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THE WORLD OF MUSIC

RICHARD WAGNER
A RARE PORTRAIT OF EDWARD MacDOWELL

MacDowell was born in New York City, December 28, 1861. He studied there with J. Bautrage, P. Deveraine and Teresa Carreño. In 1876 he entered the Paris Conservatoire to study under Marsan and Savard; and then in 1878 went to Weihbrun to be under Ekhart, and in 1879 entered the Conservatory of Frankfort as a pupil of Haydn 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
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.
A recently imported pen drawing by M. Wulff.
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 equaled the regal rule of Franz Liszt. The domination 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 Odensburg, 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 Musikkácos: Tiré de L'Album de Figaro; Pour l'Album de l'Exposition de Budapest; and D'après les "Csardas Nobles" de C. Albranyi. 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 adventurers 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 equaled 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, 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.
NEW MONUMENT TO DEBUSSY IN PARIS

RACHMANINOFF'S LATEST PORTRAIT

Stokowski

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)
 Courtesy of "Illustrirte Zeitung," Leipzig.

A BEETHOVEN SONATA

From an Oil Painting by C. W. Bergmüller
WOTAN'S DEPARTURE
from WAGNER'S "DIE WALKURE"

From an Oil Painting by Hermann Hendrich
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 rosete 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
Little Biographies for Club Meetings
No. 26—Rimsky-Korsakov

A great 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.

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 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!

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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 AUCLAIR DE LUNE

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

IMPROVISATION

From the Paris Salon
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 practice 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.
A LADY AT THE CLAVICIN

An early Flemish picture of Music in the Home, by G. Melau
ERE 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.
The Staccato Mark

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

F. P.

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-legato 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 bandleader, "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, 45th 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."
His Majesty is playing—

In the morning... in the evening...
in the middle of the day...

Heinz Tomato Juice
"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 EVEN has known many men of large means who late in life "would have given anything" if they had had a firm musical training in youth.

Strike a new FLAVOR NOTE
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 - Doherty
Love's Philosophy - Quilter

II.
Wohin - Schubert
Der Tod und Das Mädchen - Schubert
Von Ewiger Liebe - Brahms
Und Gesteht Har Er - Straus
Ständchen

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

INTERMISSION

IV.
Le Colibri
Au Pays
Ma poupee chérie
Enlèvement

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

NILS NELSON at the piano
Victor Red Seal Records

*In manuscript

Management:
EVANS & SALTER
Division: Columbia Concert Corporation of Columbia Broadcasting System
113 West 57th Street, New York
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ANOTATIONS

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  
Der Tod und Das Mädchen  
Franz Schubert  
(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,  
Last be 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

Deodat de Sévérac (1893–1921)

Deodat de Sévérac, gifted French composer, pupil of the Toulouse Conservatory and the Schola Cantorum in Paris, was very active in the Société 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.

Enlevement

Charles Levadé (1869–1922)

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 (1867–1944)

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.
MARCH OF THE HILLTOPPERS…………………. Fermü

The word March is of German origin, and dates from about 200 years ago, well defined rhythms in the characteristic attribute necessary for its possessory quality of the March in encouraging varied and 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 marked fall into the category of quick march. It was composed in the summer of 1739 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 hit 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 show 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 dramatic adaptation of Schiller's famous play, based on the story of the Swiss patriot. In the overture, Rossini 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 depiction 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 oboes and flutes. A brilliant Coda, "Finale" depicting the march of the Swiss troops brings the work to a spirited close.

