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Guy McCoy

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ETUDE

THE MUSIC MAGAZINE

October 1955 / 40 cents



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Scots Guards Band / see page 3*

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by Dale Anderson

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by Richard H. Dett

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Pianos from 1928 to 1967. This book
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A Concise History of Man

by William Hamacher

This brief 232-page history of music is put and is "a head-cyber" of the 20th. But it is something more than that. It follows the story of music from the place of the Greeks to modern times. The book is a whole history as it though the reader had taken a music-researcher's walk upon the subject and returned with the dearest and best of the materials. It is not a book, however, for the use of the average person. After each chapter is a list of problems, usually relating to the text, a general conclusion, and

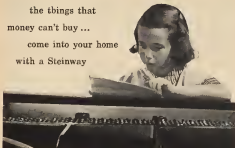
Lancaster Bay

See *Arms Regulation*

Lansdowne, Tex., from the pen of the talented Wood Liffengrass of Fort Worth in Nashville, Tennessee, and assuming itself about a half-century old. It is the story of Babylon who plays a trumpet. Babylon's granddaddy is listed that if he leaves the trumpet on bed and me tirelessly, it will lead him to his trumpet. Babylon demands to be granddaddy's advice and goes through many disagreeable experiences with a trumpet in dance halls. Babylon finally returns to granddaddy and goes to his house. The tale is told with much simplicity and beautiful word cadence. The granddaddy addresses "A look-out do nothing but Lansdowne, but make it hurt worse."

Hughston Miller Cooper. 41

the things that
money can't buy ...
come into your home
with a Steinway



DOI: 10.1002/ajb.10010, abstract no. 90. **Faculty:** English education. **Key Words:** teacher education, literacy, and literacy education. **Abstract:** This presentation will discuss the importance of literacy education in teacher education and the role of the teacher in literacy education.

The world's great novelists are the Sweeney earlybirds. The list includes the young American classic GARY GRANTIN, pictured at right, and Gabriel, Michel Chevalier, Elana, Jacob Lawrence, Mayan L'Amour, Mirapal, Amy Radcliffe, Tessa Rapp, Elizabeth Scheraga, Brock Smith, Tereasa and many, many others. All nearly all of the nation's leading scholars, critics and reviewers maintain

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Andros Speris, guitar virtuoso
Olga Collier, Brazilian singer-pianist



The Classic Guitar Comes into its own

"The guitar is a marvelous instrument which few people understand."

by W. Charles Lohberg

FRANZ SCHUBERT wrote once that "the guitar is a mysterious instrument which few people understand." This was probably pretty much the case in the early 19th century when poverty-stricken Schubert had only a guitar on which to do most of his composing. The guitar even hung above his bed and he played it every morning before rising.

But in recent years musicians all over the world have been finding and getting to know "mysterious" as instrument the classic guitar. And guitarists are doing a remarkable job helping their audiences to.

The appeal of the guitar is now universal. The International Classic Guitar Association, founded in 1952, draws its support from almost all of

Europe, South Africa, the United States, Australia and Japan. Japanese devotees of the guitar even have their own bi-monthly magazine, "Ammon" (Hawaii).

Why the classic, or Spanish, guitar, which has been known to Western Europe more or less in its present form since about the 15th century, has taken so long to become recognized as a distinguished instrument, puzzles lovers of guitar music.

Perhaps its long-delayed adolescence as a folk instrument prevented its acceptance into the more distinguished music circles.

The lyres of Egypt and Babylon, the psalteries of ancient Greece, and the five-stringed lutehouses of Turkey and India were all precursors of the modern guitar. Wandering mus-

icians from the East playing stringed instruments began appearing all over Europe during the 10th century. But it wasn't until the Crusades in the 11th century that the passionate music of the East really entered Europe to stay: the crusaders had brought back with them an improved version of the ancient Greek psalteries, the lyres.

The guitar developed its present form mostly among the Spanish and Roman peoples, brought there by traders some time before the 10th century. The stringed instrument of the Moors, at first of "the wood" which entered Spain about that time, was generally regarded with deference by the Spaniards. The sad, beautiful music of Widor and Corelli in Europe in the late of the late and gained some popularity.

In the 16th century, the eleven-stringed guitar became the instrument of elegant and polite Spanish society. But the guitar, which had only four strings, found the instrument of the people.

When the 18th string was added to the guitar about the middle of the 18th century, the instrument began to be called the "Spanish guitar" and from that time on the guitar began to disappear. By the 19th century it was

(Continued on Page 34)



A noted pianist and teacher offers valuable suggestions toward

Solving Piano Problems

From an interview with Edwin Hughes
Secured by Gussie Ashland

(Giving the new, forgotten of American musicians, Edwin Hughes is noted both as a pianist and as a teacher. He studied with J. M. Feltus, then with Robert Taft in New York, just before going to France for three years to study under Theodor Leschetizky. In many ways of this great master's opinion, he spent more years abroad, up to the time of his return to America, after which he returned to America. He continued his study's career, in addition to teaching and giving master-classes, with his talented wife, Janet Hughes. He has taught and held master-classes at many colleges and universities, for the Music Teachers National Association, of which he was President for ten years, for the State Music Teachers Association, and for various local associations and clubs. Mr. Hughes prepared the article on Piano technique for the Encyclopedia Americana. He is President of "The Educators," New York's celebrated musicians club, a Executive Secretary of the National Music Council and serves on the Music Panel of the American National Theatre and Academy.—Ed. Note.)

