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Volume 73, Number 01 (January 1955)

Guy McCoy

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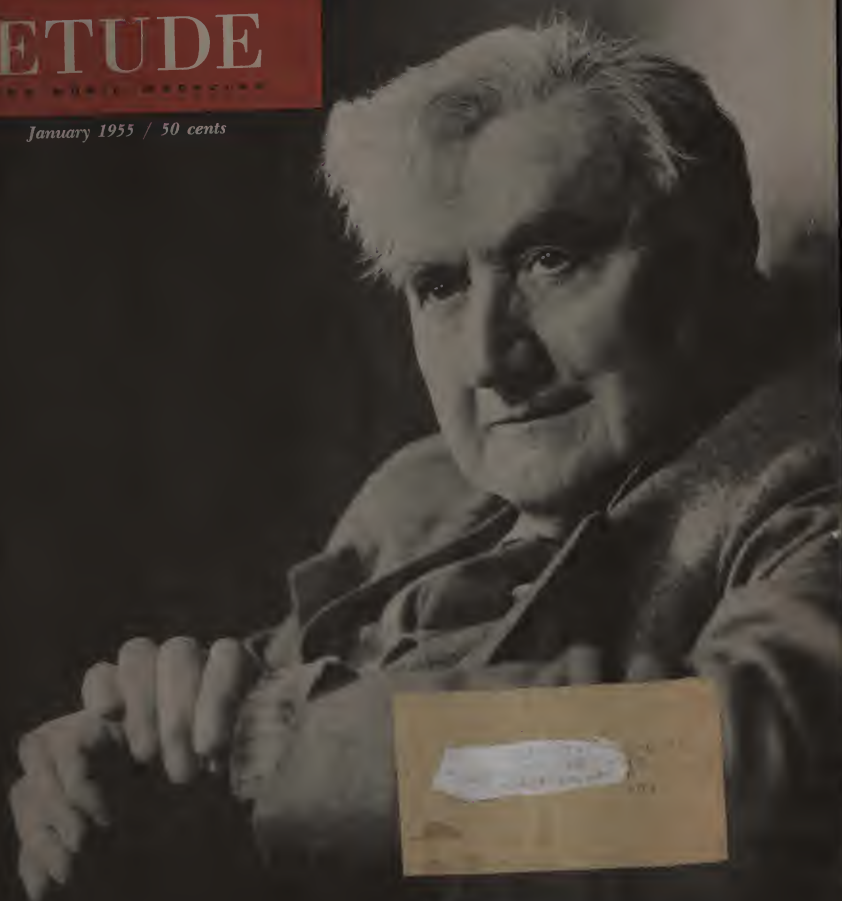
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ETUDE

THE MUSIC MAGAZINE

January 1955 / 50 cents



Ralph Vaughan Williams—

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

1



Theodore A. Rath (A) with Eugene Cassano, Director, a proposed contract in Victoria, B.C.



Dr. L. B. Rogers, Dr. W. F. Py, Theodore, and Louis St. Edmund, Director of University Relations.



(Clockwise) The University Chorus, with members, Eugene Cassano, (Below) The University Chorus, (Below) The University Chorus, (Below) The University Chorus.



Eugene Cassano, Director, with members of the University Chorus.

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

IN THE "Timber Capital of the World," the city of Eugene, Oregon, has a unique claim to fame. It is the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

"In its knowledge, Eugene, Oregon, is the only city of its size in the United States which has three full symphony orchestras giving regular concerts," says the University of Oregon, which is the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

The musical heritage of Eugene, Oregon, is a unique claim to fame. It is the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

There are three full symphony orchestras in Eugene, Oregon. They are the Eugene Symphony Orchestra, the Eugene Chamber Orchestra, and the Eugene Youth Orchestra.

The Eugene Symphony Orchestra was founded in 1912. It was the first symphony orchestra in the Pacific Northwest. It was founded by Eugene Cassano, who was the first conductor of the Eugene Symphony Orchestra.

The Eugene Chamber Orchestra was founded in 1912. It was the first chamber orchestra in the Pacific Northwest. It was founded by Eugene Cassano, who was the first conductor of the Eugene Chamber Orchestra.

The Eugene Youth Orchestra was founded in 1912. It was the first youth orchestra in the Pacific Northwest. It was founded by Eugene Cassano, who was the first conductor of the Eugene Youth Orchestra.

The Eugene Symphony Orchestra, the Eugene Chamber Orchestra, and the Eugene Youth Orchestra are the three full symphony orchestras in Eugene, Oregon.

Active development requires more than the creation of correctly planned zones or the use of appropriate features.



