2
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'DONNELL

Tempo I

To Coda

Poco meno mosso

Coda

Poco più mosso

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THE STUDY

JULY 1948
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 Cecile Chaminade. Grade 4.
Moderato languidamente

--

CHIMES AT PARANÁ
OLIVE DUNGAN

© From here go back to the beginning and take 2nd ending; then play Trio.
Copyright 1948 by Theodore Presser Co.
IN THE GAY NINETIES

This quaint musical caricature should make a useful comic relief at a pupils' recital. The quotation, "Hold that minor, boys!" which occurs here with a major chord, merely refers to the habit of members of a barbershop quartet to call any chord which pleased them a "minor." (Grade 21.)

THE FLORODORA GIRLS

Tempo di Schottische (24-49)  

RALPH FEDERER

THE ROVER BOYS

A little slower

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THE ETUDE

JULY 1948
I BRING YOU ROSES

MAY F. LAWRENCE

Marian Phelps

Moderato

I bring you roses, kindred by morning gold, in the dew.
Fragrant with love, my ardent love for you;
White buds of roses, meet for one so dear;
Emblems of love, as true as present.

Faintly, Full-blown at noon-tide when youth's day is done;
And in each cloister'd heart is hid a lover's prayer.
I bring you roses, fragrant and fair;
Each heart discloses Love's pleading prayer.

Tell me: I bring you roses, With my heart today.

HARK, A VOICE SAITH, ALL ARE MORTAL!

Johann Sebastian Bach

Edited by Edwin Arthur Kraft

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Notes marked (x) are to be played with the right hand thumb.
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Essential exercises for the development of pianistic control and facility in the fingering patterns, thirds, sixthts and octaves. Here is a logical, efficient way to attain speed, finger independence, and to aid the metronome.

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MILLEN AARON PIANO PRIMER
GRAGE ONE & GRAGE TWO & GRAGE THREE
MILLEN AARON ADOLESCENT COURSE...

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Transcribed and edited by Pietro Floridia

Edited by Henry T. Finck

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This fine collection contains 68 of the best songs of Schubert, with his original keys, his biographical and critical commentaries, and a complete set of full voice parts. Included are many preeminent concert program favorites.

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Edited by Henry T. Finck

Fifty Songs, High Voice and Low Voice
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This volume contains a wealth of material drawn from each master composer as Mozart, Beethoven, Chopin, Schumann, Liszt, Wagner, Glinka, Brahms and 12 other masters of vocal composition.

FORTY PIANO COMPOSITIONS
FREDERIC CHOPIN

Edited by Janis Hamecker

For High Voice and Low Voice
Price $3.50 each

Fourty of the most beautiful numbers of Frederic Chopin have been collected in this forty of the volumes of the Music Library. Besides 180 pages that contain a portrait of Chopin, together with a critical and biographical foreword.

Ten Hungarian Rhapsodies
FRANZ LISZT

Edited by August Spamuth and John Orth

These chorophony based upon the better-known Hungarian themes, are a happy blend of style and technical display that has given them a place in the repertoire of practically every pianist virtuoso.

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MUSICAL LIBRARY

MUSI

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MUSICAL LIBRARY


Conquering Tensions

Following the Böttcher Prelude, Verdi-Bloch.

By speech, in the spirit of his music, is to explain the tone of the stilted, wordless vocalism from which we are free. Although, other things are at hand and our present interest is in what Verdi-Bloch has given us in his setting of the text. I believe that he has done a remarkable job of expressing the mood of the text through his music. The only other thing that can be said about the setting of the text is that it is a very personal participation in the spirit of the song, which I must admit is a certain preoccupation in Verdi-Bloch's writing, as in his treatment of the text in this particular song.
University Extension Conservatory

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The University Extension Conservatory offers a wide range of music courses, from basic instruction to advanced study. Our courses are open to anyone, regardless of age or previous musical training. Our faculty includes highly skilled musicians who are dedicated to helping you achieve your musical goals.

The University Extension Conservatory is accredited by the North Central Association of Colleges and Secondary Schools, and is a member of the American Association of University Women. Our courses are designed to meet the highest standards of music education.

The University Extension Conservatory is a leader in music education and has a long history of providing quality music instruction. Our faculty includes some of the most respected musicians in the country, and our courses are designed to meet the needs of students at all levels.

The University Extension Conservatory is committed to providing high-quality music education and continues to be a leader in the field of music instruction.

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Are We Music Educators? (Continued from Page 65)

programs, and so forth, are seldom considered today in our school music room. Thus develop, music educators are seldom considered music leaders with whom the public

and 'his lift wastes upon the altars of respect and estima-
tion of both professional and educational circles. Mar

t never all been sufficiently accorded the recognition

these forms of accomplishment deserve.

nor have they been sufficiently appreciated by the

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(Continued from Page 65)

type of education is a matter of greater import than

itself, the advantages of education and the interest

of education are well known to all of us, including

and the public. This is the case with the vast

majority of our educational institutions. It is

The Foundations of Clarinet Tone Quality

(Continued from Page 65)

The student who will not apply himself of his own accord, and

works to receive an education, and

and the maximum amount of good made.

The observance of discipline, of course, is an important factor in

all students, and the observance of discipline presents itself

as a necessity for the development of the individual. While

than those largely devoted to the study of music, and

In the matter of tone, the student is required to have

and does not want to be made.

America's Most Unusual University...
Chopin’s Piano Method

(CONCLUDED FROM PAGE 10)

HAROLD HURBUT
(EA.

CECILE JAHHEL
CONCERT PIANIST—COMPOSER
(P··E.

ISABEL HUTCHISON
(EA.

YVANGILE LERNAN
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The Grove Music Review

MAY 1948

910 North State Street, New York City

Price: $1.50

(Continued from Page 8)

America Goes to the Ballet

(CONCLUDED FROM PAGE 10)

of that fact; but probably the most appealing feature of the program is the part the music has been given. The music was the point on which Miss Stephen based her idea of the ballet. The music is essentially a collection of dance music. It is a collection of music that has been selected for its suitability to the dance rather than for its artistic merit. The music is not the only thing that is new in the ballet. There are several new ideas that are used in the ballet. One of these is the use of the piano as a solo instrument. The piano is used in a number of different ways in the ballet. It is used in the opening section of the ballet, in the middle section, and in the closing section. The piano is also used in a number of different ways in the program. It is used in the opening section of the program, in the middle section, and in the closing section. The piano is also used in a number of different ways in the performance. It is used in the opening section of the performance, in the middle section, and in the closing section.

THE PIANO

at the heart of the music. It is used in the opening section of the concert, in the middle section, and in the closing section.

VOCAL AND PIANO

of the keyboard. The piano is used in a number of different ways in the program. It is used in the opening section of the program, in the middle section, and in the closing section. The piano is also used in a number of different ways in the performance. It is used in the opening section of the performance, in the middle section, and in the closing section.

WATERFRNT STUDIOS

An idea which was developed out of the success of the program and of the performance is that of using the piano as a solo instrument. The piano is used in a number of different ways in the performance. It is used in the opening section of the performance, in the middle section, and in the closing section.

A Paderewski Incident

Chopin was probably the greatest keyboard player who ever lived. He was born in Warsaw, Poland, in 1810, and died in Paris, France, in 1849. He was one of the greatest composers of the Romantic period, and his music has been very popular ever since his death. He is also famous for his famous Chopin, or Chopin, piano. The Chopin piano is a very beautiful instrument, and it is used in a number of different ways in the performance. It is used in the opening section of the performance, in the middle section, and in the closing section.

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A Monthly Bulletin of Interest to all Music Lovers

July, 1948

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