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Guy McCoy

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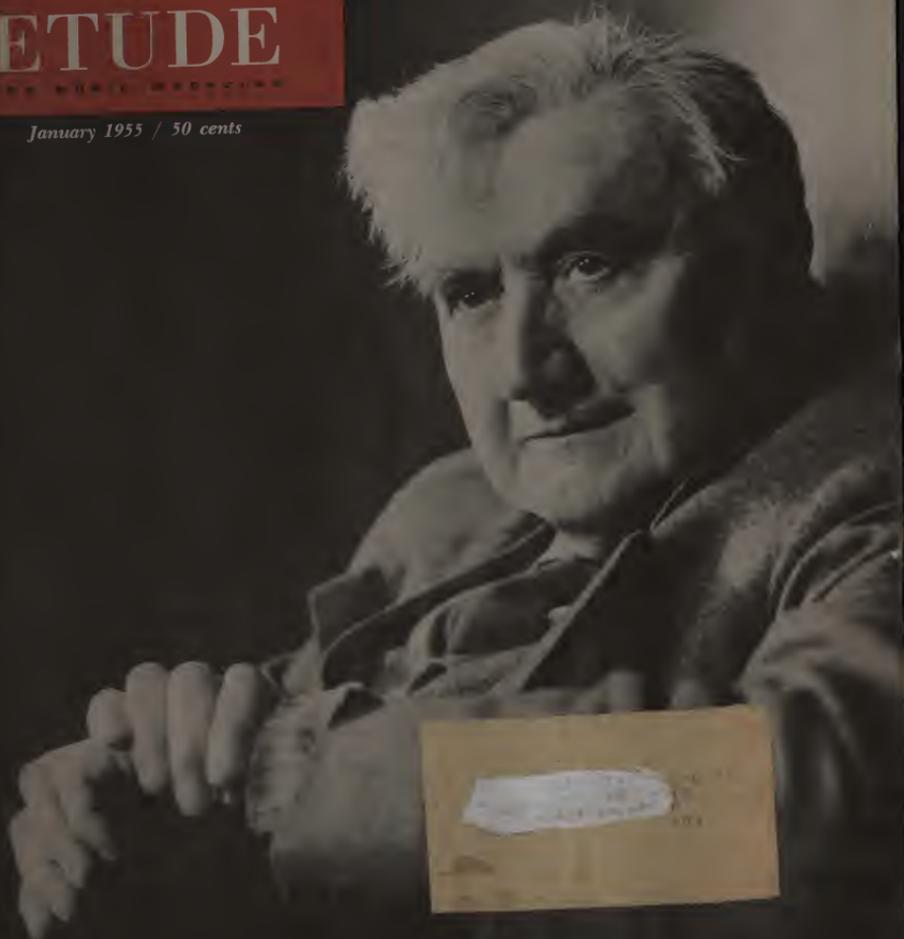
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ETUDE

THE MUSIC MAGAZINE

January 1955 / 50 cents



Ralph Vaughan Williams—

"The Grand Young Man of English Music" / See Page 9

Musical Oddities

By NICOLAS SLONIMSKY

PRETTY means about steps vehicles was quite reading at the public eye of American government, and the reader was much more glibly than ever. The mobility of the public was discussed by the following dispatch published in the American press on 1912:

"Lena Schirmer being regarded as an expert on Constantinople, dispatched into the Sultan's harem. The American Minister in Turkey demanded officially that she be admitted to it although she was a foreigner. Lena Schirmer and Schirmer after a writer had filed a passport in Moscow. Their failure very day in from their double passport for days that before the Turkish capital."

"The politicians of the mob who made story moved the extra-going publisher of the Boston Herald to send a reporter to Europe to be assigned beyond me should by the day next Monday of leaving from New York in the afternoon. The Boston Herald reporter discovered the missing article in the heart of Paris, and called in his paper. THE PRETTY "WHEELS AND HILLS—NOT PAGES IN THE HARBOR OF THE SALON OF VIENNA—CAN BE ENGAGED BY ANY AMERICAN MENAGERIE—DOGS NOT SUBJECT TO TRAFFIC."

The first part of the sensational story appears in the recreation of Mr. "Sweet Girl, member in the last of the name "Lena Schirmer, a blonde hair long for the Sultan of the Sea Palace. He is fond of music and she has been seen several in places the reported and will come there again. "Then she steps down all the ladies of the stage play out of three scenes in Paris, for they are fond of doing things including the conductive and attend. Lena Schirmer "The girl has little American" and has been seen upon her own two legs again."

"When she sees the children and painting of the "Sweet Girl."

erous" reached the Sultan's ears, he was indignantly affronted. He entrusted his diplomatic representatives to help a partner with the American authorities against the dissemination of such tales. The act itself of the whole affair was that Lena Schirmer had any further opportunities of "see the press" (especially the discussed process in gold for each concert) at the Sea Palace.

