

University of Texas Bulletin

No. 2737: October 1, 1927

MUSIC HEARD IN MANY LANDS

By

LOTA SPELL

Interscholastic League Bureau

Division of Extension



PUBLISHED BY
THE UNIVERSITY OF TEXAS
AUSTIN

Publications of the University of Texas

Publications Committees:

GENERAL:

FREDERIC DUNCALF	H. J. MULLER
D. G. COOKE	G. W. STUMBERG
J. L. HENDERSON	HAL C WEAVER
A. P. WINSTON	

OFFICIAL:

E. J. MATHEWS	R. A. LAW
W. J. BATTLE	F. B. MARSH
C. D. SIMMONS	

The University publishes bulletins four times a month, so numbered that the first two digits of the number show the year of issue, the last two the position in the yearly series. (For example, No. 2201 is the first bulletin of the year 1922.) These comprise the official publications of the University, publications on humanistic and scientific subjects, bulletins prepared by the Division of Extension, by the Bureau of Economic Geology, and other bulletins of general educational interest. With the exception of special numbers, any bulletin will be sent to a citizen of Texas free on request. All communications about University publications should be addressed to University Publications, University of Texas, Austin.



University of Texas Bulletin

No. 2737: October 1, 1927

MUSIC HEARD IN MANY LANDS

By

LOTA SPELL

Interscholastic League Bureau
Division of Extension



**PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH, AND ENTERED AS
SECOND-CLASS MATTER AT THE POSTOFFICE AT AUSTIN, TEXAS,
UNDER THE ACT OF AUGUST 24, 1912**

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

INDEX OF COMPOSITIONS

	PAGE
Adeste Fideles.....	<i>Portugal</i> 40
Celestial Aida— <i>Aida</i>	<i>Verdi</i> 25
Elsa's Dream— <i>Lohengrin</i>	<i>Wagner</i> 23
Fantasia Impromptu.....	<i>Chopin</i> 42
Festival at Bagdad— <i>Scheherazade</i>	<i>Rimsky-Korsakov</i> ... 33
Flying Dutchman.....	<i>Wagner</i> 28
Heavens Are Telling, The— <i>The Creation</i>	<i>Haydn</i> 20
Hedge-roses	<i>Schubert</i> 18
Hungarian Dance, No. 5.....	<i>Brahms</i> 37
Jewel Song— <i>Faust</i>	<i>Gounod</i> 22
Intermezzo— <i>Goyescas</i>	<i>Granados</i> 38
Juanita	(<i>American</i>) 13
Lorelei, The.....	(<i>German</i>) 9
Magic Fire Music— <i>Walküre</i>	<i>Wagner</i> 41
Minuet in G.....	<i>Beethoven</i> 35
My Heart at Thy Sweet Voice— <i>Samson and Delilah</i>	<i>Saint Saens</i> 26
Oh That We Two Were Maying.....	<i>Nevin</i> 15
Paloma, La.....	(<i>Spanish</i>) 11
Polonaise in A Flat.....	<i>Chopin</i> 36
Serenade	<i>Toselli</i> 39
Wanderer, The.....	<i>Schubert</i> 17
Ye Who Have Yearned Alone.....	<i>Tschaikowsky</i> 16
Young Prince, The— <i>Scheherazade</i>	<i>Rimsky-Korsakov</i> ... 32

INDEX OF COMPOSERS

	NUMBER	PAGE
Beethoven, Ludwig von.....	35	35
1770-1827 (German)		
Brahms, Johannes.....	38	37
1833-1897 (Austrian)		
Chopin, Francois Frederic.....	37, 50	36, 42
1809-1849 (Polish)		
Gounod, Charles Francois.....	18	22
1818-1893 (French)		
Granados, Enrique.....	44	38
1867-1916 (Spanish)		
Haydn, Franz Joseph.....	13	20
1732-1809 (Austrian)		
Nevin, Ethelbert.....	7	15
1862-1901 (American)		
Rimsky-Korsakov, Nikolai.....	28, 29	32, 33
1844-1908 (Russian)		
Saint Saens, Camille.....	21	26
1835-1921 (French)		
Schubert, Franz Peter.....	9, 10	17, 18
1797-1828 (Austrian)		
Toselli Enrico.....	45	39
(Italian)		
Tschaikowsky, Peter Ilich.....	8	16
1840-1893 (Russian)		
Verdi, Giuseppe.....	20	25
1813-1901 (Italian)		
Wagner, Richard.....	19, 24, 49	20, 23, 28
1813-1883 (German)		

PREFACE

This little volume is the third of a series issued by the Interscholastic League of the University of Texas for the purpose of supplying teachers and pupils with material, in story form, to be used in connection with the study of musical selections listed in the State Music Memory Contest. The stories in this book cover the new selections contained in the list for 1927-28. Stories to accompany the selections retained from the 1926-27 list are to be found in the University of Texas Bulletin, No. 2637, entitled *Making Friends in Music Land*, Book Two.

