

1935

UA94/7/2 Nellie Gilmore Scrapbook

Nellie Gilmore

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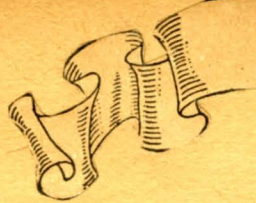
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SCRAP BOOK





THE WORLD OF MUSIC



RICHARD WAGNER



RICHARD WAGNER



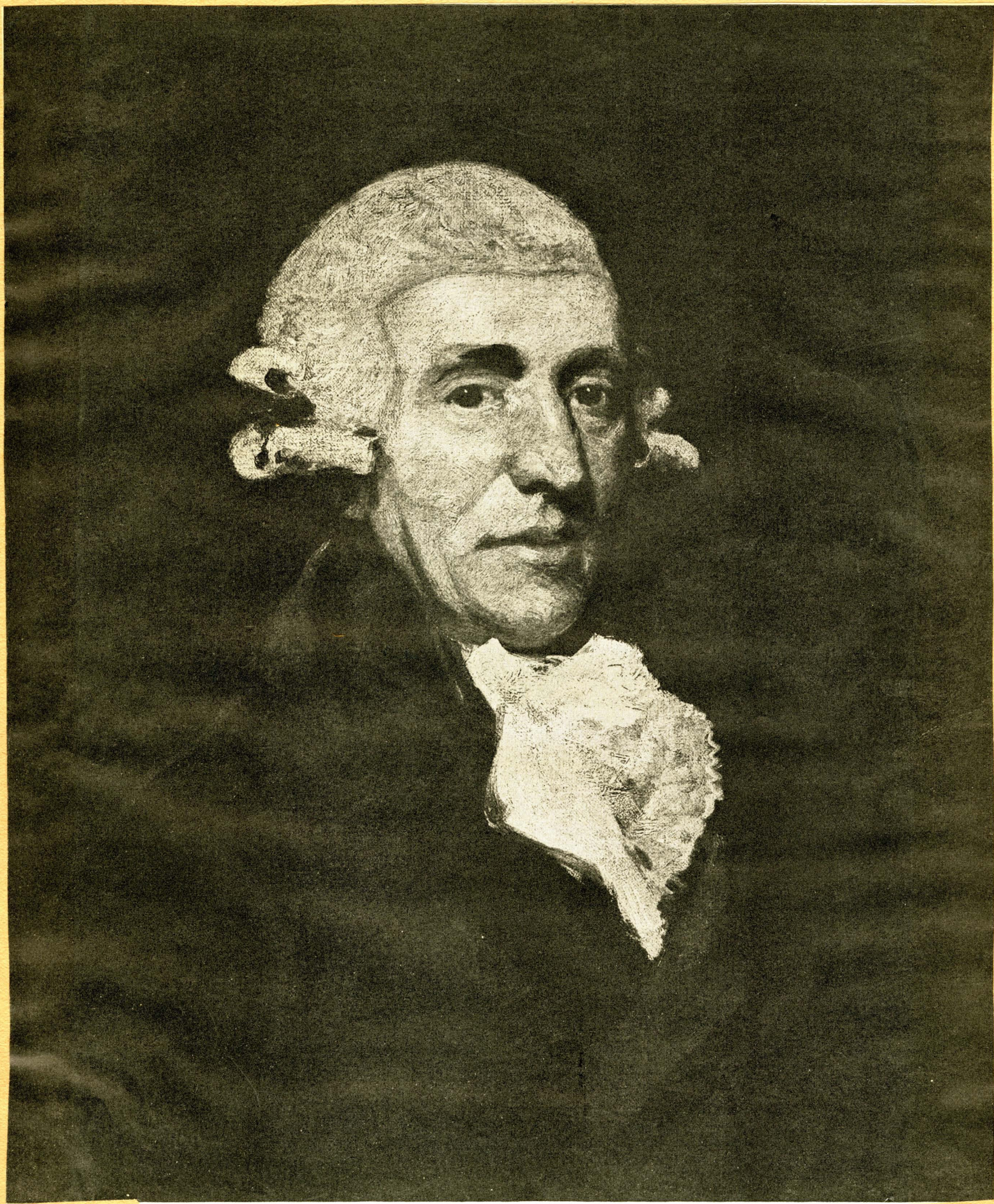
A RARE PORTRAIT OF EDWARD MACDOWELL

MacDowell was born in New York City, December 18, 1861. He studied there with J. Buitrago, P. Desvernine and Teresa Carreño. In 1876 he entered the Paris Conservatoire to study under Marmontel and Savard; and then in 1878 went to Weisbaden to be under Ehlert, and in 1879 entered the Conservatory of Frankfort as a pupil of Heymann and Raff. After several years of composing and teaching in Germany he returned to America and from 1896 to 1904 was the first incumbent of the Chair of Music of Columbia University. He died in New York, January 23, 1908.



A NEW PENCIL DRAWING OF THE COMPOSER OF THE "NEW WORLD" SYMPHONY

This excellent sketch of Dvořák, by Sidney Sloan, is such a lifelike portrait of the great modern master, as he was known to the Editor of *The Etude*, that we feel sure that our readers will be glad to have it for studio purposes. This likeness shows Dvořák at his prime.



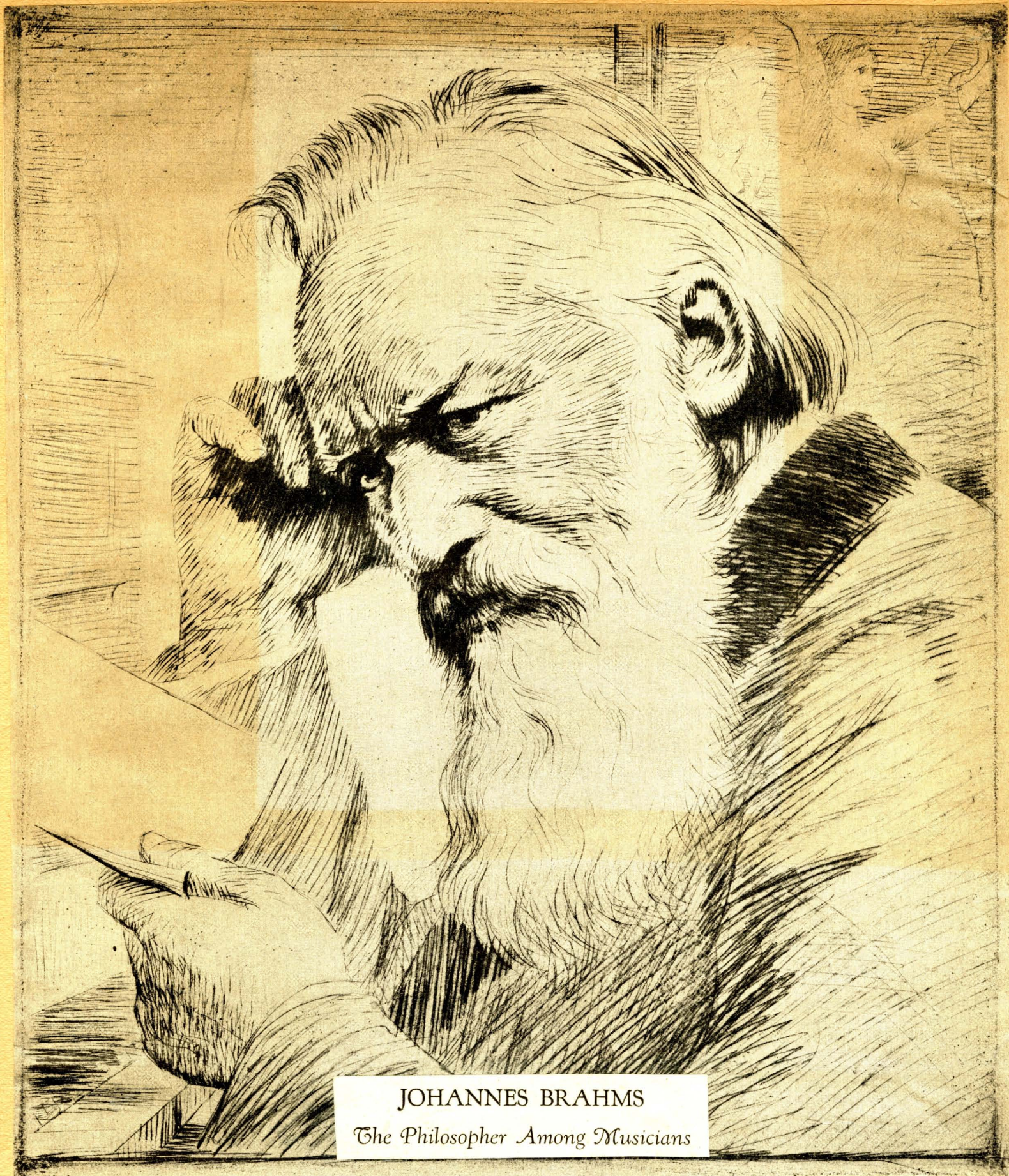
JOHN HOPPNER'S FAMOUS CONTEMPORARY PORTRAIT OF FRANZ JOSEPH HAYDN



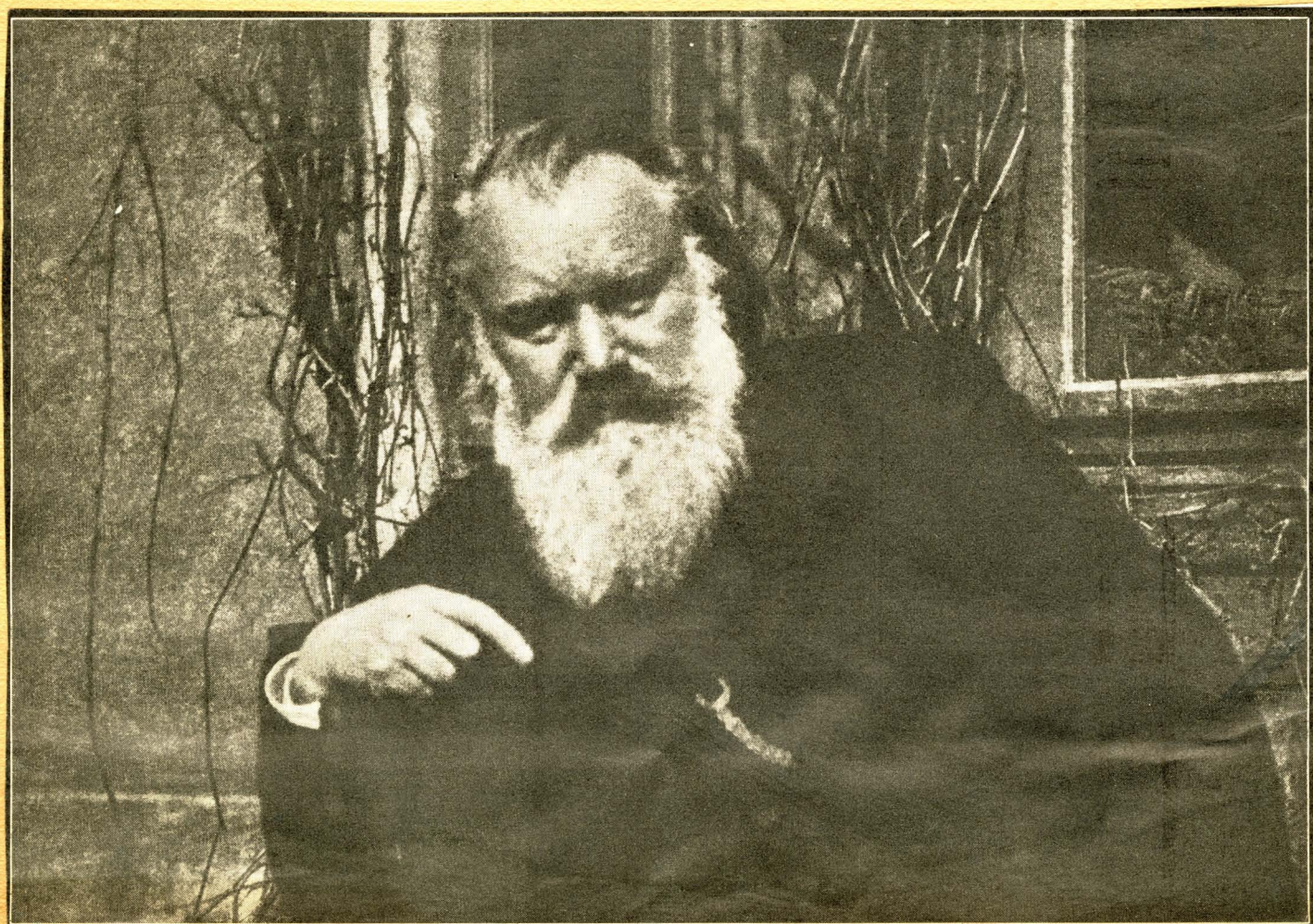
(From a Rare Viennese Etching by Wolf)

BEETHOVEN AS A VIOLINIST

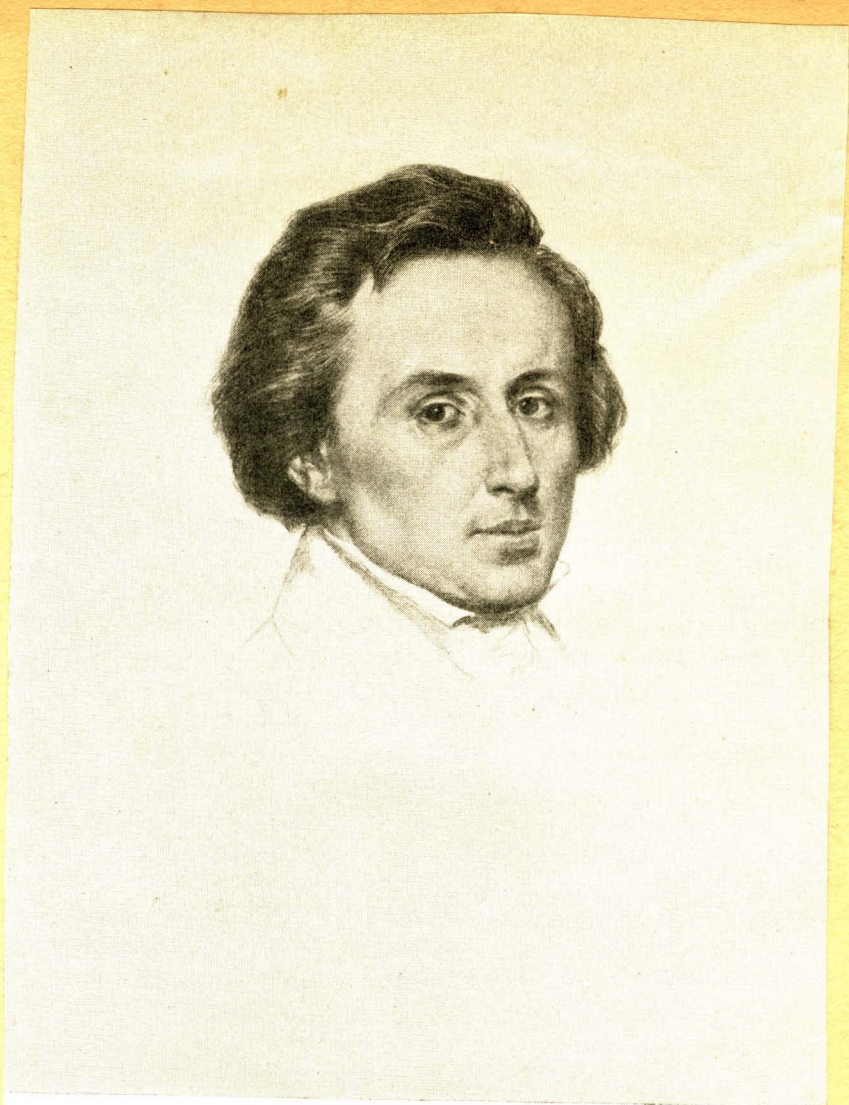
The great symphonist appears most frequently in his pictures at the piano keyboard. However, he was very familiar with the stringed instruments and played the violin and the viola excellently.



JOHANNES BRAHMS
The Philosopher Among Musicians



JOHANNES BRAHMS AT HIS HOME IN VIENNA



FREDERIC CHOPIN
A recently imported pen drawing by M. Wulff.

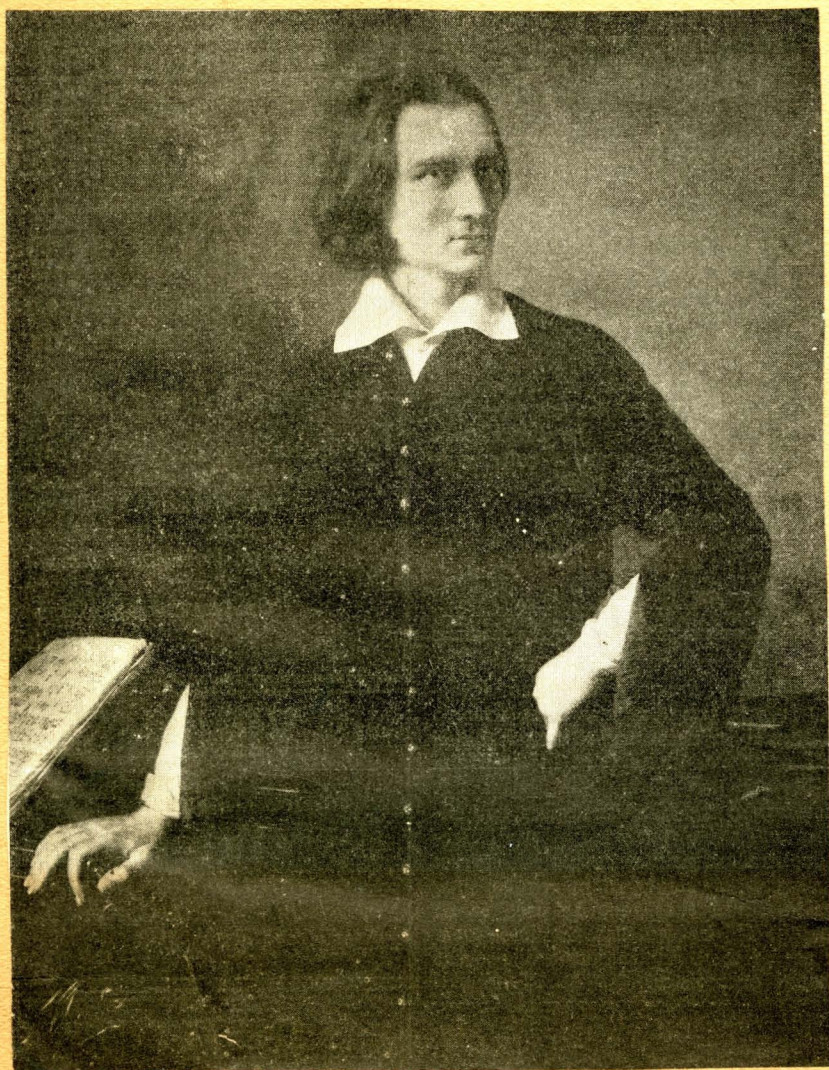


"A CHOPIN POLONAISE"



FRANZ LISZT

From a new etching by Narn-Bauer. Note the bust of Goethe in the background.



