Moments with the masters: Composer of the month units for fifth and sixth grade music

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MOMENTS WITH THE MASTERS

Composer of the Month Units
for
FIFTH AND SIXTH GRADE MUSIC

by

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Date
To my Dad, whose love of the mountains and of mountain music is as sincere as my love of the music of the Masters.
PREFACE

In my teaching of music in elementary and high school I am often faced with a question of this type: "So just who is this guy, anyway, and why is he important?" I feel it is unfortunate that more music teachers don't take time to find an answer to this query, and to discuss the man who writes the music while they talk about the music itself. I've experimented with various plans in an attempt to arouse interest in composers, and a system which seems to work finally evolved: unit studies based on the composer, his life, his environment, and his music. This thesis has been written with such in mind.

My hope is that this thesis will be a handbook of ideas which might help make the teaching of the great masters' music a little easier and more enjoyable—for both teachers and intermediate grade students.

I am sure that every teacher would be happy to hear a child say, "I know that music! We learned all about it in school last month! It was written to please the King of England. Did you know that?"

I wish to thank Mr. Gerald Doty for his help as my thesis adviser; Dr. Lloyd Oakland for his ideas and the use of his personal library; Mrs. Leona Marvin for piano material; and Duane J. Hoynes for his pointed suggestions.

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INTRODUCTION

In the 1800's when music was first made a part of the American public school curriculum, music teaching was based mostly on the works of famous composers. Melodies were paraphrased to words or translations. Singing was the center and substance of the music program.¹

Present-day practices have gone to the other extreme. Now "this dreadful learning pill" is candy-coated by attempts to go from the known to the unknown in painless stages. So we have a rash of ephemeral materials which seem a poor substitute for good music. Dozens of arrangements for voice and instruments are made of the "Farmer in the Dell" type song in an effort to teach the difficult business of singing, rhythm, and instrumental techniques.

The purpose of this study is to open the rich treasury of great music to the intermediate grade levels. Why should the rewarding studies of truly great music and musicians be postponed until junior high or high school—or college?

I have included nine famous composers in this study: one for each month of the school year. The list could be much longer, and the nine could certainly be a different nine. Further work in this field would no doubt include Schumann,

Verdi, Wagner, Dubussy, Bartok, Copland, and a host of others. The music I've selected from each composer is, again, a matter of personal choice, based on the music most likely to be heard in concert or broadcast.

How does a month-long unit based on a composer fit into a music program? Good music programs consist of singing, listening, rhythm, instrumental experience, and creative activities. Each of the selected composers is represented by many songs and fine melodies which have been set to words for rote or note, unison or part-singing; the established masters undoubtedly have music worth listening to; opportunities to study rhythm abound in the many waltzes, marches, minuets, etc., of the superbly-built melodies and lilting passages of these composers; instrumental books (both solo and ensemble) offer works of the masters, many of them in good arrangements to fit the technical abilities of this age level; opportunity for creativity is evident in the dramatization in each unit: casting, acting, costuming, re-writing, instrument construction, staging, program-making, scrap book and bulletin board activities.

Who can use these units of study? Music in the grades is taught by either the classroom teacher or by a music specialist, or on an exchange basis in which classroom teachers

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2Carl O. Thompson, Keys to Teaching Elementary School Music (Minneapolis: Paul A. Schmitt). This goal is mentioned throughout the book.
trade subjects. These monthly units should be of value in almost any teaching situation.

How are these units arranged? Chapter One is a general guide which explains the use of the units, and how they may be varied to fit different situations. Each of the chapters on composers has a short biographical sketch, a list of the composer's music often heard, the short program play, and a selected list of music, films, and study sources which apply to that composer. When simplified versions of a composer's music seems imperative I have tried to select the best arrangements I could find. I feel that it is more important that musicians become known early—albeit through simplifications—than that they be shelved until they can be performed in the original.

A description of a sixth grade's preparation of a marionette show of *Die Meistersingers* illustrates an example of dramatization which can prove effective in teaching music:

Several children are writing the script for the play, and others are deciding which phonograph records and how much music of each to use at the certain points in the production. . . The girl-teacher softly plays a simplified version of the "Prize Song" while (the sixth grade) Walter sings his melody. Very seriously they assert that when it comes time for the contest in the play, the phonograph record will be used to win the contest. . .

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CHAPTER I

SUGGESTED METHODS OF PROCEDURE

The Montana State Department of Public Instruction requires that twenty to thirty minutes be given to music in grades schools each day. A "Month with a Composer" could be presented in this manner:

Play first a representative recording, or one that is most likely to arouse interest in the composer.

Read a short biography of his life with the history of the period (and its counterpart in America) being a point of departure.

Employ other aids to illustrate the history of the time: films, pictures, books.

Read the program script of the composer to the class. Discuss the play and its main points.

Do more listening to the composer's music.

Assign tasks for the month's play: cast the actors and musicians, choose the wardrobe personnel, stage managers, bulletin board chairman.

Consult with local piano teachers and with the vocal and instrumental teachers regarding the assigning, selecting, and rehearsing of music for the program.

Help the class edit the script to fit the situation.

Begin rehearsals of vocal and instrumental music, both in and out of class.

Do more listening and reading.

Supervise rehearsals of the play and the construction of properties and costumes.

Invite in parents and friends for the performance of the play.
Complete the unit with a review of the month's learning. Does everybody now know the story of the composer and several of his melodies?

The ideas presented on each composer are intended to be merely suggestions—points of departure. That the little dramas will fit every classroom or every situation is doubtful. These skits were written with the ideas of flexibility, practicability and availability being at all times the three things to consider. With slight revision almost any character can be augmented or deleted, and others added in short order. The teacher can, in most cases, substitute music which is already on hand for that mentioned.

The staging of the sketches can be simple or rather elaborate, depending upon the time and facilities available. Each skit was written with the classroom in mind. Costuming for the shows can be ignored or it can be included in the core of creativity. (For instance, Handel's wig could readily be made of a clean mop from the janitor's store room, and the most beautiful of gowns can be tossed together from a couple of rolls of crepe paper.Probably the little girl who is too shy to be the Empress would be happy to help make her costume.)

Pictures of composers for the bulletin boards are available through any large music store (see Appendix E.) Small statuettes can be purchased for about a dollar; a corner of the room can be turned into a composer's corner, perhaps
adding one composer each month. Films of particular interest are listed at the end of each chapter. These films are available through the State Film Library, State Department of Public Instruction, Mitchell Building, Helena, Montana. (They should be requested well in advance of the time they are needed. Give the code number of the films and the date they are to be used. They will be sent if they are on hand at that time.)

To include music on the program which could be performed by fifth and sixth graders was not always possible. Records are the answer if the music is essential, or perhaps an outsider could be called in to help. During the month students should have opportunities to hear the larger works even if the music is too difficult to perform on the programs. Many sources of original music within the technical scope of fifth and sixth graders have been listed. Sometimes, however, adaptations and simplifications were necessary to present an adequate program.

Clella Lester Perkins writes:

The vast majority of successful teachers in elementary schools may have had little natural talent for history, mathematics, or grammar, but by means of a good working knowledge of these subjects and a grasp of pedagogical principals their presentation in an intelligent and efficient manner is made relatively easy. The same is true of music. You have only to give to music the same conscientious attention you give to other subjects.1

1Clella Lester Perkins, How to Teach Music to Children, (Chicago: Hall McCreary Co., 1936) p. 27.
CHAPTER II

JOHANN SEBASTIAN BACH (1685-1750)

I. BIOGRAPHICAL SKETCH

Johann, the greatest of an old family of German musicians, was born in Eisenach. Because his parents died when he was eight, he spent most of his childhood years with a stern older brother who frequently thwarted young Bach's pursuit of music. Bach walked 200 miles to Lunenberg where in three years he acquired such a skill in organ playing that he was selected to be music director at Arnstadt at the age of eighteen. There he began his long career as a composer. He spent his last twenty-five years as director of the Thomasschule Choir in Leipzig where he wrote great amounts of church music as well as music for every occasion (Bach was forced to work hard to provide for his twenty children.) He is called the "Father of Modern Music" partly as a result of his writing the Forty-Eight Preludes and Fugues to prove that music could be played in all keys—a revolutionary idea at that time. He became blind during his last few years but he never stopped composing because of it. Nearly a hundred years after Bach's death, Mendelssohn became interested in the old organist's music and began to perform it publicly. This began a revival of Bach's music which has never dimmed. Now Bach is considered the greatest of all composers.
II. SUGGESTED LISTENING

Little Fugue in G Minor
"Komm Susser Tod"
"Jesu, Joy of Man's Desiring"
Brandenburg Concerti No. 2 in F
and No. 3 in G
Suite No. 3 in D, "Air" (Now called "Air for G String")
"My Heart Ever Faithful"
"Christ Lag in Todesbanden"
Two- and Three-Part Inventions
Minuet in G

III. THE PROGRAM

"THE GREAT FAMILY CIRCLE"

Cast: Bach
Karl
Anna
Maria
Other children who sing, play, and dance

(BACH IS SEATED, WRITING MUSIC. FINALLY HE LIFTS HIS HEAD AND SHOUTS):

Bach: Karl! Karl! Come here, Karl!
Karl: (RUSHING IN) Yes, Papa?
Bach: Karl, I have finished another clavier number for you and the other children. Here, play it for me.
Karl: I don't know, Papa--it looks very difficult. But
I will try.

Bach: Careful! Don't smudge the ink; writing is difficult for a nearly blind old man, so don't make me have to do it over.

Karl: Yes, Papa. Is this really written in all these sharps?

Bach: Of course, why not? Haven't I proved that music can be played in any key? (KARL TRIES THE MUSIC--PERHAPS A 2-PART INVENTION--AND FAILS DISMALLY.) Ach! Karl! You must study and practice more. You should be reading at sight much better!

Karl: But Papa--

Bach: (SHOUTS) Children! Children! Come in here for a minute. (SEVERAL BOYS AND GIRLS APPEAR.) Now, then, have you all practiced the new music I have written for you? Karl has not done well, I'm afraid.

All: (A JUMBLE OF SOUND) Yes, Papa.

Karl: But it is not easy to find time to practice. I must sing in the Thomasscule Choir, and--

Bach: But don't I find time to direct that choir? And rehearse it, too! And write the music for it, even?

Karl: Yes, but--

Bach: And write music for many other occasions, and practice the organ, too. And all these things I must do to help feed and clothe us all.
Maria: (ONE OF THE CHILDREN) Papa, we have learned your new chorale you wrote for church.

Bach: Good. Good. Sing it for me. One of you play the clavier. (THEY SING A CHORALE--FOR EXAMPLE, "JESU, JOY OF MAN'S DESIRING") Well done, children. Now where is your mother? And where are the other children? Anna! Anna!

Anna: (ENTERING WITH OTHER CHILDREN) Yes, dear Johann?

Bach: Where have you been 'til this late hour, young wife?

