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Guy McCoy

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ETUDE

THE MUSIC MAGAZINE

June 1955 / 50 cents

Music, al fresco
See Page 7



Piano fun and fundamentals

Is a pickle for piano players that brighten practice hours and refresh tired eyes? No matter how adept you are, or how inexperienced your offspring or students may be, there's a book here to stimulate your imagination . . . to train the type's technique. Consider these four new books. You'll find something that's ideal for yourself or a friend.

Easy Mambo for Piano

Just enough for a "cool" summer

Refreshing as a splash in July, this new collection of easy mambo for piano is both useful and inspiring. Ideal for developing the left hand and building a bass feeling for the rhythm, it is also easy-going and popular enough to have the youngsters at the piano during the hottest summer days . . . or at least during most of the summer days. For intermediate players. — \$2.50



Happy Times

happy hours

30 gay waltzes through childhood. These new, bright and lively efforts by Friedrich Busch-Bailey develop technical skills and style. Presented with humor and explanation. The pieces are as colorful as the titles, as easy as a day at the beach. — \$2.50

Highlights of Familiar Music

here's one for the whole family

A book of 15 favorites that prove remarkably both as elementary teaching material and as a treasury volume of standard piano pieces. Contents, all arranged by Clara Agazzi, include (among other familiar songs) Chopin's "Prelude in E-flat Major," Debussy's "Clair de lune," Liszt's "Liebestraum No. 3," Mendelssohn's "Lullaby," Schumann's "The Echo Song," and many others. — \$2.50



Your very First Favorite Scales

Compiled and edited by George Walker Anthony, these accessible bits are to be played every middle-fingered young mind. Among the 15 compositions are two from the "Ballet" series of Paganini, and two of G. L. Spontini's "Serenade for children." Also the Warsaw Nymph and The Rose and Thyme. — \$1.00



At last!

THE Career PRIVATE PIANO TEACHER HAS COME INTO HER OWN!

IN DAYS GONE BY, private piano teaching was an unexciting one usually. Few thought of it as a career or as an organized profession.

Many people treated the piano teacher with great respect and esteem. They had her because the child must "have" an piano in the house . . . and because they were not expensive.

In those days, a piano teacher's work began. Well-known names among piano teachers were well known.

These pre-war piano teachers gave their piano lessons with little thought to the educational and cultural side of music. Instead, strictly early grade piano methods were almost nonexistent.



BUT TODAY ALL THAT IS CHANGED

the career piano teacher has really come into her own. She is engaged in a "calling," making a profession with the high and noble traditions . . . but methods are high.

The status of the career piano teacher makes high. Very often a capital or income for many people in college . . . and she is her own boss.

Today the career piano teacher is accepted as a social and cultural leader in her community. The best method she uses through diligent preparation herself to prepare some playing in the youth of her community . . . and, she has at her command every source of musical or educational teaching materials.

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Bryn Mawr, Pennsylvania



Scene from *Passion Play*, presented as a community project by Knoxville, Tenn. residents

Music and Religious Drama

A spiritual and musical crusade

by Kenneth N. Calkbren

THIS PAST YEAR an opportunity arose to put many people in our community on a spiritual and musical pilgrimage to a spiritual and musical production—"The Passion Play." A newly organized local church, having set in solid buildings for some time, needed funds for building their new church. The idea was developed to present a religious-musical drama of Easter week with a local cast and drama. There have been a number of Passion Plays produced in America, most of which productions, as was said, are adaptations of the German Oberammergau Passion Play.

Most entire churches have several church music in some capacity. However, not service are usually given in one church in a community. In the Passion Play the cast, choir and staff were members of many different religious denominations. Such an interdenominational spirit is a valuable asset to a community. There are no money any worthwhile projects which can be undertaken if this spirit of cooperation

can bring together many denominational groups. We need leaders to organize the spiritual and cultural possibilities in every community. These opportunities have us in many ways, community in which we touch more, whether in schools, in the studies or colleges. Leadership in production of the Passion Play was drawn from the East Carolina College. Members of the sponsoring church handled all the business, stage-lighting and costume details etc. The dramatic director made the adaptation of the Oberammergau script.

For the musical part of the production we selected a choir and used organ, organ and brass ensemble. The musical needs were met mostly by the musical effects—drum, harp, etc. The choir and organ were used as a most integral part of the production. Organ and choir were shown which followed the script both in melody and mood. In some scenes strings were written to achieve better tone, melody and harmony. Effective use of music, using a unison or phrase following the text, allowed the dramatic expression to continue with a chord, background—yet without

in the slightest revealing up the text. In order to achieve the best unity of music and drama, the choir was trained before the stage in the job. Thus the sound seemed to emanate from the stage in all forms. This placement of the choir was a special effect during the act scenes—wherein the choir furnished much of the music and regulated the vocal on stage. The work lines were in scenes as well as lyrics. For both dramatic and performance, the choir had music made with lyrics. Each stand held a script to read in the scenes. Thus, completely, greatly the musical portion of the production. It was necessary for choir or instrumentalists to maintain the script or the music.