YOU HAVE NEVER SEEN THIS MAGNIFICENT PICTURE OF FRANZ LISZT

That is, unless you have been to Budapest where it was photographed for the first time from a rare oil painting by Barabas Miklas in the Royal Hungarian archives, expressly for THE ETUDE MAGAZINE.

This portrait, probably the finest existing authentic likeness of the most renowned of pianists, is representative of the vast new resources of our publication (music, features, articles, pictures, etc.) recently collected from original private sources by our staff from the four corners of the earth.

It is in keeping with THE ETUDE policy of "putting the value in the magazine" and is responsible for that unique contagious enthusiasm which leads our readers to tell others that there is no way in which any music-lover can possibly invest \$2.00 a year to better advantage than in the THE ETUDE.

THE ETUDE's editorial larder is larger and finer than at any time in its history. Kindly inform your musical friends.

The Majesty of Liszt

HUNGARY has had no king whose influence in and out of the land of the Magyars has equalled the regal rule of Franz Liszt. The dominion of Liszt was that of a great humanist and a great human, quite as much as that of the master pianist and composer. His magic influence extended far beyond the borders of his native land; and, even today, forty-four years after his death, there is no figure in the history of the piano that equals in prestige that of Liszt.

Born in Raiding (near Odenburg, in 1811), his long life terminated at the shrine of his great son-in-law, Richard Wagner, in 1886. His father was a man of culture, who played the piano exceedingly well and who gave the son his first lessons. In 1821 the little Franz was taken to Czerny at Vienna; and the greater part of his life thereafter was spent, not in Hungary, but at Paris, Weimar and Rome. True, he did go back to Budapest some eleven years before his death, to take the presidency of the magnificent Hungarian Academy of Music; but, all in all, he was a "citizen of the world." The great school at Budapest is now known as the "Franz Liszt College of Music".

Liszt was always a Hungarian at heart and was intensely interested in the cultural development of his native land, not merely in music but also in all other fields. His very name is in this day so greatly revered in Hungary that the eyes of every Hungarian shine with joy at the mention of it. It is no wonder that his compatriots have erected a regal statue of the master seated in a huge chair, which one sees in front of the Budapest music school.

Liszt is credited with being the great exponent of Hungarian music; but a search of his voluminous compositions reveals that less than thirty of his works can be classed as strictly Hungarian. Among these are, of course, the fifteen *Hungarian Rhapsodies*. Added to these are five other rhapsodies, known as: *Rhapsodie Espagnole*; *A Munkácsy*; *Tiré de L'Album de Figaro*; *Pour l'Album de l'Exposition de Budapest*; and *D'après les "Czárdás Nobles" de C. Abranyi*. It seems regrettable that Liszt did not embody far more of the

great wealth of Hungarian folk themes in his works.

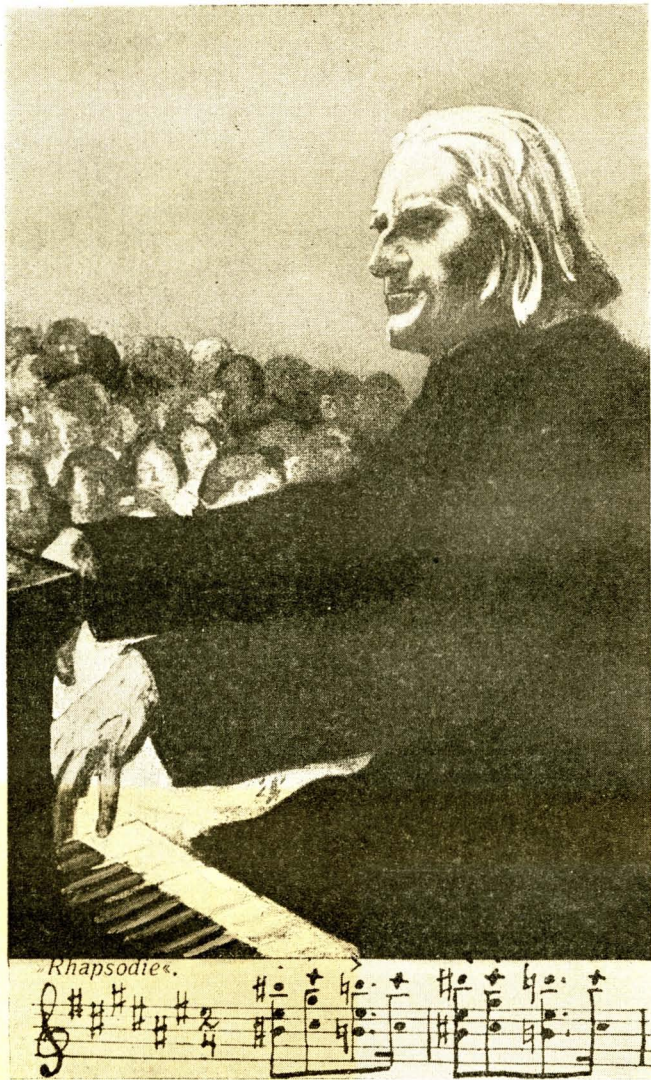
Liszt's prodigal benevolence, his greatness of heart, his breadth of vision, his princely courtesy, his pride, his wit, and his keen penetration, all were traits characteristic of the finest in Hungarian life. Like most Hungarians, he was a splendid linguist. The Hungarian language is one of the most difficult of all to learn. Because their native tongue bears little or no resemblance to that of any other European nation, Hungarians are forced to learn other languages, which they usually acquire exceedingly well.

Liszt could not rise to his great heights without incurring jealousies. His various love affairs have been magnified, perhaps because he was the victim of a small army of adventuresses and because of his prominence. He was little different from most men of his time, situated as he was, except that perhaps he was a little more open.

As for Liszt's human appeal, few men of the last century equalled him. It has been our pleasure to know intimately many of his disciples. In fact we studied for some time with two of his best known pupils. The tales of his goodness, his kindness and his tolerance, are unending. He was an inspiration to all who knew him. The brilliance of his playing was mesmeric. When he played, he and the piano became one. Liszt was the first to carry the piano to orchestral dimensions.

Finally, when all is said and done, perhaps Liszt's greatest achievement was the creation of the Symphonic Poem. The old-fashioned symphonic barriers were detestable to such a genius. His symphonic poems have influenced all musical composition from that time on. There is a majesty about the Liszt symphonic poems that has compelled all musicians to recognize the master as one of the great composers of all times.

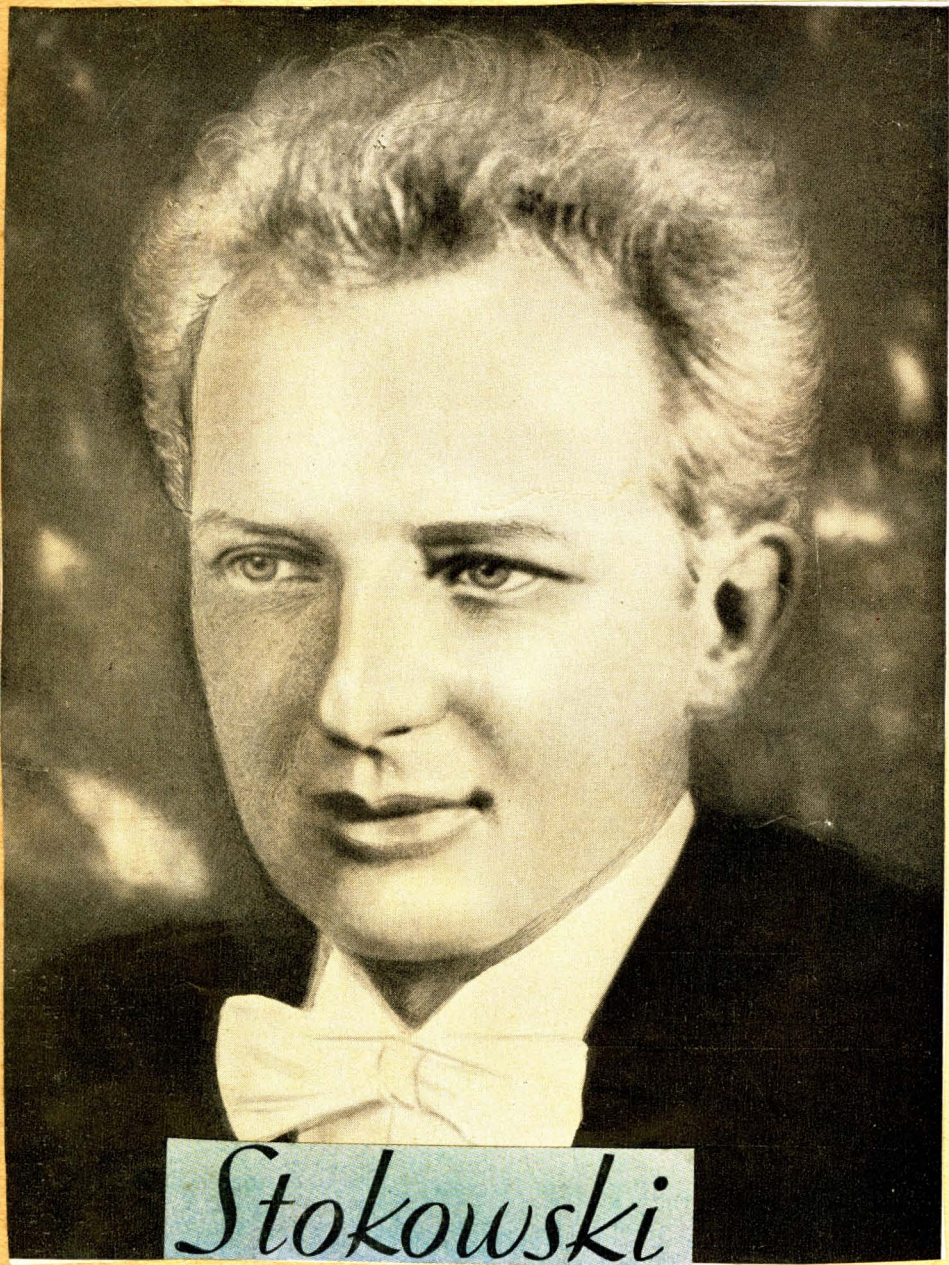
The "Majesty of Liszt" was perhaps best manifested by the homage that was instinctively paid to him, by everyone from potentate to peasant. Wherever he was, he held court. He traveled with a retinue of worshippers that any monarch might have envied.



LISZT "THE EMPEROR OF PIANISTS"
From an Oil Painting by O. Friederich



NEW MONUMENT TO DEBUSSY IN PARIS



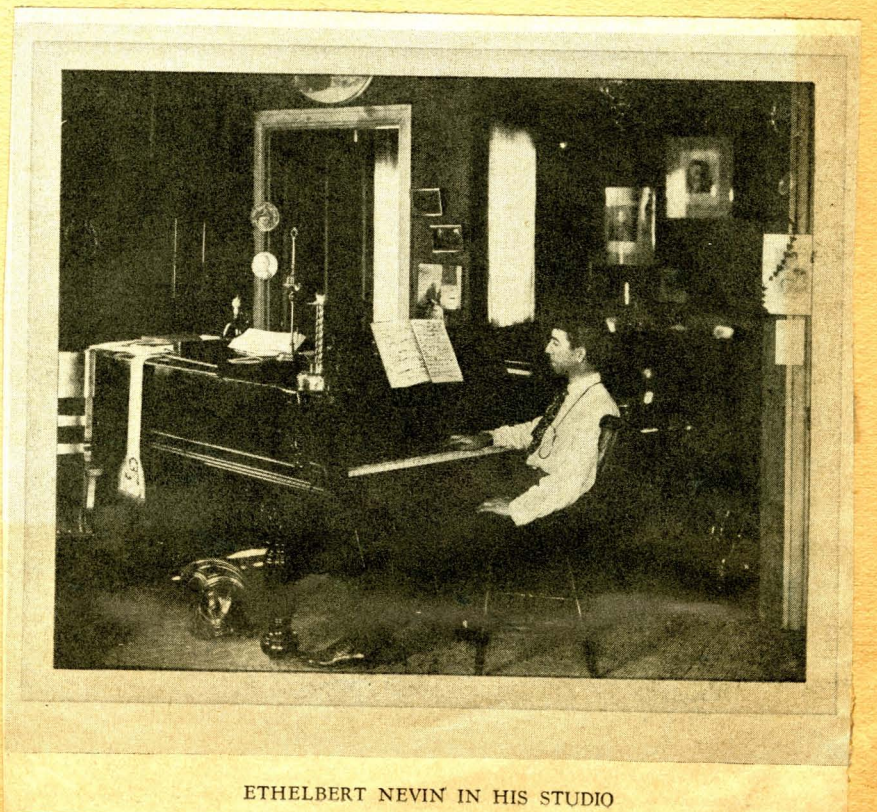
Stokowski



RACHMANINOFF'S LATEST PORTRAIT



ETHELBERT NEVIN



ETHELBERT NEVIN IN HIS STUDIO

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

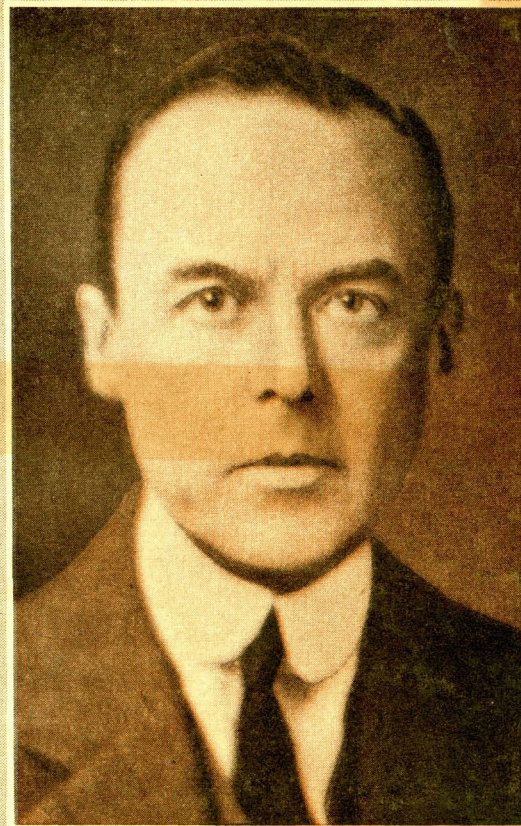
SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE



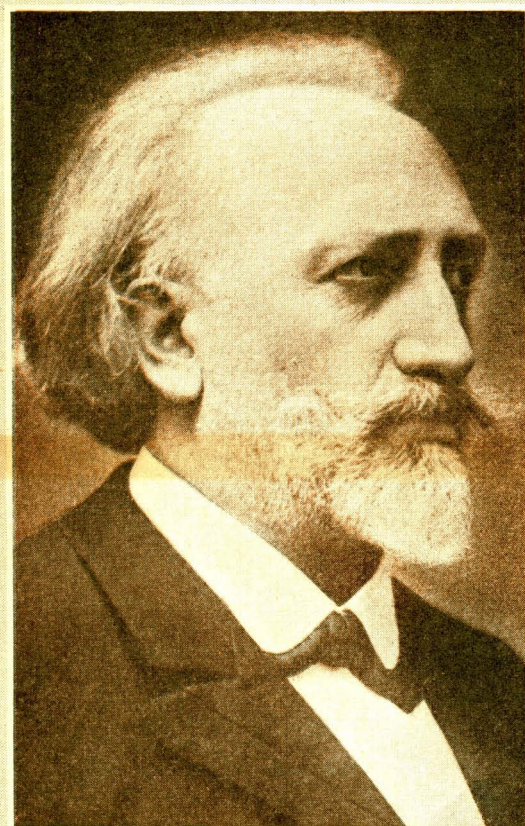
JOHANN SEBASTIAN BACH



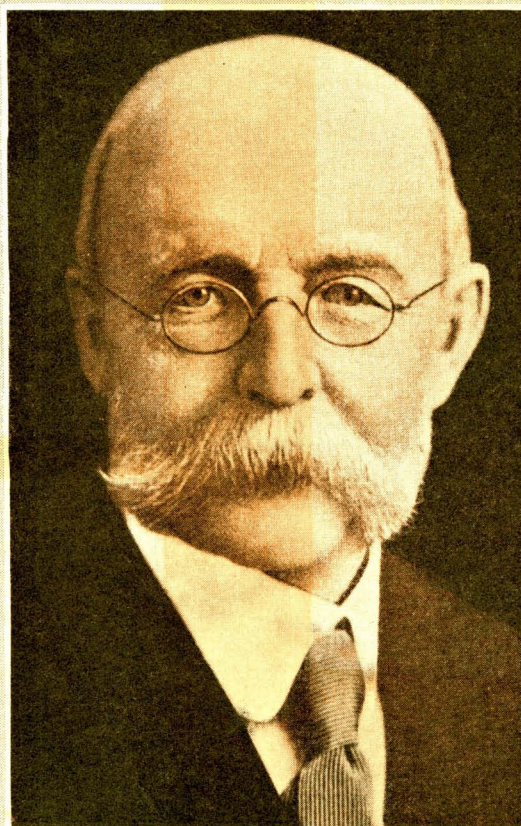
AMELITA GALLI-CURCI



JOHN ALDEN CARPENTER



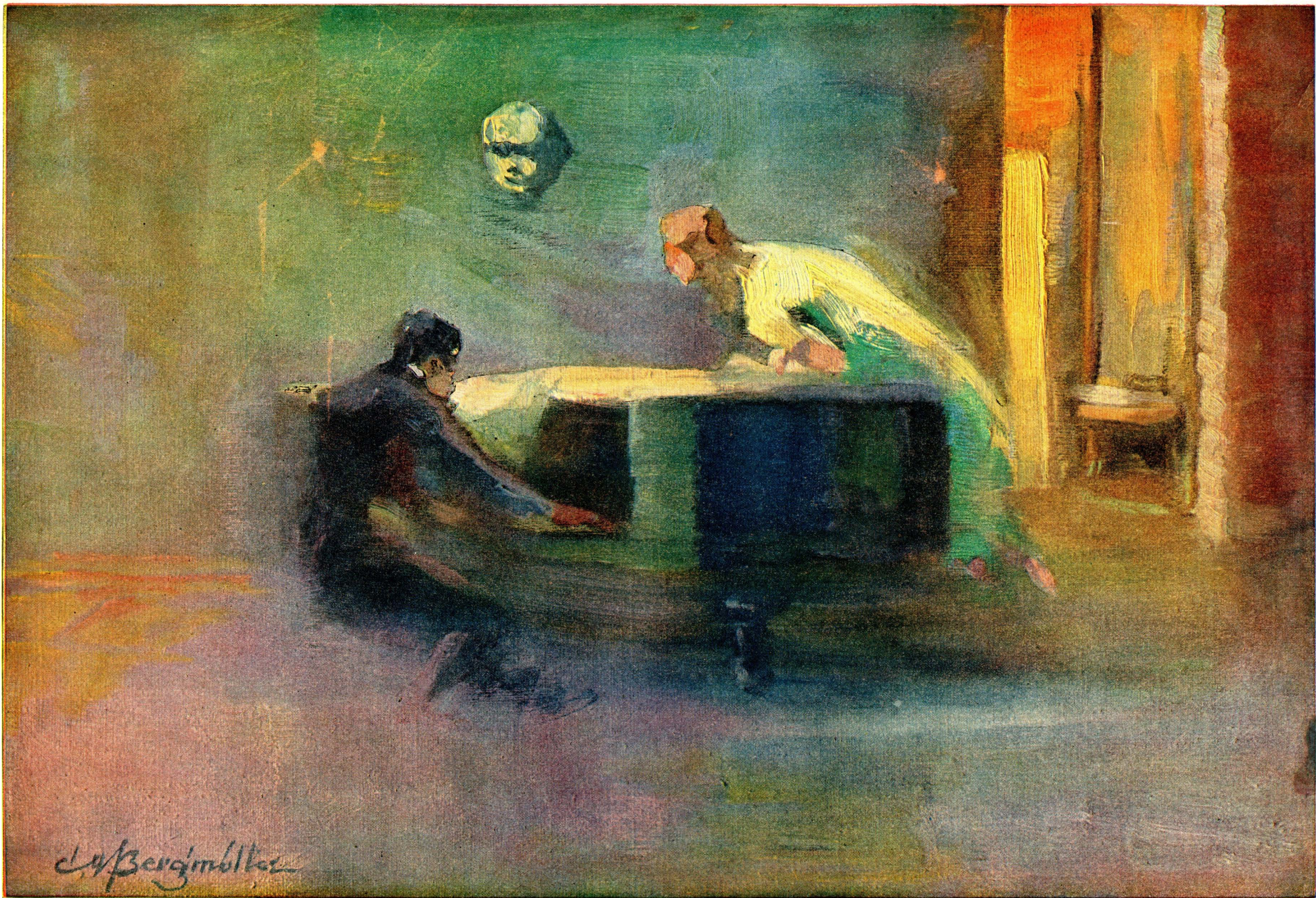
CÉSAR THOMSON



JOHN KNOWLES PAINE



FRIEDRICH WILHELM KALKBRENNER



Supplement to
THE ETUDE MUSIC MAGAZINE—March 1930.
(See Article in this Issue)

A BEETHOVEN SONATA

From an Oil Painting by
C. W. Bergmüller

Courtesy of "Illustrirte Zeitung," Leipzig.



Supplement to THE ETUDE MUSIC MAGAZINE—September 1930. {See Article in this Issue}
Courtesy of "Illustrirte Zeitung," Leipzig.

WOTAN'S DEPARTURE
from WAGNER'S "DIE WALKÜRE"

From an Oil Painting by Hermann Hendrich



From a Painting by Francis Day

THE LITTLE MUSIC CRITIC

© Curtis and Cameron

Planning for a Prosperous Season

THE curtain will shortly rise upon another musical season in our country; and the wish of THE ETUDE is that it will be an exceedingly happy and prosperous one for all our friends. Despite the ravages of the great depression and the results of our Monte Carlo years, it appears, from an elaborate survey conducted by the well-known New York musical manager, Mr. George Engels, that music fared very much better last year than many enterprises of a purely commercial nature. The receipts from concerts and recitals in New York and Chicago were, according to this report, notably higher than the previous year. In other parts of the country there was a falling off, in the case of the appearances of minor artists. Mr. Paderewski's tour resulted in the sale of over one half a million dollars worth of tickets, despite the depression. These facts, together with that significant evidence which points to the millions of dollars that

are pouring into musical educational projects in all parts of the country, certainly give a roseate outlook to all who are preparing themselves for the art of teaching music. All the conditions are ready for a grand dehiscence—a great bursting forth of something that has been in preparation for a long time.

It is true that some teachers—notably those who have had limited training and preparation—have suffered during the depression. Others report that business has been excellent. A great deal depends upon local conditions and upon the personality and adaptability of the teacher. Teachers are born and then made. Not everyone can be molded into a teacher. That is the fundamental fault with the system that would furnish us teachers by examination. For instance, we know of many teachers, who, having passed certain academic and collegiate tests, have received certificates to teach in positions with lucrative



MADAME CECILE CHAMINADE

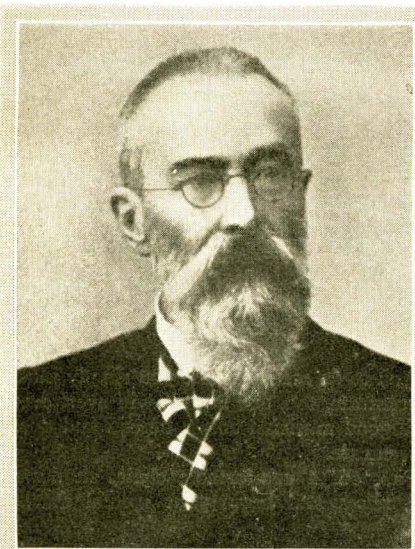
Little Biographies for Club Meetings

No. 26—Rimsky-Korsakov

ANOTHER Russian composer this month is Nicholas Andreievich Rimsky-Korsakov. That is another long and complicated name but just Rimsky-Korsakov is enough to remember.

He was born in Russia in 1844, and is one of the outstanding Russian composers. He started to play on the piano at the age of six, and began composing music at the age of nine.

Although his parents realized that he had great talent, they wanted him to go in the navy and he did so. Of course, he had very little time for music during his navy training.



1844—Rimsky-Korsakov—1908

He became acquainted with some of the best musicians in Russia and decided to study music seriously. While he was on his first naval cruise, which lasted three years, he composed a symphony. It was produced after he returned and the public was very much surprised to find that the

composer was a youth in naval uniform! After this he composed many things, then retired from the navy and was appointed inspector of naval bands. Then he became assistant director of the Court Chapel and conductor of the Russian Symphony Concerts. Later he conducted orchestras in Paris.

He became a professor of music in the Conservatory at St. Petersburg (now called Leningrad) and turned his attention to composing operas. His best known operas are "The Snow Maiden," "The Golden Cockerel," (or "Le Coq d'or," as it is generally called) and "Sadko," from which comes the lovely melodious song called "The Song of India."

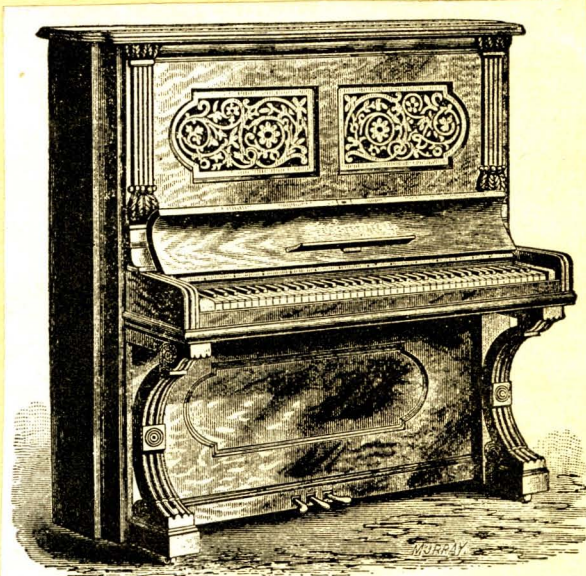
Probably his most frequently heard composition is the set of colorful pieces for orchestra called "Scheherezade." These pieces are supposed to be based on the fairy stories of the "Arabian Nights."

His music is mostly bright, colorful and happy, quite opposite to the music of Tchaikovsky, whom you studied last month. Both composers used Russian folk-tunes in their compositions, but Rimsky-Korsakov selected the cheerful ones, while Tchaikovsky selected the mournful ones.

His death came suddenly in 1908.

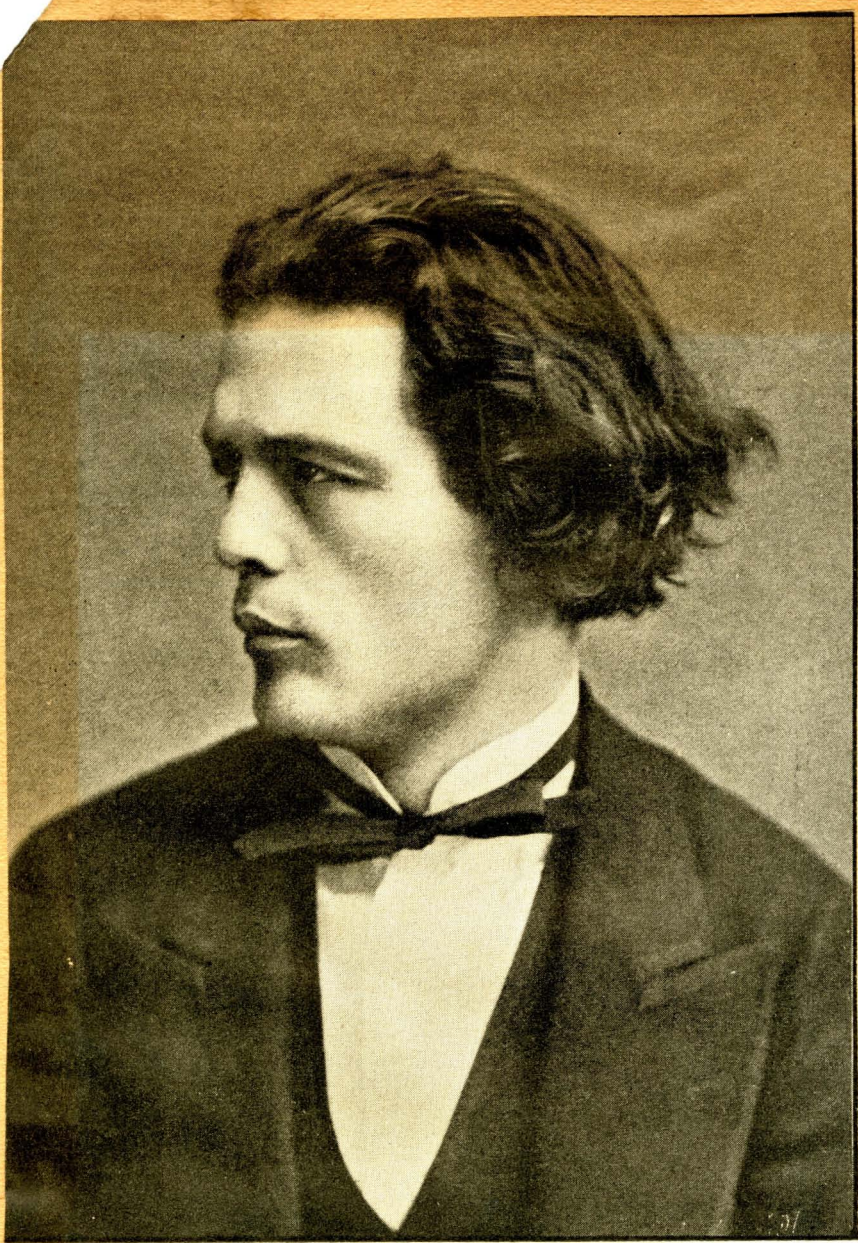
If you can get a phonograph for your meetings you can hear the charming and brilliant fairy tales of Scheherezade played by an orchestra. It is not possible to get a good idea of them otherwise.

There are not many things for you to play on the piano, but you can play *Romance in Ab*, *Song of India* (arranged for four hands), and *Two Themes*, from "Scheherezade."



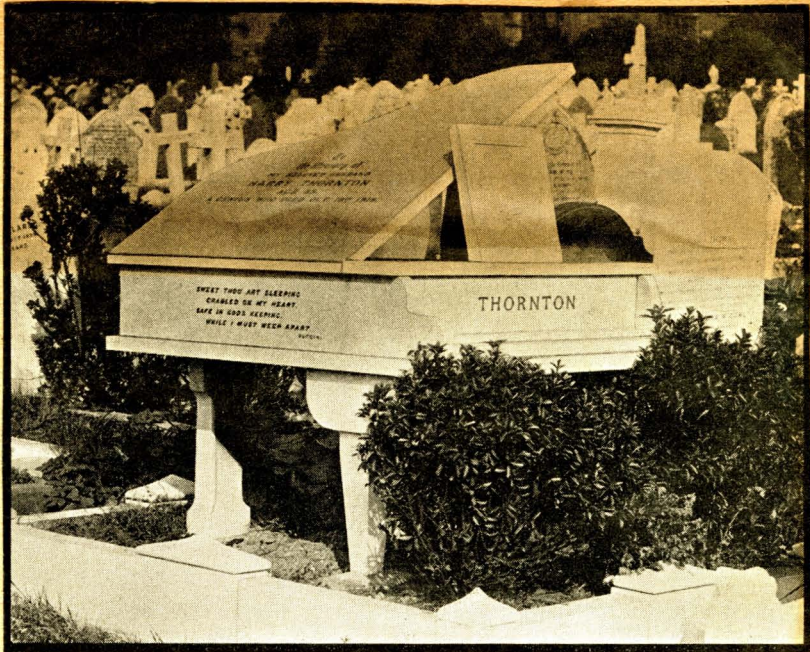
A MEMORY OF BYGONE DAYS

This instrument which cost \$1100.00 when new is now wholly out of date. It is an injustice to the art and students of the art to hold on to ancient pianos, no matter how much they cost when new. Music students, particularly young students, deserve the best equipment obtainable. The best is always cheapest.



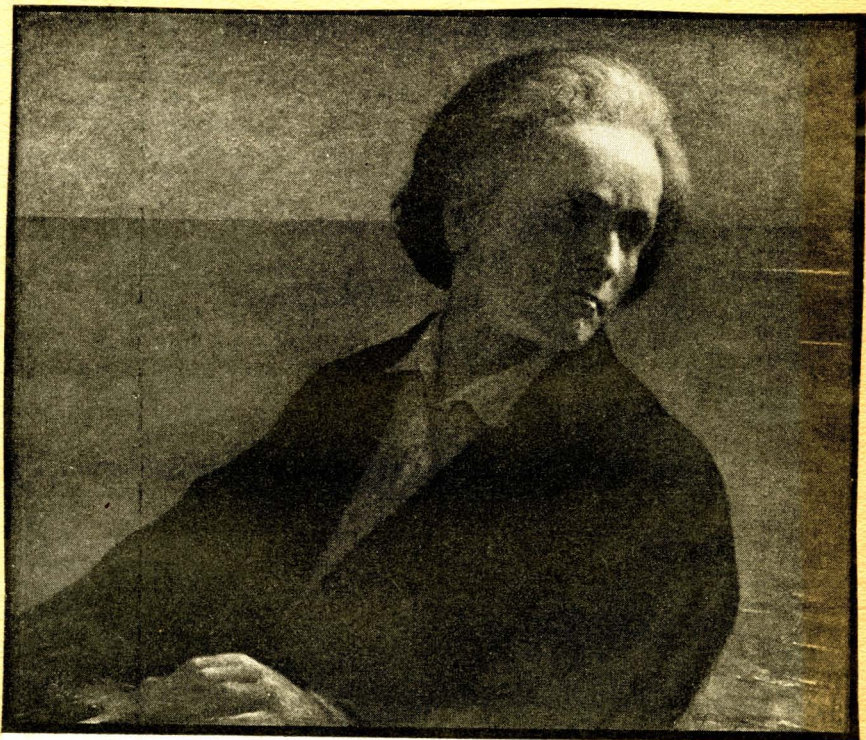
ANTON RUBINSTEIN

A rare photograph of Rubinstein in his youth picked up by an ETUDE representative in a book stall on the Seine, Paris.



THE QUEEREST MUSICAL MONUMENT

This odd monument, which is to be found in Highgate Cemetery, England, is one erected by his wife, to Harry Thornton, "a genius who died young."

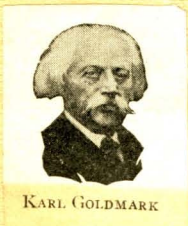


LA SONATE AU CLAIR DE LUNE

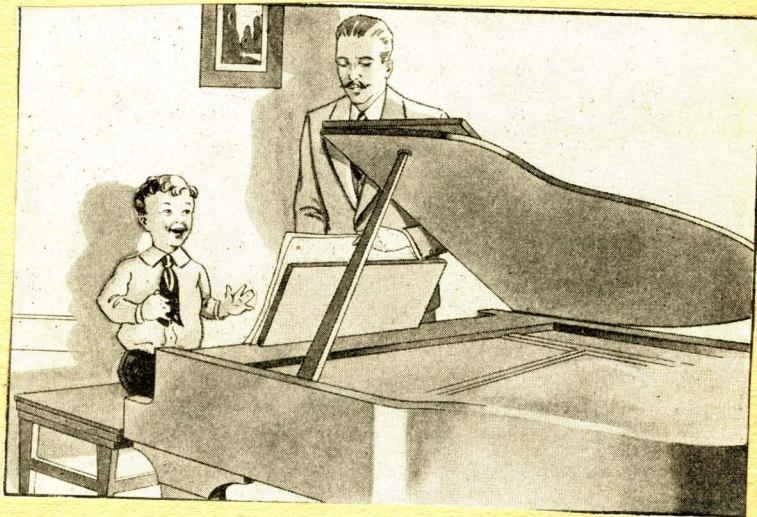
An idealization of Beethoven playing his "Moonlight Sonata," by the artist, Coppier.