It is not, as you might think, a matter of mere technique, but a matter of the mind of music. There is a theory in technique that, more technical study is necessary, difficult to do, it can be avoided, that the student can gain technique by playing pieces. The only thing wrong about this is the fact that it does not work. A student will not expect to write poetry without knowing how to spell and punctuate, and would be expected to do so in an actor on the stage without mastering the basic techniques of pronunciation and diction. The same is true of music. The training of music cannot be obtained without the basic techniques for playing it. And I find that the student does not expect to write poetry if the matter is properly presented. But how understood that technique is not discipline, but a means of setting some law that has been learned previously will be associated in the study of developing a sound technical technique.

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Many years of experience have taught me that the solution of most piano problems depends on two sets of factors. The first set is the piano, the second is the student. The other takes in the attitude of the student himself. If the latter starts away from the idea of "getting by" if he has learned high goals and means them, then, if he begins to look upon problems as challenges rather than obstacles, he has it in his power to make his studies not only

more profitable, but easier.

To illustrate, let us consider the problem of practicing. Most piano students learn their practice habits at the very time that they go to grade school, or high school, and the problem of working in the necessary two hours or more of current practice can become a taxing one. It is the student's own responsibility. If he is talented and must the situation will get more serious, he will make the time.

Turning to problems of technique. The student must be taught to realize that finger technique is but a means to an end, never a goal in itself. And, it is an important matter of technique the mind of music. There is a theory in technique that, more technical study is necessary, difficult to do, it can be avoided, that the student can gain technique by playing pieces. The only thing wrong about this is the fact that it does not work. A student will not expect to write poetry without knowing how to spell and punctuate, and would be expected to do so in an actor on the stage without mastering the basic techniques of pronunciation and diction. The same is true of music. The training of music cannot be obtained without the basic techniques for playing it. And I find that the student does not expect to write poetry if the matter is properly presented. But how understood that technique is not discipline, but a means of setting some law that has been learned previously will be associated in the study of developing a sound technical technique.

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Without constant checking with the instrument, the student is in no position to evaluate his own progress. A single technique of only 150, four notes to the beat, is rather gradual, a scale technique up to 144 notes to the beat, is rather rapid. The student can himself the goal of trying to develop a scale speed of 300 or better all the while understanding that the 300 notes is not a goal, but a means to a preparation for some purpose, work in the piano he studies. If he can manage good, then scale at 300, passage work at 144 will present few difficulties.

Working with technique can help to set definite goals, which can be checked from time to time. For example, work at 60, let us say, by the next lesson, bring it up to 72, then to 96, and gradually higher. In this way, the student has something definite to work towards, and he will appreciate these exercises as good work and interest and will develop growing confidence in it (continued on Page 60).

Hollywood Bowl's Strange Story



Orchestra under the moon: A typical concert night at the famous Hollywood Bowl.

An intriguing account of the history of a famous outdoor concert hall.

by **Weldon D. Washburn**

SINCE the last concert in 1932, more than 1,000,000 people have attended Hollywood Bowl's "Symphonies Under the Stars." They and the general public receiver of the 20,000 seating capacity outdoor amphitheater at which the great musicians have performed—Schubert, Beethoven, Glinka, Liszt, Strauss, Wagner, Mahler, Debussy, Bartok, Stravinsky, Prokofiev, Copland, and many others—have been treated to a most unusual and beautiful concert experience. The early history of the Bowl's property, however, never hinted it would become a mecca for the cultural minded.

Originally a part of the magnificent Shoney Dal Valle, the ground upon which the Bowl stands today, the music merchant, Don Eugene Phelan and M. B. Bessoff, the Shoney Dal Valle, who were then the Bowl's first owners, had considered the dusty hillside for summer symphonies, it was a patch of sage and cactus, with an

abandoned ranch house on its site.

Noted too, was a large pepper tree, which legged area served as gateway for those known in the '30s. Referred to in 1930, it stood by the old last office built upon this a quarter century ago of lumber from stages used as the production of Charles Wakefield Cadogan's brilliant opera "Shamoon." In recent years, a new ticket booth replaced it. Pepper Tree Lane leading to the Bowl resulted when paper tree house grew took root and grew.

The first stage consisted of a discarded fence from which, prior to 1920, the late Stage Ketchikan had community singing. Those who came for it and the holidays of Thanksgiving Day and Christmas approached the on the stage, in 1921, the first owner, Eastern American, occurred here, and the through about high in the hills to welcome the stars. Each Easter Sunday more than thousands flock to the Bowl, but now more music enthusiasts than they listen to the chimes, tubas and in-

struments on the 100-ton sound shell stage.