KENTUCKIAN 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, "Oh! Susanna," "My Old Kentucky Home," "Old Folks at Home," and "Camptown Races." During his brief lifetime he wrote two hundred compositions of which fifty are worthy of preservation. Foster was born near Pitts- Office, Pa., on July 4, 1826. He devoted his early life to business in Cincinnati, Ohio, but the success of his Old Folks at Home, was published in 1854, caused him to turn to music as a career. His greatest song, the world-famous "Camptown Races," was composed during the year 1857. 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 defense of any reasonable and useful definition of the term "folk-song," that those songs of Foster's be regarded as the only true American folk-songs. They are, of course, folk-songs, but they have the co-requisite, and have retained the place of what the Germans call the "volksmusiklich." The best of all harmonies and overtures depend largely on the development, expansion, and embellishment of very simple melodies and rhythms. The Concert Band wishes to demonstrate that Foster's melodies lend themselves very well to the idioms of band music, and with suitable architectural design manage, according to the definition of "overture," Out of Mr. Leipziger's interest in developing the "Kentuckian" library, the Kentuckian Overture has been applied to this arrangement of Foster's melody, and is hereby dedicated to her.
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 HAIET, 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

1. Our Father we thank Thee for sunshine and rain for
   Frost lies all sparkling on fields and on trees, but
   Fruits of the ground and ripe golden grains the harvest we
   Sported is our harvest and

THANKSGIVING

2. Well we know when Thanksgiving is coming
   All the house with excitement is humming;
   MOTHER IS COOKING THINGS ALL THE DAY LONG,
   JOIN WITH ME NOW IN A HOLIDAY SONG!

THANKSGIVING HYMN

3. Praise to God immortal praise,
   Flocks that wander o'er the plain;
   As that spring, with bounteous hand,
   Lord for these our souls shall raise

FOR THE LOVE THAT CROWNS OUR DAYS:
   Yellow sheaves of ripened grain,
   SCATTERS O'er the smiling lands;
   Grate-fuL vows and solemn praise;

4. Bounteous source of every joy,
   Clouds that drop their fat-winged dews,
   All that liGhts the am-ber tower's,
   And when ev'ry blessing's flown,

Let Thy praise our tongues em-ploy!
   Suns that tem-plate warm with life the use
   From her rich o'er-flowing stores!
   Love Thee for Thy self a-love.
The Christmas Tree

1. Christmas has come again,
   Hear the gay bells ringing-
   Ancient carols就好,就好;
   Christmas trees are ass & sight,
   "Christmas comes to bless the year!"

2. Whispering, far o'er the plain,
   "Welcome, welcome, blessed night!"
   Still the world with loving cheer;
   Happy souls are singing.
   Ev'ry heart rejoicing.
   Santa Claus

3. Why do you come but once a year, Santa Claus, Santa Claus?
   Why can't you move and live down here, Demoiselle Santa Claus?
HALLOWEEN

Cecil Cowdrey

Russian Folk

Jack-o' lantern, Trim your light, Fairies come and dance to-night,
Witches ride your broomsticks tall, Goblins out are black cats! (51) 

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

HALLOWEEN

When o' Tumn comes and the days of crisp Oc-to -ber,
Then boys and girls gather round the fire, a-glowing.

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

Witches on broomsticks and grinning Jack-o'-lantern
Apples are bobbing and witches telling fortunes.

B. Thompson. Halloween Night

Fun and mystery - Hal-low-e'en

Witches ride on Hal-low-e'en Ho! Ho! Ho! Their
cloaks are black, their eyes are green, oh! oh! oh!
Every 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

Softly, softly comes While the sable brown heads on the

His Jows so white, and dreaming of the bugs and drums. He

Cuts thru the snow like a ship thru the town. While the

White hearted round him whirr! Who tells him I know not, but he

Finds in the home of each good Sittin' by and gifts.

Merry Christmas

1. Merry Christmas! Merry Christmas! The
does time is here. Merry Christmas! Merry,
every girl and boy. Merry Christmas! Merry-

Christmas! Best day of all the year!

2. Merry Christmas! Merry Christmas! To

December

De-
cember is here And Christmas is Near

And Santa Claus soon with his sleigh will appear.
Easter
Easter Carol

1. Ring, for bells ring clear bells this glad Easter dawn!
2. Bright blossoms are budding for joy in the Field.

Oh, ring in the morning, earth's shadows are gone!
The grain, freshly sprouting, a bounteous harvest yield.