IMPROVISATION
From the Paris Salon



KARL GOLDMARK





THE CURTIS INSTITUTE of MUSIC



THE MT. LAKE SANCTUARY SINGING TOWER NO. 1.

JOSEF HOFMANN, *Director*

The Curtis Institute of Music will inaugurate this season a course in the art of bell-playing (Campanology) for advanced organ students. There is only one other carillon school in the world, at Malines, Belgium.

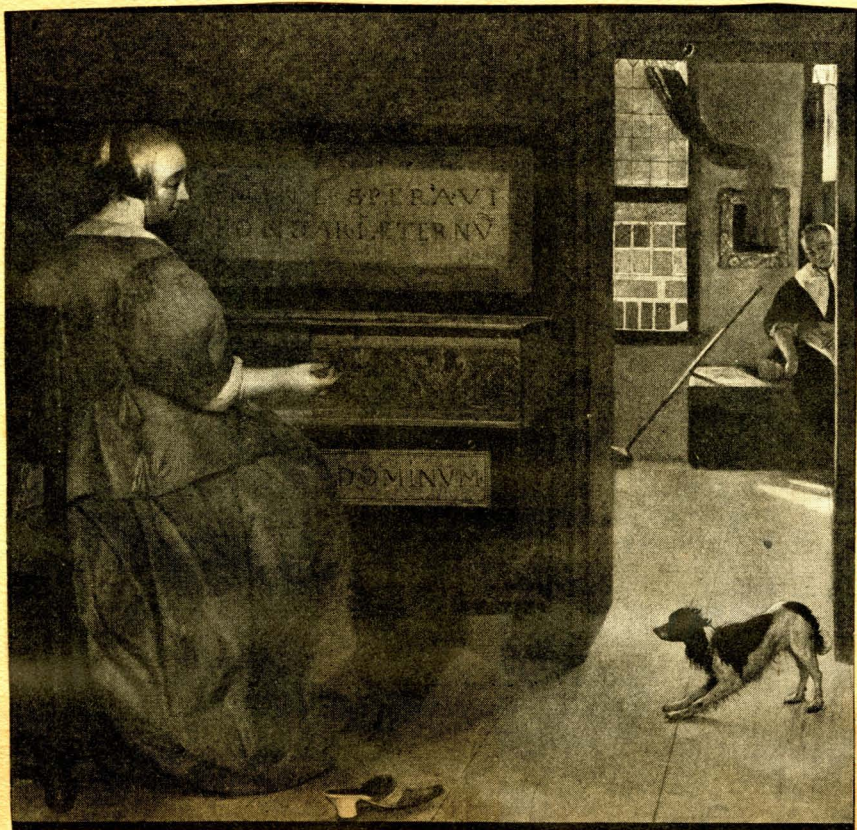
Anton Brees, bellmaster of three Singing Towers — at Mountain Lake, Florida, at Cranbrook, Detroit, and at Scottish Rite Temple, Indianapolis—has been appointed instructor in the new department.

Instruction will be given during January, February and March at Mountain Lake, Florida, where Mr. Edward Bok has built the famous Singing Tower. Lessons will be given on a practise clavier; and after sufficient training the students will be given the opportunity to play upon the carillon itself, which consists of 71 bells of beautiful tone and perfect pitch.

The art of bell-playing will be of special advantage to organists, inasmuch as there are in the United States thirty carillons with only a very few qualified players.

THE CURTIS
INSTITUTE OF MUSIC

Rittenhouse Square Philadelphia



A LADY AT THE CLAVECIN
An early Flemish picture of Music in the Home, by G. Melsu

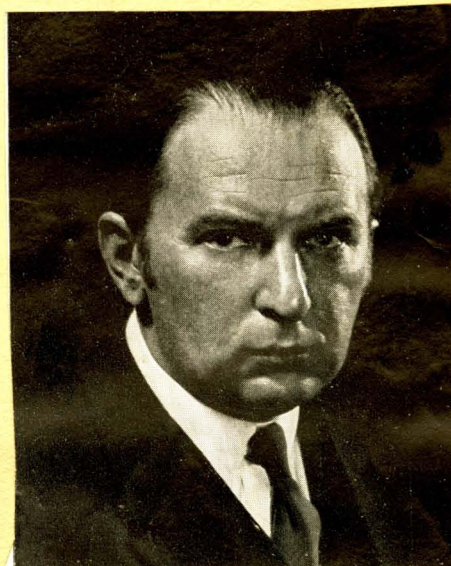


THE FIRST MUSIC LESSON

WERE he to choose to enter a contest of male beauty, he could add still another star to his already formidable collection of decorations. As it is, the screen, the opera and the air are claiming Nino Martini as their own proud possession. His golden voice seems to be able to do almost everything — from sending sky-high the grosses of the movie houses to increasing the sales of a popular brand of cigarettes.



BEVERIDGE WEBSTER—PIANIST



FRITZ REINER—IMPRESARIO



Songsters




LT. COMM. JOHN PHILIP SOUSA

The Staccato Mark

Will you kindly send me a statement as to your opinion of the importance of the staccato mark?

B. F. S.


The staccato mark has been employed for various purposes. In the classics we find

two forms of it, the round dot: 

and the pointed dot:  , the former

meaning that the note is to be held half its time, and the latter that it is to be held but a quarter of its time. With Beethoven, moreover, the staccato is used as a mark of emphasis, just as the staccato tones of a mother make her son step lively when she calls "Johnny, come here at once!"

There is not, as a rule, much discrimination in modern music between the dot and the dash, either of which indicates a very short note. We may also mention the *non-legato*, which signifies that the notes are very nearly, but not quite, connected. This *non-le-*

gato  combines the staccato and legato marks.



Sousa Endorses the Harmonica

"I am a great advocate of the Harmonica," says Lieut. Commander John Philip Sousa, famous bandmaster, "and especially endorse the Harmonica bands which are winning sweeping popularity. This instrument is a foundation for a musical career; and many boys and girls who are now learning music on the harmonica will step into the great symphony orchestras and bands of our country some day."

You can learn to play a Hohner Harmonica with the aid of the Free Instruction Book. Get a Hohner "Marine Band" today and ask for the free book. If your dealer is out of copies, write M. Hohner, Inc., Dept. 208, 114 East 16th Street, New York City.

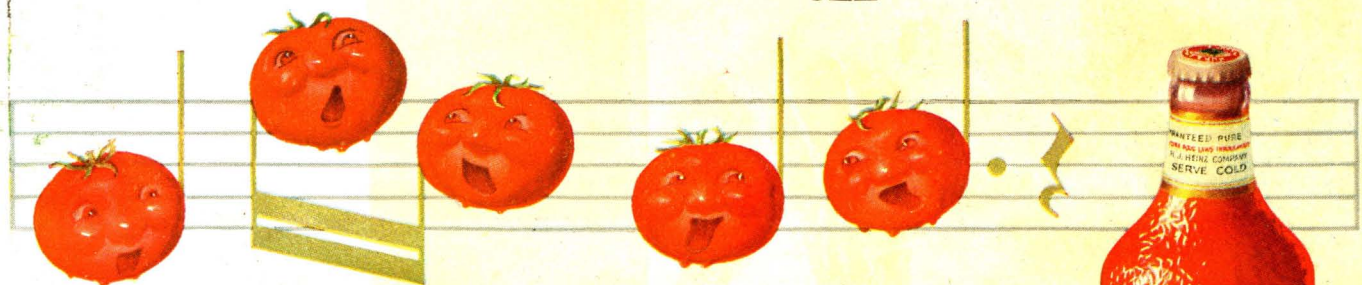


"Talent is feeling—the feeling which each player experiences in his innermost consciousness, the feeling that is always alert and active."

"One must play a piece a thousand times, making a thousand experiments, listening, comparing, and judging effects."



In the morning...in the evening...



in the middle of the day...



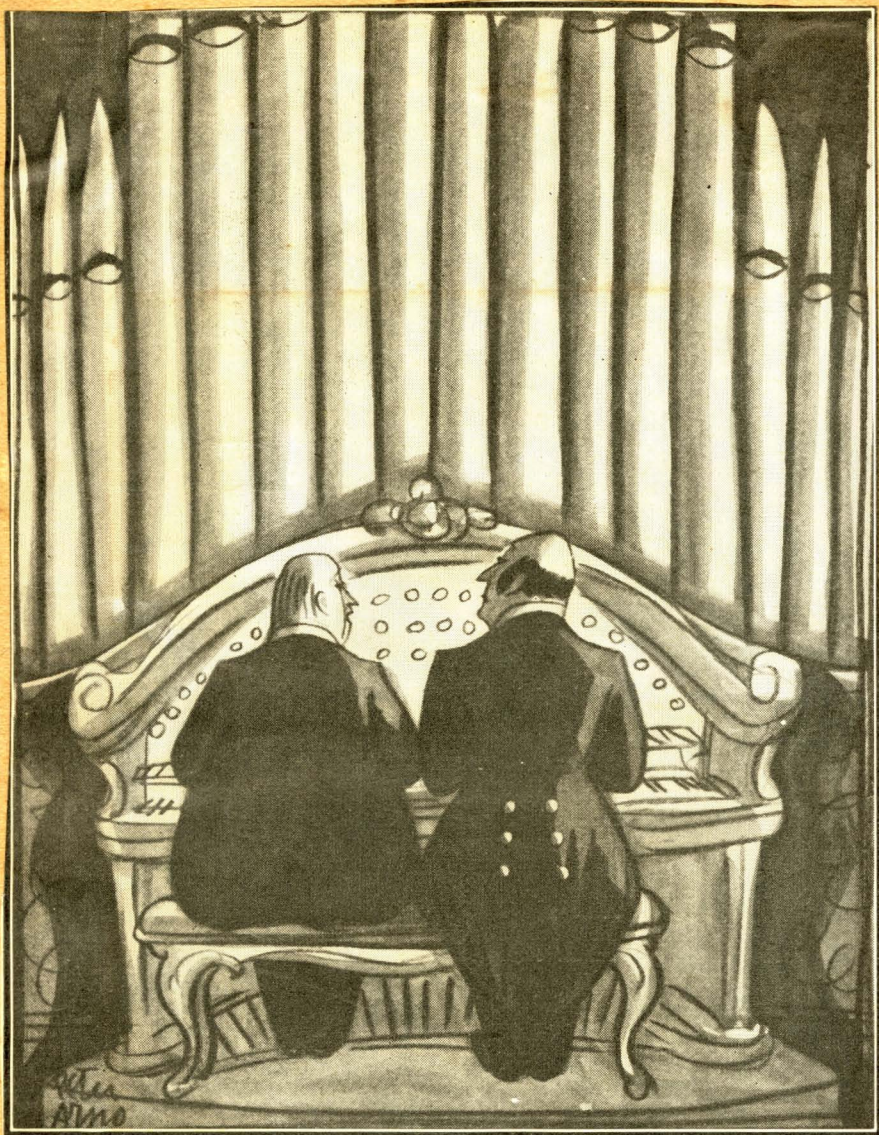
Heinz Tomato Juice



ONE OF THE
57

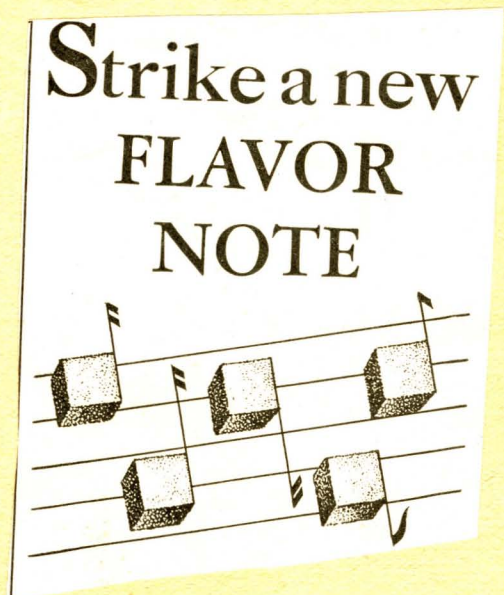
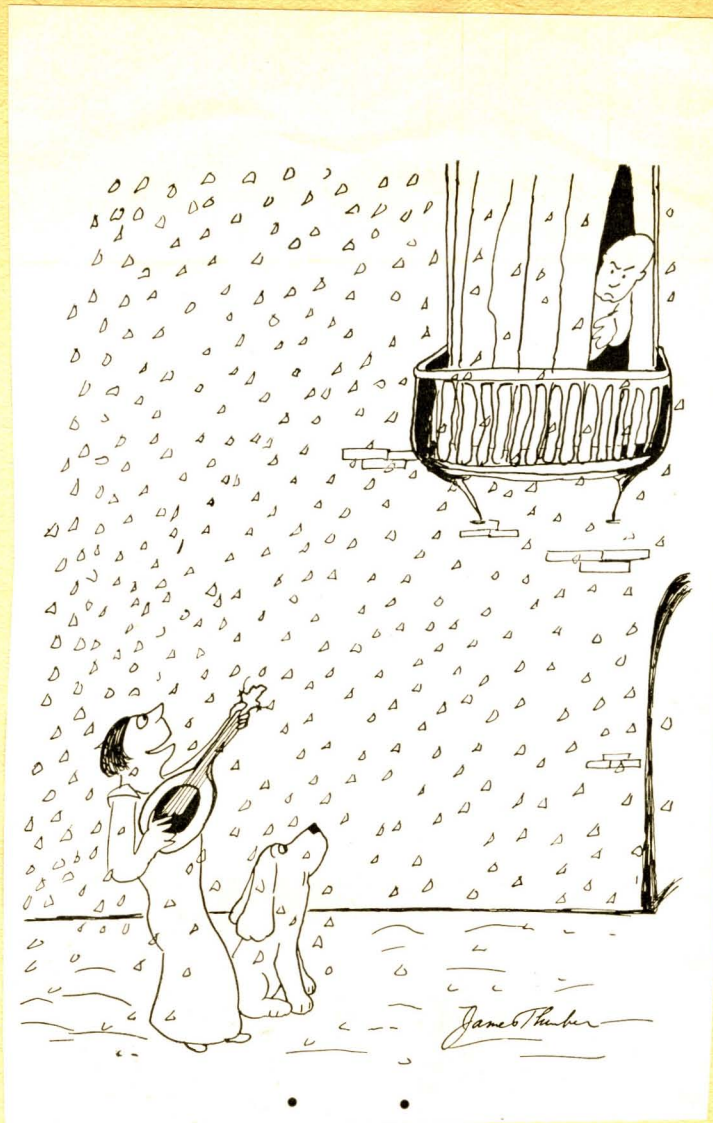


His Majesty is playing—



"NOW CHOPSTICKS"

Peter Arno's now famous caricature reprinted by courtesy of THE NEW YORKER. This humorous illustration is not without a pathetic connotation. The editor of THE ETUDE has known many men of large means who late in life "would have given anything" if they had had a fine musical training in youth.



WESTERN STATE TEACHERS COLLEGE

BOWLING GREEN, KENTUCKY

Presents

Kryl Symphony Band

BOHUMIR KRYL, Conductor



SOLOISTS

JOSEPHINE KRYL-WHITE	-	-	-	-	Violin
NELL KINARD	-	-	-	-	Soprano
RUTH TEMPLEMAN	-	-	-	-	Harp
BOHUMIR KRYL	-	-	-	-	Cornet

VAN METER AUDITORIUM

October 5, 1935

Afternoon, 2:30

Evening, 8:00



THE COOPERATIVE CONCERT ASSOCIATION

Presents

ROSE BAMPTON

Leading Mezzo-Soprano—Metropolitan Opera Association

PROGRAM

I.

Aria: When I Am Laid in Earth (Dido and Aeneas)	Purcell
The Cloths of Heaven	Dunhill
Love's Philosophy	Quilter

II.

Wohin	Schubert
Der Tod und Das Mädchen	Schubert
Von Ewiger Liebe	Brahms
Und Gestern Hat Er	Marx
Ständchen	Strauss

III.

Aria: Una voce poco fa (The Barber of Seville)	Rossini
--	---------

INTERMISSION

IV.

Le Colibri	Chausson
Au Pays	A. Holmès
Ma poupée chérie	Sévérac
Enlèvement	Levadé

V.

Mary's Aria (Peter Ibbetson)	Deems Taylor
*There Shall Be More Joy	Nordoff
*Hunting Song	Edith Braun
Ah, Love But a Day	Beach

NILS NELSON at the piano
Victor Red Seal Records

*In manuscript

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NEW YORK



MATINEE

Overture to the opera "Mignon" - - - Thomas

Solo for Harp, "ad imitazione del Mandolino" - Alvars

Concert Waltz, "Love and Life in Vienna" - - Komzak

Aria for Soprano "Cannais tu le Pays" - - Thomas

Symphonic Poem - "Moldau" - - - Smetana

INTERMISSION

Cornet Solo, "Fantasia Original" - - - Kryl

Symphony "Country Wedding" Op. 26 - Goldmark
 I Bridal Song, (Intermezzo)
 II Serenade (Scherzo)
 III Rustic Dance

Violin Solo, "Ballad and Polonaise" - - Vieuxtemps

Finale, "Das Rheingold" (Entrance of the Gods into
 Valhalla) - - - Wagner

EVENING

Overture to the opera "Bartered Bride" - - Smetana

Harp Solo, "La Danse des Sylphes" - - - Godefroid

Symphony in E Minor, No. 5, From the New World - Dvorak
 Largo
 Scherzo

Aria for Soprano, Voi lo sapete from "Cavalleria
 Rusticana" - - - Mascagni

Capriccio Espagnol - - - Rimsky-Korsakow

INTERMISSION

Cornet Solo, "Carneval de Venice" - - - Kryl

Symphonic Suite, "Scheherazade" - - Rimsky-Korsakow
 I The Young Prince and the Young Princess.
 II Feast at Bagdad. The Sea. The Vessel is Wrecked
 on a Rock on which is Mounted a Warrior of Brass.