Anna: I have been killing the chickens, and grinding the corn, and cleaning the potatoes--all the things that have come today in payment for the music you wrote for that Hummel wedding.

Bach: Ach, you work so hard, dear Anna. But tell the children they must practice more. They don't seem to listen to me. They only smile when I tell them that I was allowed to practice the violin only two hours a day.

Anna: Your Papa is right. Why, he sat up all night when he was a small boy, and copied music from his older brother's books. And he did it by moonlight, yet.

Bach: Ah, and when my brother found me out, he burned all I had copied for six months!

Anna: That copying music by the light of the moon is why
you now see so poorly, dear Johann.

Bach: But I must keep on working. Children, get your instruments. I want to hear you play one of my old melodies. (THE CHILDREN PLAY A PART OF A SUITE OR SHORT SELECTION.)

Karl: Papa, what about a dance, now? May we minuet to one of your tunes?

Bach: Well, you all haven't practiced yet this evening, but well—Anna! Will you play the clavier? (THE CHILDREN DANCE TO THE MINUET IN G MAJOR.) All right, children, now off to bed. I must finish the music for next Sunday's cantata, and for the three weddings and the funeral and music for the dedication for next week. (ALL THE CHILDREN FILE PAST SAYING GOODNIGHT TO BACH AND ANNA. FINALLY THEY ARE GONE. BACH TURNS TO ANNA) Anna! Where are the rest of the children? I counted only thirteen!

CURTAIN

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"Jesu, Joy of Man's Desiring," duet (4)¹
"Bourree" from Peasant Cantata, duet (7)
"Jesu, Priceless Treasure," quartet (11)

¹Numbers in parentheses are codes which are explained in Appendix A.
"Jesu, Joy of Man's Desiring," duet with obbligato; also choral style (11)
"Come Sweet Death," quartet (11)
"Wake, Awake for Night is Flying," full band (14)
"O Sacred Head Now Wounded," full band (14)
"Lord, Thou of My Heart," full band (16)
"Chorales" from Cantata No. 19, St. John's Passion, full band (22)
"Grant Us to Do With Zeal," full band (23)
"Sleepers' Wake," 4-part (26)
"O God as Divers Aches of Heart," 4-part (26)
"Jesu, Joy of Man's Desiring," 4-part (26)
"For Your Ascension, I Herewith," 4-part (26)
"Lord and Master," 4-part, (26)
"Three Joyous Chorales," 4-part (29)
"Glory Unto Thee Be Given," full band (30)
"Come Sweet Slumber," full band (34)

Instrumental in single publication

"Bach Suite" from Master Series for Young Bands No. 2, G. Schirmer
"If Thou Be Near," trumpet, Ricordi Publishers
Arioso, trumpet, C. Fischer
"If Thou Be Near," trombone, Ricordi
"A Graceful Dance," violin, Mills
"Spring's Awakening," 2 clarinets, C. Fischer
Sixteen Chorales, 4 trombones, King
Gavotte, brass quartet, Presser
Quartets No. 1, 3, 5, Op. 8," flute, violin, viola, cello, Cundy-Bettony
Sarabande, woodwind quintet, Boosey-Hawkes
Bourree, flute, Schirmer
Ariosa, flute, Schirmer

Piano music

Bach First Lessons, Book I, C. Fischer
Bach First Lessons, Book II, Wook
Bach for Beginners (Vincent), Boosey-Hawkes
Bach for Early Grades, Bk. I,II,III, Boston
Bach, Vol. I (Master Series), G. Schirmer
First Steps in Bach, Boston
Various Short Preludes and Fugues, Kalmus

Refer to complete names of publishers in Appendix B. Full names and addresses are listed there.
Classroom music books

A short biography (101)
"My Heart Ever Faithful," with recording (101)
"Jesu, Joy of Man's Desiring," vocal with orchestra arrangement (101)
Minuet in G Major for piano (101)
Minuet in G Minor for piano (101)
"Blessed are the Pure in Heart" (101)

"How Brightly Beams" (105)

"Come Let us to the Bagpipe's Sound" (115)

"Morning Song," 2-part (116)

"O Infant Sweet" (125)
"When Evening Shadows Fold Us" (125)
"The Words are Hushed" (125)

Junior Choir

"Break Forth O Heavenly Light," 2-part (207)
"O Heavenly Father," 2-part (207)

Films

Organ Sounds, 12 minutes. Toccata and fugue in a church setting, with boys' choir. No. 3391.3

Conducting Good Music, 13 minutes. Includes the Brandenburg No. 2. No. 4510.

Standard recordings


Well Tempered Clavier, Landowska and the harpsichord. RCA LM-1017.

3These films are available from the State Film Library. See page 3 for complete address.
"Come Let us to the Bagpipes Sound," from the Peasant Cantata

11RCA Victor Record Library

for Elementary Schools in 21 volumes. Either 45 or 78 rpm. Includes graded programs for listening, singing, and rhythm.
CHAPTER III

GEORGE FREDERIC HANDEL (1685-1759)

I. BIOGRAPHICAL SKETCH

Handel, like Bach, was born in Germany in 1685 and showed great talent for music as a boy. Frederic overcame his father's ambition that he become a lawyer when a local duke heard him play the organ and ordered his father to let him study music. His progress was astounding. Handel was eighteen when he went to Hamburg, and there he learned enough about opera that his interest in it drew him to Italy where he studied with the great Italian operatic composers of that time. After three years he returned to Germany to be employed by the Elector of Hanover (who later became the King of England.) Again his restlessness compelled him to seek a leave of absence so he could visit England, but his short leave lasted forty years! Of all the forms in which Handel composed, he is probably best known for having perfected the oratorio, of which the Messiah is the most famous example. Again like Bach, Handel became blind during his last years and even underwent surgery from the same doctor who treated Bach—and met with the same failure. At the time of his death in 1759, Handel was considered the greatest musician in all of Europe.
II. SUGGESTED LISTENING

Water Music Suite
Royal Fireworks Music
"Joy to the World"
Concerto Grosso No. 6
"Largo" from the opera Xerxes
"Harmonious Blacksmith"
"Where'er You Walk"
"Hallelujah Chorus" and "And He Shall Feed His Flocks," from Messiah

III. THE PROGRAM

"HANDEL HELPS HIS SURPRISE"

Cast: A Man
Handel
1st Musician
2nd Musician
3rd Musician
Other musician, singers

(A MAN LEADS IN HANDEL AND SEATS HIM IN THE "AUDITORIUM OF THE THEATER." HANDEL IS OBVIOUSLY BLIND.

Man: They should be here in a short time, Mr. Handel.

Handel: That is fine. A man who is blind learns to use his time so that it is not wasted. I will wait. Perhaps a new melody will come to me.

Man: The big stage up there looks cold and empty with no one on it. And it is dark here in the auditor-
ium seats.

Handel: Ah, Herr Johnson, I could never think of the theater as empty. How I remember my opera, Xerxes, and the melody I wrote about the plane tree. . . (A RECORDING OF "NE'ER SHADE SO DEAR" (LARGO) IS HEARD). . . Ah, my beautiful "Largo." Do you think it will ever be heard after we are gone?

Man: Why, I am sure it will--but hush! Here they come! (ENTER MUSICIANS AND SINGERS ONTO THE "STAGE")

1st Mus.: Remember, we have only another week before the surprise concert. We want it to be good.

2nd M: Yes, if we are to honor the greatest musician in all of England we want to have his music sound its very best.

3rd M: Have we decided who will act out the stories of how his music came to be written?

1st M: None of us feels we can take the part of the great composer.

2nd M: Well, let us, then, do the music. Is the band all ready?

3rd M: Play one of his lively tunes. What about the March for an Occasional Overture? (THIS OR ANOTHER SMALL NUMBER IS PLAYED BY A BAND OR AN ENSEMBLE. HANDEL KEEPS TIME FROM HIS SEAT IN THE AUDIENCE.)

1st M: What about "Where'er You Walk"? Who will do that?
(SINGERS OR PERHAPS A BRASS QUARTET PERFORM.)

2nd M: Now what story shall we act out first?

Handel: (FROM AUDIENCE--LOUDLY) Good sirs, suppose you tell first about the Water Music?

All: (A GREAT BUZZ SETS UP) Who said that!!

2nd M: It sounded like Handel, himself!

Handel: And indeed it is Handel himself.

1st M: But how did you know we were to be here?

Handel: Do you think because I am blind that I cannot hear and feel? I have my ways! Now then, why not tell the audience first about my Water Music?

2nd M: Some say it is not true--

3rd M: But it makes such an interesting story!

1st M: How shall we tell it?

Handel: Anyway you wish! I have no suggestions.

3rd M: Very well. Let us say how the King was floating on a barge on the--

Handel: No! No! First tell how I left Germany for a short leave of absence to come to England!

2nd M: How shall we tell that?

Handel: Don't ask me! I have no suggestions. Remember, you are telling the story, not I.

1st M: Well, we can point out that the King was--

Handel: No! No! You must first say that the King was the German Duke from whom I asked for a short leave of
absence. But that I over-stayed my few months by several years. Then, by fate, the English Queen married that German Duke, so here I was faced with an angry monarch.

3rd M: And shall we then say that one evening in order to get back into the King's good graces, you and your musicians serenaded him while he floated down the Thames River on a barge?

Handel: (SHRUGS HIS SHOULDERS) You are telling the story!

1st M: Yes, but--

Handel: Ah, I'll never forget it! The King asked us to repeat the whole thing twice. Play some of it for me now. (THERE ARE SEVERAL SECTIONS OF THE WATER MUSIC ARRANGED FOR BEGINNING BANDS.)

2nd M: And when you had finished playing the Water Music the King forgave you for leaving him when he was a German Duke?

Handel: As you wish, remember--your story!

1st M: Then we thought we'd relate the story of--

Handel: I think that about here someone should sing "Joy to the World." (A SOLOIST OR GROUP PERFORM.) And now what about my Messiah? I'll never forget how the King stood when we played the "Hallelujah" at the end of Part Two. Let us end the program with that.