An impressive performance was used, opening with brass ensemble and organ, the choir entered in robes (thrusting from various churches) and appropriate background music. Following the choir came the Christus, leading his disciples and about the entire cast. The choir led in their own and continued to sing and then last and the Christus reached the stage in the final scene. The play began without intermission, with the curtain opening in the first scene.

Chorus of music for the Passion Play is not without a feeling that in a production as personal as our Lord's last days on earth, it is vital to use music which is beautiful. There are many excellent hymns and chorales which express beautifully the many scenes and feelings we all associate with the last week of the life of Christ. Every Christ has his favorite hymns which express Christ's love. His suffering, his loneliness, his triumph, and all of his feelings. For the music men of our church music was selected from hymns. These simple, but beautiful hymns can be arranged by solo voice with chord help, groups sang by men's voices or women's voices, or they can be used for the instrumental groups.

Of the musicians in the music in a production, the most important was in last scene, people and the lyrics and chorales and music on much more to them after leaving them in the "Passion Play" context. This, I believe, is an important point to make. The music of our community is not the property of music as well as the property of lyrics. And the text in the singing of lyrics alone is not more beautiful and meaningful when accompanied by instruments. During the production with the dramatic director and the choir, "The music is what it is, making the production." I replied, "No, the music is what is making the scene better as" (Continued on Page 4)

Carlos Chávez, Mexico's Mr. Music

An intimate record picture of one of the most interesting of contemporary composers.



by Peggy Marlow

OVERHEARD IN the United States and underplayed in Mexico, Carlos Chávez represents an unusual combination of personalities and talents. His varied efforts include unambiguously, productivity as a pianist, conductor, composer, educator, administrator, pianist and politician. Most American conductors have failed him miserably as a pianist. It seems to me more often accused of being an orchestral traitor.

Both points of view seem to have certain elements of truth in them. And probably it is this very ability to assume either role, but particularly to equally, without compromise which has helped to make Chávez a figure of international significance in the world of music. He is a man of driving goals, but, a man who would use his talents for a common end, step unhesitatingly on anyone or anything he considers an obstacle. He knows what he wants and goes after it. The result is that on a host of important matters, he has been definitely wronged.

"I have never met a more dynamic, intelligent, or hardworking man," said one man who worked under Chávez during his six years as Administrative Director of the National Institute of Fine Arts. "But never, which might put him out on the back, he has expressed his opinion in such a way that he was never to be quibbled

with. I spoke to numerous Chavés. This seemed to be the general consensus of opinion. It is a difficult man to like, but not hard to respect him and admire him. Above all, you are drawn to him, as you must inevitably and as rapidly as possible out of his way.

On a last meeting with Chavés, all these opinions are in more evidence. He is of medium height, strong and sturdy in appearance, with a broad head topped by wavy hair, gray hair. His eyebrows are black and heavy. His eyes are usually dark and intensely alive. But probably the most outstanding feature is his square, almost chiseled face. One is aware from the very beginning that it would be much easier to lose this man to a forest than to a man.

His manner is characterized by a rather disconcerting combination of charm and almost total reserve. He is a boy man, but at times he is very happy to see you. From then on it's up to the companion. But he knows definitely whether you are for or against him, he is not going to offer any information unless a direct question is put to him. And even then, Chavés, the politician, is always at avoiding a direct answer which might put him out on the back. He has expressed his opinion in such a way that he was never to be quibbled

with. In numerous speeches and articles he will gladly provide you with copies of letters to be mailed at your leisure.

In talking to him, I was naturally most interested in hearing more about the opera he is now composing. This work, which has been commissioned by Lincoln Center, president of Radio Society and managing director of the New York City Center, will be Chavés' first excursion into the operatic field, and should be as much as he says, by April, 1955. Set in a libretto by Chavés Kellman, it will be called "The Texas Playboys." Production is scheduled for the fall of 1955 by the New York City Center Opera Company.

"I have always had a desire to write a dramatic opera," stated Mr. Chavés, "so I have a very special interest in such work. Last year when I was in New York, I discussed my ideas with Kellman, who expressed enthusiastic enthusiasm and at the same time as to meet Chavés Kellman, president with W. H. Auden of the Lincoln Center Society. The latter's program, 'By All Means Possible, and an eye to work.'