Robert Merrill, singing in his own style.

The Singer's Development

From an interview with Robert Merrill, assisted by Rose Heylert

EVERY STEP in the building of vocal progress is important. But, in my mind, the most vital period is the one immediately following the establishment of basic technique. At that time, vocal technique is not a matter of technique, but a matter of technique. It is a matter of technique, but a matter of technique.

Development is not easy to define. I think of it as the growth, cultivation, and maintenance of personal progress. It is a matter of technique, but a matter of technique. It is a matter of technique, but a matter of technique.

From the very start, the student should understand his vocal studies as an end in themselves, not as a means to other ends. It is a matter of technique, but a matter of technique. It is a matter of technique, but a matter of technique.

It is a matter of technique, but a matter of technique. It is a matter of technique, but a matter of technique. It is a matter of technique, but a matter of technique.

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Robert Taylor and Joan Bennett
in "The Doctor of Solos"



Leonard Haynes in "Solos"

Victory, Los Angeles as "Solos" in "The Doctor"



by Rose Mjallvatn

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 television lighting and staging to be placed within the existing walls of the 1913-14 season was taken in theaters throughout the country. The interest was made by Time in Network Television, Inc. (known to the public for its outstanding series of TV's) which took a full year to prepare for the important entertainment event according to the company's individual philosophy of special occasions. Telecasting.

TV telecasting offers radically from home TV where viewers have a double group theater of general character, one of which can be switched on as well as off, and all of which raised their average to be seen at close range, and enhanced by a variety of close shots, and shots, and which show TV telecasts were a third (which available only to subscribers), and were 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 particular size and depth interest in the faithful transmission of actual stage production. And the quality of winning actual stage production is the basis of this type of telecasting.

Classroom advantages are available in theaters only. Telecasting brings you the situation and, in turn, changes and creates by talent. All of this is held in order to bring psychological participation, on the part of TV audiences, thus obtaining the same of specially devised shows or "stunts" like no home television.

Arthur L. Hays, President of TVT, states that the aim of telecasting is not coming to a stable people in fact that they are actually present at the event. "We feel that the most effective use of television," Mr. Hays says, "is to transport special interests, as a means of artistic enjoyment. What we actually mean, of course, is not merely but electrical emotion, 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 which is other network. One as well as regular production costs, the performance was more seen by millions of theater-going men. Small groups of people preferred to have the small screen of their home TV sets, and their reactions were limited to the talk that goes on in their living rooms.

In December of 1952, the first direct visual interest of Metropolitan Opera took place (the opera was "Carmen"), with a complete telecasting result. First, there was the disappointment of seeing nothing of actual theater parts, and then, when the performance began, there was the last and foremost of having there which is a great part of theater enjoyment. And as the opera got under way, applause rang out in the theaters and during the intermission, before the audience added to the feeling of actual theater.

It is thus, particularly when we want there all due to telecasting. Working with cameras and sound reproduction we are, of course, in a position to go backstage under the stage, into the theater of the stage—all of which is exactly what we want to avoid. This purpose is to give spectators all over the country the most effective enjoyment of the opera in the Met. We try neither to improve on great opera nor to make it less grand and more intimate. We wish simply to convey the form as it is essentially in terms of the theater.

Thus, the opening night of the opera was a home without tricks and without the use of the tape (transmitted as Page 33)

Serenade

from String Quartet, No. 1, in F Major

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

Andante cantabile (Ad libitum)

PIANO

From "Themes from Great Chamber Music," compiled and arranged by Henry Levine. (4140 5000)

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MELODY JANUARY 1952

48

48

Little Humoresque

VLADIMIR VOLKOFF
 Edited by Alfred Henrichs

Grazioso (4 - 16)

50

Etude in G

JOHANN WILHELM BÄSSLER (1749-1825)
Edited by Alfred Shervish

Vivo

PIANO

Allegro

PIANO

Etude in A minor

JOHANN NEPOMUK HUMMEL (1778-1820)
Edited by Alfred Shervish

Allegro

PIANO

Rondino

JOHANN WILHELM HÄSSLER 1824-1890
Edited by Alfred Shervish

Allegro moderato (♩ = 120-140)

PIANO

From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish [420-42042]
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Quick March*

VLADIMIR KOSSAKOFF

Tempo di Marcia (♩ = 120)

PIANO

Book 8

The Cuckoo*

HELEN GINSBURG

Andantino (♩ = 100)

PIANO

*From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish [420-42042]

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STUDS-JANUARY 1915

International Copyright secured

Fantasy on
Greensleeves
(Adapted from the opera "Sir John in Love")

Arranged for piano
R. VAUGHAN WILLIAMS

Lento

PIANO

Lento moderato

Lento

Andante

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ETUDE - JANUARY 1911

Allegretto

Allegretto

f

f

Andante

Lento

Andante

Andante

f

Andante

f

ETUDE - JANUARY 1911

March SECONDO

GEORGE FREDERICK HANDEL
1685-1759
Arr. by L. J. Beer

Moderato 14-150

The musical score for the second part of the march is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a range of 14-150. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line.