3rd M: We had planned to end with--
Handel: Yes, good people, you have outlined a splendid program. I am greatly pleased you invited me to hear what you were secretly planning to surprise me with. Now before I go, let me hear the "Hallelujah Chorus." (A WELL-TRAINED GROUP COULD PERFORM ONE OF THE SIMPLE ARRANGEMENTS, OR A RECORDING CAN BE PLAYED AS HANDEL STANDS, LISTENS, AND THEN SLOWLY IS LED AWAY AS THE CURTAIN FALLS

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"Joy to the World," duet (1, 32)
Sarabande, full band (9)
March for an Occasional Overture, full band (10)
"Awake, My Soul," duet (13)
"Chorale" from Royal Fireworks, full band (14)
Fughetta No. 1, full band (15)
"Air and Bourree" from Water Music, full band (16)
"Joy to the World," solo (17, 31)
"When Jesus Our Lord," 4-part (26)
"Theme and Variations" from Sarabande, brass quartet (35)
"Where'er You Walk," from Semele, brass quartet (36)

Instrumental in single publication

Sonata No. 2 in G Minor, flute, Boston Music
Bourree (arr. by Brandenberg), clarinet trio, C. Fischer
Sarabande (Liegl), clarinet quartet, C. Fischer
Bourree, brass quartet, FitzSimmons

1Numbers in parentheses are codes which are explained in Appendix A.
**Piano Music**

- Beringer's School of Easy Classics, Augener
- Handel Album for the Piano, Schirmer
- Little Piano Book (Herrmann), Schott
- Master Series for the Young, Vol. 2, Schirmer
- Twelve Easy Pieces (Bulow), Schirmer
- Twenty Little Dances (Frey), Schott
- Bourree in G, J. Fischer
- "Gavotte and Variations" from Easy Classics to Moderns, Consolidated

**Junior Choir**

- "Where'er You Walk," 2-part, Belwin No. 1366
- "See the Conquering Hero Comes," Belwin No. 1408

**Classroom music books**

- A short biography (101)
- "He Shall Feed His Flocks," with recordings (101)
- "Largo" from Xerxes, for piano (101)
- "Melody" from Rinaldo, piano with recordings (101)

- "Where'er You Walk," 2-part singing (201)

- "Angels Ever Bright and Fair" (102)
- "Joy to the World," 2-part (102)
- "Thou Lovely Tree" (Largo), (102)

- "He Shall Feed His Flock" (106)

- "Where'er You Walk," (115)

- "Joy to the World," with descant (116)
- "Largo," final line in 3-part (116)
- "Awake, My Soul" (125)

**Films**

- The Harpsichord, 12 minutes. Describes the instrument and plays great compositions written for it. No. 3020.

- Music and Architecture Through the Ages, 18 minutes. Parallels the two great arts. No. 3600.
Standard recordings


Royal Fireworks Music, Columbia ML-4197.

RCA Victor Record Library²

Siciliano and Allegro

Gavotte

"Leave Me to Languish," from Rinaldo

"He Shall Feed His Flocks," from Messiah

"While Shepherds Watched Their Flocks by Night"

"Joy to the World"

²See footnote on page 11.
CHAPTER IV

FRANZ JOSEF HAYDN (1732-1809)

I. BIOGRAPHICAL SKETCH

Haydn, the great Austrian composer, was born in 1732, the same year as an American named George Washington. Haydn's father was a wheelwright who loved music. Every evening there were little home concerts which were young Josef's greatest enjoyment. Haydn was selected to sing in a church choir in Vienna where he acquired formal schooling as well as music training. He fell in love when he was thirty. The girl, however, entered a convent, but her father persuaded Haydn to marry an older daughter— for whom Haydn cared nothing! This is said to be music's gain because Haydn would lock himself into his study and compose for several hours a day to avoid his shrewish wife. "Papa" Haydn, one of the great Viennese classicists, is called the "Father of the Symphony" and "Father of the String Quartet." He established the instrumentation of the modern orchestra for which he wrote 104 symphonies. He composed music of all types during his long employment with the rich Esterhazy family. His last twelve symphonies were the "Salomon Symphonies" which he composed for his successful concerts in London during the years 1790-1795. Haydn was a famous musician throughout Europe at the time of his death in 1809.
II. SUGGESTED LISTENING

Symphony No. 94 in G Major ("Surprise"). Any movement, particularly the 2nd.

Symphony No. 45 in F-sharp Minor ("Farewell")

"Minuet" from Symphony No. 99 in E-flat

"Rolling in Foaming Billows" from Creation

Symphony No. 101 in D Major ("The Clock")

Cello Concerto, 2nd movement

III. THE PROGRAM

"PAPA HAYDN'S PLANS"

Cast: 1st Musician
2nd Musician
Haydn
Prince Esterhazy
Musicians, dancers, others

(TWO MUSICIANS ENTER IN EARNEST DISCUSSION)

1st Mus.: It is surprising how fast Papa Haydn has new music for us to play.

2nd M: He must have new things ready almost every day for Prince Esterhazy.

1st M: It seems we are always playing something on which the ink is scarcely dry. In our after-dinner concerts, our recitals, dances, church performances, and other special occasions.

2nd M: When does Haydn find time to write so much music?
1st M: Why, I hear he writes music when he locks himself away from his wife's nagging!

2nd M: But hush! Here is Papa Haydn with the other musicians. (ENTER HAYDN AND MUSICIANS, WHO SEAT THEMSELVES IN THE ORCHESTRA.)

Haydn: And now, gentlemen, for this evening's after-dinner concert for Prince Esterhazy, we will have some very special music.

1st M: What do you have with you, Papa Haydn?

Haydn: These are toy instruments I purchased at a fair last week. I've written a little symphony in which we will play them.

All: (GENERAL HUB-BUB) Oh, something new again! He always thinks of the cleverest things!

Haydn: Please look over the new music while I pass out the toy instruments. (HE HANDS TOYS OUT.) And now are you ready, gentlemen? (MUSICIANS PLAY THE TOYS AT THE CORRECT TIME DURING THE PLAYING OF A RECORDING OR ELSE THEY FAKE THEIR SOLOS. THE TOY SYMPHONY IS CONDUCTED BY HAYDN.) I think I have a plan which may help us to get the vacation we have all been seeking.

All: (COMMOTION) How, Papa Haydn? Tell us!

Haydn: First we will play the symphony with the surprise—the one we used to get his Grace's attention (THE
MUSICIANS CHUCKLE), and then we will play the one I have called "The Farewell." (A PAGE ANNOUNCES THE ENTRANCE OF PRINCE ESTERHAZY. THE PRINCE ENTERS AND THE MUSICIANS STAND UNTIL THE PRINCE AND HIS PARTY ARE SEATED.) Your Grace, with your permission we will play the Symphony in G which--ah--"aroused" you so after dinner the other evening. (THE PRINCE NODS, AND THE MUSIC BEGINS. THERE ARE MANY ARRANGEMENTS OF THE 2ND MOVEMENT.) Now we will sing a new melody from a string quartet which we have dedicated to our Emperor for his birthday. ("GLORIOUS THINGS THINGS OF THEE ARE SPOKEN" BY SOLO OR GROUP.) Our dancers will perform a minuet from my symphony with the surprise. (EITHER THE DANCERS OR THE PRINCE AND HIS ENTOURAGE PERFORM A MINUET OR A DANCE WHICH THE STUDENTS THEMSELVES HAVE INVENTED.) And now, kind Prince, a special work dedicated to you in recognition of Your Grace's understanding and appreciation of your musicians. (HAYDN TURNS AND WHISPERS TO THE MUSICIANS) Remember, gentlemen, don't forget your cues--and what you are to do! (A RECORDING OF THE FAREWELL SYMPHONY, LAST MOVEMENT IS HEARD, AND ONE BY ONE THE MUSICIANS LEAVE THE STAGE UNTIL ONLY "PAPA" HAYDN AND ONE OTHER MUSICIAN REMAIN.)

Prince: You know, Papa Haydn, I think you and your musicians
are trying to tell me something.

Haydn: What might that be, Your Grace?

Prince: Are you slyly telling me that winter is at hand and that you good musicians have a well-deserved rest coming?

Haydn: Well, Your Grace--

Prince: Well, indeed! And you are quite right. Starting tomorrow you and all the others are to be paid for not working until springtime, when we again open our summer palace. Farewell, Papa Haydn!

CURTAIN

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"Alma Mater," from the Emperor Quartet, duet (7)
"Surprise," from the G-Major Symphony, duet (12)
"Andante," from the G-Major Symphony, full band (23)
"Ark of Freedom," solo (33)

Instrumental in single publication

"Gypsy Rondo," (Arr. by Barnes), xylophone, Ludwig
"Allegro," (Breuer), xylophone, Henry Teller
"Minuet" from Quartet No. 52, string quartet, Presser

Classroom music books

"O Worship the King" (102)
"From Whose Abundant Stores," The Seasons (102)

1Numbers in parentheses are codes which are explained in Appendix A.
"A New Created World," with orchestra arrangement, (101)

"Come Gentle Spring," The Creation, duet with recording (106)
"O Worship the King," duet (106)

"Sun and Shade," (105)
"Haydn's Minuet," (105)

"Joy," (125)

**Piano music**

Easiest Original Pieces for the Piano, Hinrichsen
Six Sonatinas, Associated
Ten German Dances, Kalmus
Twelve Easy Pieces, Universal
Scherzo from a String Quartet, Consolidated
Andantino from a String Quartet, Consolidated
Seven German Dances, Consolidated

**Films**

**Conducting Good Music**, 12 minutes. Includes the
Military Symphony. No. 4510.

The **String Trio**, 12 minutes. Gives examples and
demonstrates techniques for playing the string
trio. No. 4427.

**Playing Good Music—The String Quartet,** 18 minutes.
Illustrates techniques. No. 4186.

**RCA Victor Record Library**

The **Toy Symphony**
"Andante" from the Surprise Symphony
"Andante" from the **Clock Symphony**

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CHAPTER V

WOLFGANG AMADEUS MOZART (1756-1791)

I. BIOGRAPHICAL SKETCH

"Wolferl" Mozart was born in Salzburg, Austria to a famous musician of the time. At an extremely early age Mozart showed a keen talent and interest in music. By the time he was six he was an accomplished keyboard performer, and his father, Leopold, was quick to take him and his talented sister, "Nannerl," on a successful tour of Europe. Mozart became famous as a child prodigy and exhibited many amazing feats of performance, composition, and memory. As an adult, however, he had a very difficult struggle with money matters and was plagued with debts, regardless of how much and how fast he composed. He wrote a tremendous amount of music in all forms, but he is probably best known for his operas. He died at the age of thirty-five during a period of mental and physical exhaustion while he was racing to complete what he came to think of as his own funeral music. Mozart was buried in Vienna in an unmarked grave, with no one in attendance, having been abandoned by his wife and family.

II. SUGGESTED LISTENING

Eine Kleine Nachtmusik, any movement
"Minuet" from Don Juan
Marriage of Figaro, selections
Symphony in G-Minor, first movement
Turkish March
"Minuet" from Don Giovanni
"Lacrymosa," from the Requiem

III. THE PROGRAM

"PAGES FROM NANNERL'S DIARY"

Cast: Teacher
Joanne
Papa Mozart
Onkel Andreas
Mozart
Empress
Musicians, dancers

(THE TEACHER AND HER STUDENTS ENTER.)

Teacher: Joanne, you will sit here. You will read, and then
the actors will begin to pantomime your words. Re­
member, you are supposed to be reading different
pages of Mozart's sister's diary. We must hear
every word. (JOANNE GOES TO THE SIDE OF THE STAGE,
OPENS THE DIARY, AND BEGINS TO READ.)