The whole world is gay, B-e-gone the old, dis-may!
Ring out bells on high! Ring Far thro' the sky!

Ring, for bells ring clear bells this glad Easter day!
Ye people rejoicing, in worship draw nigh!

Easter Flowers

Round

Rose-pink hyacinths are budding o'er for Easter;

Snow-white lilies give their fragrance to the air.
**EASTER**

**EASTER MORNING**

1. Waken, Robin, wake and sing, Wake the wood with bared and gray;

2. Make the leafless trees ring, Ere the morning's ray;

Sing a song as bright as May, Happy notes for Easter Day.

Valentine Song

1. Mister Postman have you any Valentine a-

2. Here's a dainty little sonnet for your name is

1. mong so many that you think was sent to me

2. written on it, while in letters gold and blue.

Postman, look in your bag and see!

Are these words that are meant for you:

Valentine Valentine, Valentine be my own little

Valentine. Valentine is there one that you know is

Postman please to look and see if there's one in your bag. This is

I know was sent to you from a friend who is truly true.
Silent Night
A CHRISTMAS MORNING SYMPHONY
A NEW YEAR'S DAY DUET
HUNTING NOTES BETWEEN THE BARS
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

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
Maid..............................Virginia 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
HARK! THE HERALD ANGELS SING
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."

"Tugged the breast that music cannot tore"—Longfellow

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. Water  
3. Shelter  
4. Music."—Bovee

"Music hath charms alone for the peaceful mind."
MODESTE MOUSSORGSKY - THE TRAGEDY OF MUSICAL RUSSIA
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 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.”

Folly he broke off from its stem one of the tall reeds beside him. His fingers closed around it, and 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 end 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 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 grand-children! The Greeks themselves called their instrument the “aulas.” 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.

No. II. Tune of the Month  THE TONETTE MARCH  By Al. Sweet

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.

Try Mr. Tonette, he’ll prove capable every time.

School Violin Classes Make Learning to Play Easy

Any boy or girl can learn to play the violin, if they join the violin class at school. It is loads of fun to play in the school orchestra, and most schools have classes in stringed instruments, so why not begin as soon as possible and join in the fun with your friends.

New Imperial Desk Stand for Tonette Players

A real convenience for Tonette Players is the new, all metal, Imperial folding Desk Stand. This new-type stand is sturdily built, has page guards, and assures perfect vision and good posture, as well as affording the student a clear view of the director. The new stand may be used to hold your Tonette music, and can also be used in reading, art, and other school classes, to excellent advantage.

The new Imperial Desk Stand is well within the reach of all, as it is priced at only $25—so complete your Tonette Outfit with a convenient little desk stand.
The Tonette Band

MARCH

March tempo

Verse

At school we have a band And we think its grand. It is so much different from others in this land Ours is a TONETTE BAND. We read notes and then Play our scales up to the top And play them down again. Oh!

Copyright 1939 by Lyons Band Inst. Co., Chicago, III.
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Then Pan played upon his reeds and it was discovered that the single reed played softly, while the double reed, with its double notes, made music of a different kind. So Pan-pipes became the ancestor of a great many grand-sounding instruments, like the piccolo, oboe, clarinets, English horns, and bassoons.

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.

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 instrument 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.

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

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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
   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
    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
    C. O. Evans, Jr.
22. “One Spring Morning” Nevin
    Girls Glee Club
THE STORY

1 Kings—Chapter 17

SCENE 1
Elijah meets Ahab, King of Israel, who has forsaken God, built altars 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 Reading..................................................Dr. R. T. Skinner
Elijah—"As God the Lord of Israel Liveth"..........................Mr. Koch
Israelites—Organ.........................................................Mrs. Bowen

Israelites—
Help, Lord
"Lord, Bow Thine Ear"

Elijah—Ye People, Render Your Hearts
Elijah—If With All Your Hearts

Elijah—Draw Near All Ye People
Elijah—Thee Work Like a Fire?