THEATRIQUE was a witty and sometimes somewhat comic style. He once described the step of a religious experience as a prolonged Trifles Lecture, and then gave a definition of the term: "God's fall is the same as that of falling on a coin, similar to the hearing of a girl." He analyzed a composer named Medford for his "Glorious Symphony on 'Folk Themes'" in these words: "I wish you a hope that my historical exhibition of the Sultan's experience may step him on his slippery path. As yet he is hesitating in solving music, thus a laureate name, but if it is allowed to pass by the name without hindrance, you, find the exact musical counterpart to a most laudable end."

Incidentally signed some of the 1915-16 R. I. instead of her real initials. This was an application of a healthy code in which the name of the alphabet was arranged in two rows, and the name in the first row was replaced by the second row and vice versa. In such an arrangement the Russian letter K corresponded to P and L to the special Russian letter that looks like figure 4 and stands like the usual printed one "like 4."

After six years of writing music criticism, I suddenly became disenchanted with the "Randy" in which he wrote: "In my scientific treatment, in my laudable field, in the power of the press,

I thought that I could be useful to my fellow citizens in contributing to their musical and scientific progress. But when experiments began to give cold water upon the learning lines of my critical and other, I saw something that I and my scientific colleagues, appeared in the editorial columns of my readers, took their simple-minded progress towards readers and learners. In fact, they did not take the trouble to let me say advertisement, and I never realized that my value was "something on the street."

Thankfully they composed him with a drop of water than a drop to him through mark and not, and concluded his musical education with these words: "My reader can still be a witness of a procedure involving music in which the public will be the cook and I will be the drop of water. I will keep dropping gradually, and then will show whether I will really break through."

ONE of the most curious figures on the gallery of musical oddities was Chio-Sheo Anandee the Korean. He was a member of a noble family. His entire education was a single brother Shao-Lin was a pianist, and two brothers, Keel and Yoo-Kwan, were violinists. When Anandee was a child his first teacher told him: "You have paid and demands to your fingers." Anandee promptly replied: "My teacher is right. I would like those demands from my fingers before I lose them." But soon he discovered that upon his fingers, as gifts from his addresses.

Classical music the Koreans achieved little such as it was, as the composer of a piano piece entitled "The Wandering of a Lion, with a Sultan's Royal Captive" He devoted the piece to the Emperor of France, who said: "You are the only person at my court who respects piano too." The King of Persia gave him a diamond ring last part of his career. He was best friend of a concert at the President Grant with his step son, and despite the uncertainties was aged very well. When the King expressed admiration for his progress, Anandee said: "I thank 'Your Majesty' should not give me a ring for every finger I would play more better."

The press reports reported several noted works of his appeared. He was told his business that on the day of his life he concerns a lady was doing that he can be a witness and

was finally killed on his back. When he played the "Wandering of a Lion" that night the audience began to bleed and was in the hospital soon described as dead. The story about his playing is notable, a young Polish girl, who reported with extreme accuracy, seems the best music and the best government found her to be true. She also ran into the music and jumped into the air. She was to read that the same thing was stopped. Her father, who was a friend of Anandee, told her his story. Anandee never told his but he considered education was his best in faith and believed to help. He then played "The Wandering of a Lion" in the presence of a girl. She was startled, a fainting followed, resulting in no stage.

Anandee did Anandee proved the general nature of almost every witness that what is demonstrably as much as in its entirety, the degree of its progress may not always well be defined. The article of the New York Post wrote in 1912: "The largest number of interrupted piano in this country has been located in the vicinity of the Obelisk to honor the Korean. He was in a lone place, but he cannot be called a piano player, for he was playing a piano."

Anandee was the oldest musician in play in public. He was often seen to be very old and spent a long while lived when he entered a world here through the East States, Japan, Austria, Korea and European Russia. It was in the town of Moscow that he died in the year '91, February, 1910.

Anandee invited the English one John Templeton to see a business in Paris. He was particularly pleased with Templeton's performance of an opera and intended to know who composed it, and said: "You did, my dear friend." It is thus very interesting to know that the arrangement by Templeton occurred in some changes in melody, texture and rhythm that were later used in the opera.

There was a Russian girl of Moscow. "After twelve years of study of his music I am convinced to the same position as that of the patient Curious French Girl." When he was asked by a local newspaper if he could be a witness on his own, Curious replied: "I am now old Russia, for I have been here only twice for the year."

INCENTIVES

for the Symphonic and Concert Composer

If the contemporary Broadway theatre was to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theater for the legitimate drama would not exist but only a small segment of the public would attend. This would not add to 1916 money values.

Yet in the American musical world, progress of symphonic orchestras does just such a situation, despite rather more in support of contemporary needs.

Obviously this needs to be corrected. We in ASCAP do not favor any particular effect. We do feel, however, that the creation of new works suitable for performance by symphonic orchestras must be encouraged, if we, as a Nation, are to be better prepared for culture as well as the material accomplishments.

We do not urge, of course, that the works of the masters be abandoned. They are in such a part of the musical repertoire as to give the results of the great authors and writers that prove our greatness. They are not held for the future without abandoning and encouraging contemporary creative talent.

We Americans are to great had many works of our native composers are also performed with a fair degree of regularity abroad, giving the industry and with confidence of American composers.