In deference to the many schools which can not afford to purchase a new set of fifty records each year, it has been the practice of the League to retain in each new Music Memory List approximately twenty of the selections used the previous year. This practice has been again followed in compiling the 1927-28 list, and several of the new selections are to be found on the other side of some of the records used last year. Teachers and supervisors are advised to examine all records in stock before purchasing new material.

The writer is always glad to receive criticisms and suggestions from the teachers using these stories. Only in this way—by coöperation—can the most practical material be made available to the children of Texas.

LOTA SPELL.

The University of Texas.
September 20, 1927.

NATIONALITY IN MUSIC

Many subjects you study in school help you to understand the various nations of the world. From geography you learn of the location, climate, and occupations of the people of each; from history, the happenings of the past; from literature, the greatest ideas each has produced; and from the arts, such as painting, sculpture, and architecture, you get some notion of the various contributions in form, color and design, of the different peoples. No one of these subjects offers you quite the insight into the heart and life of a nation which a study of their music gives, for of all the arts, in music alone can movement, the pulse of life, be shown. Yet to appreciate the feelings of a people as shown in their music, you need to know all that you can possibly learn about the geography, history, literature, and art of their country.

Geography has influenced music. Sometimes it is the kind of a country in which the people live which has determined their type of music. It is often said that the songs of a mountain people have a sad tinge; it is very certain that the music of a people who live in the tropics has more life and movement than that of those who live all the year in the snows.

History helps to explain the music of many countries. Spain would not have the oriental color in her folk music if the Moors had not ruled Spain for centuries; the Russian folk songs can only be understood when you know something of the past life of the common people of Russia. It is sometimes said that the reason that Spain and England have not produced much great music since the sixteenth century is that each of them, in trying to conquer the American continent, drained the home land of its most talented men; it is also claimed that when a nation is too widely scattered no great art can be developed. Then you know, if you have studied the history of your own country, that the pioneers had such a hard time making a living—clearing the forests, fighting Indians, and raising food—that they had no time

or energy left to give to the arts. But as the frontier stage passed, music began to be encouraged.

Literature and music help to explain each other. If you have read *The Tale of Two Cities*, you will understand the *Marseillaise* much more than one who has not. There is some piece of literature which will give you a new notion of what each piece of music means. Would you like a list of such books? Would you read them if you could get them?

THE FOUNDATION OF NATIONALITY IN MUSIC

FOLK MUSIC

There are certain kinds of music in which the element of nationality is strong. Above all, that is true of folk music. Folk music is a product of the soil; it is limited to no one class; it is passed from old to young without the aid of books; and it lives because it is loved by all.

Folk music in its simplest forms seems closely linked with the instinctive love of rhythmic movement. No country has ever developed a folk music which did not encourage dancing. Dance and song are but two forms of the same thing; in learning to appreciate music, it is as necessary to move the body as it is to use the voice.

Folk music, folk dance, and folk instruments constitute the foundation upon which national music rests. To understand the music of the different nations, you must know the songs the common people have sung through centuries; you must be familiar with the dances peculiar to each country; and you must recognize the various instruments used, both when you see them and when you hear them. Then, and then only, can you begin to understand the more highly developed music which has grown from the simple folk tunes. For in folk songs are to be found the fundamental themes from which much of the world's greatest music has been created. The trained composer who reworks the crude tunes is like a diamond cutter who brings to light the beauties of the rough stone; but without the rough stone to work on, the polished jewels could not be produced. Folk music, even if it seems crude, is not to be despised. In the United States there is not much; but with the Indian, the negro, the cowboy, and the mountain songs, a beginning has been made.

THE LORELEI*Number 3*

GERMAN

The Rhine River is 700 miles long, and for more than 600 miles boats travel up and down. Parts of the valley are wide and thickly dotted with vineyards; other parts are narrow with steep cliffs rising on both sides of the river. The scenery along the banks from Bingen to Cologne is very beautiful. Here and there are ruins of ancient castles which were occupied, during the Middle Ages, by feudal lords.