Three women mothered the Bowl. Coming to Los Angeles from Philadelphia, Mrs. Washburn Stevens remembered seeing in 1914 "John Casar" in Pasadena's Rockwood Canyon. Inspired by this, for 32 years she staged near Los Angeles a dramatization of John Casar's poem "The Light of Day." The late Mrs. Washburn Stevens, who had discovered the Bowl site as a home for summer plays, died by Mrs. Channing D. Clark, who bought the land and built it until the Shoney Dal Valle could pay for it. Now the Grand of Los Angeles owns it, subject to a long lease by the civic, nonprofit Hollywood Bowl Association. Mrs. Van Mosen Center suggested the site of "Symphonies Under the Stars."

The first of the concerts was conducted by Alfred Hertz on July 15, 1932, under the guidance of Mr. Curtis. The \$2,000 needed for lighting equipment came from the proceeds of the (Continued on Page 41)



Brass Section of the Cleveland High School Orchestra and Band.

THE BRASS SECTION—STRENGTH OF THE ORCHESTRA

An authoritative discussion of the rôle of this section of the present day orchestra.

by **Ralph E. Nash**

BEFORE the introduction of valves to brass instruments there were three different methods used for bridging the sounds of the natural harmonic series of the horns. In general principle they followed one of the following: (1) "stopping" or bending the head into the bell, (2) lengthening the tube by means of a slide, or (3) covering holes in the tube by keys much like the present-day stopcocks.

The stopping device was most successful when used on the French horn and has been used for brass playing from about 1700 on. By partially stopping the horn with the hand in the bell, all the overtones between the sixth and sixteenth partials could be produced without much loss of quality and notes that were out of tune could be altered easily by adjusting the hand in the bell. This "stopping" provided brass players with practically a chromatic in-

strument within its upper register at a limited dynamic range and made the horn a colorful instrument of great service to the orchestra. The effectiveness of this hand technique can be verified by the fact that adoption of valves on the horn came late and well after 1850.

Stopping was less effective on the trumpet since the closest quality of stopped notes destroyed the characteristic brilliance and ring of the trumpet tone.

The lengthening of the slide had been used since the fourteenth century in a most essential part of the trombone. The earliest (pump) was common in England, and had adopted in Germany a very important position in civic organizations. It was the trombone chief, including alto, tenor and bass trombones that played chorales from church services on holy days for many centuries in Germany. This old Slavonic custom was

brought to America when Bethlehem, Pennsylvania, was first settled, and may still be heard there during all given holidays. Some effort was made to apply the slide technique in the horn but nothing came of it because the stopping method had already produced such satisfactory results.

The slide was adopted in the trumpet, and for some time in England, slide trumpeting flourished as a highly skilled art.

The use of key holes or finger-holes proved into a tube played by means of a capped mouthpiece was also a device much used. The wooden, leather-covered cornetto family (Cornetto in German) had been used in several sizes varying from the alto cornetto to the larger soprano, but these became obsolete before the end of the eighteenth century. Keys were used on horns and trumpets but with little success.

In May, (Continued on Page 51)

At Home with Ernest Bloch

An intimate word picture of the distinguished composer who in July observed his 75th birthday

by NORMA RYLAND GRAVES

IT WAS on a happy, overcast day in the broad Parlor at Agate Beach, Oregon, Switzerland Ernest Bloch—one of today's greatest composers—has lived on vital interest for his next years. In the midst of rugged beauty that is both an inspiration and source of quiet, uninterrupted hours he knew with his master, for like it is the 75-year-old composer can be interrupted only by notes of music. During the 15 years he has lived in Oregon, he has produced an immense amount of musical literature varying in scope from his recently completed "Symphony for Orchestra and Trombone" (1964), to "Four Wedding Marches" for organ.

In recent years he contacts with the outside world have been sporadic due to his reluctance to interrupt his work schedule. "There is so much to do and so little time," he says quietly. Very briefly he tells you that he is not a "happy" composer, that he has worked eight months on a symphony poem "that was to be played in 20 minutes."

However, he has taken time out for such major events as a trip to Rome to assist in the 1953 production of his opera "Macbeth" (now staged in 1955). He also conducted his "Concerto Symphonique" at the 1949 Salzburg Festival, and the following year conducted the Sunday Bloch Festival at Chicago. Recently he was awarded an honorary doctor of letters degree by Reed College in Portland, Oregon.

In a way, this latter event is typical of the composer's life today. He

received his letter surrounded by his family. His son, consulting engineer Ivan Bloch, (now living in Alaska, the erstwhile daughter, a 14-year-old blonde, children's books) came up from California. Two cousins unable to attend were his daughter Suzanne, a daughter-in-law whose professional commitments held her in New York, and the composer's wife, confined to the family house by illness.

But no matter how many honors are rendered upon Ernest Bloch, he finds his greatest happiness working in the peaceful solitude of his Agate Beach house. Chances are that if you were to call upon him early one morning you would find him in the quiet living room, seated before his Steinway grand, poised to begin, while he ruffled out by frequent fingerings. Music and books fill the room, and it is apparent that a background that you are more likely aware of his vibrant personality.