Concerto for Violin, No. 2, in D Minor - Wieniawski

Second Hungarian Rhapsody - - - Liszt

ANNOTATIONS

Aria: When I Am Laid in Earth (Dido and Aeneas) . . . Henry Purcell
(1658-1695)

Purcell, generally considered England's greatest composer, wrote this opera in 1675. The sheer beauty of the simple lines, richly orchestrated, expresses the haunting lament of Dido as she dies of a broken heart when Aeneas leaves her.

The Cloths of Heaven Thomas F. Dunhill
(1877—)

This song is one of a cycle written to the poems of W. B. Yeats by Thomas F. Dunhill, a distinguished British composer.

*Had I the heaven's embroidered cloths, Enwrought with golden and silver light,
The blue and the dim and the dark cloths Of night and light and the half light,
I would spread the cloths under your feet; But I, being poor, have only my
dreams;*

*I have spread my dreams under your feet; Tread softly, because you tread on
my dreams.*

Love's Philosophy Roger Quilter
(1877—)

Roger Quilter has set much of the Old English poetry and folk-literature to music. Many will readily recall the immortal Shelly's poem, especially the last verse, *And the sunlight clasps the heart, And the moonbeams kiss the sea, What are all these kissings worth, If thou kiss not me?*

Wohin } Franz Schubert
Der Tod und Das Mädchen }
(1797-1828)

Few composers have left such a rich heritage as Schubert although he was only thirty-one when he died. Judged by his songs alone, of which he wrote about six hundred, his title to fame would have been assured.

Whither occurs in the cycle, *Die Schöne Müllerin*, in which a sentimental young apprentice expresses his hopeless love for the miller's beautiful daughter. His thoughts are addressed to the rippling brook, which seems to answer him in a friendly fashion. The question in this song is "Whither?" and it applies equally to the care-free brook and to the sad young man. The babbling water is delightfully suggested in the accompaniment.

Der Tod und Das Mädchen is the dramatic dialogue between Death and the maiden. Schubert was twenty when he composed the music; later he used the same theme in the slow movement of his *D minor quartet*. The poem is by an eighteenth century poet, Matthias Claudius.

The Maiden:

*Pass onward, O pass onward,
Wild man with barren bone!
I'm but a forlorn maiden
Go, leave the young alone!*

Death:

*Give me thy hand, O fair young child,
As friend I come, and not to chasten.
Be of good cheer, I am not wild,
Come then, and to these fond arms hasten!*

Von Ewiger Liebe (Of Love Everlasting) Johannes Brahms
(1833-1897)

This is one of the finest of the great Brahms lieder, with a splendid sweep of dramatic power and an extraordinary beauty of melody and accompaniment. A lover offers to release his sweetheart, because of the embarrassing gossip about them, but she staunchly insists that their love shall endure forever.

Und Gestern Hat Er Joseph Marx
1892—)

*Ab, yesterday, he brought me roses,
The night with their fragrance was fraught,
They wooed me for him who was absent,
The dream of his presence they brought.
I waited and listened, heart-anxious,
Lest he tarry away and come not,
And kiss the roses he brought me,
And make real the magic he wrought.*

Ständchen (Serenade) Richard Strauss
(1864—)

One of the most difficult of all piano accompaniments appears in this charming song. It is very light and dainty, suggesting some ethereal instrument far in advance of the prosaic guitar, lute or mandolin. The serenade itself is delivered in almost whispering tones, sustaining the atmosphere of the magic of night.

Aria: Una voce poco fa (The Barber of Seville) Gioachino Rossini
(1782-1868)

The famous aria sung by Rosina by means of which she voices her affection for Count Almaviva. "A far-away voice" sends a thrill to her heart. To thwart her guardian's plan by woman's wit she vows. "To gain the victory I ne'er will yield," she declares in a final burst of brilliancy. Distinctly a vocal show piece.

Le Colibri Ernest Chausson
(1855-1899)

Ernest Chausson was a pupil of César Franck and like Franck was of a sensitive retiring nature. He made little effort to make his compositions known; as a result during his lifetime his works were familiar to only a few people. *Le Colibri* (*The Humming Bird*) is an airy, graceful melody like the singing flight of a bird.

Au Pays Augusta Mary Anne Holmès
(1847-1903)

This celebrated woman composer was born in Paris, of Irish parents, and became a naturalized Frenchwoman. She was extremely talented and musically, and gave a lovely feminine touch to her compositions, yet at all time was capable of masculine force. She graphically describes the home-coming of a war-torn soldier at the head of his battered battalion, who seeks his former sweetheart, only to be told by her that in his absence she had married a young farmer. He reacts to her cruel snubbing by reassembling his bedraggled band and marching furiously away.

Ma poupée chérie *Déodat de Sévérac*
(1893-1921)

Déodat de Sévérac, gifted French composer, pupil of the Toulouse Conservatory and the Schola Cantorum in Paris, was very active in the Societe Nationale in furthering progressive ideas. He wrote opera, symphonic poems, chamber and piano music in addition to many songs and collections of folk songs. *Ma poupée chérie* is a cradle song.

Enlèvement *Charles Levadé*
(1869—)

Charles Levadé, a modern French composer, studied at the Paris Conservatory, winning the Prix de Rome in 1899. He has written operas, chamber music, orchestral works, piano compositions and songs.

Mary's Aria (Peter Ibbetson) *Deems Taylor*

Deems Taylor, once a New York newspaper man and music critic, has become the outstanding American composer of opera. His *The King's Henchman* and *Peter Ibbetson* have been successfully produced by the Metropolitan Opera Company.

This aria was not included in the original score of the opera, *Peter Ibbetson*, but was inserted only two seasons ago and is now one of the most successful arias.

There Shall Be More Joy *Paul Nordoff*

Paul Nordoff, a pupil of the Juilliard School and winner of several of the most coveted prizes and scholarships, has become one of the most prominent of the young American composers. *There Shall Be More Joy* is a light and humorous song, being old-fashioned in style, yet modern in harmony.

Hunting Song *Edith Braun*

Edith Braun is perhaps best known as Madame Schumann-Heink's accompanist for several years. She is a pupil of the Curtis Institute of Music and has written a number of beautiful songs.

Ah, Love But a Day *Amy Marcy Beach*
(1867—)

Mrs. Beach, well known American pianist and composer, appeared often in concert during the last two decades of the nineteenth century. She has written considerable church-music, many piano works and numerous songs. *Ah, Love But a Day* was written to the words of a poem by Robert Browning.

These Annotated Programs are furnished by the COOPERATIVE CONCERT SERVICE, the central organization through which all Community Concert Associations of the United States and Canada are internationally associated.



THE COOPERATIVE CONCERT ASSOCIATION

Presents

ROSE BAMPTON

Leading Mezzo-Soprano—Metropolitan Opera Association

PROGRAM

I.

Aria: When I Am Laid in Earth (Dido and Aeneas)	Purcell
The Cloths of Heaven	Dunhill
Love's Philosophy	Quilter

II.

Wohin	Schubert
Der Tod und Das Mädchen	Schubert
Von Ewiger Liebe	Brahms
Und Gestern Hat Er	Marx
Ständchen	Strauss

III.

Aria: Una voce poco fa (The Barber of Seville)	Rossini
--	---------

INTERMISSION

IV.

Le Colibri	Chausson
Au Pays	A. Holmès
Ma poupée chérie	Sévérac
Enlèvement	Levadé

V.

Mary's Aria (Peter Ibbetson)	Deems Taylor
*There Shall Be More Joy	Nordoff
*Hunting Song	Edith Braun
Ah, Love But a Day	Beach

NILS NELSON at the piano

Victor Red Seal Records

*In manuscript

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NEW YORK



WESTERN KENTUCKY STATE TEACHERS COLLEGE

Presents

The Concert Band

in a

CHAPEL PROGRAM

MARCH OF THE HILLTOPPERS..... Perry

The word March is of German origin, and dates from about 200 years ago. Well defined rhythm is the characteristic attribute necessary for its purpose. The utility of the march in encouraging wearied men to resist fatigue and in inspiring them to advance against the enemy has long been abundantly proved. Marches divide themselves into three large classes - namely, the QUICK march, the SLOW march, and the FUNERAL march. The above number falls into the category of QUICK march. It was composed in the summer of 1935 but was not given a title until the football team defeated Murray's team in the fall. At this time the march was given the title it now bears and is dedicated to Western's football team.

WILLIAM TELL Rossini

This familiar and popular overture is the only one of Rossini's showy opera overtures which still retains a prominent place on concert programs. "William Tell" was Rossini's last dramatic work, and was presented in Paris in 1829. The story is a wretched adaptation of Schiller's famous play, based on the story of the Swiss patriot. In the overture, Rossini has attempted to give a description of Alpine life. Berlioz described it as a "symphony in four parts." The introduction gives a picture of sunrise in the mountains, and is entitled "Dawn." The second part, "The Storm," is a wonderful musical delineation of an Alpine storm, which, as it gradually dies away, prepares for the third part. This andante, called "The Cabin," typifies the shepherd's thanksgiving after the storm, and the "Ranz des Vaches" is heard in the oboe and flute. A brilliant coda, "Finale" depicting the march of the Swiss troops brings the work to a spirited close.

KENTUCKIANA OVERTURE.....Stephen Foster, Arr. by Perry

The fame of Stephen Collins Foster, North American composer of the middle nineteenth century, rests principally on his four greatest songs, Old Folks at Home (popularly known as Way Down Upon the Swanee Ribber), My Old Kentucky Home, Mass's in de Cold Ground, and Old Black Joe. During his brief lifetime he wrote two hundred compositions of which fifty are worthy of preservation. Foster was born near Pittsburgh, Pennsylvania, July 4, 1826. He devoted his early manhood to business in Cincinnati, Ohio, but the remarkable success of his Oh! Susanna, and Old Uncle Ned, which were published in 1846, caused him to turn to music as a career. His greatest song, the world-famous Old Folks at Home, was published in 1851. From this time until 1860 most of Foster's best melodies were written. He moved to New York City in 1860, and died there January 13, 1864, at the age of thirty-seven. The simplicity and sincerity of Foster's songs have endeared them to the hearts of people, not only in this native land, but in other countries also. There are many American critics who demand, in defiance of any reasonable and useful definition of the term "folk-song," that these songs of Foster's be regarded as the only true American folk-songs. They are, of course, not folk-songs, but they have the character, and have retained the place of what the Germans call the "volkstümliches Lied." The basis of most symphonies and overtures depend largely on the development, expansion, and embellishment of very simple melodies and motives. The Concert Band wishes to demonstrate that Foster's melodies lend themselves very well to the idioms of band music, and that with suitable architectural design might well conform to the definition of "overture." Out of Mrs. Leiper's interest in developing the "Kentuckiana" library, the title "Kentuckiana Overture" has been applied to this arrangement of Foster's melodies, and is hereby dedicated to her.

COLLEGE HIGH GRADUATION
Western State Teachers College

May 21, 1936 9:30 A. M.
Van Meter Hall



PROGRAM

Processional	.	.	.	Mr. Franz J. Strahm
Invocation	.	.	.	Dr. Paul S. Powell
Solo	.	.	.	Dr. D. West Richards
Address	.	.	.	Mr. Frederick Archer Supt., Louisville City Schools
Recommendations	.	.	.	Mr. W. L. Matthews Director, Training School
Awarding Diplomas	.	.	.	Dr. H. H. Cherry President, Western Kentucky State Teachers College

Western Kentucky State Teachers
College

DR. H. H. CHERRY, President

THE TRAINING SCHOOL

W. L. MATTHEWS, Director

Presents

THE MIKADO

A Japanese comic opera in two acts

By

W. S. GILBERT And ARTHUR SULLIVAN

WELDON HART, Conductor

J. REID STERRETT, Dramatic Director

A chorus from the grades of The Training School and
The Rural School

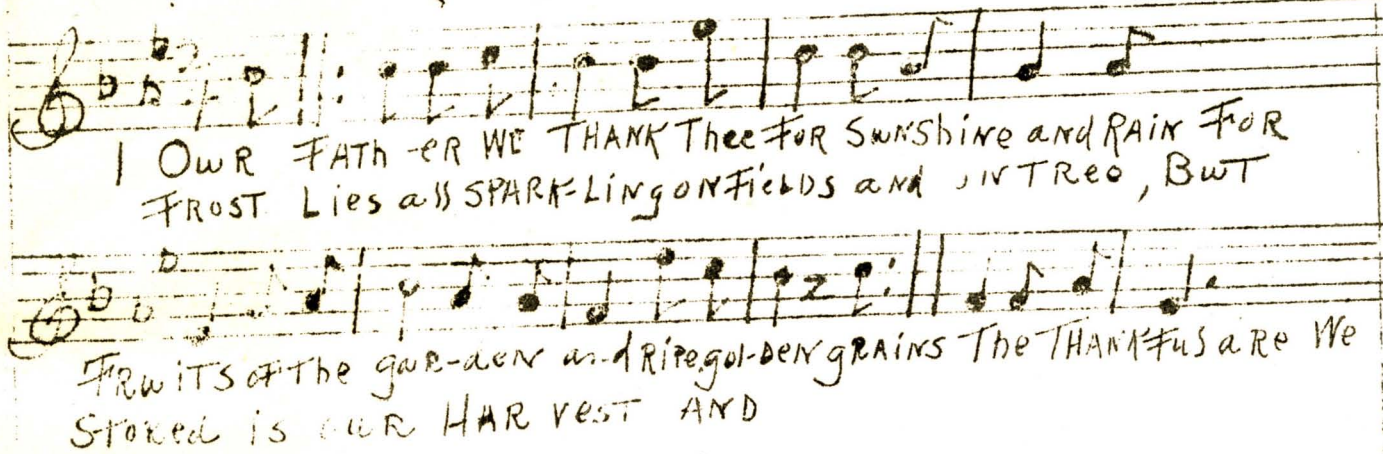
Directed by

MRS. NELLE GOOCH TRAVELSTEAD

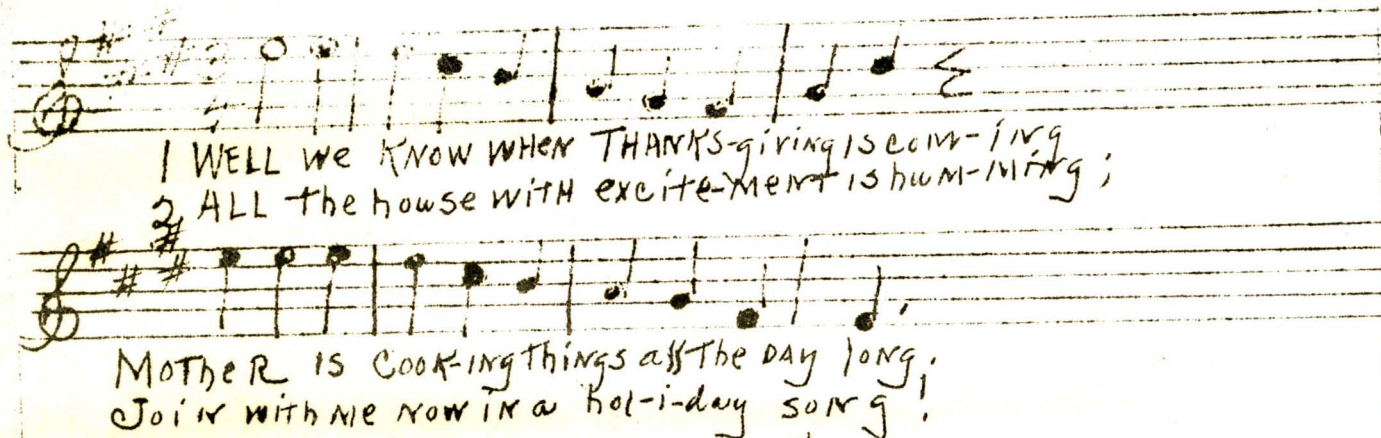
Vanmeter Hall

2:30 P. M., May 8, 1936

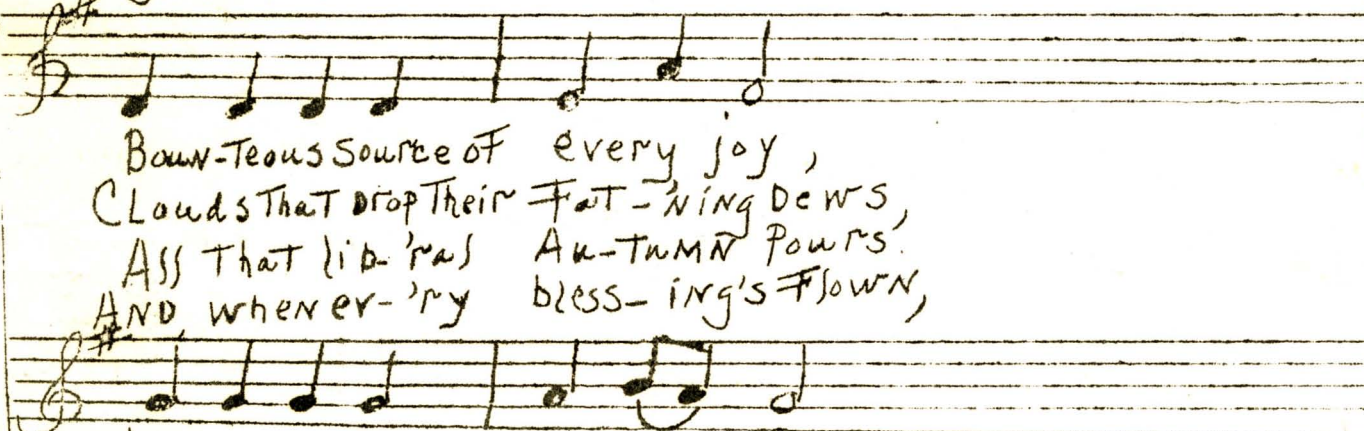
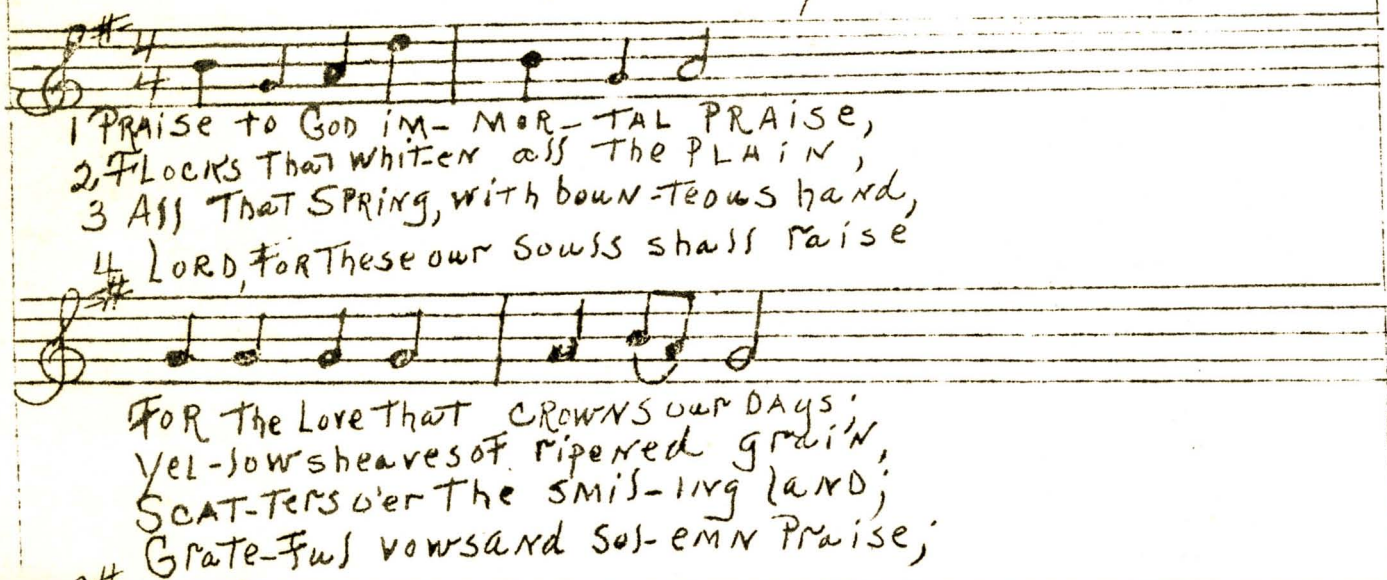
HARVEST HYMN