Near St. Goar, there is a bend in the river which is very dangerous. The channel is deep but very narrow, and, at one point, over a sunken ledge of rocks, the water rushes and seethes in rapids and small whirlpools. Overhanging this bend is a rocky cliff beyond which it is difficult to see from either direction. This rock, called the Lorelei, sends back a remarkable echo. At the foot of this precipice, many boats have come to grief, and many boatmen have been drowned.

About the Rhine region cling many legends. A legend, you know, is a story which has grown up among the people and been told over many, many times. Sometimes it explains in a poetic way the commonplace things that happen. The legend about this rock in the Rhine has been told many times, but never in more beautiful form than in Heine's poem which is the text of the song you are to hear. The story says that a siren, called the Lorelei, used to haunt this spot in the river. As the boatmen neared the bend, they would hear wonderful music, and as their eyes turned in the direction from which it came, they would behold a wonderful maiden combing her golden locks. Fascinated by her charms and the weird music, they approached nearer and nearer the rocky bank; with their eyes intent on the singer they did not perceive their danger until too late. Boat and boatmen were lost; and the rocky bed of the river became the grave of many who had allowed themselves to be charmed by the magic music. So true does the story seem,

that today as one passes the rock of the Lorelei, we listen, expecting to hear, too, the songs which lured so many to their death.

Here is a translation of the poem which Heine wrote:

I know not what it betokens
That I such sadness know;
A legend of by-gone ages
So haunts me, nor will it go.

The air is cool, day is waning,
And gently flows the Rhine;
The last rays of evening sunlight
The mountain heights enshrine.

Upon the heights is seated
A maiden passing fair,
Her golden array is shining,
She combs her golden hair;

With comb of bright gold she combs it
And sings a wondrous song;
In cadence so strangely haunting
The sound is borne along.

The boatman upon the waters
Is holden in longing dread,
He sees not the reef before him,
He sees but the height o'erhead.

The billows surrounding engulf him,
Till boat and boatman are gone.
And this with her artful singing
The Lorelei hath done.

That is a poetic explanation of a danger spot in a river. isn't it?

The music is that of an old folk tune, but we know the name of the man who wrote it down in just the form we sing it today.

1. Is the melody played or sung?
2. If played, what instrument do you hear?
3. If sung, is there an accompaniment?
4. Is it simple or elaborate?

5. What is it about this song that makes us call it a folk song?
6. How often is the melody repeated?
7. Does the melody seem to suit the words?
8. Is it a cheerful or a sad song?
9. What characteristics of the people does this song suggest?
10. Have you read anything about the Rhine, or seen any pictures of it?

LA PALOMA

Number 4

SPANISH

La Paloma was first sung in America in the City of Havana, but today the song is so closely associated with Mexico that some people think it is the national song of that country. Havana has been a musical center for a long time; operas were often given there before they were heard in the United States. From that city has come the name of a special type of song or dance—the *habanera*. The singer who sang *La Paloma* in Havana went to Mexico to sing for the ill-fated Empress Carlota, and among the songs she sang was *La Paloma*. It immediately captured the fancy of the Mexican people and they adopted it as their own.

Some of the elements of this song are distinctively Spanish; at least we have learned to associate them with Spanish music. Listen to the peculiar rhythm repeated measure after measure in the accompaniment. That is the rhythm of the *habanera*.



You can clap this rhythm with your hands or beat it with sticks. All through the song, too, you will find little groups of three notes, called triplets, alternating with two notes in the same time. This combination gives a peculiar effect.



Although the name of the composer of this song is known, *La Paloma* has become so familiar to all Mexicans that it is now generally classed as a folk song.

Here are the words:

The day that I left my home for the rolling sea
 I said, Mother dear, oh, pray to thy God for me.
 And ere we sailed I went a fond leave to take
 Of Nina, who wept as if her poor heart would break.
 Nina, if I should die and o'er ocean's foam
 Softly a white dove on a fair eve should come,
 Open thy lattice, dearest, for it will be
 My faithful soul that loving comes back to thee.

Oh, a life on the sea!
 Singing joyful and free,
 Ah! we're going,
 None are so gay as we.

And when I come home, from Nina to part no more,
 To rest with my mother dear on my native shore,
 Adieu to the ship, where often with changing mind
 I've laughed and I've wept as veered the light changing wind.
 Then comes the day, the happy and blessed day,
 Chasing all sadness, sorrow and care away,
 Nina so fair, all smiles will be at my side!
 Nina so dear will be my own blushing bride!