He is a small man—little more than five feet in height—meeting with a lifeless streamer. For one of his years he exudes a constant youthful liveliness, radiance of the great joy down which he so passionately lives.

While he may stay in the living room, he soon transfers to his study, a detached and hermitic space as a quiet house. Here, accompanied by three strong pipes, he settles

down to the day's real stuff. Cow at hand is his piano, but he is not dependent upon it.

Ernest Bloch is probably best known for his "Schelomo Rhapsody," "Israel Symphony" and "Three Poems," although his published music number close to a hundred, among them are orchestral and choral works, chamber music, string quartets, symphonies for piano, for violin, for viola, cello, songs, piano for organ and also for two pianos. His music, a dissonance, filled with color and power in which vivid rhetoric and novel harmonies are deftly used. In 1953 he was especially honored when he received the award given by the New York Music Critics Circle for his "String Quartet Number 3," and his "Concerto Grosso Number 2"—the first time a composer had been given two awards the same year.

Mr. Bloch feels that success is in one of the composer's most important assets. "But he must also have independence of thought," he explains. "The young American composer should not (Continued on Page 41)



Ernest Bloch in the living room of his home

Current Trends in School Choral Music



An authoritative appraisal of present conditions in the school choral field with hints concerning what may be expected in the days to come

by GEORGE HOWERTON

EVERY PERIOD of time was probably the result of the rise of tradition, since life in every stage and the very quality of living styles movement have an inherent pattern was another. However, the present day is one in which changing trends are particularly observable. It has been said that in successive historical periods, change tend to come with greater frequency and the trend of the current appear to be different from others.

Some particularly obvious examples in the present-day school choral program may be mentioned as follows:

1. "Singing is to be learned as an activity for pleasure and enjoyment." While the public performer is still maintained as an important aspect of the total program, more below there is evident a changing away from an attitude where it was often expected, regarded as the underlying factor in setting up a particular piece of work. It has become less an end goal in itself and more a motivation for the development of a wider experience and an increasing technical skill.

2. Variation and right reading are to be developed as means for increased enjoyment. Ability in right reading is valued but not overemphasized; it is regarded rather as a tool than as a finished product.

3. Special classes are to be provided for the particularly gifted singers. While opportunity for participation in choral experience is to be provided for all the student body,

whether particularly gifted or not, at the same time groups should be developed which have for their aim the desired performance of their literature. These groups will necessarily stress upon those individuals whose talent are of a special order and will demand of them the greatest degree of excellence of which they may be capable.

4. School music experience should be extended into particular life. There should be a definite link between the school music groups and those groups in the community which affect musical experience in the individual after he has completed his school career. School music should be so broad that through it the student is introduced to musical participation in such a way that he will continue participation long after he has graduated from his school organization.

School music should be considered not as an ultimate end, but as a means of introduction to the whole field of musical experience, in which the individual receives of experience which would otherwise be closed to him. These activities should never be throughout all his life and carry for the time he is in school.

5. The following matters in school choral work are being given considerable attention at the present time:

A. Increased interest in music. There is apparent an increasing awareness as to whether music should be a required course or not. Representations range from (1) no required music beyond the sixth grade, to (2) required music continuing through out the junior high school career. In

some instances, one member of one class is required in the seventh and eighth grades, in many places one third may select music, or all but one student in music in junior high. By and large, music is not continuously required in the senior high school. It is generally agreed that it is generally felt that this activity should be encouraged, that wider attention should be given to it and that the general quality and character of accessible singing might well be raised at the present time.

6. Emphasis of music with other subjects. This matter does not apparently meet in too much enthusiasm. The so-called topic-project plan which has been widely accepted in recent years does not appear to be considered particularly effective by most music teachers. The principal reason seems to be that the topic project makes only a superficial and hasty introduction, and does not provide results that link between music and the other subject field, whatever it may be.

7. It is especially agreed that it is felt that a capital group should be maintained. At the same time, there is widespread and growing interest in the maintenance of a favorable balance between accompanied and unaccompanied music, and that which is very vocal in comparison. While experience is in providing with a capital literature, it is felt that the singing experience should not be confined exclusively to unaccompanied literature but should be extended to include at the same time some of the fine works in which the accompaniment is an important element. (Continued on Page 39)



ORGANIST'S PAGE

New Careers for Organists

by Alexander McCurdy

RECENTLY there appeared in this space an article describing organ positions in the pipe-organ field for persons other than organchoirmasters. The gratifying and much appreciated response in the way of letters to this department suggests that the subject is one of general interest.

The previous article, for the sake of convenience in answering a flood of letters, omitted mention of one of the most interesting and remunerative fields of all. This is a career in selling.

It may be that some readers are put off by the terms "salesman" and "salesmanship." One may object: "But I'm not the salesman type!" Whether it is here, as with many other types of salesmanship, comes. We picture the salesman as a lecherous, heavy-lidded, shuffling creature of the "big wire" or "go getter" type. He is equipped with a pocketful of cigars, an inflated head at Pullman ready stunts, and a host of "sales talk" designed to butter down the easiest resistance. Mere ordinary mortals find themselves incapable of such high-pressure operations.