Joanne: "Last week Wolferl was four. ("WOLFERL," IS, OF
COURSE, YOUNG MOZART: HIS SISTER, ANNE, WAS CALLED
"NANNERL"). Yesterday Papa Leopold came home from
his orchestra and found brother Wolferl writing on
music paper. Wolferl said he was composing a con-
certo! When Papa doubted it, Wolferl climbed up to the clavier and played what he had written. Papa could scarcely believe his ears." (SMALL MOZART IS AT THE PIANO, AND PLAYS AN EARLY MOZART SONATINA, OR OTHER EASY SELECTION, OR ELSE PANTOMIMES A RECORDING.)

Joanne: (FLIPS A FEW PAGES IN THE DIARY) "Papa invited Wentzl and Onkel Andreas over to play some new trios Wentzl has just written. Wolferl, who is seven, begged to play with them..." (THE ACTORS NOW SPEAK THEIR OWN LINES.)

Papa: But Wolferl, you have never played a violin! You have never had a lesson!

Mozart: But I can play! I've been practicing. Can't I please play along with you?

Papa: We are playing trios, and already there are three of us playing.

Onkel: Let him play with me on my part. (THEY BEGIN PLAYING WITH A RECORD BACKGROUND--ANY STRING TRIO MUSIC OF MOZART'S. DURING THE PERFORMANCE, ONKEL STOPS PLAYING AND YOUNG MOZART CARRIES MASTERFULLY ON.) You see, Leopold. Your son played it--and much better than I can play!

Mozart: May I get a melody I've written? (MOZART EXITS.)
Papa: Every day I am amazed with the boy! He teaches himself to play the clavier and the organ--and now the violin. And he is forever writing music!

Mozart: (ENTERS WITH MUSIC) Here is my newest composition. I'll play it for you. (ONE OF THE VIENNESE SONATINAS OR PERHAPS A WALTZ.)

Onkel: That was lovely. Have you more?

Mozart: Yes. A little Turkish March. Would you like to play it with me? (ANY COMBINATIONS OF INSTRUMENTS PERFORM IT.)

Joanne: (AGAIN FLIPPING PAGES OF THE DIARY) "Yesterday we finally arrived in Schonbrunn from Vienna. What a tour this has been! Such a long trip by coach and horses. Home at Salzburg seems so very far away. Wolferl never seems to tire of travelling and playing concerts, though. Especially today's concert, because it was for the Empress. . ." (ENTER THE EMPRESS WHO SITS AND THE BAND BEGINS TO PLAY ANY OF THE MINUETS. THEN YOUNG MOZART ENTERS, BOWS, AND PLAYS. WHEN HE IS FINISHED, HE BOWS AGAIN TO THE EMPRESS.)

Empress: That was wonderful, Young Wolferl Mozart. You are truly a musical genius. Someday you will be called the greatest of musicians--just as you are now the
world's most musical boy! (SHE RISES AND ALL EXIT AS THE CURTAIN FALLS

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"Twinkle, Twinkle Little Star," any instrument (1,2,6,17,21)
"Turkish March" any instrument (5)
"Cradle Song," full band (7)
The Magic Flute, selections, 6-way band scoring (8)
"Lightly Row," duet(12)
"Minuet" from Don Juan (13)
"Minuetto and Trio" from Symphony No. 36 in C ("Linz"), full band (16)
"The Blacksmith," Figaro's aria to Cherubino, solo instrument (18)
"Rondo" from Divertimento No. 8, full band (22)
"Minuet" from Don Juan, full band (21, 24)
"Minuet" from Don Juan, solo or duet (33)
"Andante and Menuetto," brass quartet (35)

Instrumental in single publication

"German Dance" (arr. by Buston), clarinet, Ditson Sonatina in C Major, viola, Elkan-Vogel
"March" from Titus (Taylor), flute trio, Mills
"Allegro" (Caputo), 2 clarinets, bassoon, Volkwein Ave Verum Corpus (Ostrander), cornet trio, Edition Musicus
"Minuet" from Don Juan (Liegl), clarinet quartet, C. Fischer Divertimenti, trumpet quartet, Morris
"Two Themes," brass quartet, King
"Adagio" (Lentz), flute, Belwin

Junior choir

"Morning Light Hath Softly Broken, 2-part (201)

1Numbers in parentheses are codes which are explained in Appendix A.
"Alphabet Song," unison with descant (203)
"Mozart's Alphabet," SAB, Belwin No. 805
"Birdman," SA, Carl Fischer No. 7001
"Jubilate Deo," SA, Belwin No. 1372

Piano music

Easiest Original Pieces for the Piano, Hinrichsen
Easy Compositions for the Piano, Kalmus
Mozart's First Five Compositions, Boston
Six Viennese Sonatinas, Schott
Twelve Waltzes (Schroeder), Universal
The Young Mozart (Schungeler), Schott
Easy Sonatinas (piano duets) Peters

Classroom music books

"Sleep O My Baby" (102)
"Friendship," 3-part, with recording (106)
"Twilight," duet (106)

"Our Country" (105)
"Sing a Song," duet (105)
"Mozart's Minuet," duet (105)
"Jefferson's Violin" (105)

"Come, Lovely May" (115)

"Song," 3-part (116)

"Alpine Hunter" (125)
"Theme" from Cello Concerto (125)

Films

Eine Kleine Nachtmusik, 12 minutes. Vienna Philharmonic Orchestra. No. 2422.

Invitation to Music, 12 minutes. A string quartet plays in the May Music Festival in Florence, Italy. No. 2529.

Opera School, 39 minutes. Toronto music student who works up to the lead in Figaro which is sung in English. No. 3643.
Marriage of Figaro. 24 minutes. Highlights from the opera with narration, sung in English. No. 2484.

The Story of Chamber Music. 30 minutes, color. Includes a string Divertimento. No. 4313.

Standard recordings


German Dances. Gieseking, Angel 35078.


Operatic Arias. Metropolitan Orchestra, Columbia ML-4036.

RCA Victor Record Library

"Theme" from Sonata in A

"March of the Priests" from the Magic Flute

"Minuet" from Symphony No. 39 in E-flat

"Minuet" from Don Juan

"Minuet" from Don Giovanni

"Gavotte" from Les Petits Riens

"Lullaby"

2See footnote on page 11.
CHAPTER VI

LUDWIG VAN BEETHOVEN (1770-1827)

I. BIOGRAPHICAL SKETCH

Beethoven, the great symphonist, was born in Bonn, Germany in 1770 into a home of struggle and tribulation. His drunken father forced him to practice far into the night and exploited his musical talents to make money. Beethoven lived most of his life in Vienna where he became the classicist who opened the door to romanticism in music. He wrote nine great symphonies, one opera (Fidelio), many fine string quartets, and music in every form. His Thirty-Two Piano Sonatas are called the "New Testament of Keyboard Music" which followed Bach's Forty-Eight Preludes and Fugues. Beethoven had three great trials in life: his own ugliness (due partly to smallpox), his nephew, Karl, who gave him such trouble, and his own deafness which was total the last seventeen years of his life. He loved music, nature, and the ideas of democracy; he freed music from the exclusive chamber recitals of the rich and addressed it to the concert halls of Everyman. Beethoven died famous: twenty-thousand\(^1\) people (among them a young man named Franz Schubert) were report to have attended his funeral.

\(^1\)Lillian Baldwin, A Listener's Anthology of Music (New York: Silver Burdett Company, 1948), I, 143.
II. SUGGESTED LISTENING

Symphony No. 3 in E-flat, the "March Funebre"
Symphony No. 5 in C-Minor ("Fate") 1st 2 movements
Symphony No. 6 in F, "By the Brook"
Egmont Overture
Piano Sonata No. 14 ("Moonlight")
Fur Elise
Minuet in G
Turkish March

III. THE PROGRAM

"THE SMILE AND THE SUPPER SURPRISE"

Cast: Wilhelm, restaurant owner
Minna, his wife
Phillip, a musician
Frederick, a waiter
Beethoven
Musicians, and others

(ENTER WILHELM, OWNER OF THE RESTAURANT, WHO URGES ON TWO MUSICIANS ALREADY ON STAGE)

Wilhelm: All right, try the number once more. (PIANO SOLO OR DUET: MINUET IN G.) That was fine. Are the others here at the cafe yet?

Minna: (SPEAKS AS SHE ENTERS) Yes, Wilhelm. Phillip is getting ready to play now.

Wilhelm: Well urge him to hurry. In just a few minutes old Beethoven will be here to have his supper. We
won't be able to surprise him if we don't hurry.

Minna: Phillip! Phillip, are you ready? (PHILLIP ENTERS WITH HIS INSTRUMENT.)

Phillip: I will play one of the Equali (OR A DIFFERENT SOLO, DEPENDING UPON WHAT TALENT IS AVAILABLE.)

Wilhelm: Get the orchestra ready! Do you piano players remember when to play Fur Elise? Better practice. (EITHER A SOLO OR A DUET. OTHER MUSICIANS ENTER AND SIT IN AN ORCHESTRA ARRANGEMENT.) Let us hear you play a country dance. (THE BAND DOES SO: AN ECOSSAISE OR A BAGATELLE.)

Minna: Are you to entertain him with dancers, too?

Wilhelm: Yes. Let us do one of Beethoven's gavottes. (DANCERS PROCEED WITH ANY DANCE--PERHAPS ONE THEY HAVE INVENTED BASED ON A MINUET OR A WALTZ; A SOLOIST COULD DANCE.) Frederick!

Frederick: (ENTERS HURRIEDLY) Yes, Wilhelm?

Wilhelm: Is his cake ready?

Fred: Yes, sir. We will have it ready to bring in as soon as he is seated.

Minna: Wilhelm, this is such a nice idea. Beethoven is so afraid no one likes him, just because he is deaf!

Wilhelm: Ach, yes! But why should anyone not like him? He pretends to be so gruff--but he is really very kind.

Minna: His nephew, Karl, will drive him to an early grave.
with all his deviltry and tricks.

Wilhelm: Did you hear that Beethoven had to get that boy out of debtors' prison again last week because Karl owed so many people money?

Fred: Sometimes Beethoven grouches at us waiters, too. But then, sometimes, if we really please him, and if he is feeling just right, he will look up at us. And once when I did him a very special favor, he even smiled—just for a minute.

Minna: Ah, I've never seen him smile. I think he would really have to be pleased if he were to smile.

Wilhelm: Imagine! The most famous composer in all Vienna eating here most every day—when he could be living with nobles and princes.