ISRAELITES—Mrs. Cline Bryant, Miss Stella Cartwright, Mrs. Robert H. Clarke, Mrs. Ethel Clark, Miss Mayme Parris, Miss Claudia Compton, Miss Florence Cook, Miss Doris Daniels, Miss Madeline Donison, Mrs. Tom Flora, Mr. Tom Flora, Mr. C. W. Pollock, Mrs. Trendly 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 Ola Randolph, William Russell, Jr., Mrs. Paul Shell Powell, Mrs. F. B. Quinn, Mr. Earl D. Rabold, Miss Dorothy Roemer, Miss Mary E. Rowinsky, Miss Emma Stith, Mrs. Claude Thomas, Mrs. Dorothy O. Thompson, Miss Vida Thompson, Miss Ruby Brittain.

SENE 2

ANGE—Elijah, Get Thee Hence
Now Cherith's Brook is Dried Up

Widow—What Have I to do With Thee?

Elijah—Give Me Thy Son

Israelites—Blessed Are the Men

Elijah—"As God the Lord"

Ahab—"Art Thou Elijah?"

Priests—Priestesses—"Baal, We Cry to Thee"

Elijah—"Call Him Up to Thee"

Elijah—"Draw Near All Ye People"

Elijah—"Case Thy Burden Upon the Lord"

Elijah—"Thou, Who Makest Thine Angels Spirits"

Elijah—"Take All the Prophets of Baal"

Elijah—"Is Not His Work Like a Fire?"

Prophetesses—Woe Unto Them Who Forsake Him

Jezabel—Have Ye Not Heard?

Obadiah—O Man of God, Help Thee People

Elijah—Thou Hast Overthrown Thine Enemies

Israelites—Open the Heavens

Elijah—Thanks be to God

SECOND PART—SCENE 4

Angel—"Hear Ye, Israel"

Obadiah—"Man of God"

Elijah—It Is Enough

Angel—"Lift Thine Eyes"

Angel—"He Watching Over Israel"

Angel—"Arise, Priestesses"

Elijah—"O Lord, I Have Labored in Vain"

Angel—"O Rest in The Lord"

Elijah—Night Palleteth Around Me

Angel—"Arise Now"

Elijah—"I Go On My Way"

Israelites—And Then Shall Your Light

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

Elijah—Raymund Koch (Guest Artist)

Angels—Mrs. K. B. Posey

Prophetesses—Mrs. K. B. Posey

Obadiah—Dr. Roy Newman

Elijah—Dr. Roy Newman

Jezabel—Mrs. Clarke Madison

Ahab—Mrs. Paul M. Page

Israelites—Mrs. Paul Shell Powell and Miss Anges Hampton

Widow—Mrs. J. A. Dienes

Widow's Son—Carol Roemer Pearson

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. Taft, Mr. W. B. Duncan, Dr. M. L. Billings.

ISRAELITES—Mrs. Philip Binzel, Mrs. J. R. Beales, Miss Clair Bryant, Miss Stella Cartwright, Mrs. Catherine Clarke, Mrs. Robert H. Clarke, Mrs. Ethel Clark, Miss Mayme Parris, Miss Claudia Compton, Miss Florence Cook, Miss Doris Daniels, Miss Madeline Donison, Mrs. Tom Flora, Mr. Tom Flora, Mr. C. W. Pollock, Mrs. Trendly 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 Ola Randolph, William Russell, Jr., Mrs. Paul Shell Powell, Mrs. F. B. Quinn, Mr. Earl D. Rabold, Miss Dorothy Roemer, Miss Mary E. Rowinsky, Miss Emma Stith, Mrs. Claude Thomas, Mrs. Dorothy O. Thompson, Miss Vida Thompson, Miss Ruby 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 Turveille, 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. I. Stevens, Mr. J. A. Bryant, Mr. H. R. Matthews.