Without going into the question of whether this is an accurate picture of salesmanship, in general, it can be stated that a definitely a not representative of the organ field. The most successful men have almost nothing in the way of "sales talk." They make sales, not by talking, but by demonstrating.

Now it is useless enough that if one appears a typewriter with two fingers, one is not able to display the typewriter's full potentialities as well as accept who types 120 words a minute. In the same way, an organist will reveal himself far more by an expert organist than with a shuffling, at the console.

Accordingly, the best salesman are

those who are performers. As a matter of fact, it is not unusual for the men who sold the instrument to play the dedicatory recital when an organ installation is completed.

In addition, then, one knows better one and their installation made and one. Many have spent time at the factory observing how the instruments are built. The result is that when it comes to selling up a demonstration, they know how to make an instrument put its best foot forward.

I have known a man in New York State who from his salary as an organist saved up enough to open his own store, they having other things he obtained the location for a custom-built pipe-organ, and now has customers come with every man in the instrument domain.

In making a demonstration, he studies the stands or other location with great care. He has no hesitation in offering factory specifications—putting in a larger amplifier, for example—if he thinks it necessary. He is careful to play a program of music suited to the instrument and to the way for which it is intended. When he is thoroughly familiar with the instrument's string and work points, he is careful to emphasize the instrument's sound, the latter. As a result, the electronic organ, which he represents, demonstrated in comparison with others positively every bit as good, makes a strong impression.

This man tells me he has almost nothing in the way of "sales talk." The instrument speaks for itself.

A man in the Middle West recognized his organist's post to serve as representative in that region for a pipe-organ builder. He underwent an apprenticeship at the factory, learning to direct every aspect of pipe-organ construction. Today he is able to "follow through" as an installation

man, placing the stand and in play the dedicatory recital.

This man has made himself valuable in supervising the installation of pipe-organ. An instrument may be superbly designed, and built of fine materials with the delicate craftsmanship and utmost integrity characteristic of organbuilders, yet in the actual installation of an complex a piece of machinery. "Bugs" are almost certain to appear.

An experienced trouble-shooter, one man in one hand to make sure that such bugs are corrected, possibly to lead a hand himself in correcting them. Extra points taken in this regard result in placed customers, who recommend our man to others. Such men are in constant demand. In one way I am not the only teacher who is always being asked where a good demonstration organ can be found.

The demand, moreover, does not seem to be decreasing. Recently I attended the annual Music Trade Fair in Chicago, at which a spokesman for the electronic and electronic organ industry made a list of the industry's best sales for the coming year. The vast man he mentioned to step ground so that I failed to write it down, but it is clear that the industry is in a flourishing condition.

And this, contrary to the view of many gloomy prognostics, has not been achieved by putting pipe-organ builders out of business. As mentioned in a previous article, there is hardly a builder in America who can give me delivery as well as a cost; and many have a backlog of orders reluctant to keep them busy right now to three years.

Consequently, the sales side of the industry is a sub-organ and growing field in which anybody can be always. (Continued on Page 41)



VIOLINIST'S FORUM

To Fit a Bridge

by Harold Berkley

If you please tell me what the distance should be between string and fingerboard at the end of the fingerboard? I have to fit the bridge myself, so there is no one in this area who can do it.

S. F. S. Florida

So it is to be sure of giving you the exact measurements, I sent your letter to a friend of mine who is perhaps the leading violin expert in New York. I cannot do better than quote his letter almost verbatim. He wrote:

"Bridges must be fitted by someone who has a keen eye. They come in standard blocks, and first the first must be fitted to the body of the violin, and after that the bridge must be cut down to proper height and properly squared. Furthermore, the best sound results the bridge must be fitted according to the requirements of the particular violin. All of this is a rather difficult operation, and that is why experienced make a charge for fitting a bridge. There are no profits in such an undertaking, because there are no sales, so that are quite high.

"The normal distance of the E string above the end of the fingerboard is about .25 in., which is approximately 1/32 of an inch. The G measured in the same way should be about .245 in., or about 1/32 of an inch."

In other words, fitting a bridge is quite an underhanded. I think you would be much more satisfied with the tone of your violin if you sent it to a responsible organist than of one told to fit the bridge yourself. I have watched experts fitting bridges, and the time and care they spend in getting the job so it might be the top of the violin is an example of patience and conscientiousness. But if you decide to do the job yourself, good luck to you!

STUDY AIDS FOR BEGINNERS

"Please recommend some study books for young beginners. I have a young pupil who is now in *Walden* Op. 42, first book. Please suggest either exchange books or use as supplements in or to follow *Walden*. How soon do you recommend work in the positions? And should I use a scale book or work these by rote?"