Minna: But you know he says he can't endure such stuffy living. Well, of course he doesn't say it, since he can't hear anything, but I was told he once wrote it in his notebook. (A BUZZ GOES UP. EVERYONE SCURRIES OUT. BEETHOVEN IS HERE. HE CARRIES STAFF PAPER AND GOES DIRECTLY TO A TABLE HE APPARENTLY IS USED TO USING. HE IMMEDIATELY BEGINS TO WRITE, STOPPING OCCASIONALLY TO THINK. WHEN HE STOPS AND TURNS HIS HEAD AS IF TO THINK, WE HEAR A SYMPHONY THEME ON RECORD. SOME MUSICIANS SNEAK IN AND THE BAND PREPARES TO PLAY. SUDDENLY THEY BEGIN

CURTAIN

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

Minuet in G, duet with piano (3)
"Ode to Joy," any instrument or combination (5)
"Glory of God in Nature," solo, any instrument (18)
"Andante" from Symphony No. 5, duet (19)
"Glory of God" (Heavens Resound), full band (29)
Country Dance (Ecossaise), full band (30)
Two Equali, brass quartet (31)

Instrumental in single publication

Little Rondo (Arr. by Sanson), horn, G. Schirmer

Numbers in parentheses are codes which are explained in Appendix A.
Adagio Cantabile (Jolliff), xylophone, Rubank
Minuet in G, 2 clarinets, bassoon, C. Fischer
Six Country Dances, 2 violins, 'cello, International
Minuet in G (Thompson), sax quartet, Alfred
A Prayer, Minuet in G, brass quartet, FitzSimmons

Junior choir

"Hymn of Brotherhood," 2-part (205)

Piano music

Albumblatt (Fur Elise), Wood
Complete Dances, Book I, Augener's
Easiest Original Pieces for Piano, Hinrichsen
Ecossaises and German Dances, Peters
Favorite and Easy Compositions, Wood
Graded Movements from Sonatas, Bk. I, Wood
"Scherzo and Minuet" Elkan-Vogel
Three Country Dances, Mills

Classroom music books

"The Blacksmith," Opus 19, No. 4 (101)
"Lullaby," (101)
"O Heavenly Father," duet (101)

"Lord of All Being," (102)
"Ode to Joy" (102)
"Autumn Dream" (102)
A Biography (102)
Ecossaise, for piano (102)
Sonatine, for piano (102)
Violin Concerto, very simplified, with piano
   accompaniment; also with recording (102)
"Praise to Joy," duet; recording available (102)

A Short Biography (105)
"The Blacksmith" (105)
"In Old Vienna," (Waltz, with steps) (105)
"Approach of Winter" (105)
"Dancing the Gavotte" (105)
"The Crowded Ways" (105)

"Hymn for the Nations" (106)
"House in the Willows," (minor key) (116)
"Lullaby," 3-part (116)
"Sunday" (116)
"Begin with Song," 3-part (116)
"The Scale," a round (116)
"Cooper's Song" (Turkish March) (116)

"Maid of the Hazel Tree" (125)
"The Summer's Day" (125)
"World Friendship" (125)

Films

Brass Choir, 12 minutes. Shows a brass section in full orchestral setting. No. 317.

Egmont Overture, 12 minutes. Played by the Vienna Philharmonic Orchestra. No. 2413.

Fifth Symphony—1st Movement, 12 minutes. Vienna Philharmonic Orchestra. No. 2425.

Story of Chamber Music, The, 30 minutes, color. Includes the Kreutzer Sonata. No. 4313.

Standard recordings


Sonata No. 14 in G-sharp Minor ("Moonlight"). Gieseking. Angel 35025.


RCA Victor Record Library

"Scherzo" from Sonata Op. 26
"Country Dance"
"Scherzo" from Symphony No. 3
Minuet in G

3See footnote on page 11.
CHAPTER VII

FRANZ SCHUBERT (1797-1828)

I. BIOGRAPHICAL SKETCH

Schubert was born to a poor schoolmaster in Vienna in the year 1797. Early in life little Franz showed exceptional music talent, and his fine soprano voice won him a place in the Konvikt, a famous Viennese music school which also placed him in the Emperor's Choir. There he wrote great quantities which he was able to hear played at his family musicales. Franz eventually was forced to become a teacher in his own father's school, but he spent most of his time writing music on the margins of his students' papers. His friends (later called the "Schubertians") rescued him from this fate, gave him encouragement, and he left teaching to earn what he could as a composer. He wrote over six-hundred fine art songs, nine symphonies, and much other music. He was a secret admirer of the great Beethoven; he carried a torch in Beethoven's funeral procession. In only fifteen months Schubert was to be buried beside his idol, leaving large quantities of his music to be discovered and published later by his friends. For all his writing Schubert earned practically nothing. It was left for later generations to reap what the "Father of the Art Song" had so richly sown.
II. SUGGESTED LISTENING

Unfinished Symphony, both movements
Moment Musical No. 3 in F-Minor
Rosamunde, overture and ballet music
Impromptu in A-flat
March Militaire
"Ave Maria"
"Who is Sylvia"
"Hark Hark the Lark"
"The Trout"
"Serenade"

III. THE PROGRAM

"FRANZ THE UNHAPPY SCHOOLMASTER"

Cast: Father Schubert
Schubert
Vogl, the singer
Spaun, a friend
Schober, another friend

(FRANZ, THE TEACHER, IS WORKING BUSILY AT HIS DESK. BOOK ARE PILED HIGH. ENTER SCHUBERT'S FATHER.)

Father: Ah, my son Franz, school has been out an hour. Your students have long gone home. Why do you stay in your classroom so long every day?

Schubert: Oh, good afternoon, Father. I always mean to come down to supper earlier, but I get busy working.
Father: It is nice to see you are such a busy teacher. It is because of teachers like you who have an interest in their work that I have no trouble keeping the Schubert School filled with students.

Schubert: Yes, the only rooms left are the kitchen and the bedrooms, now.

Father: You are right. If I were to have more students I'd need a bigger home! But let me see what papers are you grading?

Schubert: (ATTEMPTING TO HIDE WHAT HE IS DOING) Well, Father, I was—

Father: Come, Franz, maybe I can show you ways to finish sooner.

Schubert: But I—

Father: What is this!! You haven't graded this paper!

Schubert: Well, I meant to, but—

Father: Why, you haven't graded any of these papers!

Schubert: Well, you see, sir—

Father: All you've done is draw lines on the sides of these papers and put notes on them. Have you been writing music during school time?

Schubert: Well, tunes keep coming into my head, and—

Father: So! Instead of teaching, you sit here and waste my time composing music. It is no wonder I don't have any students in my school!
Schubert: Father, I--

Father: You'd better change your ways--and fast. Now grade those papers, and be quick about it! (FATHER SCHUBERT STAMPS OUT OF THE ROOM LEAVING FRANZ SITTING MISERABLY FOR A MOMENT. THEN HE SLOWLY PICKS UP A PEN AND WE HEAR THE INTRODUCTION TO THE UNFINISHED SYMPHONY IN THE BACKGROUND. AS SCHUBERT REACHES FOR A WORKBOOK TO GRADE, THE MUSIC STOPS. THEN MORE MUSIC SOUNDS AS HE LOOKS UP FROM GRADING THE PAPER. SCHUBERT STANDS.)

Schubert: (TO HIMSELF) Ah, my father once urged me to take up music. I remember as a boy I had to try out for a place in the Emperor's Choir, and he was overjoyed when I won it. How many songs I have written since then--and Father liked all of them. (HE SINGS A SONG OR ONE IS PLAYED BY RECORDING.) And while I was in the choir school I had no paper on which to write music until a rich boy gave some to me. I wrote a march for the school orchestra. (A BAND OR ENSEMBLE PLAYS MARCH MILITAIRE.) Now here I am teaching! I'd much rather be composing music. I keep getting all these ideas! (A SONG IS HEARD, AND SCHUBERT RUSHES TO WRITE IT DOWN.) But I must correct these papers. (THREE MEN ENTER. THEY ARE VOGL, SPAUN, AND SCHOBER.)
Vogl: So here is where the great Schubert keeps himself! We have been waiting for you at the Coffee House.

Spaun: Yes. We wanted to hear the newest of your music.

Schober: Come along now, Franz. Let us away to the cafe!

Vogl: (LOOKING AT THE PAPERS ON THE DESK) What is this song? Here, let me sing it. ("AVE MARIA" OR "SERENAIDE" EITHER SUNG OR ON RECORDING.)

Spaun: That is lovely, Franz—and sung by the best voice in Europe!

Schober: As I have been saying, let us go to the cafe!

Schubert: Ah, but I have these papers to take care of.

Schober: Oh, I know how to take care of papers.

Schubert: I certainly wish I knew a quick method.

Schober: My method is very easy—and very quick. Here, let me show you. (HE PICKS THE PAPERS UP, SPEEDILY FLIPS THROUGH THEM--AND CHUCKS THE WHOLE STACK INTO A HANDY WASTEBASKET.) Now, off we go! (THE THREE MEN TAKE FRANZ BY THE ARMS AND OFF THEY GO, WHISTLING AND SINGING "TUM-TUM-TE-TUM-TUM" TO THE MARCH MILITAIRE. SUDDENLY SCHUBERT RUSHES BACK INTO THE ROOM, GRABS SOME MORE WORKBOOKS AND HAPPLY CRAMS THEM INTO THE WASTEBASKET BEFORE HE EXITS SMILING.)

CURTAIN

1Vogl was a famous opera singer. After Spaun and Schober persuaded him to meet the unknown Schubert, Vogl became a great admirer of Schubert's, enthusiastically performing his music at every opportunity.
IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"The Linden Tree," duet (7)
Waltz No. 5, full band (9)
German Dance, full band (9)
"Ave Maria," solo instrument with piano (11)
"Serenade," solo instrument with piano (11)
Rosamunde, Ballet Music No. 2, full band (24)
"Serenade," full band (25)
"Holy is the Lord," 4-part (26)
"Ave Maria," full band (28)
"Gay Vienna," full band (29)

Instrumental in single publication

"Three Themes" (Arr. by Issac), flute, C. Fischer
"By the Sea," trombone, C. Fischer
Marche Militaire (Quick) xylophone, Rubank
"Five Little Duets," 2 clarinets, Rubank
"Five Little Duets," 2 oboe, Mercury
Hungarian March, woodwind quintet, Mills

Junior choir

"Serenade," SAB, Belwin No. 684

Piano music

Dances, Peters
Easiest Original Pieces, Hinrichsen
Impromptus and Moments Musicaux, Peters
Master Series for the Young, IV, Schirmer
Various Piano Compositions, Kalmus
Waltzes (Prokofieff), International
Original-Kompositiones Vol. I and II (duets) Peters
Waltz in A-Minor (881)
Allegretto (Trio from Minuet in F) (882)
"Andante" (Trio from Waltz in C, Op. 19) (882)
Two Ecossaises (882)

2Numbers in parentheses are explained in Appendix A.
Classroom music books

A short biography (102)
"Hark Hark the Lark," with recording (102)
Waltz in B-flat, piano duet (102)
Impromptu, piano (102)
String Quartet in A-Minor, simplified for strings, with recording available (102)
"Woodland Song" (102)

"Spring Song" with flute obbligato (101)

"The Brooklet," 2-part, with recording (106)
"The Trout" (106)

"Nature's Promise" (Impromptu in A-flat) (105)
Unfinished Symphony, themes, single line (105)
Rosamunde themes (105)
A Short Biography (105)
"In Early April" (105)

"Theme" from Fifth Symphony (The students supply the words) (115)
"From Schubert's Pen" (A-Minor String Quartet) (115)
"Hand Organ Man" (115)

"An Autumn Song," a round (116)

Films

Conducting Good Music, 13 minutes, color. Includes the Rosamunde ballet music. No. 4510.