Chorus

1. Do you like this song the first time you hear it?
2. Is it easy to remember?
3. Is the accompaniment important?
4. What instrument is the accompaniment intended for?
5. Would *La Paloma* make good dance music?
6. Would the *Lorelei*?
7. Which makes you feel more like moving?
8. Which does it suit better, the tropics or the cold countries?
9. Is this song in a major or minor key?
10. Is it like any other Mexican songs you know?

JUANITA

Number 5

AMERICAN

The American continent was first claimed by the Spaniards, who tried their best to keep the other nations from settling on any part of it. But, in spite of them, the French and English came, and, in the end, the English took the land from both the French and the Spaniards. When the thirteen colonies became independent, Spain still owned a large part of the present United States, but, in one way and another, the United States gradually acquired all the land north of the Rio Grande. The Spanish people are sensitive and not at all eager to mix with foreigners. In spite of their care in guarding their daughters from the eyes of strangers, the American men, who were continually venturing into Spanish lands, found the *señoritas* with their dark flashing eyes and wonderful black hair very fascinating.

There are only a few bits of poetry which record the meeting of the two races on the borderlands between the United States and Mexico, but of these *Juanita* is an example. Both the music and the words suggest the soft, balmy air of the south, the charm of Spanish eyes, and the music of a Spanish name. "Juanita" means in English "little Johnnie." While this melody is probably of Spanish origin, the song has come to be classed as a southern folk song. What is there about it that sounds Spanish to you?

Soft o'er the fountain
 Lingering falls the southern moon;
 Far o'er the mountain,
 Breaks the day too soon!
 In thy dark eyes' splendor,
 Where the warm light loves to dwell,
 Weary looks, yet tender,
 Speak their fond farewell.

Nita! Juanita! Ask thy soul
 If we should part.
 Nita! Juanita! Lean thou
 On my heart.

When in thy dreaming,
 Moons like these shall shine again,
 And daylight beaming,
 Prove thy dreams are vain,
 Wilt thou not, relenting,
 For thy absent lover sigh?
 In thy heart consenting
 To a prayer gone by?

Nita! Juanita! Let me linger
 At thy side.
 Nita! Juanita! Be my own
 Fair bride.

1. Is this song a serenade?
2. Is the melody easy to remember?
3. What instrument would make a good accompaniment?
4. Is there a refrain in this song?
5. What kind of a voice has the singer?
6. Is the song glad or happy?
7. Is it written in a major or a minor key?
8. Why should this song be called a folk song?
9. Do you know any other songs of the Southwest?
10. In what ways is this song like a Mexican song?

MUSIC IN GERMANY

Music was cultivated among the German people very early. History tells us that they have always encouraged singing. In the Middle Ages, the peasants and the artisans, that is the working people, formed singing groups and frequently had singing contests. Many of the songs which have been sung by the German people for centuries are now known all over the world.

Dancing was also a popular form of entertainment among all classes of the people. Of the different dances common among them, the waltz is the most popular and the best known abroad. But there are still many curious regional dances.

In connection with their singing, the Germans make much use of the violin. Although the Italians have made the finest instruments of this type, the Germans claim it almost as an instrument of their own.

But you must not think that Germany has produced only folk music and folk dances. The highest type of intellectual music—the kind that really makes you enjoy thinking as you hear it—has been written by Germans. Beethoven, Brahms, Wagner, Schubert, and Schumann were Germans.

Among the songs which are widely known as typically German are “A Mighty Fortress Is Our God,” a hymn by Martin Luther; their national song, “The Watch on the Rhine”; and the Christmas song, “Silent Night.”

OH, THAT WE TWO WERE MAYING

Number 7

NEVIN

Oh! that we two were maying
Down the stream of the soft spring breeze,
Like children with violets playing
In the shade of the whispering trees.

Oh! that we two sat dreaming
On the sward of some sheep-trimmed down,
Watching the white mist stealing
Over river, and mead, and town.

Oh! that we two lay sleeping
In our nest in the church-yard sod,
With our limbs at rest on the quiet earth's breast
And our souls at home with God.

These words were written by Charles Kingsley, an English clergyman of the nineteenth century. Nevin, the composer, was born in America, but was educated in Europe. After returning to his native land, he wrote many songs and piano pieces which have become very popular. His beautiful melodies have, as a rule, a simple yet satisfying accompaniment.

