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Guy McCoy

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ETUDE

THE MUSIC MAGAZINE

August 1955 / 50 cents

Bb Contrabass Clarinets / See Page 8



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Values in Ballet Study

In interview with Miss Stancenko
as told to Rose Heybert

DURING the season 1956-57, the Metropolitan Opera likes to start operas with the ballet *Faust* as a complete prelude. Ballet critics have long been unconvinced as to whether operas, as a kind of solid attraction during which the singers stand at ease on the stage and look on, truly can be better than the "filler" yet, as an all-but production, with no singers involved. That occurred some forty years ago, during the visit of Anna Pavlova. *Faust* was mounted in order to make long use of the distinguished success of the opera's new prima ballerina, Miss Stancenko.

Recognized as one of the world's greatest dancers, Stancenko is particularly famous for her provision of balance. She has been dancing since her babyhood. Born in the remote first, Yagodka, where her parents were peasants of the local opera, Stancenko was a frail child. When she was four, the family doctor recommended exercise to build her up, and her watching parents provided it in the form of ballet lessons. The child's creative talent was such that, within a few months, she appeared on stage at the Zagreb Opera Ballet. At nine, she had a ballet composed for her, at twelve, she organized her own company and photographed her first ballet, at sixteen, following five years of intensive study in Vienna and Paris, she became prima ballerina of the Zagreb Opera.

Stancenko's first international acclaim came in 1936, at the International Dance Olympic in Berlin. Still in her teens, she competed with leading ballet stars from fourteen nations, and was first prize, together with a deluge of highly-praised popular offers. Invited to participate in any program of her then worldly artistic values, however, Stancenko turned her back on the popular theatre and went to Paris for her concert debut in a program composed and choreographed by herself. The next year, she starred in the prize-winning French film, *Ballade*, now playing in America and still acclaimed as the best ballet picture ever made. After wide tours, she came to the U. S. A. with the Ballet Theatre of Monte Carlo. After three national seasons here, she set herself the task of bringing good ballet to the smaller American cities and organized her own company, touring the U. S. A., Canada, Mexico and South America in one of the largest and most widely acclaimed ballet tours on record. She has appeared with the Ballet Russe, the Ballet Theatre and the London Festival Ballet, with her own Stancenko-Fradin company, she presented the world premiere of the ballet for "A Stancenko New York Series" for the first time creating a direct impression of a modern play.

Stancenko believes that ballet dancing can be helpful to the average child as a means of developing grace and muscular

"But it is not so good," she tells you, "if the little dancer's natural impression is not used with grace." These words are so. Children are pushed beyond their capacities and given ideas about values for which they are not fitted. Dance lessons should be regarded as a sort of gymnastics, at least in present, at so it must, still without pushing.

The gymnastics of dance training should be particularly useful to music students who, at some time, have to achieve motion in public, whether on the stage, the social platform, or in the teacher's studio. First of all, one learns the relaxed control of good posture—head high, shoulders back, back straight, and chin up. I see very many young people that cannot do this, so they do not reach for you. From the start, you must contribute something yourself. First, you must understand the function of the muscles involved. Better posture results when you know about the mechanics of the back (which begins under the shoulders and extend around the ribcage) and put them to conscious use. In social places you must have a mental picture of what you wish to accomplish. In the case of good posture, you should know in advance just how you wish to look as you stand, walk, and yourself before as well as after. Finally, you must think of yourself as being the person you want to be!

(Continued on Page 26)

Grade 5

Adagio (from Sonata in A)

JOSEPH RAYDO

Adagio (J. 55)

trappo

For "Dances for The piano" Vol. 2 by Joseph Raydo (1956-59) (1956)

STUDY-ASSISTANT 1955

Musical score for the first system of "EYE DE AGOSTO". The system consists of six staves. The first two staves are for the vocal melody, with the first staff starting with a treble clef and a key signature of one flat. The next four staves are for piano accompaniment, with the third staff starting with a bass clef. The music is in 4/4 time. The first staff has a tempo marking "Allegretto". The second staff has a dynamic marking "p". The third staff has a dynamic marking "cresc". The fourth staff has a dynamic marking "p". The fifth staff has a dynamic marking "cresc". The sixth staff has a dynamic marking "p".