Concert Miniatures, 12 minutes. Includes Moment Musicale. No. 2851.


Unfinished Symphony, 12 minutes. First movement. No. 2415.

Unfinished Symphony, 12 minutes. Second movement. This film, like the one mentioned above (No. 2415) are by Joseph Krips and the Vienna Philharmonic Orchestra. They perhaps should be ordered together for use at the same time. No. 2416.
Standard recordings

Impromptus (Op. 90, 142). Firkusny, Columbia ML-4527


Quintet in A ("The Trout"). Horszowski, Budapest Quartet. Columbia ML-4317.


Songs, Vienna Choir Boys, Capitol P-8085.

RCA Victor Record Library

"Fairies--Scherzo"

Waltz, Op. 9 No. 3

March Militaire, Op. 51 No. 1

Waltzes

"Cradle Song"

"Scherzo" from an Octette

"Hedge Rose"

"Ave Maria"

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3See footnote on page 11.
CHAPTER VIII

FELIX MENDELSSOHN

I. BIOGRAPHICAL SKETCH

Felix, second of the four Mendelssohn children, was born in Hamburg, Germany in 1809 to a very wealthy Jewish family. The Mendelssohn children were free to enjoy their happy lives of private schools, parties, and travelling. Felix showed great musical talent as a boy, was a well-known pianist by the time he was 13, and composed Midsummer Night’s Dream at the age of 16. Beside his own symphonies, oratorios, chamber music, piano works (among them the Songs Without Words), and a great amount of other music, Mendelssohn took a great interest in aiding other musicians to get their works known. He was instrumental in the revival of Johann Sebastian Bach’s music which had laid almost unknown for nearly a hundred years. Felix travelled a great deal, and was inspired to compose wherever he went. He founded a music school in Leipzig. He dearly loved his sister, Fanny, and survived her unexpected death by only a few months. Mendelssohn died in 1847 at the age of 38, and all Germany mourned "as if a king had died."\(^1\)

\(^1\)Lillian Baldwin, A Listener’s Anthology of Music (New York: Silver Burdett Company, 1948), II, 16.
II. SUGGESTED LISTENING

Symphony No. 4 in A ("Italian") last movement
Songs Without Words
Fingal's Cave Overture
A Midsummer Night's Dream any section
"On Wings of Song"
"O Rest in the Lord" from Elijah

III. THE PROGRAM

"FANNY MENDELSSOHN'S BIRTHDAY SURPRISE"

Cast:  Fanny Mendelssohn
       Uncle Issac
       A Man
       Father Mendelssohn
       Felix Mendelssohn
       Musicians

(FANNY MENDELSSOHN ENTERS WITH A LETTER)

Fanny:  (READING)  "Dear Sister, Last week I finally got away from London—after all those concerts I had to play, and those where I conducted my own music. It was a long journey by ship up the English Channel, but at last to Scotland! I've heard so much music by bagpipes I've started writing a symphony with their sounds. Here is a sample of it: (AS FANNY PRETENDS TO READ THE MUSIC WE HEAR A RECORDING OF PART OF THE SCOTCH SYMPHONY.) Then later I
went to the famous Hebrides Islands where the restless ocean roars into the tunnels and holes in the high rocks (A RECORDING OF FINGAL'S CAVE OVERTURE BEGINS TO SOUND SOFTLY IN THE BACKGROUND), and the winds fight waves to make the loudest sounds; and when they die down, the lonely cry of the sea gulls can be heard echoing through the caverns. Then another rush of waves crashes into the grottos—such is Fingal's Cave (THE MUSIC SWELLS FOR A BIT THEN FADES OUT.) It is a lovely place, but I wish I were back home with you in Germany, as I will be shortly. Love, Brother Felix." (FANNY PUTS DOWN THE LETTER AND SIGHS SADLY.) Ah, I miss my brother Felix. Why could he not be here today for my birthday? It will be so sad without him. (ENTER UNCLE ISAAC AND ANOTHER MAN.)

Uncle: Ah, Fanny! Is your Father in?
Fanny: Oh yes, Uncle Isaac. He is in the main house. May I find him for you?
Uncle: If you will, please. (FANNY EXITS.)
Man: Does the orchestra always meet here in this lovely garden?
Uncle: In bad weather we used to have our concerts in the house there. It belongs to the children, Fanny, Felix, Paul, and Rebecca.
Man: Felix is not here now?
Uncle: No. That is the secret. He will be home today, and we want to surprise Fanny since it is her birthday.
Man: Where has Felix been?
Uncle: On a concert tour of England and Scotland. And a most successful trip, indeed! But hush! here comes Fanny with her father. Hello, Herr Mendelssohn!
Father: Good day, Uncle Isaac. Fanny, your mother would like to see you in her sitting room in the East wing. (FANNY EXITS.) Now then, is everything ready? Felix just arrived. He will be down in a short time.
Uncle: Yes, the musicians are here. Come in, gentlemen! (MUSICIANS FILE IN AND TAKE THEIR PLACES IN THE ORCHESTRA--OR BAND.)
Father: Have them play 'the "Nocturne" from A Midsummer Night's Dream. (THERE ARE MANY ARRANGEMENTS FOR FULL BAND OR DUETS OR ENSEMBLES.)
Uncle: Who has rehearsed "On Wings of Song"? (THIS MAY BE PERFORMED BY EITHER VOCAL OR INSTRUMENTAL SOLOISTS.)
Father: It is not Christmas to be sure, but Fanny has always liked Felix's carol, "Hark! the Herald Angels Sing." (PERFORMED BY A CHORUS IF POSSIBLE.)
Uncle: But look who enters! Felix, my boy!
Felix: (TO UNCLE) Hello, Uncle Isaac! I heard your musicians practicing my music.
Father: I hope Fanny couldn't hear them. We do want to surprise her.

Felix: Are you playing any of my Songs Without Words? They are her favorites. I wrote them as puzzles to see if she could guess what I was thinking, or what I had seen on a trip. She nearly always knew what I had in mind when I played them. I'll play one for you. (ANY OF THE SONGS WITHOUT WORDS.)

Father: I remember that one well. It is "___ ___ ___."

Uncle: What else shall you singers do? (ANY OF THE ARRANGEMENTS OF SONGS FROM THE ORATORIOS.)

Father: Fanny is now dressing for her birthday. She is to wear a lovely white gown. I saw it yesterday: almost like a bride's dress.

Felix: Then let us play the "Wedding March" (FROM A MID-SUMMER NIGHT'S DREAM) when she enters!

Father: Fanny would like that very much, but she may not look as happy as a bride. She misses you, Felix, especially today on her birthday.

Felix: Here she comes! I must hide! (THE "WEDDING MARCH" BEGINS AND FANNY SLOWLY MARCHES IN, UNSMILING. THEN OUT STEPS FELIX. HE BOWS, TAKES HER ARM, AND FANNY SMILES HAPPLY AS FELIX GRANDLY EXITS WITH HER, AND THE REST FOLLOW.)

CURTAIN
IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"On Wings of Song," solo with piano (3, 5)^2
"Let All Men Praise the Lord" (5)
"Nocturne" from A Midsummer Night's Dream, duet or 4-way arrangement (11)
"Farewell to the Forest" (13)
"Priests' March" from Athalia, 3-way (13)
"Let All Men Praise the Lord," 4-part (26)
"Nocturne" from A Midsummer Night's Dream, full band (29)
"Hark the Herald Angels Sing," solo or duet (33)
Equale No. 2, brass quartet (36)

Instrumental in single publication

"On Wings of Song," flute, Belwin
"Venetian Boat Song" (Arr. by Bellison) clarinet, Ricordi
"On Wings of Song," oboe, Belwin
"On Wings of Song," (Weber), tenor sax, Weber
"On Wings of Song" (Trinkhaus), violin, viola, piano, Fillmore
"Andante," brass quartet, FitzSimmons
Kinderstuck, brass quartet, Witmark
Song Without Words, brass quartet, Witmark
Intermezzo (Boyd), woodwind quintet, C. Fischer
"Chorale," brass sextet, Witmark

Junior choir

"O Word of God Incarnate," SA or Unison. C. C. Birchard, No. 2115.


"But the Lord is Mindful" from St. Paul, unison. Hall-McCreary, No. 14.

"O Rest in the Lord" from Elijah, unison. Hall-McCreary No. 14.

^2Numbers in parentheses are explained in Appendix A.
"Nocturne," 2-part (202)

"How Lovely Are Thy Messengers," unison or 2-part (204)

"Cast Thy Burden" from Elijah, 2-part (207)

Piano music

Master Series for the Young, VIII, Schirmer
Six Pieces for Children (Kullak), Peters

Classroom music

"O Rest in the Lord" from Elijah (102)
"Song of the Skylark" (102)

"But the Lord is Mindful" from St. Paul (101)
"Hark the Herald Angels Sing," solo with orchestral arrangement (101)

"How Lovely are Thy Messengers," unison or 2-part (106)
A short biography (106)
"On Wings of Song" (106)
"Greeting to Spring" (105)

"O Wert Thou in the Cauld Blast," duet (116)

Films

Brass Choir, 12 minutes. Includes the "Nocturne" from A Midsummer Night's Dream. No. 317.

A Midsummer Night's Dream, 21 minutes. A close study of the orchestra and band instruments. No. 3887.

Story of Chamber Music, The, 30 minutes, color. Includes the D-Minor Piano Trio. No. 4313.

Original versions and simplified arrangements of the Songs Without Words can be found in most any collection of piano music.
Standard recordings

Fingal's Cave Overture. Varsity LP-38.


Symphony No. 4 in A-Major ("Italian"). Musical Masterpiece Series, MMS-60.

Six Children's Pieces, Opus 72. MGM-3204.

Songs Without Words, Gieseking. Angel-35428.