1. How many voices do you hear?
2. What instrument furnishes the accompaniment?
3. Were the different stanzas sung to the same music?
4. Is the song cheerful or sad?
5. Is there much repetition in the song?
6. Would it be just as beautiful without the accompaniment?
7. Is the accompaniment the same for each stanza?
8. Did you hear an introduction or conclusion?
9. Do you like this song? Why?
10. Do you know any other compositions of Nevin?

YE WHO HAVE YEARNED ALONE

Number 8

TSCHAIKOWSKY

The words upon which this song is based have inspired many composers. They were written in German by Goethe, but have been translated into many languages. Although the song is usually known in English under the title listed, the translation of the words that seem easiest for you to understand begins differently.

One who has yearned, alone
Can know my anguish!
Where every joy is flown
Forlorn I languish.

'Tis only you I see
The skies above me;
Ah! far away is he
Who knows and loves me.

One who has yearned, alone
Can know my anguish!
Where every joy is flown
Forlorn I languish.

With heart on fire I swoon
In endless anguish.
One who has yearned, alone
Knows how I languish.

Few people have been better fitted to appreciate the sadness of these words than Tschaikowsky. Poor, proud, without a wife or child to love him, he knew the real meaning of loneliness. Many critics think that his music has many of the characteristics of the German. After you have heard the *Wanderer* you can compare the two.

1. Has the song an introduction or conclusion?
2. Is the same music repeated with each stanza?
3. What instrument furnishes the accompaniment?
4. Would the melody be effective without it?
5. Do you hear any echoes of the song in the accompaniment?
6. Which is sadder, this song or the *Wanderer*?
7. Are there any similarities in the two songs?
8. Which other songs in this year's list are sad?
9. Are any sadder than this one?
10. Does this song remind you of the *Song of the Volga Boatman*? Why?

THE WANDERER

Number 9

SCHUBERT

I come here from my moustain home.
 The vale is dim, the sea doth mourn.
 I wander still, with pain and care,
 And ever ask while sighing "Where?"
 Ever, "Where?"

The sun to me seems dim and cold,
 The flowers are pale, and life seems old.
 Their speech doth seem but empty sound,
 And stranger I on foreign ground.

Where art thou, where art thou,
 Mine own dearest land?
 I seek in vain thy far-off strand.
 That land, that land so fresh and green,
 Where richest roses may be seen,
 Where dwell the friends I love to see,
 Where sleep the dead so dear to me,

That land where they my language speak,
Oh, land, where art thou?

I wander still, in pain and care,
And ever ask with sighing, "Where?"
Ever, "Where?"

A spirit voice doth whisper near,
"There, where thou art not,
All joy is there."

This is one of the finest of Schubert's songs, but you may not think so the first time you hear it. An art song usually has to be heard and studied before it is appreciated. Notice how the music changes to follow the meaning of the words. From the slow and mournful tone of the first part, as thoughts of the homeland come uppermost, the music becomes brighter; then as the hopelessness of the search for happiness becomes more intense, the music returns to the serious, dramatic style.

1. What kind of a song does the introduction lead you to expect?
2. What kind of a voice has the singer?
3. Does the first part sound almost as if the singer were talking?
4. In which part is the accompaniment most effective?
5. Does the word "where" sound hopeful or hopeless in this song?
6. Which part of the song do you like best? Why?
7. Is the ending of this song like that of the *Erl King*?
8. Is the conclusion like the introduction?
9. In which part do you hear one little figure echoed three times?
10. Would a person who had never been away from home sing this song very well?

HEDGE-ROSES

Number 10

SCHUBERT

Schubert was one of the greatest song writers who ever lived. All he needed as an incentive to produce a song was

an inspiring poem. One that he used was a poem by Goethe called *Hedge-roses*. Here are the words:

Once a boy a wild rose spied
 In the hedge-row growing;
Fresh in all her youthful pride,
When her beauties he descried,
 Joy in his heart was glowing.
Little wild-rose, wild-rose red,
 In the hedge-row growing.

Said the boy, "I'll gather thee,
 In the hedge-row growing!"
Said the rose, "Then I'll pierce thee,
That thou may'st remember me,"
 Thus reproof bestowing.
Little wild-rose, wild-rose red,
 In the hedge-row growing.