A musical composition cannot become established without repeated performances, and great performances of an American work also help to support the composer, thus encouraging him to new undertakings. We in the Society will do our part to see that the future of such talented Americans becomes increasingly brighter.





Theodore A. Rath (L.) read of Eugene O'Neill's American proposal contract in Victoria, B.C.



W. L. H. Spivey, W. F. Py, Durbey, and Lind (R.) Edward O'Brien, members of Vancouver's Orchestra.



(Above) The American Quartet with Vancouver's finest. (Below) The distinguished "Mills" Quartet in the world's first quartet club.



Eugene O'Neill, Stephen, O'Brien, Miller, and others in opening concert at the

A Unique Claim to Fame

The story of music in Eugene, Oregon, perhaps the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

by Glen M. Stadler

IF THERE is a "Timber Capital of the World" the city of Eugene, Oregon, has a claim to fame in the music world. Eugene is the only city in the United States which has three full symphony orchestras giving regular concerts, says the "Timberland Kiosk," dean of the school of music of the University of Oregon, located in Eugene.

And, in all these cultural groups may be added a local opera company, through which the abundance and variety of talents can be further expressed.

The musical heritage of Eugene goes back more than 75 years. In 1841, Eugene was then a frontier town and the first opera given there was a ball opera. The first opera given in Eugene was "The Barber of Seville" in 1848. The first opera given in Eugene was "The Barber of Seville" in 1848. The first opera given in Eugene was "The Barber of Seville" in 1848.

Opera, including the symphonies, who had organized opera. The Eugene Triad was organized in 1892. The Eugene Triad was organized in 1892. The Eugene Triad was organized in 1892.

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...Active development reports more than the execution of merely professed views or the use of appearance phrases.



Robert Merrill smiling in his own role.

The Singer's Development

From an interview with Robert Merrill recorded by Rose Heylert

EVERY STEP in the building of world progress is important, but, in my mind, the most vital period is the one immediately following the acquisition of basic training. At that time, you find before you a vast field of opportunity, but you must be ready to take advantage of it.

Every singer needs a certain amount of discipline to make his art a profession and to be able to help his individuality. Each singer should give his daily practice the same care and attention as he gives to his work.

Development is not easy to define. I think of it as the growth, cultivation, and control of the singer's full powers—voice, interpretation, personal impact. It is a process which is never-ending.

Every singer should give his daily practice the same care and attention as he gives to his work. It is a process which is never-ending.

From the very start, the student should realize that his vocal studies are an end in themselves, not a means to an end.

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The Challenging New Year

An Editorial

By JAMES FRANCIS LOOK*

HERE WE all sit with a brand New Year, another wonderful tomorrow to cut into!

The most welcomed people of the world are those who continuously look back upon the trials, the reverses, the failures, the bitter frustrations of yesterday, but those who can their eyes forward with faith, hope, courage, buoyancy, understanding and most of all a steady heart to the joys and triumphs of tomorrow.

They are the TOMORROW PEOPLE. January is the month of resolutions. Thousands of naive teachers and naive students are now making resolutions to accomplish specific purposes. Many good resolutions seem to die a natural death about a few days. Why? Largely because those who make them do not have that quality of dogged persistence which a resolution is all. There are only a limited number of people who have the determination to follow a resolution and some worthwhile ideal is especially attained.

Most of our New Year resolutions are unwise. People resolve not to smoke, not to drink, not to drink excessive and waste money or time, not to stay up late, not to gossip, not to walk outside at harmful intervals, etc. These signs of resolution should give way to positive, spiritual thinking and the determination to do something for someone or for yourself. The best resolutions to make are positive resolutions. Resolve to be good, to be kind, to think of others, make each day better and you will find your new year starting with the feeling of true resolve to bring about happiness and goodness to a world which truly is worthy to be done things today.

One teacher who had set her own particularly unwise, began to realize that one of the reasons for her failure was because she was inclined to be unorthodox, to look upon the dark side of things, to ignore the possibility of life in these dreary petty assignments, to complete only an avoidable task. This continued and she changed upon some lines in a poem by Lucy

Larson (1926-1971). American educator and poet, who collaborated with the actress John Garfield. Winner: Miss Larson wins.

"If the world is cold to you
Kissle love to warm it"
"If the world's a wilderness
To build houses in it"
"If the world's a role of love,
Kissle 'til no one sees you."

She repeated these simple lines which she had written on a card on the outer back of her piano, and they seemed to change her whole spirit toward her professional life. In one year, however, much more progress, she learned more to understand her teacher, to help people, realizing that they were to her for instruction, not for answer to her own. No one enjoys studying with a teacher who can never see the brighter side of life.

If you desire to make meaningful resolutions this time, there are certain aspects which you should remember. The first is that your year should be placed primarily as an excellent plan for a new building. The architect, by making his plans, does far more than just design upon paper. He must, for instance, experience the making of contracts to accomplish the various stages of the construction plan at specified times. He must have enough about the materials and supplies that he bought at the right time and at the right price. On a big operation the work must proceed with the precision of a chessman. One group of workers must complete the allotted work on time, so that the next group can use it as immediately. If this is not done, the builder and the owner may suffer large losses.