RCA Victor Record Library

"Clowns" from A Midsummer Night's Dream

"Tarantelle"

"Allegro in G"

"Spring Song"

"Nocturne" from A Midsummer Night's Dream

"How Lovely Are Thy Messengers"

"Hark the Herald Angels Sing"

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4See footnote on page 11.
CHAPTER IX

JOHANNES BRAHMS (1833-1897)

I. BIOGRAPHICAL SKETCH

In Hamburg, Germany in the year 1833, Johannes Brahms was born to a musician father and a scrub-woman mother. His home was a happy, musical one, though very poor. From early childhood his life was directed toward music, and he learned to play instruments easily. As a boy Brahms played piano in cafes and dance halls to help finance his own education. When he was twenty he undertook a concert tour as accompanist to a violinist named Remenyi, and through it became acquainted with the greatest violinist of that time, Joachim. He was then introduced to Liszt, and finally to the Schumanns, both of whom had a great influence on his life and encouraged him to compose. Clara Schumann, a concert pianist, premiered much of Brahms music during her many tours following her husband's death. During his long, quiet, bachelor life Brahms composed four great symphonies, great quantities of choral and vocal works, chamber music, and piano music. He spend his last years in a quiet routine of composing, travelling, and reading; he was a devoted Bible student. Brahms died in Vienna, and was buried in a quiet garden spot beside other great composers: Gluck, Mozart, Beethoven, and Schubert.
II. SUGGESTED LISTENING

Hungarian Dances No. 5 and No. 6
Symphony No. 1, final movement
"Sapphic Ode"
German Requiem, "How Lovely Is Thy Dwelling Place"
Academic Festival Overture
Waltz in A-flat
"Lullaby"
"Little Dustman"

III. THE PROGRAM

"BRAHMS, THE BABYSITTER"

Cast: Clara Schumann
Brahms
1st Child
2nd Child
3rd Child

(BRAHMS IS SEATED ALONE, WRITING MUSIC. HE STOPS
TO THINK, AND HE HEARS HIS MUSIC AS HE WRITES--
THEMES OF ANY SYMPHONY ARE PLAYED FROM A RECORDING.
AGAIN HIS MUSIC IS HEARD AFTER HE HAS STOPPED A
MOMENT TO THINK. TO HIMSELF HE CONDUCTS A SYM-
PHONIC THEME OR AN OVERTURE: HE COCKS HIS HEAD TO
GET NEW INSPIRATION AND CONTINUES TO WRITE. ENTER
CLARA SCHUMANN.)

Clara: Good afternoon, Johannes.
Brahms: Oh, Mrs. Schumann. How is your husband feeling?
Clara: I am just on my way to visit him now.
Brahms: Shall I stay with your children again today?
Clara: I would appreciate it. What are you writing?
Brahms: I've been working on some dances I heard while I was in Hungary on my tour with Remenyi, the violinist.
Clara: May I hear one? (EITHER SHE OR BRAHMS PLAYS AT THE PIANO--OR THEY PANTOMIME A RECORDING.) Why, they are delightful! I shall have to play some of these dances as part of my concerts. I don't often play any music but my husband, Robert's, but I am sure he would want me to play these dances.
Brahms: I am trying to do many Hungarian Dances, but I keep hearing other melodies. I hope to use the tunes in symphonies someday.
Clara: I must leave now. The sanitarium is a long walk. I want to return before dark if possible.
Brahms: Please greet Robert for me again.
Clara: I shall. He keeps urging me to tell you to write more and more music! Auf Weidersehen. (CLARA EXITS. BRAHMS AGAIN WRITE, AND WE HEAR MORE MUSIC. SUDDENLY THREE CHILDREN TUMBLE IN.)
All: Hello, Uncle Brahms!
Brahms: Good evening, little Schumanns.
1st Child: Is Mother here?
Brahms: No. She went again to visit your father.
2nd: Will she return soon?
Brahms: Yes. Just as she did last evening.
1st: Maybe we can play music again while we wait for Mother to come home?
Brahms: Yes, of course! Have you learned the music I wrote for you?
1st: Yes. I'll get my horn. (HE EXITS.)
Brahms: Will you two sing your song?
3rd: Which song, Uncle Brahms?
Brahms: What about "The Little Dustman"? (THEY PERFORM.)
1st: (RETURNING WITH HIS INSTRUMENT) I am ready now. Will you hear me play? (THERE ARE ARRANGEMENTS FOR MOST BAND INSTRUMENTS OF THE WALTZES OR HUNGARIAN DANCES.)
2nd: You said we could dance again tonight.
Brahms: Well, what would you like to do?
All: (A JUMBLE) Waltz! Gavotte! Minuet! Polka--
Brahms: All right. Maybe we could waltz tonight. I've written one in A-flat. You remember the tune. (THEY FORM A CIRCLE AND HUM THE MELODY AND SWAY. PERHAPS A RECORDING IS USED.) Do you remember the "Blacksmith Song"?
All: Yes! Yes!
Brahms: Let us do that one. (THEY SING IT.) And now don't you think it is time for bed?

2nd: Can't we wait up for Mama?

Brahms: If you go to bed, I'll tell you another story.

3rd: (THE SMALLEST ONE) But I am wide awake and so is my teddy bear, see? We have to sing him to sleep or he will cry all night.

Brahms: Why don't you sit here and hold him while we all sing him the little "Lullaby" I taught you? (LITTLE NO. 3 SITS WITH THE TEDDY BEAR WHILE THE OTHERS SING. SOON THE CHILD'S HEAD FALLS FORWARD, FAST ASLEEP. QUIETLY THE OTHERS PICK UP THE CHILD, OR THE CHAIR HOLDING THE CHILD, AND THEY ALL TIP-TOE OUT OF THE ROOM AS THE CURTAIN FALLS

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"Theme" from Symphony No. 1, last movement. Any instrument (5)¹
"Cradle Song," solo (5, 18)
"The Dustman," duet (6)
"Hungarian Dance," duet (7)
"Theme" from Symphony No. 1, last movement. Full band (8)

¹Numbers in parentheses are codes which are explained in Appendix A.
"Waltz in A-flat," 3-way (13)
"O Jesus, Tender Shepherd Hear," 4-part (26)
Academic Festival Overture, themes, full band (29)

Instrumental in single publication

"Slumber Song" (Arr. by Buchtel), French horn, Kjos
"Lullaby" (Hauser), French horn, C. Fischer
"Slumber Song" (Buchtel) horn duet, Kjos
"Famous Waltz" (Ambrosia) 4 violins, C. Fischer
"Waltz" 3 trumpets, 2 horns, tuba, Garnston

Junior choir

"Cradle Song," SA. Hall-McCreary Choral No. 11.
"Little Polly Pringle," round (201)
"The Suitor," 2- or 3-part (201)
"Morning Hymn," unison or 2-part (206)

Piano music

Sarabandes and Gigues, Heinreschen
Waltzes for Piano, Op. 39, G. Schirmer
Hungarian Dances, Bk. I, II (duets) G. Schirmer

Films

The Schumann Story, 36 minutes. Includes the Hungarian Dances and the G-Minor Rhapsody with the story of Brahms' life with the Schumann family. No. 2568.

Story of Chamber Music, The, 30 minutes, color. Includes the G-Minor Piano Quartet. No. 4313.

Standard recordings

German Requiem, Robert Shaw Chorale. RCA Victor 2-LM-6004.

Academic Festival Overture, Dorati, Minneapolis Symphony Orchestra. Mercury-50072.

Symphonies 1-4. Toscanini. RCA Victor.
Children's Songs, Osborne. Music Library 3000.
Leibeslieder Waltzes, Wagner Chorale. Capitol P-8176

RCA Victor Record Library

Waltzes No. 1, 2, 9.
"The Blacksmith"
"Lullaby"
"The Little Sandman"
"Waltz in A-flat"
Symphony No. 1 theme from 4th movement
Hungarian Dance No. 5
"Sleep, Baby Sleep"

2See footnote on page 11.
Tchaikovsky, the most famous of the Russian composers, was born in Vitkinsk in 1840. His father was a government inspector of mines—a lonely life which gave young Peter time for his fancies of reading, acting, and music. As a young man he became a clerk in a law office, but he was indifferent toward it, and he drifted into a field he really loved: music. He began a serious study of theory, composition and applied music, and soon started to teach and compose. A wealthy woman, Madame von Meck, was impressed with his work and gave him a monthly salary that he might be free to write music; her only stipulation was that she should never meet him! This money allowed Tchaikovsky to travel and learn. He toured Europe and later came to America to open Carnegie Hall (in 1891.) He composed much ballet music, six symphonies, a great deal of piano and chamber music, some successful opera, and two famous concerti. In 1893, only a few days after introducing his sixth symphony, he died of cholera in St. Petersburg. Some stories about him report that he purposely drank unboiled water during a serious epidemic because he felt his music was a failure. He could not have been more wrong!
II. SUGGESTED LISTENING

Romeo and Juliet Overture
March Slav
1812 Overture

Symphony No. 4 in F-Minor, finale
Symphony No. 5 in E-Minor, andante cantabile
Symphony No. 6 in B-Minor ("Pathetique"), march

String Quartet in D, Opus 11, andante
"None But the Lonely Heart"

Piano Concerto No. 1, 1st movement
The Nutcracker Suite
The Italian Caprice

III. THE PROGRAM

"THE CHRISTMAS MUSIC COMPOSER"

Cast: Anna
Tchaikovsky
Ivan

(ANNA, IVAN, AND TCHAIKOVSKY ENTER.)

Anna: Tell us more about Madame von Meck, dear Uncle Peter.

Tchaikovsky: Well, remember, Anna, I never really met her. I'm sure I have seen her at some of my concerts, though. But we were never introduced.

Ivan: Is she really rich?
Anna: Yes, very. One of the richest ladies in all Russia I am told. She secretly paid me a salary every month so that "the Great Tchaikovsky," as she called me in her letters, could keep composing.

Anna: When did you tour Europe?

Tch: Many years ago. While in Italy I heard much wonderful music which I later used in my compositions.

Ivan: Please play some of it, Uncle Peter. (TCHAIKOVSKY PLAYS THE SNOWDROP OR A SIMILAR NUMBER; PERHAPS A RECORDING IS USED.)

Anna: Why did you compose the 1812 Overture?

Tch: Your history books tell you how Napoleon and his French Army invaded Russia, and were at the very gates of Moscow in the winter of 1812, and then were forced back? This overture tells of that victory for Russia. Remember the chimes at the end of the composition, and our National Hymn? (THE FINALE OF THE 1812 OVERTURE IS HEARD.)

Ivan: Tell us some other stories of your music, Uncle Peter.

Tch: I'll never forget the criticism Rubenstein made that my Piano Concerto was impossible to play.

Anna: Oh, I know part of it--I'll play what I can (SHE PLAYS A SIMPLIFIED ARRANGEMENT OF IT; THERE ARE MANY TO BE FOUND IN PIANO BOOKS.)
And one critic said that in my Violin Concerto the violin was not played—it was beaten black and blue.

(WE HEAR THEMES FROM THE FIRST MOVEMENT OF THE VIOLIN CONCERTO.)

But that was all long ago, wasn't it?

Yes, Ivan. Since then people have taken kindly to most of my music.

Haven't you been even to America, too?

Indeed yes; just last year. I was invited to open their great Carnegie Hall in New York City in 1891. America is a wonderful country, but very fast-moving. I was sorry to leave, but happy to return to Russia.

What have you been working on now, Uncle Peter?