Thoughtlessly he pulled the rose,
 In the hedge-row growing;
But her thorns their spears oppose,
Vainly he laments his woes,
 With pain his hand is glowing.
Little wild-rose, wild-rose red,
 In the hedge-row growing.

Schubert was a very poor boy. He sang in the choir of the cathedral in Vienna until he lost his voice; then he had to struggle still harder for a living. Writing songs was not a profitable occupation, and probably the hardships he endured helped to shorten his life. He was only thirty-two years old when he died, yet he had written more than 600 songs, besides much other beautiful music.

Hedge-roses is a good introduction to the great art songs, but it is not the highest type. In German, it is called a *lied*. Many of the characteristics of the folk song may be traced in it—the melody and accompaniment are both simple; each verse is sung to the same music; and yet the whole is more polished and artistic than a simple folk song. A *lied* needs its accompaniment for background; the pure folk song does not.

1. Is there an introduction or conclusion?
2. How many times is the melody repeated?
3. Is the song gay or sad?
4. Is it in a major or minor key?
5. What kind of a voice has the singer?
6. What instrument plays the accompaniment?
7. In comparing this song with the folk songs, what similarities do you find? What differences?
8. Is this melody easy to remember?
9. Is any of the melody repeated in the accompaniment?
10. Is the meter two-beat or three-beat?

THE HEAVENS ARE TELLING

From the Creation

Number 13

HAYDN

The story of the creation of the world is told in the Bible, and was used by Milton in *Paradise Lost*. The oratorio based on this story was first performed in Vienna in 1799, and since then has always held a favored place among the world's greatest oratorios.

The events of the fourth day during the period of creation have been told thus:

“And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years; and let them be for lights in the firmament of the heaven to give light upon the earth; and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.”

The chorus, "The Heavens Are Telling," marks the conclusion of the creation of the sun, moon, and stars, on the fourth day. The text is very short.

The heavens are telling the glory of God,
The wonder of His work displays the firmament;
To day that is coming speaks it the day,
The night that is gone to following night.
In all the lands resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God.
The wonder of His work displays the firmament.

In contrast to the first two lines which are sung by the whole chorus, the next two are sung by only three singers; then each group sings alternately until the whole chorus closes the song.

1. How many different voices can you follow in the chorus?
2. Which do you like better, the trio or the chorus?
3. What furnishes the accompaniment?
4. How many instruments can you distinguish in the accompaniment?
5. Would this music be suitable for church?
6. What is the key?
7. Do you hear any repetition of the same bits of melody?
8. Is there anything in the character of this music by which you could tell that it is part of an oratorio?
9. Does the composition seem to fall into any definite parts?
10. Which is more important in this composition, the melody, the rhythm, or the harmony?

MUSIC IN FRANCE

In the early Middle Ages minstrels from Italy and Spain went into France, and there the custom of singers going from one court to another became quite common. The Troubadours, that is the wandering singers, taught the people many songs.

The people of France have always enjoyed dancing. Many dances which originated among the peasants became popular later in the palaces of the kings and his nobles. Among the old dances which are still known today in the musical world are the rondo and the gavotte. With both of these dances it was customary to sing. From the popular dance there has been developed in France the highest form of the art dance, called the ballet. A ballet is a play in which each actor dances his part to a musical accompaniment. There are no words.

French music does not generally seem as tuneful as Italian music, nor yet so serious as the German. It has some of the Latin spirit so marked in Spanish music. The French enjoy bright and cheerful rhythms; in this they differ from the Slavic people whose music often has a sad tinge.

JEWEL SONG

From Faust

Number 18

GOUNOD

There is an old German legend about Faust which has been treated in many ways by different writers, but the best known of the Faust stories—the one on which Gounod's opera is based—was written by Goethe.

There was an old man, named Faust, who had worked many years to discover some of the mysteries of life, but without success. Just as he was about to die, visions of his youth came to him, and he wished that once again he might be a young man, free to enjoy life. As he uttered the wish, Mephistopheles (a name for the devil or a figure which typifies sin) appeared before him and offered him the chance to be young again. But Faust had to promise that after he had lived and enjoyed himself his soul should belong to the devil. He promised, and was changed at once to a young and handsome man. With Mephistopheles he set out to enjoy the world.

In the course of their wanderings, Faust's eyes fell upon a lovely young girl, named Margarita, with whom he fell

deeply in love. Knowing the weakness of women for ornaments, Mephistophles told Faust that all he need do to win her was to put a box filled with wonderful jewels in her room. When Margarita found the jewels, although her good sense told her that they were sent for no good purpose, she could not resist them. As she put the jewels on and admired herself in the glass, she sang the "Jewel Song."