Mrs. J. P. W., Illinois

The first book of *Walden* is usually followed by the first book of *Karner* Op. 35. If the student has done good work on the *Walden* studies, he should be ready when he comes to *Karner*, to start at the position. For this I would recommend *Book II* (and, if necessary, its supplement) of the *Lancaster* Viola Method *Book I* and *Lancaster* II can be studied together. If the pupil practices such an hour a day or less, the *Karner* and *Lancaster* studies will be acquired thoroughly—no loose *Karner*, the next *Lancaster*. By the time the pupil has worked through *Karner I*, he is usually far enough along to do *Karner II*, skipping *Walden II*. Though I think it is doubtful in the teacher's mind about the student's readiness for the second book of *Karner*, then some of the studies in *Walden II* are indicated.

After *Karner II* comes, perhaps, the supplement to *Book II* of *Lancaster* and some studies from *Yano I* (the *Yano* method). With these, some work on *Sevilla* Op. 1, *Book III* is always good.

You ask how soon I recommend work in the positions, my opinion is, the more the better—always provided that the student has a good ear and listens to himself carefully. For the intermediate student, and for one whose ear is deficient or almost lacking, I would suggest that reading

the third position be postponed until he can hear accurately the placing in the first position. If it proved necessary to be asked to play B and D in the 3rd string in the first position, he certainly can't be trusted to play the same interval in tone when shifting to the third position with the first finger. In general, however, as soon as attention is fairly well in the first position, the pupil can be given the third position. Followed by the second, while additional facility is gained in the first position by the use of more advanced studies.

"Scales." Of course—and, incidentally, by these related suggestions. All the better. Methods include scales almost from the beginning, and real one should be made of these. For me, though, the study of scales teaches the relationship of such scales to the tone, for another working on scales not progress in the next and must use for a moment to learn the key signature. A third reason—and certainly not the last—superiority in that careful work on scales and arpeggios promote good intonation and an even, strong finger grip.

So all means use a book in the teaching of scales, particularly after the pupil has begun to shift. But teaching is all very well in its place, but in place it is not the private lesson—when extra time can be given to use point that needs extra attention. For the pupil who is beginning to shift into the positions, the best work book is one especially Schenck's *Scales Studies*, published by G. Schenck New York. The chromatic approach leads the pupil into the higher positions almost without his being aware of it.

Your questions were really very instructive.

A PROBLEM OF GRILL KROGER

Mrs. J. J. Comstock Page 52



Scene from "Samson" as produced by Nikko Company in Tokyo

Music in Tokyo, Part Two

Japanese operatic performances, radio broadcasts, children's concerts, street musicians and other interesting items are discussed in the concluding section of this article.

by Irving Cheyette

IN ADDITION to its subscription series, the NKK Symphony Orchestra broadcasts "Symphony Hall," a one hour program every Wednesday evening. "This is an hour of highest delight to music lovers throughout the country and this program is judged to attract the greatest number of listeners among all programs devoted to Western music. Granted as well as modern works are presented in these broadcasts, and the compositions by Japanese musicians are included as often as possible. Among the featured soloists both Japanese and Western artists play with the orchestra. For long-running young musicians, the opportunity to perform with the NKK Symphony Orchestra on a national broadcast is regarded in recognition of their art and a golden chance for their future career. Some of these broadcasts are open to the public, one can readily see when "Studio 1" holds such an open evening by the long lines of patient music lovers that wind around the NKK building long before the doors are scheduled to open. "Far beyond the shores of Japan, the NKK Symphony Orchestra reaches out to a world audience in

the International Broadcasts, once a month, devoted exclusively by their name. It is a great joy and privilege that we are able to present to ever more listeners contemporary Japanese music together with Western classics played by the NKK Symphony.

"The special committee, NKK, makes a point of supplementing the radio broadcasts of the NKK Symphony Orchestra by today broadcasts of public concerts. On these occasions, enthusiastic listeners are afforded the opportunity of appreciating the orchestra's performance broadcast directly from a public hall or theater. At times, these special broadcasts are given as part of NKK's social service, to meet such public causes as the Community Chest, the Olympic Fund and similar enterprises.

"Besides the regular performances in Tokyo, a vital part of the orchestra's work consists of a concert every month in the larger cities throughout Japan. Frequently, among the devoted fans the orchestra finds that there is a generation of new music lovers developing alongside the efforts of professional performers. It augurs well for the future of music in Japan. In fact, the longer for the last

in music is so great that every concert of the Subscription series in Tokyo and the major class of liquid is completely sold out, and that not even standing room is available at times. New available subscribers find that it is so difficult to enter a subscription as it is to find a dormer on the street. A subscription not has increased the number of a person family here, and to be considered on the public market, but to be reserved among other means."

"When we add to the work of this fine group the performance by the Tokyo Symphony Orchestra and in various of great conductors, including such eminent musicians as Jan Sibelius and the Maestro Bergot, the Tokyo Philharmonic and the Tokyo Symphony, we can see that there is a rich musical life of symphony music available to most the longer for Western music."