Another symphony. I'll play some of the melodies for you. (HE PLAYS SIMPLIFIED PIANO ARRANGEMENTS OF THE FIFTH OR SIXTH SYMPHONIES.) But the music I want to do for you is the music we play every Christmas: our Nutcracker Suite. Anna, you will again be the little girl who--

Yes, I know! I will fall asleep on Christmas Eve, and dream that a handsome Prince wakes me.

And I will be the Nutcracker who leads the attack against the mice.

Weren't your friends coming in to play? Perhaps they would help do the dances.
Anna: I hear them now. You know, Uncle Peter, we have been practicing the dances so we could do them for you! (LILLIAN BALDWIN'S MUSIC FOR YOUNG LISTENERS, THE CRIMSON BOOK, HAS A FINE SECTION ON THE NUTCRACKER, FILLED WITH IDEAS FOR PERFORMANCE. THE "MARCH," "DANCE OF THE SUGAR PLUM FAIRIES," "THE TOY FLUTES," AND "THE WALTZ" WOULD ALL BE EASY TO ARRANGE FOR DANCING AND ACTING.)

CURTAIN

IV. SOURCES OF MUSIC FOR PERFORMANCE

Instrumental in collections

"Marche Slav," any instrument (5)
"Themes" from Symphony No. 4, any instrument (5)
"Morning Prayer," Op. 81, No. 1, full band (9)
"In Church," Op. 39, No. 14, full band (9)
"Funeral of a Pet," Op. 29, No. 7, full band (9)
"Themes," from Pathetique Symphony, solo or full band (11)
"Andante Cantabile" from Symphony No. 5, duet or six-way arrangement (11)
"Chorale" from the 1812 Overture, full band (14)
"Morning Prayer," chorale, full band (14)
"March Slav Themes" full band (15)
"Legend," full band (16)
"Elves Dance" from the Nutcracker Suite, full band (23)
"Sleeping Beauty," full band (24)
Capriccio Italien, full band (27)
"Themes" from Swan Lake, full band (29)
"None but the Lonely Heart," solo or full band (24)

1Numbers in parentheses are codes which are explained in Appendix A.
Instrumental in single publication

June. Barcarolle (Arr. by Bellison) clarinet Riciordi
March Slav (Weber), alto clarinet, Belwin
"None But the Lonely Heart," English horn, Fischer
"Impromptu," bassoon, Spratt
"Melody" from Concerto in B-flat Minor (Hummel)
    alto sax, Rubank
"Impromptu," (Seay), alto sax, Spratt
March Slav (Weber), horn, Belwin
"Chanson Triste," trombone, Century
"None But the Lonely Heart" (Bethancourt) xylophone, Chart
"None But the Lonely Heart" (Primrose), viola, Mills
"Chant Sans Paroles" (Seay), woodwind quintet, Spratt

Piano music

Album for the Young, Op. 39, Schirmer
The Seasons, Schirmer
"Snowdrops" (881)
"German Song" (882)
"Italian Song" (882)
"Old French Song" (882)
"Reverie" (882)
"The Sick Doll" (882)

Films

Conducting Good Music, 13 minutes, color. Includes part of the Sixth Symphony. No. 4510.

Swan Lake Ballet, 12 minutes. Music with the Moscow Ballet Corps. No. 2576.

Tschaikowsky, 12 minutes. Carl Boehm and the Vienna Philharmonic playing the 4th Symphony finale. No. 3743.

Standard recordings

Piano Concerto No. 1 in B-flat Minor, Horowitz, Toscanini. Victor LCT-1012.


Marche Slave, Op. 31 plus Romeo and Juliet, Ormandy, Philadelphia Orchestra. Columbia ML-4997


Symphony No. 4 in F-Minor, Koussevitzky. Victor LM-1008.

Symphony No. 5 in E-Minor, Ormandy. Columbia ML-4400

Symphony No. 6 in B-Minor, Toscanini. Victor LM-1036

RCA Victor Record Library

Nutcracker Suite

"Dolly's Funeral"

"The Witch"

"Snow Drops"

"Humoresque"

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2See footnote on page 11.
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UTILIZED BIBLIOGRAPHY


Basch, Victor. Schumann: A Life of Suffering. Trans. Cath­


Hummel, J. George. "Class Piano Material." Montana State University School of Music. (Mimeographed.)


Oakland, Lloyd. "Addresses Needed by Music Directors." Montana State University School of Music. (Mimeographed.)


State Department of Public Instruction. "Annotated List of Music Films Available from the State Film Library." Fine Arts Instruction Bulletin No. 57-2 with Supplement 1. (Mimeographed.)

CODED MUSIC SOURCES

A. INSTRUMENTAL COLLECTIONS

2. First Adventures in Band, Fred Weber, Belwin
5. Prep, Gerald Prescott, June Phillips Paul Schmitt Music
6. Easy Steps to the Band, Maurice Taylor, Mills Music
10. The Boosey and Hawkes Band School, Joseph Skornicka, Joseph Bergeim, Boosey-Hawkes
12. Band Method, Skornicka-Bergeim, Boosey-Hawkes
13. Ditson School and Community Band Series, McConathy-Morgan-Clark, Oliver Ditson (1928)
14. Unique Chorales for Band, Gerald Prescott, Paul A. Schmitt
15. All Progressive Concert Band Folio, Herfurth-Stuart-Miller, Boston Music Co.
16. Classical to Modern Concert Band Folio, Yoder and others, Rubank, Inc.
17. All Melody Band Folio, Henry Davis, Rubank, Inc.

The numbers refer to the numbers in parentheses throughout the thesis.
18. Our First Band Folio, Ed Chenette, Rubank, Inc.
20. 32 Marchettes, Walters, Rubank
22. Matinee and March, Edward M. McLin, Pro-Art Publications
23. Program Classics, Buchtel and others, Rubank
24. Program Classics, Volume II, Bachman, Rubank
25. Program Classics, Volume III, Bachman, Rubank
27. Concertime Bandette Folio, Acton E. Ostling, Belwin
28. Concert and Assembly Band Folio, Holmes, etc., Rubank
29. Meet the Masters, Phillip Gordan, Summy-Birchard
30. Gem Grade School Folio No. 1, Clifford P. Barnes, Shapiro and Bernstein Co.
31. Christmas Carols, Arr. by Holmes, Rubank
32. Christmas Winds, Phil Scott, Paul A. Schmitt Music Co.
33. All Holiday Program Band Book, Donald Pease, Pro-Art
34. Keep 'Em Playing, Rubank
35. Program Repertoire for Brass Quartet, Rubank
36. Program Repertoire, Rubank

B. CLASSROOM MUSIC BOOKS

101. Singing Together, Book 5, Ginn Series
102. Singing in Harmony, Book 6, Ginn Series
105. American Singer, Book 5, American Book Company
106. American Singer, Book 6, American Book Company
115. Our Land of Song, Book 5, C. C. Birchard Book Co.
125. New Horizons, Book 5, Silver Burdett
126. New Horizons, Book 6, Silver Burdett

C. CHORAL COLLECTIONS

201. Festival Song Book, Leslie Bell, Mills Music Co.
202. The Treble Ensemble, 2-part Florence Martin, Hall-McCreary Co.
203. Listen to Our Songs, unisons with descants, Lowee Grant, Boston Music Co.
204. Adventures in Singing, Helen Leavitt and others, C. C. Birchard
205. Hi and Lo, Walter Ehret, Maurice Gardner, Staff Music
206. Sacred Songs for Junior Choir, Margaret Hoffman, Theodore Presser
207. Rejoice and Sing, unison and 2-part, Walter Ehret, Belwin

D. PIANO COLLECTIONS

881. Play and Listen, Eric Steiner, Belwin
882. Easy Classics to Moderns, Edited by Denes Agay, Consolidated Music Publishers, Inc.
APPENDIX B
SELECTED BIBLIOGRAPHY


An old book, but full of interesting stories from the "at home" angle.


Narratives filled with dialogue in attempts to recreate character and atmosphere of the composers.


A storybook of music appreciation for the fifth grade.


The sixth grade book of music stories.


Weiser, Bernhard. "Piano Materials—NORMAL PIANO LIBRARY." Montana State University School of Music. (Mimeographed.)
SUGGESTED TEACHING AIDS AND SOURCES

American Book Company. Records for the American Singer series. All grades.


Francis Clark Library. Two volumes of piano literature. The first volume is an anthology of the old masters, and the second a collection of modern masters.

Ginn and Company. Records for Our Singing World series. Two albums for each year.


A fine book on the theory of what is good music—and what music children should know.


RCA Victor Record Library for Elementary Schools. 21 albums (78 or 45 rpm) including graded programs for listening, singing and rhythm.

Filled with good suggestions on music teaching; many record lists for lower grades.

Complete music programs outlined from kindergarten through the eighth grade.
A SELECTED LIST OF RECORD COMPANIES

Angel Records, 38 West 48th Street, New York, 36, New York

Boston Records, 246 Huntington Ave., Boston

Capitol Records, Music Appreciation Series in 78, 45, and 33 1/3 rpm; sheets of record descriptions under "Children's Albums."

Children's Music Center, 2858 West Pico Boulevard, Los Angeles 6. "Recommended records and books for elementary curriculum" (Price 50¢ for the catalog). A well-arranged catalog listing all major record companies. There is also a general music and secondary curriculum catalog.

Columbia Records, Educational Department, 799 7th Avenue, New York, 19, New York.

Decca, Gold Label (classical). Catalogs available from record shops and music stores.

Folkways Records and Service Corp. 117 W. 46th St., New York 16. Ask for "Recordings for the Elementary Grades."


Ginn and Company, 260 5th Street, San Francisco 3. Phamplets regarding records for "Our Singing World."

Harrison Catalog of Recorded Tapes, 274 Madison Ave., New York 16. Lists the latest in stereophonic and monaurals.

Mercury Records, HiFi Classics. Pictures and descriptions.

Mercury Catalog of Children's Records, Musical Education; Childcraft, extended 45 rpm.


1This is a list of the major recording companies. Catalogs are available by writing them.

Musical Sound Books, the Sound Book Press Society, Inc., P. O. Box 222, Scarsdale, New York. Fine pamphlets by Lillian Baldwin which describe music to go with the Green, Crimson, and Blue series, and for the Listener's Anthology published by Silver Burdett.


Schwann Album available from Record Haven Stores, Mail Order Dept., 1125 6th Ave., New York 36.

Stanley Bowmar Co. 12 Cleveland St., Valhalla, New York. "Records and tools with which to use them."

APPENDIX E
SELECTED BIBLIOGRAPHY OF COSTUMING


PICTURE SOURCES

American Artist Group, Inc.
106 Seventh Avenue
New York, New York

Associated American Artists, Inc.
711 5th Avenue
New York, New York

Book of the Month Club
345 Hudson Street
New York 14, New York

Pepper and Sons, Inc.
1423 Vine Street
Philadelphia 2, Pa.

Educational Music Bureau
30 East Adams
Chicago, Illinois