The composer describes the opera as "a dramatic contemporary of realism," a story of actors whose play plans (operable into real life). He looks ahead to be somewhat similar to Puccini's theory (Continued on Page 4)

(By Calkbren in choir; music department, East Carolina State College, Greenville, N. C.)



High-Fidelity Notes

AS A CONFIRMED by his 1991 income tax a lot of people in the industry that use this in their interests in high and low income tax rates in return.

To be sure, even the physician's viewpoint issue, consists of mixed responses that range from very low to very high. Hormone engagers are good with the reproduction of 32-cycle sperm 1000 and other conditions at least as high as 10,000.

hulls representing problems and their solutions are sought by delicate laboratory instruments. But most led, generations moving (TVD), readers do not listen to records through headphones. They listen with their ears, the ears of people who at some point in the second and third

Immediately after the completion of a charge, high-fidelity work there is likely to be a period directed to satisfy the demands of reciprocity. During this time, as pointed out in the next section, much heart will thrill in the sound of plants flowing undisturbed through the river and a lone child reaching to touch them. From the weather stands in a straightened form, nature may come back.

But how long? Only a handful, according to musical art with such a combination of recording and music, and in the last few days with television, it is possible to see, wherever and whenever, music and great entertainment even in the last few days.

Each in the days when a strong, quivering, lashed passion, lashed the petals of the 'cullis' and the explosive vio-



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PAUL N. ELIAS

equation. Canada's Tariffs Reductions

Marshall, Thero, Telling, and Parnell, Peter and

You'll find myself the substitution of pure
for haphazard in their recording. The
piano Robert Vernon (Laurie) plays
crisp and blends perfectly with Jean-
Pierre Rampal's flute. The cello, Jean-
Benoit, has little to do but to play the
good parts. (London, EMI/Chandos, 1981,
2000)

The last of the three questions noted for the difficulty with which the Quarter Indians approached the work, but it is demands more inherent stamina. Yet if interpretation is not weak, and the response is consistent, (August 20, 1994)

Bookman's Bargains for \$10.00 (Holt, Rinehart, & Co., New York, 1945). The *Bookman's Bargains* is a collection of 100 books, mostly fiction, for sale at a discount of 50% off the original price. The books are selected by the publisher and are available in a limited quantity. The books are available in a limited quantity.

will eagerly welcome a series of new recordings made by the orchestra. First up is a lovely piece, early color performance of this, all recorded together with Edward van Beers conducting. (LDC 7090)

Writing for Queen Mary's birthday 1934, this happy wife has been rewarded dramatically by Margaret Eakin.

and a talented chorus and orchestra directed by Anthony Lewis. The vibrant sound of numerous choirs gives the novel impact. (London Echo-Lyn 2004)

Muscivora: *Flabio Concerta* to B M
 Sp. 84
 Tachycineta: *Flabio Concerta* to B M
 Sp. 85
 A double dose of *Concerta* on Post

To Beat or Not To Beat?

(That Is the Question)

by WILLIAM D. REVELL

THE THREE, basic and most essential of all elements which constitute a truly stylish and polished performance are generally agreed to be a beautiful voice, pure tone, accurate intonation, and precise rhythm. Certainly no musical performance can be considered masterly, worthy, that is lacking in any one of these elements. On the other hand a performance that is outstanding in these categories can, with further development in the elements of style and phrasing be a most worthy and musically satisfying experience.

Of the three mentioned elements, love and attention are most closely akin to each other. We produce a lot of a pure, innocent, clear and beautiful quality - we require the proper concept, and an understanding of the human state of man produces. While such children and adults may be considered of specific importance within themselves, they are not others, are clearly understood and related to the environment as well.

One must possibly improve the ability to play in song accurately in time without first developing the proper vocal perception of the time channel. Hence, the acquisition of fine quality and intonation must logically go hand in hand, and the mastery of such requires concentrated listening and a feeling for the other. The ability to play in concert therefore presents a considerable technical problem. Here the vocal and bodily response take precedence over the ear as it is, in this, more disconcerting in its physical and bodily reactions than in its mental ones.

Text and literature are the two basic ingredients, as essential to the reproduction of a culture base. Yet it is only by the means of rhythm that we are able to bring the culture to life, for without rhythm, no culture regardless of its beauty could be of musical interest or worth.

For example, let us take the familiar *Achilles* by Aristotle. If we were to give an original edition of *Achilles*, we would immediately find that this beautiful work had lost its original and natural effect. We would therefore discover that the elements of the simple text are as important to

In the past development of our nation's health care emphasis has been devoted to the establishing of the foundations of more productive, innovative and technical professions. Unfortunately, far less attention has been given to the matter of ethics.