From "Classical Masterpieces for Duet Book," compiled and arranged by Leopold J. Beer (late 1890s)
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British Copyright entered
1944-45 JANUARY 1945

March PRIMO

GEORGE FREDERICK HANDEL
1685-1759
Arr. by L. J. Beer

Moderato 14-150

The musical score for the first part of the march is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a range of 14-150. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line.

1944-45 JANUARY 1945

Aria Hallelujah, Stärk' und Macht

Hallelujah, Strength and Might
for Violin Solo, Tenor

From Cantata No. 10
JOHANN SEBASTIAN BACH

Demanded by the
40 (2) 100 00 1000 000

MANTAL

PEDAL

From "The Art of Organ" arranged and edited by C. F. Schaefer and R. W. Gentry, New York, 1911

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21

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ESTABLISHED 1911

STUDY JANUARY 1911



Beautiful Blue Danube

(Waltz)

JOHANN STRAUSS

Arr. by Carl Walter

Waltz tempo

CLARINET
in D

PIANO



From "Piano Solo Selections" arranged by Carl Walter, C-494, 1927-28

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40

ETUDE - JANTHONY

No. 10 42840

Grade 5

Sparkling Fireflies

WILLIAM FICHARDLER

Allegretto



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41

Fast Fingers

RELAXATION OF THE GLASSY STATE

Allegro molto

PE & SMO

Lead time is

in 1998.

五、其他

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Unauthenticated
Download Date | 6/16/16 6:01 PM

Shenandoah Valley Tune

ERNEST SCHEFF

Moderately (like a full-on)

DELA NT

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 © 1994 by J. A. Stanton



March

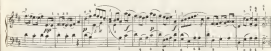
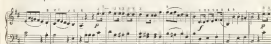
From Leopold Maas's
"Sketchbook for Wolfgang"
Edited by Alfred Maasch

● 2010 年 11 月

Tempo giusto (1970-1981)

H₂SO₄

2000-2001



From "Command of The Bay" Vol. 1, compiled and edited by Alfred Warrick 1921, 1940
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1

Prelude in C

JOHANN FRIEDRICH REISCHARDT (1804-1874)
Edited by Alfred Monro
 (1924 - 1924)

Grade 2

Allegretto scherzando (♩ = 167)

From "Compendium of the Keyboard," Vol. I, compiled and edited by Alfred Monro, 1874. Copyright 1924 by Theodore Presser Co.

Come, Holy Ghost, God and Lord!

4 voices

From "The Song of the Church"

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REMOVING THE BARRIERS TO THE VIOLIN

(Continued from Page 25)

the back had not developed as long as it was at the violin, and it was not until the violin was in the hands of the student that the back began to develop. The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop. The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop.

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Violin Questions

By HAROLD ROBERTS

A German Factory Product

The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop. The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop.

An Appreciation

The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop. The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop.

The Silent Factor

The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop. The violin is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop.

Previews a Reader Can Help

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Organ and Choir Questions

Answered by EDITHA L. PETERSON

A Member's Question

The organ is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop. The organ is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop.

From the Organ

The organ is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop. The organ is a very delicate instrument, and it is not until the student has learned to hold it correctly that the back can begin to develop.

A Reader's Question

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A Reader's Question

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THEODORE PRESSER CO., DRYN MAWR, PENNSYLVANIA

RELEASES METROPOLITAN OPERA

(Continued from Page 20)

opera stars, and a few first time stars, for the first time. It is the first time that the Metropolitan Opera has ever staged a production in which the entire cast is made up of first time stars. The opera is a new production of the opera, and it is a new production of the opera. The opera is a new production of the opera, and it is a new production of the opera.

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WE MUST FIND THE ANSWER

(Continued from Page 10)

Therefore, we propose to locate a... The opera is a new production of the opera, and it is a new production of the opera. The opera is a new production of the opera, and it is a new production of the opera. The opera is a new production of the opera, and it is a new production of the opera.

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opera stars, and a few first time stars, for the first time. It is the first time that the Metropolitan Opera has ever staged a production in which the entire cast is made up of first time stars. The opera is a new production of the opera, and it is a new production of the opera.

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