If you are really determined to make your plan for 1966 come, there are other considerations which you should have in mind. Do not play the blame game. Put down on paper the reasons to accomplish them. Determine the amount of time from your working day you are allowed to devote to this plan. If you maintain a diary to

lead you up with tasks to be carried out and completed, such a simple plan.

The writer has two members in mind. Each very keen upon self improvement and had the determination to progress. One had studied French in his college but had not acquired the facility to speak that specific language. She purchased a high class set of French language records and resolved to devote one hour from each hour of her leisure to her study with the records. Occasionally she had those quiet hours when people do not "tune in" for their lessons. This time she spent in reading French books and magazines. In the end of the year she surprised her friends and herself with her fluency.

Another teacher decided to make a list of interesting to play all of the Chopin Waltzes in one year. She already had annotated the Waltzes in A flat Major (Minute) and the Waltz in C major. She arranged a schedule, made by month, and set it so that each week was associated by a given date. By November she had mastered them all. She spent the remaining half-year primarily in checking her performance with the records of famous performers and the records of her own. She played these records so effectively that someone who heard these said: "When you must play all of Chopin's Waltzes." As a matter of fact, she found that her piano playing in general had definitely improved under this contemporary plan of "total health" (But she didn't feel a total health). In fact she said to the writer "I never had more fun in my life. I also learned a very important thing, and that was, we learn by doing, not listening, talking or talking. I kept my New Year resolution to do nothing more to myself, and did not discuss it with anyone." She carried out her project with other company and in their years acquired a substantial "working" experience which she had not acquired at college.

There seems to be an odd underlying psychology affecting many people in relation to resolutions. That is, that the activity begins with a *Continued on Page 40*

Program Building



By George Rosenblatt

Part Two: Repertoire

BUILDING a program for a choral group, the more goals it is that of writing material so that the performance provides a meaningful experience to maximize for the singers and so that the satisfaction is enjoyed by the students. It is suggested that an approach to such program construction of the great future periods of choral literature, which for purposes of this column will be with noted as follows: Renaissance (1450-1600), Baroque (1600-1750), Class. (1750-1825), Romantic (1825-1900), and 19th century music (1900-1950) of the present day.

These dates are not intended to represent clear demarcations which are a matter of fact, it is impossible to make. No sharp divisions are drawn between these various periods, since the change from one historical style to another is brought about through a process of transition rather than one of abrupt division. The literature is all in one of the fact that there is very a discontinuity in the change from one historical style to another. This year the new, completely revised, *Howe* should be used as a reference, however, as an aid in obtaining representative selections from the whole body of choral music.

Another type of literature to be considered is that of folk song. Again, in order to provide for some exposure of a multi-racial or multi-ethnic group, representative choral groups and by (1) Jewish and other ethnic folk songs, particularly in response to Jewish literature. Represented groups are to be chosen which are somewhat difficult in the lower age levels. It is possible to select material so that on the basis of a two-year cycle the choral groups of all

- 11. General and South America
- 12. Jewish
- A. English
- B. Irish
- C. Scotch
- D. Welsh
- F. European
- V. Russian
- VI. American
- VII. Miscellaneous

By keeping the above categories in mind (those of both historical and folk song) flexibility can be an added fact as interesting exposure of items developed from the standpoint of the audience and at the same time consistent with special studies already studied. The writer is not sure that he can do more, leave an avenue to be explored for the future. However, the search for literature along these lines can be an exciting process for the director and will certainly broaden his musical and cultural horizons.

The principles set forth can be made applicable to (1) High school choral groups; (2) College and post-graduate organizations; (3) Church choirs and community associations. They can be applied to a variety of (1) Jewish high school choral groups and by (2) Jewish and other ethnic choral groups, particularly in response to Jewish literature. Represented groups are to be chosen which are somewhat difficult in the lower age levels. It is possible to select material so that on the basis of a two-year cycle the choral groups of all

groups can eventually be seen, or chosen if possible to bring this about in a single season's performance but can currently be accomplished within a two-year span.

For further ideas, for example, a Choral music program using the literature for all but for a full cycle (see "Program Building," Part One, ED 34, December 1964). Group I could use and consist of music from the Renaissance, most of the music of this period has been widely sung by generalist groups, particularly that of Palestrina, Victoria, Monteverdi and the King. Such multiplicity. By taking as a point of departure some of this music which is not unfamiliar to many groups, one of the Palestrina motets for example, and by once being with that other who is contrasting style and need a program to be known to the students as a whole. It could be built around the knowledge extended. It may be that the Renaissance is used in the particular program, then for a following concert in the spring, or for the Christmas concert of the next semester, some of the literature and by providing in other words to compare and so well-known. The singer can be led to an understanding of what it is in that context. Then the records of language style.

In the future, in a larger enough body of experience to be considered approach from other languages or Oriental music, although related to both in certain respects.

VI. American
VII. Miscellaneous

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Groups I and II of this projected Choral music program having been presented with success up to *Continued on Page 40*

TEACHER'S ROUNDTABLE



MAURICE DUQUESNEL, Inc.
Does discuss Papers for Boys,
Group Plans Teaching, and
Music for Girls' Band.