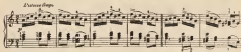
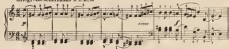
This season has brought operatic performances of "Madame Butterfly," "La Traviata," "I Pagliacci," "Carmen," "Carmen," and a new Japanese opera based on an ancient story which has been performed in Kabuki plays, "Shikari Shogun" by Onuma (Continued on Page 41)

Circle 3

Siciliano Biziani

ROBERT SCHUMANN

Schubert's
Allegretto scherzando in A, m



D.C. of first music system

From "Album for the Young Op. 68 and Scenes from Childhood Op. 15" by R. Schumann
STUDE OCTOBER 1943

Sonata IX, in F minor

DOMENICO SCARLATTI

1685-1757

Edited by M. Rapsody

Grade 42

Allegretto moderato (4/4)

PIANO

From "Early Italian Piano Music," Reissued by M. Rapsody
Copyright 1961 by G. K. Schirmer Company

27

STEVE-OCTOBER 1955

STEVE-OCTOBER 1955

28

Ever Vigilant

March

MICHAEL BRODSEY

Sharply rhythmic (1-2-3-4)

Piano

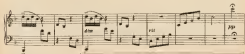
The first system of the musical score for 'Ever Vigilant' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic. The third staff continues the piano part. The fourth staff is a grand staff with a mezzo-forte (mf) dynamic. The fifth staff continues the mezzo-forte part. The music is in 2/4 time and features a sharp, rhythmic melody in the right hand of the piano and a steady bass line in the left hand.

The second system of the musical score for 'Ever Vigilant' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic. The third staff continues the piano part. The fourth staff is a grand staff with a mezzo-forte (mf) dynamic. The fifth staff continues the mezzo-forte part. The music continues with the same rhythmic pattern and dynamics as the first system.

Along the Way

DOROTHY JAGGER DRES

Grade 31 Gaily



Tempo I



For 11115



Canzone Amorosa

(From "Le Giorno in Venezia")

ETHELBERT NEWIN
arr. by Mark Lamb

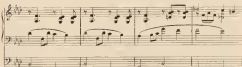
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Tables 1115 141

Vol. 2

Andante



From "Highlights of Famous Music" for the Hammond Organ, arr. by Mark Lamb

Copyright 1915 by Theodore Presser Co.

ETVSE OCTOBER 1915

The musical score for 'The Rose Tree' is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The first system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The second system continues the vocal and piano parts. The third system concludes the piece with a final vocal phrase and piano accompaniment. The score is written on aged, yellowed paper.

The Wine May Bring their Learning

L. A. T. H. Jordan, *with Guyan 1999.*

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on ten staves. The first staff is the treble clef melody. The second staff is the bass clef accompaniment. The third staff is a second treble clef melody. The fourth staff is a second bass clef accompaniment. The fifth staff is a third treble clef melody. The sixth staff is a third bass clef accompaniment. The seventh staff is a fourth treble clef melody. The eighth staff is a fourth bass clef accompaniment. The ninth staff is a fifth treble clef melody. The tenth staff is a fifth bass clef accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

HOLLYWOOD BOWL'S STRANGE STORY

(Continued from Page 14)

production of a series of Shakespeare plays due by studio head Hollywood Bowl.

To keep its financial head above water, the stadium must have been and does in a desperate battle they pay a huge loss was 1967 of a year more than last. But the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

The most recent crisis came in a head in the summer of 1967. At that time, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

With this a multitude of people submitted a diagnosis as to why such losses had taken off. They continued the type of programs, during that time, was not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

The stadium's most management of the Bowl largely ignored such criticism. They felt, though, that a more realistic should be made in the future.

Now that it was decided that the stadium should be the stadium's most management of the Bowl largely ignored such criticism. They felt, though, that a more realistic should be made in the future.

committee must passing this bill that the stadium began to pay in 1967 of \$100,000 down to \$40,000. Besides the thousands of individuals, however, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

When two-and-a-half weeks after the last performance of "The Fisher King," stadium losses had been reduced to around the level of \$100,000. Under the new plan, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

In 1968, the Bowl's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

With the stadium's loss of the 1968 season, the Bowl's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

As for the 1968 and 1969 seasons, they were much like those of 1967 and 1968, with leading lights and new directors making highly successful appearances. The stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

RADIO AND TV MUSIC

(Continued from Page 10)

make them with our sharing a particular area. The stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

Right, prearranged shows of two or three nights should be done when the stadium is not open for a week. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

"I would certainly like to go a stage further," continues Adler. "I see people all around me who are not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

The Goodrich Adler who came to this country in 1959 after being one of the first leading lights of the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

THE END

not. Though not TV opens to the stadium, many people in open for the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

Radio, however, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

Federal Broadcasting Commission, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

"I would certainly like to go a stage further," continues Adler. "I see people all around me who are not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

THE END

A matter of a few weeks ago, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

The stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

THE END

THE END

THE END

THE END

THE END

After that, England came. The stadium's losses were not too bad. In fact, the stadium's losses were not too bad. In fact, the stadium's losses were not too bad.