THANKSGIVING



THANKSGIVING HYMN



LET THY PRAISE OUR TONGUES EM-PLOY!
SUNS THAT TEM-PERATE WARMTH DIF-FUSE;
FROM HER RICH O'er-FLOW-ING STORES;
LOVE THEE FOR THY-SELF A-LOVE.

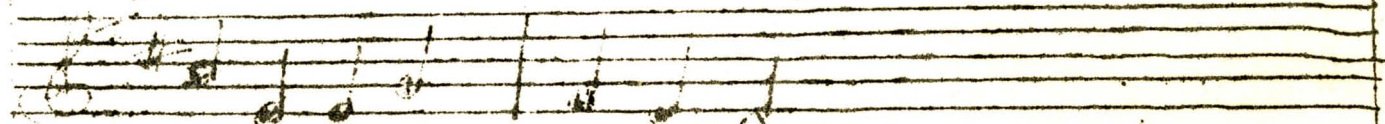
The Christmas Tree



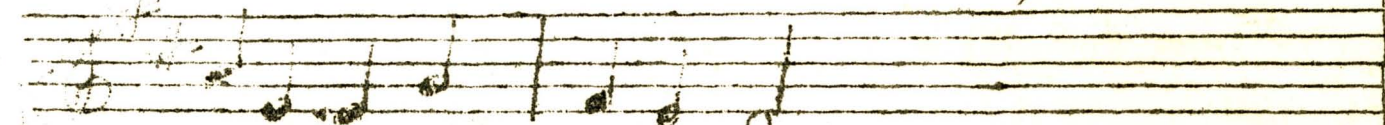
1. Christ-Mas Eve has come a-gain,
2. Children wander through the lawn,



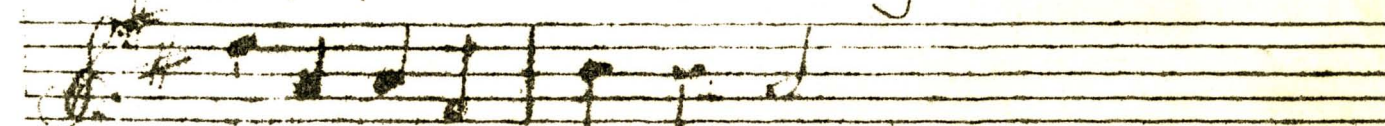
Hear the gay bells ring-ing
Ancient car-ols voice-ring;



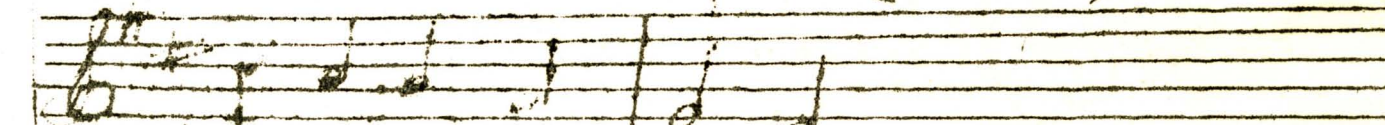
Christ-Mas trees are all a-sight,
Hear them ech-o fresh and clear,



Twink'-ling ta-pers flame-es bright;
"Christmas comes to bless the year!"



"Wel-come, wel-come, bless-ed night!"
Still the world with lov-ing cheer,



Happy souls are sing-ing.
Ev'-ry heart re-joice-ing.

Santa Claus



Why do you come but once a year, Santa Claus, Santa Claus?



Why can't you move and live down here, Dear old Santa Claus?

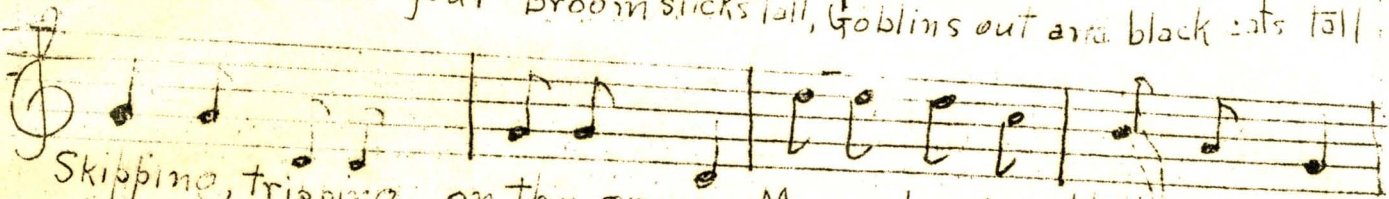
HALLOWEEN

Cecil Cowdrey.

Russian Folk

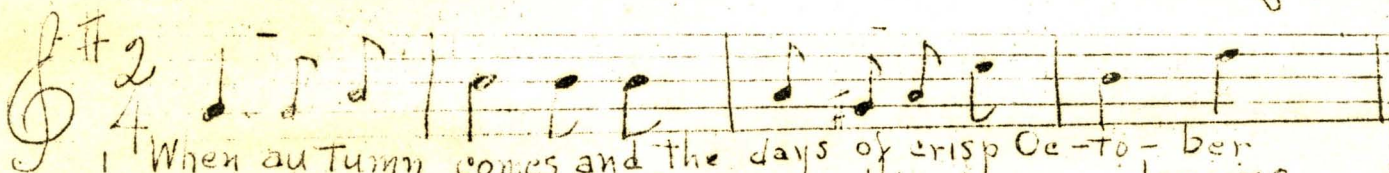


Jack-o' Lan-tern, Trim your light, Fairies come and dance to-night
Witches ride your broom sticks tall, Goblins out and black cats tall

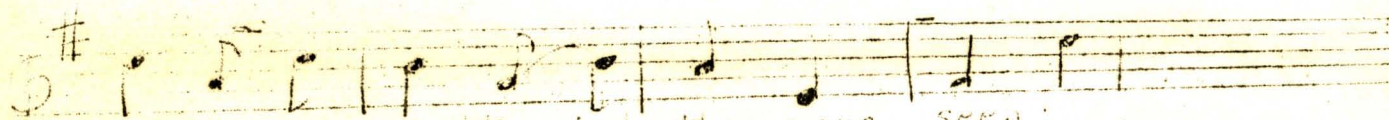


Skiping, tripping on the green, Merry be our Halloween
Let your gayest pranks be seen, Merry be our Halloween.

HALLOWEEN



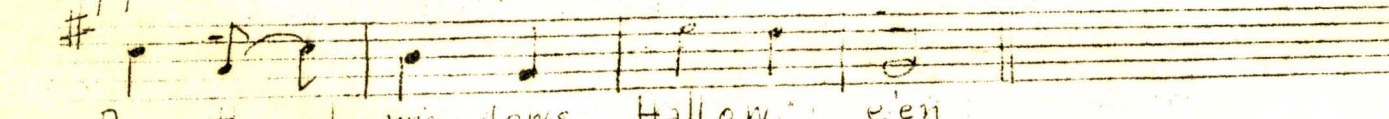
1. When autumn comes and the days of crisp Oc-to-ber
2. Then boys and girls gather round the fire a-glow-ing



Then comes a night weird things are seen;
Raisins are burning bright blue and green;



Witches on broom sticks and grinning Jack-o-lan Tern.
Apples are bobbing and witches telling fortunes.

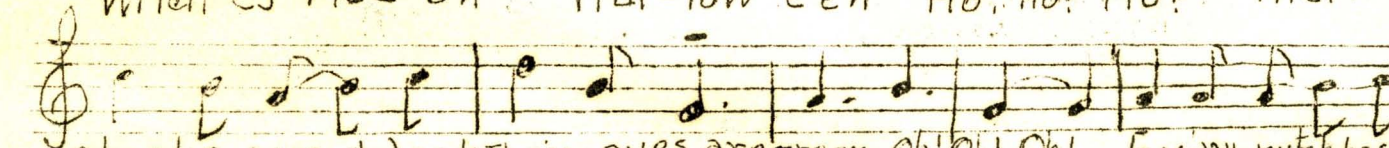


Peer through win-dows Hallow-e'en
Fun and myst'ry - Hal-low-e'en

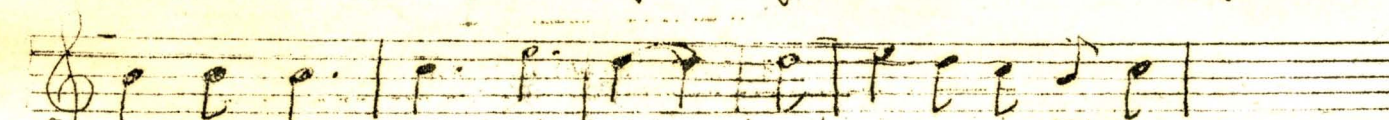
B. Thompson. Hallowe'en Night. Anice TerHune



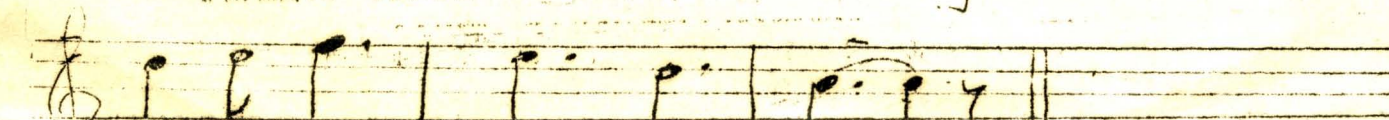
Witches ride on Hal-low e'en Ho! Ho! Ho! Their



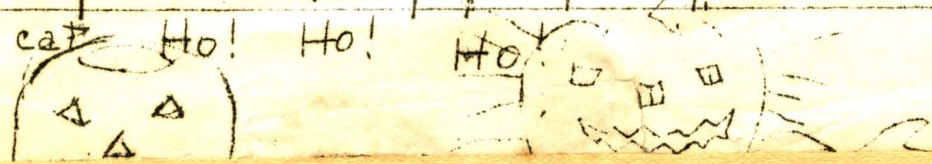
cloaks are black Their eyes are green, Oh! Oh! Oh! Ev-ry witch has a



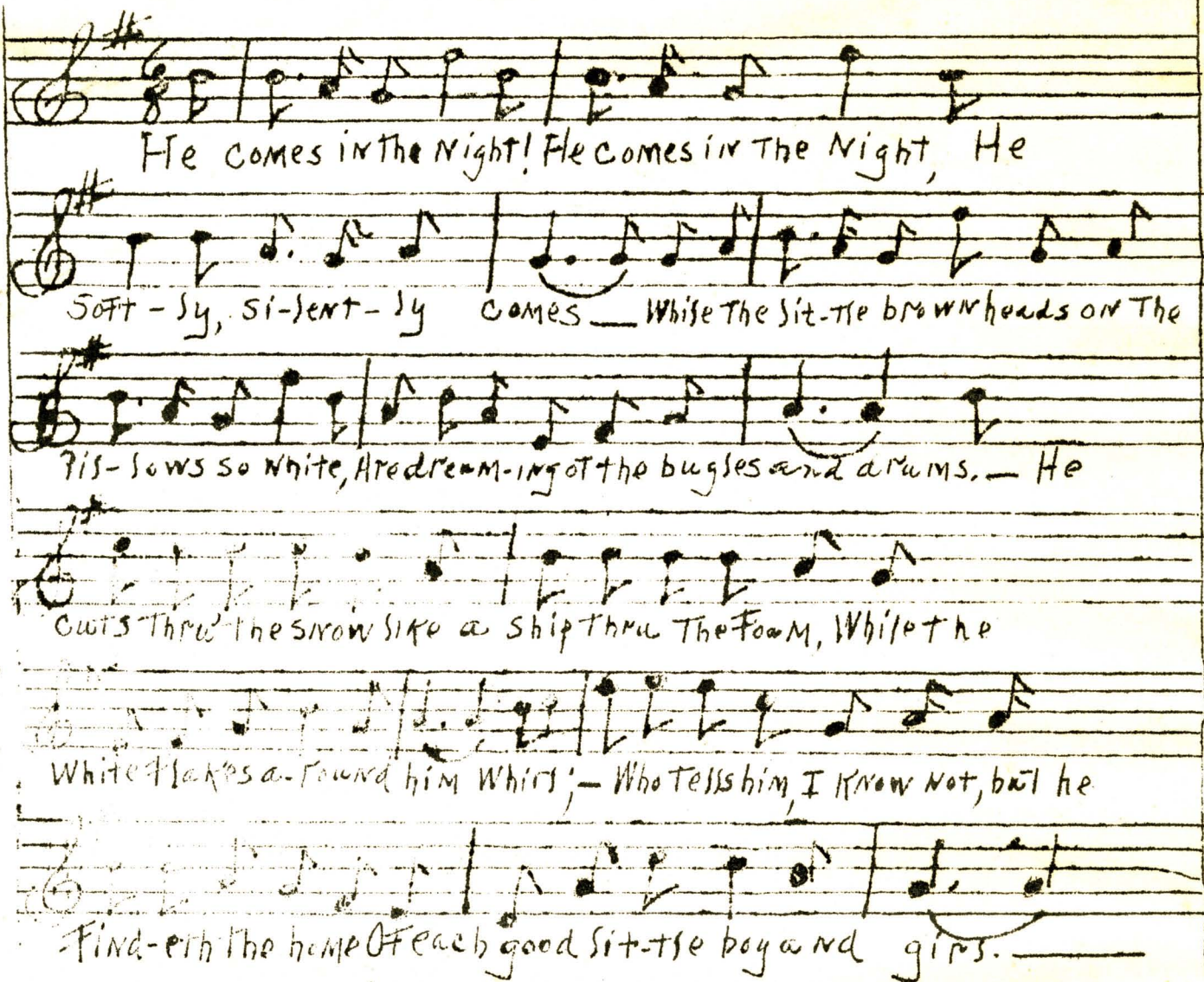
tall black hat Ho! Ho! Ho! And every witch has a



big black cat Ho! Ho! Ho!