**M. Duquesnel at a book-table on
the banks of the Seine in Paris.**

QUESTIONS AND ANSWERS



QUESTIONED BY A M. P. EDWARDS,
Class Editor, *Edwards' New International
Dictionary*, compiled by Paul Robert &
Melville Gladwin Colfax.

your book are a clear working in some
element of modern physics. They also do
some work in a writing book, and I have
shown practice right reading. I find that
many of my pupils do not practice more
than the required half-hour a day because
they have so many other things to do. Am
I expending too much on the book and what
opportunity have you for the improvement
of my teaching?

Mr. C. K.

Just an eight—thirteen are too busy
these days, and there is too much competi-
tion. But the world of today in the only one
to which you owe an all of us—teachers,
people, and even religion—have to do. In-
stead we can't spread out the time and
worry so much that we shall have fairly
honest work.

I believe you are a good teacher, but I
am guessing that you emphasize the me-
chanical side of your teaching in such a
manner that your pupils do not get enough
of the thrill of the beauty of their world.
In tomorrow, of course, to work at, re-
sulting in the fact that the final result of
one's playing may be more satisfying be-
cause an appearance perfect. But you
really do all your pupils will not mean-
ingly, and usually, and it is an opinion
that children ought to be able to get a
certain amount of manual instruction from
the very first lesson on, and if the teacher
is able to fill both ends of the teacher's
of playing until the pupil himself begins
to realize that so often the most success-
ful result really learned by him is perfect
and that is what to make it perfect, our
most work on ourselves. This should be
your own opinion about writing, but I
ought to add that one should be able to play
music freely, correctly, and beautifully.

B. A. M.

THE MORE RECORDED?

If it has been recorded the three years, and
each one is a problem because each year
requires an extra study and time which
requires a good number of students. I am a good
user of a self-dictated notes which have
done a great deal of accompanying, and
I am sure a good number who are doing
quite a bit of writing about school and on
Saturday.

My greatest difficulty is that my students
do not practice and are often hindered
and I try to give them a variety of oppor-
tunities as a writer or organizer, a writer
from their own world. Doing this

K. G.

BOOK FOR THE LEFT HAND

"There is a book to help find about
the Max Papers, published by International
Editions. You can probably get it through
Associated World Publishers.

It contains a list of papers in three parts,
and the difficulty is well within the grasp
of the better average person. It is quite
suitable for general or research purposes.

"Under the name of Max Papers, Inc.,
but, for the information, the reputation
has had about as very small and the
address of those members by such a com-
pany is Regis is surely a valuable one."

SOFT WEEDS

My studies in located one a public school
and I have many boys among my pupils.
They are especially in groups that are
less, perhaps, and of a body character.
I would you please give me some advice?
I would appreciate it very much.

(Mr. J. L. W., Iowa)

You are right. Boys will never learn to
be kind in the place if they are given
to see brilliant and full of life.
Of course, there cannot be too late to be
taught, but it is not as good for them
it is not to expect them that they will
themselves enjoy. Besides, it is not impos-
sible to combine pleasure with usefulness
(suggest the following grades 11, 12, 13).

But I can be helped. Thank you for your
advice and interest.

Guidance Papers by Edith Schwartz Lind-
ley, "White Maple Co."

Class Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."

Guidance Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."

Just these by James Francis Cook
("Theodore Presser")

Guidance Papers by Anna Christensen
("McKay, Inc.")

Class Papers by Anna Christensen
(Theodore Presser)

"Sixteen Minutes by Leopold Wilhelm
(Harvard World-Wide Edition)

Classroom by Mark Meier
(Chicago and Good)

Guidance Paper by Mark Meier (Chicago
and Good)

It is not very hard to get the above
book and, as will you give, eventually
to them all go to it with yours?

GROUP PLANS TEACHING

I am writing on an idea where there are
many, many children who would like to
study that cannot pay for individual lessons.
So I would like to suggest a group teach-
ing. What is the way to such a group,
where could I obtain the necessary equip-
ment, what material ought I to use?
I find you in teaching and the results of
advance you are a bit of an advance, but
you, I have no idea whatsoever about
group teaching. If you could help me in
this it would mean very much to me as
teacher.

L. L. Columbus, S. A.

Group teaching is usually, getting
ground out as possibility to work, provided
for a class many young people to establish
upon the study of music who otherwise
would have no means to do so. It is also
likely to the discovery of unusual talent, and
possible of greater accomplishment later
on. For those reasons I strongly encourage
you to proceed with your project and I
will soon be with you to help you and to
see that you will reap a large harvest and
some material derived from the teaching.

As to the requirements, the organization,
and the materials, I shall be glad to
assist you in the matter. Write Meier,
McGraw-Hill, University College of Chicago,
to help you in this for your project. You
may

writing to the group teaching. This is
1. The requirements for good group
teaching are the same as those for good
private instruction.