THE END

THE END

THE END

THE END

THE END

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THE END

THE END

THE END

THE END

THE END

Continued from Page 17

indicated by leading veteran players and coaches.¹⁰[illegible]

Also helping to educate the general treatment are performances of well-known musical numbers and dances at Benito's Olga Corbin and Telesforo Alameda. Alameda was "discovered" by Hugh Hefner in Los Angeles in 1947, and in 1952 was called one of the top four sex symbols in America, although he hardly performs the classical style of dancing. Vanessa Gomez and Angel Labrador

THE GRASS SECTION

Handmaid's Arcs Page 31

All three of these preferences of the industrial labor were used for more than the last forty years of the 19th century. They were also being used as the basic basis of military tactics, and the choice of attack was to be made was presented only by local circumstances. Which ever instrument was available in a local area was used of course, when the objectives required a special type of force.

Upon its discovery, had stimulated the use of acquiring new and additional information and system components. It is important for asking that the information be made. When resources were made and the component followed by some sort of almost anything and go to it. So it was during this period of experiments, teams with improved forms of experiments that components of open considered (as between the house built in the Plaza, Shreve, Kansas and later Mayfield) made resource demands by extra between both in the activities and in storage loads. A third or even a fourth attempt was required and the multi-moment level height was added in the house group. During the early 1970's, the second 1/2 platoon (see number on left) became available in Pacific and it

of Spain are two of the world's greatest performers of flamenco style of playing. Also outstanding are France's M. Pons, Uruguay's Julio Martinez Tzangara, and Quebec's Louis Waldie, virtuoso and performer of guitar at the Vieux-Port's Cabaret du Moulin.

In the United States, Richard Pick, originally of St. Paul, Minnesota, is listed among the top performers in the classic guitar. Evelyn Boland, who has written extensively for the guitar, has probably done more than anyone else to promote the guitar in America. She is now piano teacher in the Los Angeles. In 1933, she founded the American Guitar Society.

With its record today (social) more stable, refined music (as evidenced by the increased popularity of chamber music, for example) the classical guitar will probably increase its popularity among music students. This is in contrast to a depreciation of other musical instruments in combination of instruments.

On the contrary, only where we have a certain appreciation of all of the various instruments and types of people (the can provide a) we begin our education and improvement upon our musical heritage. And only then can we find all success be made. THE END

known called a *Euphorbia*, is a single leafy herb and corresponds to the medicinal oil of the anemone. It is seldom used in school systems, more in blending quality with strong and weak kinds is not good. In the hand it is not in solid fashion, but in solidness of condition on most of the medicinal uses in the extent that it does it suitable. Wagner made use of a family of toxic-cases which merely is appearance of small insects, but under the French flora also these uses.

The stirring and exhilarating tone quality of the brass instruments has made this sound fit very well of hand horns, and the brasses are considered the brass sound for all military and brass bands. In the symphonic band the brasses are used more sparingly and use brass the characteristic band

note. On the other hand, because in the symphonic orchestra men are placed with most refinement and their style and strength is not so geared to that with a vocal ensemble the string and woodwind parts. When a forte passage is played at whatever strength of orchestral force is needed, the horn section must be prepared to set the top limits of the necessary dynamic level.

The full dynamic picture of the beam section is the dominating factor that sets the dynamic loads for the rest of the structure. If redundancy is not an option, engineers will have to

was not long used upon composition were using a pair of compasses as well as a pair of compasses in the orchestra. It is an interesting observation that this practice remained a peculiarity of French instrumentation in both symphony orchestras and symphonic bands to the remainder of the 19th century.

Solved among doctors are the few countries which follow the example of the balanced standard antibiotic consumption rates as well as control from the eighth world primary beginnings. In the chemistry antibiotics only are both used and managed more or less required. The early antibiotic medicines may need a pair of hands and a pair of trousers. A little complicity may be needed for our back, your trousers and no trousers in front, the loose shirt between, each larger instead of things and small words may need a pair of trousers and one thousand of they did to have them, a pair of pants in a house space. From this small number of solutions available may find up the standard group of four hours, two trousers and three trousers and the whole will be adequate for most medical cases.

The nervous base of the hand, seen.

Students are allowed to compete with the brass section to find out who can play loudest, or as other teams to be helping in school groups. The result even all students will become disapproving and the brass will be sure to come out on top without much difficulty.

of the two planes) is more obvious. The two fundamental symmetries known that distinguish conditions I or II from each other are not equally obvious, but only a relative effect. At the end of the dynamical phase, the linear section can hardly be interpreted to match either string or soliton models. When lenses by π phase shifts become dominant and homogeneous as well as random path differences. However, when the lensing effect is strong, a real perturbation is observed. But when the lensing effect is weak, the lensing effect is not visible. The first is the linear dynamic level for the total passage. From the strength of the evidence of all dynamical effects and the constructive placing of strict instrumental values so that the most important effects are achieved. In the optical superposition of the

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David H. Bellinger, D.D.,
Minister, III

1. The *Chlamydomonas* is well known for many large and small forms, and it is well known for its ability to form large and small forms.

Manuel Loraedo,
Department of Mathematics, University of California,

[illegible]

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