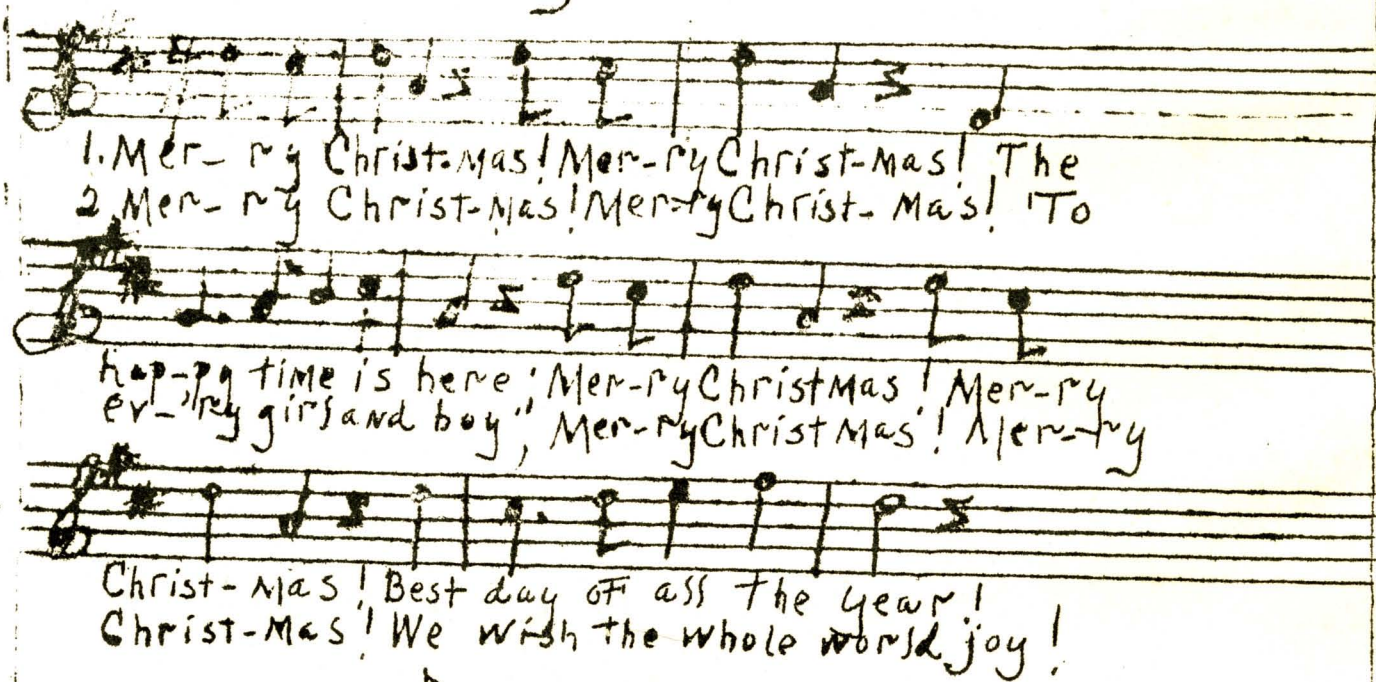


Santa Claus



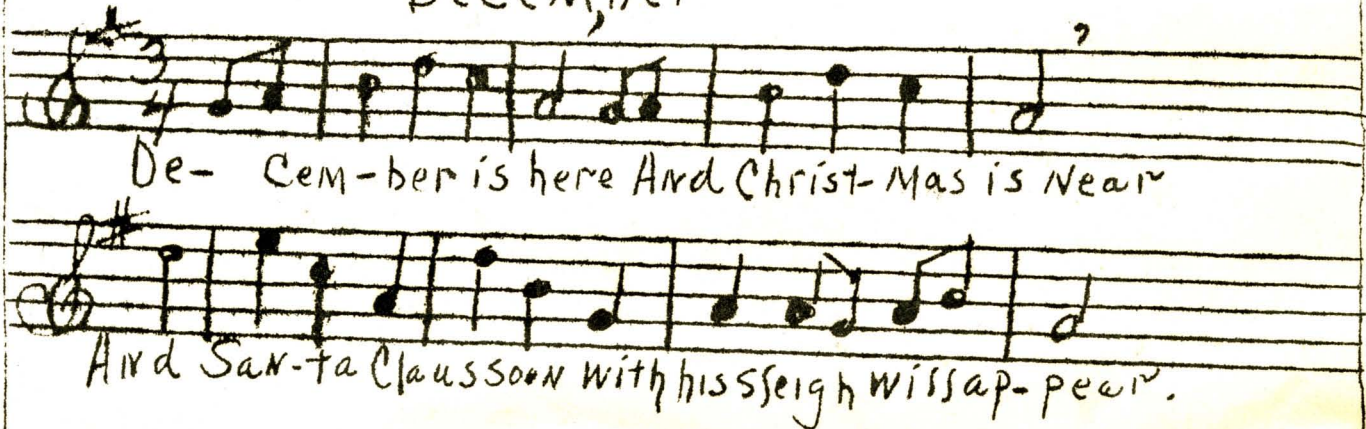
He comes in the Night! He comes in the Night, He
 Soft-ly, si-lent-ly comes — While the sit-tle brown heads on the
 fis-sows so white, And dream-ing of the bugles and drums. — He
 cuts Thru' the snow like a ship Thru the Foam, While the
 white flakes a-round him whirl; — Who tells him, I know not, but he
 find-eth the home of each good sit-tle boy and girl.

Merry Christmas



1. Mer-ry Christ-mas! Mer-ry Christ-mas! The
 2. Mer-ry Christ-mas! Mer-ry Christ-mas! To
 hap-py time is here; Mer-ry Christmas! Mer-ry
 ev-ry girl and boy; Mer-ry Christmas! Mer-ry
 Christ-mas! Best day of all the year!
 Christ-mas! We wish the whole world joy!

December



De- cem-ber is here And Christ-Mas is Near
 And San-ta Claus soon with hisseigh wissap-pear.

EASTER EASTER CAROL



1. Ring, For bells ring clear bells, this glad Easter dawn!
2. Bright blossoms are bud-ding for joy in the field.



Oh, ring in the sun-rise, earth's shadows are gone!
The grain, fresh-ly spring-ing a-bun-dance shall yield.



The whole world is gay, Be-gone then dis-may!
Ring out bells on high! Ring for thro'the sky!



Ring, for bells ring, clear bells this glad EAST-er day!
Ye people re-joic-ing, in wor-ship draw nigh!

EASTER FLOWERS Round

I




Rose-Pink hy-acinths are bud-ding out for EAS-ter;




Snow-white lil-ies give their fragrance to the air

EASTER EASTER MORNING




1. Woke-n Rob-in, Wake and sing; Wake the wood-land bare and gray;
 Make the leaf-less cop-ses ring, Ere the Morn-ing's rasy ray
 Sing a song as bright as May, Happy notes for Eas-ter Day.




Sing a song as bright as May, Happy notes for Eas-ter Day

Valentine Song Eng. Folk Song.



1. Mis-ter Post man have you a-ny val en tine a-
 2. Here's a dain ty little son-net see your name is
 mong so ma-ny That you think was sent to me?
 writ-ten on it; While in let-ters gold and blue
 post-man, look in your bag and see!
 Are these words that are meant for you:



Valen-tine val-en-tine Is there one that you know is mine
 valen-tine val-en-tine Be my own little val-en-tine

Post man please to look and see if there's one in your bag for me
 This I know was sent to you From a friend who is tried & true.





A CHRISTMAS MORNING SYMPHONY



A LOOK INTO THE FUTURE



Perfect Harmony



A NIGHT IN VENICE



N.S.

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A NEW YEAR'S DAY DUET



HUNTING NOTES BETWEEN THE BARS



Woman's Music Club

PROGRAMME

Dedicated To The 251st Anniversary Of
Johann Sebastian Bach, 1685=1750
And
George Frederic Handel, 1685=1759

First Baptist Church

Bowling Green, Kentucky

January 19, 1936, 3:00 O'clock



Overture to "Alcina".....*Handel*
MRS. NELL DICKEY BOWEN

Study
DR. D. WEST RICHARDS

Holy Is His Name.....*Handel*
CHORUS

Ave Maria*Bach-Gounod*
MRS. CLAUDE DUNCAN

Scenes from the Childhood of
GEORGE FREDERIC HANDEL
JUNIOR MUSIC CLUB

Father Handel.....Mary Frances Ford
Mother Handel.....Eleanor Ford
MaidVirginia Morris
Little Handel.....Dorothy Roemer
Major Domo.....Anna Margaret Morris
Grand Duke.....Margaret Roemer
Directed by MRS. JOHN NELSON

My Heart Ever Faithful.....*Bach*
MRS. J. A. DIENES

Toccata and Fugue in D Minor.....*Bach*
MRS. NELL DICKEY BOWEN

Air for the G String.....*Bach*
MRS. J. ALLEN BRYANT

Hallelujah Chorus.....*Handel*
CHORUS



JOSÉ ITURBI



NELSON
GROFE



Ignace Jan Paderewski

Paderewski, at the age of four began to play the piano with all of his small fingers. His mother was a daughter of a professor who had been exiled from Russia. She was born in exile. His first teacher was a violinist and not a pianist. Paderewski's father was imprisoned and died there. When Paderewski first began trying to take piano lessons his teachers told him he would never be able to play, his hands weren't suitable. Over and over they told him that he had no ability, that he would never learn. So he set about to learn by himself. In this way he formed wrong finger habits.

Even at the age of sixteen he could not play. He had tried many instruments and had won some fame with the trombone.

At the age of twenty four he still was trying to learn the piano. But his teachers still said that he could never learn to play creditably because he had formed the wrong finger habit much too strong to be broken. But Paderewski was determined. He started at the bottom with finger movement. And now he is one of the world's greatest pianist.

"Such as the music is, such are the people of the commonwealth."

"Where there's music, there can be no harm-----but this was written before jazz was ever heard."

"I gged the breast that music cannot tame" Beaufyde

There's music in the sighing of a reed.
There's music in the gushing of a rill.
There's music in all things
If men have ears.
This earth is but an echo of the spheres.
---Byron

"Music is well said to be the speech of angels."-----Carlyle

"Music is the universal language of mankind."-----Longfellow

"Music is the fourth great material want of our natures.

1. Food
2. Raiment
3. Shelter
4. Music." -----Bovee

"Music hath charms alone for the peaceful mind."

















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A DREAM OF TOMORROW

THE ETUDE

Music Magazine

March 1932
Price 25 Cents

RUTH COLLINGS SPEER



Tonette News

AND THE



PUBLISHED IN THE INTEREST OF
THE YOUNG MUSIC STUDENT

BY THE LYONS BAND INSTRUMENT CO.

14 WEST LAKE STREET ♦ CHICAGO



No. 11. Tune of the Month **THE TONETTE MARCH**

By Al. Sweet

A Story of Pan-Pipes

There is a fanciful story which tells how the Greeks learned to make wood-wind music.

Pan, the little god of the fields, was wandering in the marshes one day. He was tired, and the sun was very hot. The wind was blowing lightly through the tall marsh grasses. Pan thought he would find a shady spot under some of the bushes where he might lie down and sleep.

Suddenly he was awakened by strange sounds, soft and pleasant to his ears. "It must be the wind," he thought, "but it does not sound like the wind-in-the-trees. It is the music of the wind-in-the-marshes."

Idly he broke off from its stem one of the tall reeds beside him. His fingers closed around it, and as he leaned forward with parted lips, he heard again the strange sound of the music of the marshes. But this time it seemed as though he himself had produced the beautiful sound.

"That's strange," thought Pan, "I shall try it again," and he blew against the open reed which he was holding in his fingers. This time there was no mistaking that music. Pan was delighted! He broke off another reed, and still another. Each one produced a lovely sound, although quite different from the others in its pitch. Then Pan discovered that the shorter he cut the reeds, the higher the pitch was, when he blew upon them.

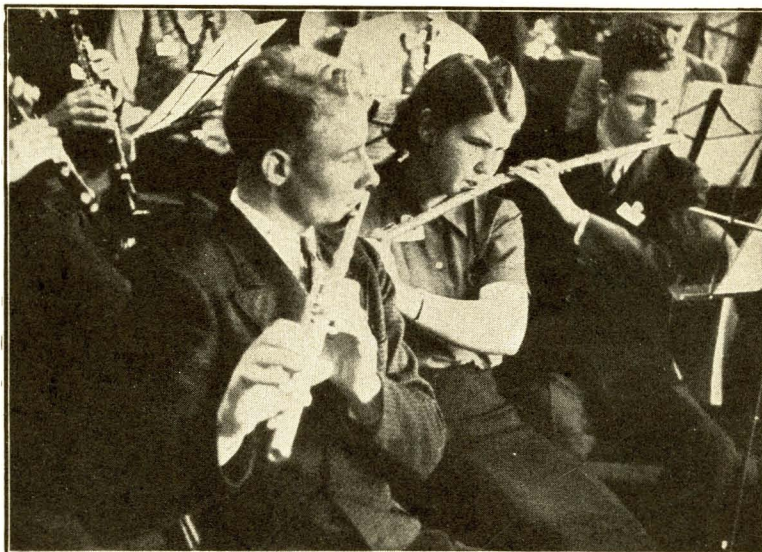
"I shall bind them altogether," said Pan, "for then I can play a melody which will rival the music of Apollo's lyre."

Then Pan played upon his reeds the gayest tunes, which brought the nymphs out from the woods nearby, and caused them to dance merrily! Then he changed his tune to a plaintive melody, and the nymphs wept with sorrow.

"Oh Pan," they cried, "the music of your pipes is the sweetest in the world."

And so it came about that the ancient Greeks learned how to make wood-wind music, for the little god of the fields gave to them his own Pan-pipes. They did not always use many reeds upon which to play. They discovered the single reed was more easily managed, although they were fond of the double reed, too.

The Greeks were very inventive, and it was not long before they found a way by which they could



Wherever there is good music there is harmony
Wherever there is harmony there are good citizens.—Moore

Don'ts for Tonette Players

1. Don't forget to practice regularly, for practice makes perfect.
2. Don't forget to listen carefully to the tone—be sure it sounds nice.
3. Don't forget to count your time accurately.
4. Don't blow your instrument in class when the teacher is talking. You can't hear what is being said, nor can your neighbors.
5. Don't be careless in the way you sit while playing, but have two feet on the floor, and sit erect.
6. Don't let other children blow your instrument.

play many tones on a single reed pipe simply by making holes in the pipe which could be covered with the fingers. After this discovery, so many new improvements were made that Pan-pipes became the ancestor of a great many grandchildren! The Greeks themselves called their instrument the "aulos." Shepherds of many countries have had "pipes", and today we have a whole family of wood-wind instruments. This family includes flutes, piccolos, oboes, clarinets, English horns, and bassoons.

—Growing Up With Music.

Carols for Every Season

The word "carol", to most of us at least, brings to mind songs of the Christmas season. But the word really has a much broader meaning than that. Any song of praise or religious devotion in which there is joy, might be called a carol. Hence, we find carols for all seasons of the year, the spring, the harvest time, New Year, and of course, Christmas.

The history of the word is very interesting. In the time of the ancient Greeks, a carol was a flute player who accompanied dancing. Then it became the name of the dance itself. Since songs were always used to accompany the old circle dances, it is not strange that gradually the word "carol" came to mean the song itself. It meant a particular kind of song which would be sung by simple folk, and by the minstrels. Carols would have to be simple so that people could learn them easily.

—Growing Up With Music.

Tonettes Available in Colors

Tonettes are available in colors, red, blue, green, yellow and salmon at \$1.50 each. Purchase different colors and be able to distinguish them apart.

Mr. Tonette vs. Mr. Gloom

There are times when things just don't want to go along smoothly, and Mr. Gloom walks in, gets upon his throne of Dullness, and begins to take charge of the situation. Before he can subject you to his mood, call Mr. Tonette to the rescue—you will find him quite a match for Mr. Gloom.

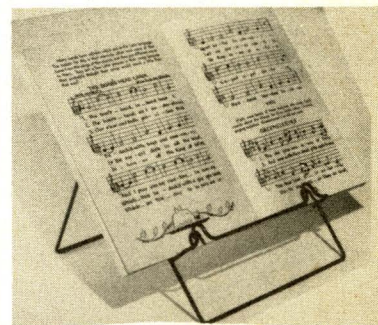
As Mr. Tonette gives forth his lovely, cheerful tones, Mr. Gloom will begin to fade away in the shadows. His throne of Dullness crumbles bit by bit, and he is no longer in charge.

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The Tonette Band

MARCH

AL SWEET

March tempo

VERSE

TONETTES
A & B

At school we

PIANO

have a band And we think its grand. — It is so much dif-fer-ent from

oth-ers in this land, — Ours is a TON-ETTE BAND. We read notes and

then — Play our scales up to the top, And play them down a - gain. Oh!



Tonette News

AND THE



PUBLISHED IN THE INTEREST OF
THE YOUNG MUSIC STUDENT

BY THE LYONS BAND INSTRUMENT CO.

14 WEST LAKE STREET * CHICAGO



No. II. Tune of the Month **THE TONETTE MARCH**

By Al. Sweet

A Story of Pan-Pipes

There is a fanciful story which tells how the Greeks learned to make wood-wind music.

Pan, the little god of the fields, was wandering in the marshes one day. He was tired, and the sun was very hot. The wind was blowing lightly through the tall marsh grasses. Pan thought he would find a shady spot under some of the bushes where he might lie down and sleep.

Suddenly he was awakened by strange sounds, soft and pleasant to his ears. "It must be the wind," he thought, "but it does not sound like the wind-in-the-trees. It is the music of the wind-in-the-marshes."

Idly he broke off from its stem one of the tall reeds beside him. His fingers closed around it, and as he leaned forward with parted lips, he heard again the strange sound of the music of the marshes. But this time it seemed as though he himself had produced the beautiful sound.

"That's strange," thought Pan, "I shall try it again," and he blew against the open reed which he was holding in his fingers. This time there was no mistaking that music. Pan was delighted! He broke off another reed, and still another. Each one produced a lovely sound, although quite different from the others in its pitch. Then Pan discovered that the shorter he cut the reeds, the higher the pitch was, when he blew upon them.

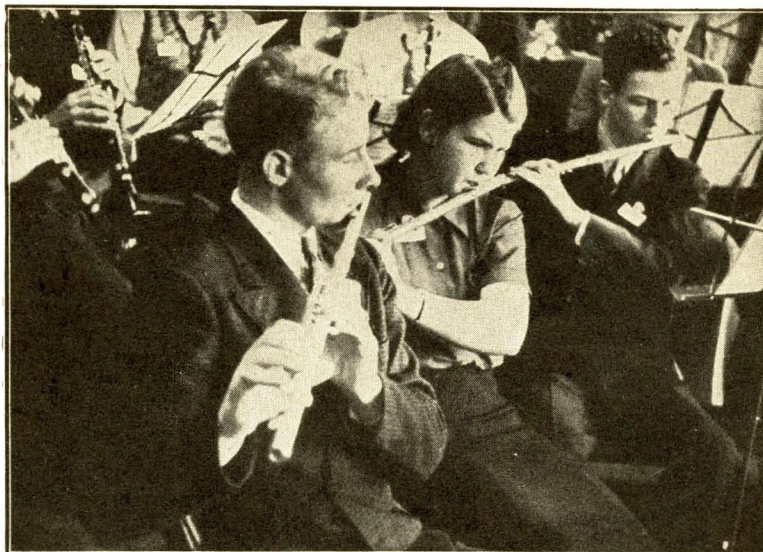
"I shall bind them altogether," said Pan, "for then I can play a melody which will rival the music of Apollo's lyre."

Then Pan played upon his reeds the gayest tunes, which brought the nymphs out from the woods nearby, and caused them to dance merrily! Then he changed his tune to a plaintive melody, and the nymphs wept with sorrow.

"Oh Pan," they cried, "the music of your pipes is the sweetest in the world."

And so it came about that the ancient Greeks learned how to make wood-wind music, for the little god of the fields gave to them his own Pan-pipes. They did not always use many reeds upon which to play. They discovered the single reed was more easily managed, although they were fond of the double reed, too.