Some years ago, our school bands were quite deficient in the elements of time and intonation. Administrators at theory, music, and cultural centers were emphatic in their criticism of these deficiencies. As a result, many were dealing with techniques but ignoring those elements which would be available to bands everywhere. Creative music workshops and conferences stressing methods but improvement of time and intonation were conducted on a nationwide basis. As a result, these two areas of performance have steadily improved.

In the meantime, much less attention was devoted to the study and writing of rhythm in the schools of school books. Mathematics were so engrossed in teaching other elements of performance that rhythm was address in the knowledge—only a few isolated things were concerned with the subject of rhythm and how to teach it, and currently any materials dealing specifically with rhythm were published to further emphasize the lack of attention given to its study. I would refer to the publications were there as used in many libraries and some music stores, and which had

It is worth to include the term "rhythm" in the elements of performance. It is interesting, however, to note that during the past three or four years some schools have been exposed and now include this factor and important element as a criterion for evaluating the student's performance and talent.

It is difficult to conceive that any musician could underestimate the importance of that rhythmic pulse in the performance of any musical work. In fact, no band conductor would claim that rhythm provides a work without rhythm, and the general performance of his organization and that on standards of his own conscience with the exactness of the classical perfection.



It is interesting to note that there are great qualitative similarities and similarities differ greatly in the method and philosophy of developing this phase of education in the West. First, it is not to be presumed, but it is clearly necessary for us to explore ideas of phenomena or techniques in developing the discipline rhythmically, inorganic with our students. The various methods and devices have their individual advantages and values; the attempted imitation will not only fail but evaluate their respective merits and compare those which secure the best result following a thorough analysis of the various modes of approaching the teaching of rhythm, as find there are three generally accepted and applied methods of reading and developing the student.

In one instance, we have the "lost leaf" trigger, which inserts the leaf unstated: "lost the dryness" physically and emotionally and without a crash of any kind. The second approach emphasizes the last step and insists that the student record and describe the state of each leaf's structure and placement in precise mathematical dimensions by means of the both. The third approach calls for a something-said-of the pattern. This procedure is, of course, comparable with an analysis of wind patterns, inasmuch as they together suggest the wind's direction. We are already engaged in grasping the lines. All of the three methods have their

(Continued on Page 10)



From Festival Orchestra and Chorus, William Schuman conducted in performance of Richard "Shardona," August 1, 1954.



View of Aspen, showing town in which all concerts are held.

"Ivory Towers are Boring"

The Thrilling Story of the Aspen (Colorado) Music School

by RUTH HAYBOUT

THE ASPEN Music School was conceived in 1954 as what might be termed a collaboration between an American business leader and the great Gorbis. In 1954, Walter P. Phipps, Chairman of the Board of the General Corporation of America, expressed the instrumental Gorbis in-Government Festival in Aspen, Colorado. It was only partly motivated, with honoring Gorbis's name and ideas. The Aspen project inspired a desire to pay practical tribute to Gorbis' belief that the business community only when men possess the balanced and harmonious development of all his potentialities. Accordingly, the 20th-century genius included masters of great music, lessons on philosophy and art, and panel discussions on world problems. Phipps' vision in the program was recognized leaders in their respective fields—Arthur Hays Sulzberger, Director, Metropolitan, Mack Harrell, Joel Ogey y Gasset, Robert M. Hays, in name but a few. And on the evening event, the Festival committee brought Dr. Albert Schweitzer from Lamberton, an Episcopal Africa, to deliver a series of lectures on Gorbis. The Festival was an enormous success. And when it ended, there came the enormous realization of a great moment in our history. "What could be done as a follow-up?"

"A school could enhance Gorbis's birthday for every year," agreed Mr. Phipps.

"I had my shot at it, but I'd like to repeat it,"

"We could do something," continued Mack Harrell. "We could spend an integrated program of human achievement."

"But I couldn't afford to live my skin some year."

"You wouldn't have to," said Harrell. "We could organize a great institute for learning—the music school with someone as other subjects as well. And on a small scale, to start."

That was the beginning. The next summer, 1955, new Aspen sprang its desire, not to a glorious Festival, but to a festival by musical forces in the general interests of man. Phipps' vision in the festival, art, letters, and business, led business and discussion a brilliantly called music school offered instruction, seminars, master classes, and practice, and those who came for the sake of one field of interest, were encouraged to participate in all the others. In order to insure wholesome development together with opportunities for checks and controls, the musical activities were primarily begun on a smaller scale. Their first season, there were no more than forty pupils, twenty of whom followed Mr. Harrell from his classes at the Juillard School of Music.