DESIGNER OF COSTUMES—Mrs. Virgil P. Cassady.

ALTAR FIRE—Mr. George V. Page

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

SOPRANOS—Miss Marguerite; Arnold; Miss Helen; Barriger; Miss Sylvia; Beebe; Mrs. Brill; Mrs. Brashen; Mr. Butler; Miss Corinna; Broome; Mrs. Louis Dr. Newman; Mrs. Mary Bell; Brown; Mrs. Hayward; Browning; Mrs. M. D. Gates; Mrs. Cecil; Carter; Miss Neill; Clarke; Miss Dorothy; Crump; Mrs. W. H.; Dienes; Mrs. J. A.; Diekey; Mrs. L. T.; Dunck; Mrs. C. W. Jr.; Dunn; Miss Sara Grace; Flenniken; Miss Nora; Franklin; Miss Jess; German; Miss Mary Lavina; Hanley; Mrs. John; Hampton; Miss Agnes; Hart; Mrs. Charlotte; Hart; Miss Alice P.; Hines; Mrs. M. C.; Hines; Miss Caroline; Houze; Mrs. A. B.; Johnson; Miss Marcella; Jungerman; Miss Martha; Kirby; Mrs. Edwin; Nahm; Mrs. Clarence; Napier; Mrs. Dexter; William; Middleton; Mrs. W. H.; Moore; Mrs. Earl A.; Parrish; Mrs. R. M.; Page; Miss Susie; Peerce; Mrs. Walter; Phillips; Miss Kate; Raymond; Mrs. William Hoy; Reynolds; Mrs. Goodson; Russell; Miss Pattie Jo; Schraeder; Mrs. H. P.; Shinn; Mrs. Sam D.; Shirel; Miss Eddie; Shirell; Miss Nell; Singleton; Miss Virginia; Sledge; Mrs. Garland D.; Smith; Mrs. Bert R.; Stout; Mrs. Garney; Thompson; Mrs. Vida; Topmiller, Miss Catherine; Turpin; Mrs. Pauline; Varlie; Mrs. J. J.; Walton; Miss Louise; Webb; Miss Florence; White, Mrs. L. E.; Worrell; Mrs. D. A.

CONTRALTO—Miss Chrissie; Armitage; Miss Mary; Billings; Mrs. M. L.; Brown; Miss Annie Marlon; Brown; Miss Ruth; Brown; Mrs. S. H.; Carr; Mrs. J. E.; Check; Mr. Geo. W.; Craig, Mrs. A. R.; Denton; Mrs. M. D.; Dodson; Mrs. John; Douglas, Miss Alice; Ennis; Mrs. Noel; Farris; Mrs. James L.; Follin; Mrs. Charles W.; General, Miss Camilla, Helm; Mrs. J. Bryant; Huapryre, Miss Thelma; Johnson; Mrs. Mrs.; Jungerman, Mrs. E. W.; Madison; Mrs. Clarke; Moore; Mrs. Rhea R.; Mutcher, Mrs. Fred; Peare, Miss Eleanor; Powell; Mrs. Paul Shell; Roddy, Mrs. Geo.; Taylor, Miss Mary Lee; Thomas, Mrs. Hobson C.; Topmiller, Miss Anna Clare; Wals, Mrs. Elizabeth; Weiden, 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. Rogers, Mr. Huges; Mrs. Paul; Mrs. J. E.; Jordan; Mrs. Leo; Jordan; Mr. Edward; Patterson, Mr. F. Y.; Schraeder, Mr. H. P.; Steed, Mr. C. C.; Taft, Mrs. N. O.; Willoughby, Mrs. Sidney H.; Young, Mr. Clive.