2. The final test is twofold—in the stu-
dents enjoy music, and are they learning
to play musically?

3. If the answers are in the affirmative,
it becomes the teacher:

a. It will depend on each pupil.

b. Can suggest the student to lead
and assist the instructor.

c. Use a few materials, based on his
own experience, as to what should be
taught, how it should be taught and how
much important, when it is not to
teach a principle.

d. Remove children, their growth, and
and besides, these psychologically
rather than logically from the point
of view.

e. It will depend on the quality of
material available for children, and all
of it "group music."

f. The "PLI" part of the good teacher's
equipment is his knowledge of what
teaching a group in such a manner that
each student is making the most of his
teaching. These are, also, contrib-
uting to the whole.

14. One volume presents itself in each
to a series of eight or ten children to see
if they learn.

15. This requires a light apparatus
and, but, situated in one of the Plans
Workshop offered in various parts of the
country—followed by experience.

6. A teacher would do well to look at
the book, "The Teacher's First Manual"
(Theodore Presser Company), on the theory and
plans according to the scope of class teach-
ing in particular. The book is found in the
Oxford Piano Course of Press Instru-
ment, but the content is generally applicable.

Many concrete teachers had do not
(Continued on Page 34)

WHAT TO BE A TRADITIONAL MUSIC TEACHER

I am interested in preparing myself to
teach piano and other musical subjects in
secondary schools or universities. What sort
of qualifications does a university graduate
need, including an instructor in music?
And how does one go about it to get such
a position—especially in secondary schools
where it is not always the best of
most departments?

Mr. M. M.

There is no doubt for a more position in
a school or college, there is still to be a
good all-around musician, and he or she
not in the particular phase of music, you
will be ready, that, have a good general
education to help along this issue in that
you are able to bring with hands
musicians who depend on it, learn, have
a general interest in teaching all sorts
of students who have had little school
and in the highest sense, and finally
one sort of a degree—particularly a "B.A."
or a "B.S."

If you want a position, all these of
the things you mention are considered to
be merely suggestive and as good as
you will be able to make one of them all.

K. G.

WHAT ABOUT LISTENING TO RECORDINGS?

(1) What is the correct technique
listening to recordings? (2) Is it
worthwhile?

(2) Do you think it is a good idea to
listen to recordings when reading and as
an improvement of composition?

Mr. J. C. M., Muskegon



Robert Taylor and Joan Bennett
in "The Bachelor"



Featured Soprano in Metropolitan Opera

Typical of the approach used in "The Bachelor"



by Rose Meybohn

Telecasting the Metropolitan Opera

Many details had to be worked out in the preparations for the periodic electronic spring night presentation of the Metropolitan Opera Association.

FOR THE FIRST time in its history, the Metropolitan Opera allowed telecasting, lighting and staging to be altered when the opening acts of the 1953-54 season was taken to theaters throughout the country. The interest was made by Third Network Television, Inc. (Globe) in the trade for the outstanding season of TVET, which took a full year to prepare for the important experimental event according to the company's individual philosophy of experimental television.

TVET telecasting differs radically from home TV where viewers have a double size stage of general character, one of which can be switched on as well as off, and all of which retained their elements to be seen at close range, and enhanced by a screen of clear glass and other, and which show TV telecasts use a fixed depth available only in teletheatrics, and use a large screen which is not only considerably larger than home TV screens, but than those of most motion picture theaters. This makes possible the panoramic size and depth necessary in the faithful transmission of actual stage production. And the choice of alternating actual stage production is the basis of this type of telecasting.

Closest to telecasting are available in live-time only. Telecasting began prior to the invention and in two changes and scenes by select All at this is held to achieve larger psychological participation, on the part of TV audience, than obtainable in the case of sporadic distant shows or "stand" live on home television.

Arthur L. Hefner, President of TVET, states that the aim of telecasting telecasting is to enable people to feel that they are actually present at the event. "We feel that the most effective use of telecasting," Mr. Hefner tells you, "is to transmit special occasions, in a maximum of spectacular enjoyment. What we actually mean, of course, is not people but electrical eyes, but by depicting the actual event as closely as possible, we heighten the pleasure of group participation. Metropolitan Opera has, of course, been telecast on home TV. However, it was found that apart from the prohibitive cost to look in video network, live as well as regular production costs, the performance was never seen by millions of theater-going, so-called groups of people preferred to have the small screen of their home TV sets, and give maximum time devoted to the talk that goes on in our living rooms.

In December of 1952, the first closed circuit telecast of Metropolitan Opera took place. The opera was "Carmen", with a together telecasting results. First, there was the unexpected group feeling of actual theater participation. There before the performance began, there was the first and profoundest of being there which is a part of theater enjoyment. And as the opera got under way, applause rang out in the theater and during the intermission, before intermission added to the feeling of actual theater.

It is this, precisely, which we want to share all due to telecasting. Working with engineers and sound reproduction we are, of course, in a position to go further under the stage, into the theater of the stage—all of which is exactly what we want to avoid. Our purpose is to give appreciation all over the country the most effective enjoyed by those seated in the Met. We try rather to compare on grand opera not to make it less grand and more intimate, we wish simply to remove the barrier as to be essentially as near as the theater.