But alas! the jewels only led to trouble. The love Faust offered was not the joy she visioned. He deserted her; her mother died; and her brother was killed by Faust in a duel. In despair, she committed a crime and was sentenced to death. But just before she was to die, Faust remembered and went to her. She died in his arms, and as her soul passed to the other world, Faust, regretting his promise to the devil, begged to be forgiven for his sins. As the story was first written, Faust was condemned to hell in punishment; but in a later version Goethe decided that, as Faust had repented, his soul, too, should pass to a better world where sin and shame, sorrow and grief, would be no more.

1. Is this song sad or glad?
2. What kind of a voice has the singer?
3. What instruments furnish the accompaniment?
4. Into how many different parts does the song seem to fall?
5. Is there much repetition?
6. Is there an introduction or conclusion?
7. What kind of a song is this called?
8. Does this sound like Italian music?
9. If so, in what respects?
10. Can you remember this melody easily?

ELSA'S DREAM

From Lohengrin

Number 19

WAGNER

Once upon a time when a duke of Brabant died, he left his children, Elsa and Godfrey, and their estates, in the care

of another ruler, Frederick of Telramund. Frederick was a cruel and selfish man who intended to marry Elsa some day, not because he loved her, but because he wanted the lands that belonged to her. But one day Godfrey disappeared; then Frederick thought of a better way to get all of the lands entrusted to him. He told the king that Elsa had killed her brother, and that it was necessary to put her in prison. Frederick was encouraged in his evil deeds by Ortrud, who became his wife.

Now it had happened that one day while Elsa was out in the woods, she fell asleep and had a most beautiful dream. "There came to her from Heaven a noble knight dressed all in silver armor, having a golden horn swung over his shoulder and a sword by his side. He handed to her a tiny silver bell, saying that if she was ever in great need, she was to ring this bell and the sound would travel far, far off until it reached him, and at once he would come to her aid. As she took the bell, the knight vanished and Elsa awoke. When she opened her eyes she saw flying toward her a bird which lighted gently on her shoulder and hanging about his neck by a cord was a little silver bell exactly like the one offered her by the knight in her dream. Of course, she loosened the cord and away flew the bird, leaving in Elsa's hands the bell. She wondered if she would ever need to ring it." And she did very soon.

In those days there were no courts like ours. Every man had to take a sword and fight to prove his innocence. Whoever won the fight was right. But as Elsa could not fight, she had to have some one to fight for her. And that is why she used the little bell.

When the day of the trial came, Frederick thought there would be no one to defend her, and at first there was not. But much to his amazement, after the trumpets had called the third time for some one to defend Elsa, a beautiful swan came into sight drawing a tiny boat in which there was a wonderful knight dressed all in silver armor. He told Elsa that he would fight for her and would make her his wife, but she must promise never to ask his name or whence he came.

She promised; but after the knight had conquered Frederick and she had become his wife, she forgot her promise and asked the question. Then he told her that he was Lohengrin of the Holy Grail to which he must return because she had asked the forbidden question. Again the swan appeared; then from the little boat he lifted Godfrey, Elsa's brother, who was left to defend her; but Lohengrin, the Knight of the Holy Grail, sailed away forever.

1. Can you tell, as soon as you hear this song, that it is German music?
2. Is there a clear melody as in the Italian?
3. Has it any of the swing or rhythm of the Spanish?
4. Is the accompaniment of great importance?
5. Can you hear in the accompaniment any of the phrases of the singer?
6. What instruments can you distinguish in the accompaniment?
7. Does the singer sing as if she were telling a story?
8. Is this song an aria?
9. Do you know any other music from this opera?
10. What words would you use to describe Wagner's music?

CELESTIAL AIDA

From Aida

Number 20

VERDI

Four thousand years ago the Egyptians were the most civilized people in the world. They ruled not only what is Egypt today, but a much larger country. It was customary in that day for a nation to bring back as slaves the king, his family, and the nobles of a conquered tribe.

Aïda was the daughter of a king of Ethopia, a country near Egypt. She had been captured and brought as a slave to Memphis, the capital of the Egyptian kingdom. Here she met Radames, a young soldier, and they promptly fell in love with each other. Radames was put in charge of an

army sent against Ethiopia; he was successful in the campaign and returned with many prisoners, among them the father of Aïda. Do you know the "Triumphal March" that was played as the victorious army marched into Memphis?