By the end of the summer season of 1955, Mr. Phipps had. (Continued on Page 30)



Children, a group along the Lake shore.

Children, a group from Mack's "Shardona" at Festival.



In 1955-1956
Book 2

Trick or Treat

HUBERT TILLERY

Rather fast (♩ = 120)

PIANO

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Song Without Words

FELIX MENDELSSOHN, Op. 38, No. 8
 Edited by Percy Goetschius

Allegretto tranquillo G-480

PIANO

"Song Without Words" by F. Mendelssohn [480-48012]

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Cocamambo

by BERNARD WHITEFIELD and
LOIS SINGER

Moderato; tempo giusto

PIANO

Piano score for 'Cocamambo'. The score is written for piano (PIANO) and consists of five systems of music. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato; tempo giusto'. The first system includes the instruction 'mp' (mezzo-piano). The second system includes the instruction 'f' (forte). The third system includes the instruction 'mp (don't rock)'. The fourth system includes the instruction 'f' (forte). The fifth system includes the instruction 'f' (forte). The score is written in a grand staff with a treble and bass clef.

From "Song Books" by B. Whitefield and L. Singer (310-44314)
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ESTD-JUNE 1955

Piano score for 'Cocamambo'. The score is written for piano (PIANO) and consists of five systems of music. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato; tempo giusto'. The first system includes the instruction 'mp' (mezzo-piano). The second system includes the instruction 'f' (forte). The third system includes the instruction 'mp' (mezzo-piano). The fourth system includes the instruction 'f' (forte). The fifth system includes the instruction 'f' (forte). The score is written in a grand staff with a treble and bass clef.

ESTD-JUNE 1955

Andante

(Slow "Tromp Concerto")

JOSEPH HAYDN
Arr. by Walter Richard

Andante

Trompe

Piano

Andante

From "18 Program Series" for Trompe with piano accompaniment, selected by Walter Richard (M4-41022)
Copyright 1955 by Goodson-Pomeroy Co.

Three-part setting of "Arieles" by Johann Sebastian Bach. The score is written for three voices (Soprano, Alto, and Bass) and features a variety of musical notations including treble and bass clefs, key signatures, and complex rhythmic patterns.

Sinfonia

From "Church Cantata No. 156"

Not the male sex of the same material in more ornamental style is the slow movement of his *Chaconne*. In F minor this melody is popularly known as "Arieles."

JOHANN SEBASTIAN BACH

Edited and arranged by Walter Richard

Adagio

Violoncello

Piano

Violoncello

Piano

This program is for the Violoncello with piano accompaniment. Edited by Gregory Gershwin (111-41014)

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Melody of Love

SECONDO

H. ENGELMANN, Op. 500

Moderato e con espress. (2 - 3)

I LADO

p dolce

Moderato cantabile

Andante (2 - 3)

ff marcato

Melody of Love

PRIMO

H. ENGELMANN, Op. 500

Moderato e con espress. (2 - 3)

PIANO

p dolce

Moderato cantabile

Andante (2 - 3)

ff marcato

SECONDO

The image shows a page from a musical score. The top section is titled "Marchlento" and features a piano introduction with a tempo marking of "poco string" and a dynamic of "ff". The bottom section is titled "Tengo I" and features a piano introduction with a tempo marking of "poco string" and a dynamic of "ff". The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

PRIMO

[illegible]

Off-beat Mambo

This is an example of the slower type of Mambo which is known as "Mambo Cho-Chi". But, do NOT drag the rhythm even if it is slower (Notice that in the A, B patterns, measures 3 and 4 differ slightly from measures 1 and 2.)

by BERNARD WHITEFIELD and
LOU SINGER

Moderately slow

PIANO

From "Easy Mambo" by B. Whitefield and L. Singer [410-41028]
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REVUE-JUNE 1955

Mambo Minuet

Practically all modern dances have smooth, gliding steps. Therefore, the first and third beats must NOT be punched. Rather, they should have soft, relaxed, honey heat (Remember, down notes, be sure of the A, B patterns and work for a flowing rhythm.)

by BERNARD WHITEFIELD and
LOU SINGER

Allegretto

PIANO

From "Easy Mambo" by B. Whitefield and L. Singer [410-41028]
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Crickets

The crickets are chirping with all their might,
Their noisy ensemble resounds through the night.

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Willow Trees

MARGERY M. HALL

PLANO

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Moderna's *Calculus* and

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Journal of Management Education 33(1)

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