Musical score for the second system of "EYE DE AGOSTO". The system consists of six staves. The first two staves are for the vocal melody, with the first staff starting with a treble clef and a key signature of one flat. The next four staves are for piano accompaniment, with the third staff starting with a bass clef. The music is in 4/4 time. The first staff has a tempo marking "Allegretto". The second staff has a dynamic marking "p". The third staff has a dynamic marking "cresc". The fourth staff has a dynamic marking "p". The fifth staff has a dynamic marking "cresc". The sixth staff has a dynamic marking "p".

Hop, Skip and Jump Mambo

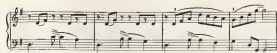
B. WHITEFIELD and L. SINGER

Allegretto-glorioso

mf with *bravura*

From "Racy Mambo for Piano" by B. Whitefield and L. Singer 5415-425183
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The Elf Man's Serenade

JENNIE L. GAYTOR

Mirthful Moments

POLKA

H. ENGELMANN

SECONDO

Tempo di Polka (♩ = 108)

From "Mirthful Moments" First Part, Alfred D. H. 1883
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Mirthful Moments

POLKA

H. ENGELMANN

PRIMO

Tempo di Polka (♩ = 108)

SECONDO

Trio

Minore

STUDY - AUGUST 1901

PRIMO

Trio

Minore

STUDY - AUGUST 1901

Grief

WILLIAM GRANT STILL



Freely (♩ = about 78)

Voice: Weep - ing an - gel with pain - ful trail - ing And head bowed low in your hands.

Piano: Do not roll these chords too rapidly

mp Moan - ing an - gel with heart - strings wail - ing For one who in death's hall stands.

And distinctly *cello solo*

mf a tempo Moan - ing an - gel si - lence your wail - ing And take your head from your hands.

mf sustained, a tempo

a little slower Weep - ing an - gel on your pain - ful trail - ing The white dove, prom - ise, stand!

Do not roll too rapidly

Perseverently (♩ = 66)

Weep - ing an - gel with pain - ful trail - ing And be followed low in your hands.

Moan - ing an - gel with heart - strings wail - ing For one who in death's hall stands.

Moan - ing an - gel si - lence your wail - ing And take your head from your hands.

Plaintively (♩ = 66)

mp Weep - ing an - gel on your pain - ful trail - ing The white dove, prom - ise, stand!

p *ritard gradually*

A Little Dance

BERENICE B. BENTLEY

Light as thistle-down, gaily

Musical score for 'A Little Dance' in 3/4 time, key of G major. The score consists of five systems of piano accompaniment. It includes various dynamics such as *mf*, *mp*, *p*, and *sf*, and articulation marks like *acc.* and *sfz*. Performance instructions include 'a little slower' and 'in time'. The piece concludes with a final chord marked *p*.

from "Beyer Times" by B. B. Bentley (1893-1928)
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"Three Black Swans

(Black Keys)

BERENICE B. BENTLEY

Dreamily, not fast

Musical score for 'Three Black Swans' in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. It includes dynamics such as *mp* and *p*. Performance instructions include 'Dreamily, not fast', 'regain', and 'half back'. The piece concludes with a final chord marked *p*.

"Hey! Diddle, Diddle

Rollicking

Nursery Rhyme

Musical score for 'Hey! Diddle, Diddle' in 3/4 time, key of G major. The score consists of two systems of piano accompaniment. It includes dynamics such as *mf* and *p*. Performance instructions include 'Rollicking' and 'Gladly I see back of my finger'. The piece concludes with a final chord marked *p*.

from "Beyer Times" by B. B. Bentley (1893-1928)
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"SIX INCHES BELOW THE COLLARBONE
AND A LITTLE TO THE LEFT"

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heart "are the issues of life."

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