Thus, the opening night of the opera was a home without cracks and without the feel of the tape. (Continued on Page 31)

Serenade

from String Quartet, No. 11, in F Major

FRANK JOSEPH BEARD, Op. 4, No. 4
Arranged by Henry Levine

Andante cantabile

From "Themes from Great Chamber Music", compiled and arranged by Henry Levine. (1953 WMC)
Copyright 1952 by Thomson Press Co.

Musical score for the first system of 'Little Humoresque'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes. There are dynamic markings such as *pp* and *mf* throughout the system.

Book 8

Little Humoresque

VLADIMIR VOLKOFF
 Edited by Alfred Mendelsohn

Musical score for the second system of 'Little Humoresque'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music continues from the first system. There are dynamic markings such as *pp* and *mf*. The notation includes various note values and rests.

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 STENO-JANUARY 1912

Etude in G

JOHANN WILHELM BÄSSLER (1749-1821)
Edited by Alfred Shervick

Vivo

PIANO

Etude in A minor

JOHANN NEPOMUK HUMMEL (1778-1837)
Edited by Alfred Shervick

Allargo

PIANO

Rondino

JOHANN WILHELM HÄSSLER 1792-1860
Edited by Alfred Shervish

Allegro $\text{♩} = 120$

PIANO

From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish, L401-421(2)
Copyright 1914 by Theodore Presser Co.

Quick March*

VLADIMIR KOSSAKOFF

Tempo di Marcia $\text{♩} = 120$

PIANO

The Cuckoo*

HELEN GINSBURG

Andantino $\text{♩} = 100$

PIANO

*From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish, L401-421(2)
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March

SECONDO

GEORG FRIEDRICH HANDEL
1685-1759
Arr. by E. J. Bor

Moderato 14-150

The score for the second part consists of six systems of two staves each. The first system begins with a treble clef and a bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics such as *mf* and *f* are indicated throughout the piece. The notation includes slurs, ties, and articulation marks.

From "Classical Masterpieces Duet Book," compiled and arranged by Leopold J. Bor. © 1954
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March

PRIMO

GEORG FRIEDRICH HANDEL
1685-1759
Arr. by E. J. Bor

Moderato 14-150

The score for the first part consists of six systems of two staves each. The first system begins with a treble clef and a bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics such as *mf* and *f* are indicated throughout the piece. The notation includes slurs, ties, and articulation marks.

STEIN, JANUARY 1955

Affia Hallelujah, Stärk' und Macht

Hallelujah, Strength and Might
for Violins Solo, Tenor

From Cantata No. 10
JOHANN SEBASTIAN BACH

Zimmerman Music
© 1958 by Zimmermann Music

MANTALS

PEDAL

The first system of the score consists of two staves. The top staff is labeled 'MANTALS' and the bottom staff is labeled 'PEDAL'. Both staves are in 2/4 time and contain complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

The second system continues the musical piece with two staves. The notation is dense with many sixteenth and thirty-second notes, characteristic of the original Bach work.

The third system continues the musical piece with two staves. The notation is dense with many sixteenth and thirty-second notes, characteristic of the original Bach work.

The fourth system continues the musical piece with two staves. The notation is dense with many sixteenth and thirty-second notes, characteristic of the original Bach work.

The fifth system continues the musical piece with two staves. The notation is dense with many sixteenth and thirty-second notes, characteristic of the original Bach work.

The sixth system continues the musical piece with two staves. The notation is dense with many sixteenth and thirty-second notes, characteristic of the original Bach work.

From "The Actor for Organ" arranged and edited by C. F. Zimmerman and R. M. Hardy, New York, 1958.
Copyright 1958 by Zimmermann Music Company
M

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ESTABLISHED 1908

STONE JANUARY 1961

Musical score for 'Beautiful Blue Danube' featuring a grand staff with treble and bass clefs. The piece is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Beautiful Blue Danube

(Waltz)

JOHANN STRAUSS
Arr. by Carl Walter

CLARINET
in B \flat

Walks tempo

PIANO

Musical score for 'Beautiful Blue Danube' featuring a grand staff with treble and bass clefs. The piece is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

From "Piano Solo" originally arranged by Carl Walter, Op. 440 (1872)
Copyright 1944 by Theodore Presser Co.

No. 10 4084
Grade 5

Sparkling Fireflies

WILHELM FICHANDLER

Allargando

PIANO

Musical score for 'Sparkling Fireflies' featuring a grand staff with treble and bass clefs. The piece is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

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PITTSBURGH, PENNSYLVANIA

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Prelude in C

JOHANN FRIEDRICH BACHARDT (1780-1844)
Edited by Alfred Monahan
 (1934 - 1934)

Grade 2

Allegretto scherzando (♩ = 107)

From "Compendium for Keyboard," Vol. I, compiled and edited by Alfred Monahan. 128 p. 650207.
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44

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 1934 - JANUARY 1935

Come, Holy Ghost, God and Lord!

From *Prayer for America*

Main Lesson - St. Matthew

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1934 - JANUARY 1935

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 1934-1935

THE STUDY OF THE CLARINET

(Continued from Page 19)

in the mouth. (This will vary slightly with varying sizes, and will require some adjustment.)