The Greeks were very inventive, and it was not long before they found a way by which they could



Wherever there is good music there is harmony
Wherever there is harmony there are good citizens.—Moore

Don'ts for Tonette Players

1. Don't forget to practice regularly, for practice makes perfect.
2. Don't forget to listen carefully to the tone—be sure it sounds nice.
3. Don't forget to count your time accurately.
4. Don't blow your instrument in class when the teacher is talking. You can't hear what is being said, nor can your neighbors.
5. Don't be careless in the way you sit while playing, but have two feet on the floor, and sit erect.
6. Don't let other children blow your instrument.

play many tones on a single reed pipe simply by making holes in the pipe which could be covered with the fingers. After this discovery, so many new improvements were made that Pan-pipes became the ancestor of a great many grandchildren! The Greeks themselves called their instrument the "aulos." Shepherds of many countries have had "pipes", and today we have a whole family of wood-wind instruments. This family includes flutes, piccolos, oboes, clarinets, English horns, and bassoons.

—Growing Up With Music.

Carols for Every Season

The word "carol", to most of us at least, brings to mind songs of the Christmas season. But the word really has a much broader meaning than that. Any song of praise or religious devotion in which there is joy, might be called a carol. Hence, we find carols for all seasons of the year, the spring, the harvest time, New Year, and of course, Christmas.

The history of the word is very interesting. In the time of the ancient Greeks, a carol was a flute player who accompanied dancing. Then it became the name of the dance itself. Since songs were always used to accompany the old circle dances, it is not strange that gradually the word "carol" came to mean the song itself. It meant a particular kind of song which would be sung by simple folk, and by the minstrels. Carols would have to be simple so that people could learn them easily.

—Growing Up With Music.

Tonettes Available in Colors

Tonettes are available in colors, red, blue, green, yellow and salmon at \$1.50 each. Purchase different colors and be able to distinguish them apart.

Mr. Tonette vs. Mr. Gloom

There are times when things just don't want to go along smoothly, and Mr. Gloom walks in, gets upon his throne of Dullness, and begins to take charge of the situation. Before he can subject you to his mood, call Mr. Tonette to the rescue—you will find him quite a match for Mr. Gloom.

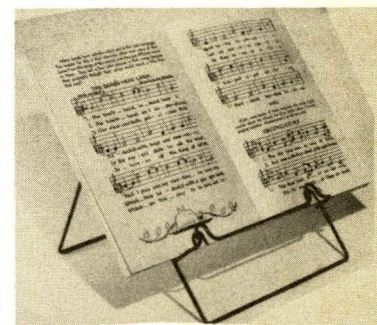
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WESTERN KENTUCKY STATE
TEACHERS COLLEGE

Dr. H. H. CHERRY, President

DEPARTMENT OF MUSIC

VIOLIN and PIANO

RECITAL

Pupils of

H. F. Johnson and F. J. Strahm



Van Meter Hall

Wednesday, May 13, 1936

7:45 P.M.

PROGRAM

Piano Duett: Hungarian Dance	Friml
Jane Covington, Prof. Strahm	
Violin Solo: Cavatina	Schmidt
Haydn Richards	
Piano Solo: Concert Valtz	Wachs
Camilla Reynolds	
Violin Solo: Air Varie No. 6	Dancia
Winifred Wilson	
Piano Solo: Pollacca brillante	Bohm
Barbara Felts	
Piano Duett: Spanish Dance	Moszkowski
Dorothy and Richard Grise	
Violin Solo: Chanson Polonaise	Wieniawski
Coralie Jones	
Piano Solo: Impromptu Mazurka	Kruse
Mary Elizabeth Downey	
Piano Solo: LaMadrilena	Wachs
Martha McBee	
Violin Solo; Doushka	Allen
Evelyn Larmon	
Piano Solo: Bohemian Dance	Friml
Sarah Yarbrough	
Piano Solo: Invitation to the Dance	von Weber
Elsie Cox	
Violin Solo: Meditation (Thais)	Massenet
Claire Ritchie	
Piano Solo: Polonaise in C sharp minor	Chopin
Blossom Herrington	
Violin Solo: Polonaise No. 3	Seybold
George Grise	

Piano Solo: Valse Arabesque	Pieszonka
Nancy Matthews	
Piano Duett: Polonaise	Reynoldt
Misses Margaret Werner, Helen Redfield	
Violin Solo: Serenade du Tsigane	Valdez
Barbara Ford	
Piano Solo: Rondo cappricioso	Mendelsohn
Virginia Chaney	
Violin Solo: Canto amoroso	Sammartini
Louise Larmon	
Piano Solo: a. Why b. Soaring	Schumann
Dorothy Garrot	
Violin Solo: Romanza	Vieuxtemps
Hazel Oates	
Piano Duet : Galopdi Concert	Ganz
Misses Charlotte and Alice Hart	
Piano Solo: Polka di Concert	Barthley
Ellen Jane Peterson	
Piano Solo: Impromptu Mazurka	Chopin
Julia Sledge	
Violin Solo: Polish Dance	Severn
Catherine Clarke	
Piano Solo: Sonata No. 2 Allegretto molto	Grieg
Helen Arnold	
Violin Solo: Hejre Kati	Hubay
Frank Yarbrough	
Violin Solo: Polonaise brillante	Wieniawski
Charles Ralph	
Piano Solo: Scherzo in B flat minor	Chopin
Margarette Ramsey	

Miss Elizabeth Taylor -- Accompanist

WESTERN KENTUCKY STATE
TEACHERS COLLEGE

Dr. H. H. Cherry, President

PRESENTS

DEPARTMENT OF MUSIC

VOICE RECITAL

Pupils of Dr. D. West Richards

Accompanist - Elizabeth Taylor

Assisted by the Womens Glee Club

Mrs. Nelle Gooch Travelstead, Conductor

Accompanist - Helen Arnold



VAN METER AUDITORIUM

TUESDAY MAY 5, 1936

8:00 P.M.

PROGRAMME

1. "All The World is Sunshine" McFarland
Alice Hart
2. "Le Jour" Speaks
Elinore Stewart
3. "Bird Songs at Eventide" Coates
Anne Smith
4. "Song of the Mush-on" Rhys-Herbert
George Grise
5. "Boat Song" Ware
Marianna Gaines
6. "Gypsy Life" Schuman
Girls Glee Club
7. "Stolen Wings" Willeby
Felicie McQuay
8. "Gondolier's Song" Nevin
Jim Arnold
9. "The Ocean" Mana-Zucca
Sue Farley
10. "Elegie" Massenet
Mrs. G. L. Gordon
11. "M'appari" - from Martha Von Flotow
Jack Palmore

12. "Charming Chloe" German
Martha Taylor
13. "Springtime of the Year" Rusk
"Gypsy Life" Kieserling
Girls Glee Club
14. "Dame Nature" Leoni
Mary Frances McChesney
15. "Give Me Today" Strickland
Helen Arnold
16. "Shipmates O'Mine" Sanderson
Meriel D. Harris
17. "April! My April" Spross
Ruth Black
18. "Romance" Debussy
Mrs. June D. Purdom
19. "I Heard You Go By" Wood
Peter Sirbu
20. "Lovely Spring" Coenen
Perrin Edwards
21. "Trumpeter" Dix
C. O. Evans, Jr.
22. "One Spring Morning" Nevin
Girls Glee Club

BASSES—Arnold, Mr. W. H.; Billings, Dr. M. L.; Dalton, Mr. John M.; Duncan, Mr. Wand B.; Elrod, Mr. H. E.; Evans, Mr. C. O.; Estes, Mr. A. R.; Faxon, Mr. Tandy; Hardwick, Mr. M. J.; Hougland, Mr. Gresham; Hudson, Mr. Ed; Moulder, Mr. Aubrey; Powers, Mr. W. W.; Quinn, Mr. F. B.; Richards, Dr. D. West; Rosebrook, Dr. C. J.; Scott, Mr. Walter; Stieff, Mr. F. M.; Thomas, Mr. Hobson C.; Winkenhoffer, Mr. A. J.

HIGH SCHOOL GIRLS' CHORUS

Directed by
MISS MARY ARMITAGE

OFFICERS OF CIVIC CHORAL SOCIETY—President, T. M. Hunt; Directors, Rev. Dr. George W. Cheek, P. C. Deemer, Wand B. Duncan, Miss Agnes Hampton, Nick Hartig, and Miss Lenore Wilson; Secretary, Mrs. Hallie Baumberger.

THE STORY

1 Kings—Chapter 17

SCENE 1

Elijah meets Ahab, King of Israel, who has forsaken God, builded alters to Baal and married the heathen Jezebel. He prophesies that because of the faithlessness of the Israelites, no rain shall fall for three years and there shall be much suffering. We see the people mourning and praying for rain. Obadiah, the King's servant, but a friend of Elijah and a worshiper of God, tells them to truly seek God if they would find help.

SCENE 2

An angel tells Elijah to go to Cherith's brook, where he will find food and water. Again the Angel speaks, telling him now to go to Zarepath, where he will be fed by a poor widow from her never-failing store. Here he shows to the people God's power by raising the widow's son to life. She praises God, rejoicing.

SCENE 3

The three years of drought now being ended, Elijah tells Obadiah that he is ready to meet Ahab again and prove to him the true God. He commands Ahab to call the priests of Baal together, who will make ready a sacrifice on their altar, but will put no fire under it. He, in the meantime, will rebuild the broken-down altar of God and on it will prepare a sacrifice, but put no fire under it. Then each in turn will call upon his God, and whichever will send fire to consume the sacrifice shall be named the true God. The test is made; Elijah's altar receives the divine fire and the people prostrate themselves before God, acknowledging Him. Elijah likens the word of God to a fire, and a Prophetess calls down woe on all who have forsaken the Lord. Then comes the long hoped for rain.

SCENE 4

An Angel speaks to the people of Israel, calling upon them to return to God and find help and comfort. Obadiah meets Elijah in the wilderness and warns him of Jezebel's wrath. Elijah blesses him and bids him good-bye; then he lies down under a juniper tree and, momentarily discouraged, calls upon God to take away his life. He sleeps and angels come to him with messages of comfort. One of the angels comes nearer and bids him go to Mount Horeb. Then Elijah, filled with the spirit of God, goes on his way rejoicing. The people gather to sing praises to God, the great Creator.

"ELIJAH"

Dramatized

(Mendelssohn)

Directed By

VIRGIL P. CASSADAY



Given By

Bowling Green Civic Choral
Society

Assisted By

Smiths Grove Civic Chorus

MRS. J. BRYANT HELM, Conductor



MRS. NELL DICKEY BOWEN, Organist

MRS. PHILIP BINZEL, Dramatic Director



First Baptist Church
Bowling Green, Ky.
1935

Thursday, Dec. 5--8 P.M.
Friday, Dec. 6 - - 8 P.M.

FIRST PART—SCENE 1

Scripture ReadingDr. R. T. Skinner
 Elijah—"As God the Lord of Israel Liveth".....Mr. Koch
 Overture—OrganMrs. Bowen
 Israelites—

"Help, Lord"

"Lord, Bow Thine Ear".....Mrs. Powell, Miss Hampton and Civic Chorus

Obadiah—"Ye People, Rend Your Hearts"Dr. Newman
 "If With All Your Hearts".....Dr. Newman

SCENE 2

Angel—"Elijah, Get Thee Hence"Mrs. Posey
 "Now Cherith's Brook is Dried Up".....Mrs. Posey
 Widow—"What Have I to do With Thee?".....Mrs. Dienes
 Elijah—"Give Me Thy Son".....Mr. Koch
 Israelites—"Blessed Are the Men".....Civic Chorus

SCENE 3

Elijah—"As God the Lord"Mr. Koch
 Ahab—"Art Thou Elijah?"Mr. Page
 Priests—Priestesses—"Baal, We Cry to Thee".....Civic Chorus
 Elijah—"Call Him Louder"Mr. Koch and Civic Chorus
 Elijah—"Draw Near All Ye People"Mr. Koch
 Angels—"Case Thy Burden Upon the Lord".....Double Quartet
 Elijah—"O Thou, Who Makest Thine Angels Spirits".....Mr. Koch
 Elijah—"Take All the Prophets of Baal".....Mr. Koch and Civic Chorus
 Elijah—"Is Not His Work Like a Fire?".....Mr. Koch
 Prophetess—"Woe Unto Them Who Forsake Him".....Mrs. Posey
 Jezebel—"Have Ye Not Heard?".....Mrs. Madison and Civic Chorus
 Obadiah—"O Man of God, Help Thy People".....Dr. Newman
 Elijah—"Thou Hast Overthrown Thine Enemies".....Mr. Koch
 Israelites—"Open the Heavens"
 "Thanks be to God".....Miss Arnold and Civic Chorus

SECOND PART—SCENE 4

Angel—"Hear Ye, Israel"Mrs. Hill
 Obadiah—"Man of God".....Dr. Newman
 Elijah—"It is Enough".....Mr. Koch
 Obadiah—"See Now He Sleepeth"Dr. Newman
 Angels—"Lift Thine Eyes".....High School Girls' Chorus
 "He Watching Over Israel".....Civic Chorus
 Angel—"Arise, Elijah"Mrs. Posey
 Elijah—"O Lord, I Have Labored in Vain".....Mr. Koch
 Angel—"O Rest in The Lord".....Mrs. Posey
 Elijah—"Night Falleth Around Me".....Mr. Koch
 Angel—"Arise Now"Mrs. Hill
 Elijah—"I Go On My Way"Mr. Koch
 Israelites—"And Then Shall Your Light".....Civic Chorus

The audience is requested to refrain from applause until the conclusion of part one and part two.

Elijah—Raymund Koch
 (Guest Artist)

Angel—Mrs. K. B. Posey
 Angel—Mrs. Douglas Hill
 Widow—Mrs. J. A. Dienes
 Widow's Son—Carol Roemer Pearson

Prophetess—Mrs. K. B. Posey
 Obadiah—Dr. Hoy Newman
 Jezebel—Mrs. Clarke Madison
 Ahab—Mr. Paul M. Page
 Israelite Duet—Mrs. Paul Shell Powell
 and Miss Agnes Hampton
 Youth—Miss Helen Arnold

ANGELS ("Cast Thy Burden On the Lord")—Mrs. J. A. Dienes, Mrs. Garnet Stout, Mrs. George Roddy, Miss Mary Lee Taylor, Mr. Henry M. Conway, Dr. N. O. Taff, Mr. Wand B. Duncan, Dr. M. L. Billings.

ISRAELITES—Mrs. Philip Binzel, Mrs. J. R. Beales, Miss Clair Bryant, Miss Stella Cartwright, Miss Catherine Clarke, Mrs. Robert H. Clarke, Miss Ethel Clark, Miss Mayme Farris, Miss Claudia Compton, Miss Florence Cook, Miss Doris Daniels, Miss Maxine Dodson, Mrs. Tom Flora, Mr. Tom Flora, Mr. C. W. Follin, Miss Gwendolyn Gray, Miss Anges Hampton, Mrs. John Harris, Miss Dorine Hawke, Mrs. Carl D. Herdman, Mrs. Ed Hudson, Mrs. Leo C. Jones, Leo C. Jones, III, Mrs. Will Brown Martin, Mrs. H. R. Matthews, Miss Pauline McHatton, Mrs. Rolena Milam, Miss Amelia W. Miller, Mr. John M. Nelson, Miss Marion Lively, Mr. Roger Parrish, Mrs. Harold Pearson, Miss Mary Perkins, Miss Olga Randolph, William Russell, Jr., Mrs. Paul Shell Powell, Mrs. F. B. Quinn, Mr. Earl D. Rabold, Miss Dorothy Roemer, Miss Mary E. Rowlison, Miss Emma Stith, Mrs. Claude Thomas, Miss Dorothy O. Thompson, Miss Vida Thompson, Miss Rubie Brittain.

PAGES—Mr. Leo Jones, Mr. Russell H. Miller.

PRIESTESSES—Miss Kathryn Brown, Miss Kathleen Hardwick, Miss Alice P. Hart, Miss Alma McGinnis, Mrs. Earl D. Rabold, Miss Myra Katherine Russell, Miss Hazel Turbeville, Miss Charlotte D. Hart.

PRIESTS—Mr. John M. Beales, Mr. Harold H. Huffman, Mr. Roy Claypool, Mr. William L. Roemer, Dr. Robert H. Clarke, Mr. W. L. Stevens, Mr. J. A. Bryant, Mr. H. R. Matthews

DESIGNER OF COSTUMES—Mrs. Virgil P. Cassaday.

ALTAR FIRE—Mr. George V. Page

DIRECTOR OF LIGHTING—Mrs. J. A. Bryant.

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CONTRALTOS—Anderson, Miss Christine; Armitage, Miss Mary; Billings, Mrs. M. L.; Brown, Miss Annie Marion; Brown, Miss Ruth; Brown, Mrs. S. H.; Carr, Mrs. J. E.; Cheek, Mrs. Geo. W.; Craig, Mrs. A. R.; Denton, Mrs. M. D.; Dodson, Mrs. John D.; Douglas, Miss Alice; Ennis, Mrs. Noel; Farris, Mrs. James L.; Follin, Mrs. Charles W.; Gerard, Miss Camilla; Helm, Mrs. J. Bryant; Humphrey, Miss Thelma; Johnson, Mrs. Moss; Jungerman, Mrs. E. W.; Madison, Mrs. Clarke; Moore, Mrs. Rhea R.; Mutchler, Mrs. Fred; Pearce, Miss Eleanor; Powell, Mrs. Paul Shell; Roddy, Mrs. Geo.; Taylor, Miss Mary Lee; Thomas, Mrs. Hobson C.; Topmiller, Miss Anna Clare; Walz, Mrs. Elizabeth; Weldon, Miss Ruth Parker; Witherspoon, Mrs. J. C.; Wood, Mrs. J. W. Jr.

TENORS—Austin, Mr. Fred; Compton, Mr. C. A.; Conway, Mr. H. M.; Craig, Mr. J. Royalty; Haynes, Mr. Harrison; Hutcheson, Mr. Shirley C.; Jones, Mr. Leo; Jordan, Mr. Edward; Patterson, Mr. F. Y.; Schroader, Mr. H. P.; Steed, Mr. C. C.; Taff, Mr. N. O.; Willoughby, Mr. Sidney H.; Young, Mr. Clive.

SCRAP BOOK