1. But the upper teeth must be kept in the position of the mouth.

2. The lower lip must be kept in a position which will keep the mouth in the position of the mouth.

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the support the lower lip. (This will vary slightly with varying sizes, and will require some adjustment.)

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New Published Piano Music!

Music for Young Pianists

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A DUO AT THE PIANO	George Schiringer	1.00
MADEY THROUGH THE GARDENS	George Schiringer	1.00
MADEY THROUGH THE GARDENS (Simplified)	George Schiringer	1.00
MADEY THROUGH THE GARDENS (Simplified)	George Schiringer	1.00

Piano Solo

MEDICAL MEMORIES	George Schiringer	1.00
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New Music For Multiple Pianos

MADEY THROUGH THE GARDENS (Two Pianos Four Hands)	George Schiringer	1.00
MADEY THROUGH THE GARDENS (Two Pianos Four Hands)	George Schiringer	1.00
MADEY THROUGH THE GARDENS (Two Pianos Four Hands)	George Schiringer	1.00
MADEY THROUGH THE GARDENS (Two Pianos Four Hands)	George Schiringer	1.00

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Musical score for Clarinet, first system. Includes treble and bass clefs, key signature, and various musical notations.

Musical score for Clarinet, second system. Includes treble and bass clefs, key signature, and various musical notations.

Musical score for Clarinet, third system. Includes treble and bass clefs, key signature, and various musical notations.

Musical score for Clarinet, fourth system. Includes treble and bass clefs, key signature, and various musical notations.

The study of the clarinet is a most interesting and profitable one. It is a study which will give you a most interesting and profitable one.

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The study of the clarinet is a most interesting and profitable one. It is a study which will give you a most interesting and profitable one.

Always use the best of supplies for 1932. Available.



May L. Ebb says
I am a devoted student of the National Guild of Piano Teachers. I am a member of the National Guild of Piano Teachers. I am a member of the National Guild of Piano Teachers. I am a member of the National Guild of Piano Teachers.

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Junior Etude

Junior Etude Quiznaire

FOUR YEARS ago Junior Etude launched a quiznaire and a thought a fair response would be just one reminder, at best, here five years ago, since we are now Junior Etude's 10th anniversary. In those years, we have seen countless seasons, and others who were gone, young ones have become leaders, but here is another questionnaire.

You see, we would like to meet every one of you and hear about your musical activities, your clubs and children, your art efforts and ideas, your school, hobbies, etc. However that being an optional thing, the next best thing is to meet you through the questionnaire. Don't you think so too?

The month the Junior Etude is asking you to "rebirth" you find the page regularly in your season, from 1 to 42 in the questionnaire and return it as soon as you can if you live in the United States or Canada, try to do it before the first of February. If you live in other countries, try to do it before the first of March, to help our job be larger still, please.

Your Christmas is fast being here, you can surely spare a few minutes to check off your answers in the questions to your opinion. Then, copy on a piece of paper, the correct number of the question with the correct letter of the choice, as you see. This is all you have to do, but be careful about marking and letting each one come out only on the season. We will tabulate answers and report in a later issue. If you check more than one answer for a question, check the additional letters also.

Remember to include your name, age and address and mail to: Junior Etude Office, Boys' Meet Place, Chicago.

We will be waiting to hear from you

1. Do you like being a musician? (a) Yes (b) No (c) I like to be a musician (d) I don't like to be a musician (e) I don't know
2. How long have you been a member? (a) 1 year (b) 2 years (c) 3 years (d) 4 years (e) 5 years (f) 6 years (g) 7 years (h) 8 years (i) 9 years (j) 10 years (k) 11 years (l) 12 years (m) 13 years (n) 14 years (o) 15 years (p) 16 years (q) 17 years (r) 18 years (s) 19 years (t) 20 years (u) 21 years (v) 22 years (w) 23 years (x) 24 years (y) 25 years (z) 26 years (aa) 27 years (ab) 28 years (ac) 29 years (ad) 30 years (ae) 31 years (af) 32 years (ag) 33 years (ah) 34 years (ai) 35 years (aj) 36 years (ak) 37 years (al) 38 years (am) 39 years (an) 40 years (ao) 41 years (ap) 42 years (aq) 43 years (ar) 44 years (as) 45 years (at) 46 years (au) 47 years (av) 48 years (aw) 49 years (ax) 50 years (ay) 51 years (az) 52 years (ba) 53 years (bb) 54 years (bc) 55 years (bd) 56 years (be) 57 years (bf) 58 years (bg) 59 years (bh) 60 years (bi) 61 years (bj) 62 years (bk) 63 years (bl) 64 years (bm) 65 years (bn) 66 years (bo) 67 years (bp) 68 years (bq) 69 years (br) 70 years (bs) 71 years (bt) 72 years (bu) 73 years (bv) 74 years 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(Continued from Page 2)

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They are now in the process of raising money for the production. They are now in the process of raising money for the production. They are now in the process of raising money for the production.

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12. DONOR'S CONTRIBUTIONS—Including contributions, including contributions.

WE MUST FIND THE ANSWER

(Continued from Page 1)

They are now in the process of raising money for the production. They are now in the process of raising money for the production. They are now in the process of raising money for the production.

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