For the sake of securing her father's freedom, Aïda begged Radames to become a traitor to the king. Radames consented, but the plan was overheard by the king's daughter, Amneris, who herself loved Radames and was incensed that he should prefer a slave girl to her. Amneris revealed the whole plan to her father, who decreed that Radames should die a traitor's death—he should be walled up alive in a vault and left to starve and die. This was done; but just as the passage to the vault was sealed, thus making escape impossible, Radames found that Aïda had hidden herself in the vault to die with him. The curtain falls on the lovers who see in death only a step to a happier world where they will be together.

The song "Celestial Aïda" is sung by Radames at the opening of the opera.

1. Does this song appeal to you the first time you hear it?
2. Is it easy to remember?
3. Which is more important, the rhythm, harmony, or melody?
4. What nation does it suggest?
5. What furnishes the accompaniment?
6. Into how many parts does the song fall?
7. Is any phrase repeated many times?
8. What kind of a voice has the singer?
9. In what key is this aria?
10. Is the meter two or three-beat?

MY HEART AT THY SWEET VOICE

From Samson and Delilah

Number 21

SAINT SAENS

This opera is based upon a story in the Bible. There was a strong man named Samson, who was a leader among

the Hebrews at a time when they were in the power of their enemies, the Philistines. But one day Samson was lured by a woman of the Philistines, Delilah, to her home, where she kept begging him to tell her the secret of his great strength. Many times he refused, but, at last, overcome by her entreaties, for she was a very beautiful woman and he was deeply in love with her, he told her that his strength depended upon his hair which had never been cut. Delilah was false to Samson; as soon as she found out the secret, she induced him to go to sleep and called his enemies to shear his locks. When he awoke he was blind, and his strength was gone. The Philistines put him in prison and made him turn a mill for punishment.

But Samson waited patiently while his hair grew. At last there came a time of great celebration among the Philistines. Thousands gathered in the temple where they offered sacrifices to their gods. After they had finished, they ordered Samson to do likewise. A boy led the poor blind man forward to the altar erected near two great columns which supported the roof of the building. Then, instead of pouring wine on the altar, as he was expected to do, Samson asked the boy to lead him to the great columns. Putting one arm around each, he used his strength for the last time. As the columns were wrenched from their foundations, the roof crashed in, carrying to death most of the people in the temple.

The song you will hear was sung by Delilah while she was trying to tempt Samson to her house, that she might discover the secret of his strength. She did not really love him at all; she was merely urging him to do what he knew was wrong. But he yielded to her song, and then he and all his people suffered for it.

My heart at thy dear voice
Opens wide like a flower,
Which the morn's kisses waken;
But that I may rejoice,
That my tears no more shower,
Tell thy love still unshaken!

These are the words with which the false Delilah lured Samson to his doom.

1. Into how many parts does this song seem to fall?
2. Which do you like best?
3. What instruments can you distinguish in the accompaniment?
4. Do you think this song would have induced you to do something you knew was wrong?
5. Can you hear any bits of the melody in the accompaniment?
6. Do you like this melody as well as that in *Celestial Aïda*?
7. Is the accompaniment important in this song?
8. Does the French composer seem more dramatic than the Italian?
9. Is this aria more melodious than *Elsa's Dream*?
10. Judging from these three arias, which nation emphasizes melody most?

THE FLYING DUTCHMAN

Number 24

WAGNER

A long time ago, a captain of a ship encountered a great storm on the ocean. He could have turned back or waited, but he was so obstinate that he swore he would go on even if he had to sail on forever. And that is what he was doomed to do. Year after year the ship sailed on; only once in every seven years was the captain permitted to come into a harbor to see if there he might find some woman who would be willing to die to save him. If that ever happened, the boat might stop. Though the boat anchored many times, no one had been found willing to die for love of the "Flying Dutchman." And so the ship sailed on, and the crew grew old and haggard and gray.

The boat on which these old men sailed was very strange in appearance. It was entirely black, and would have looked quite like a ghost ship but for the blood-red sails that bore it before the wind. Very mysterious it looked

to the Norwegians who awoke one morning and found this strange boat anchored beside them. Soon the captain of the strange boat was telling the Norwegian skipper that he had been driven in by storms and that he brought much treasure which he would gladly give for a welcome in a real home. Now it happened that Daland, the Norwegian, had a beautiful daughter, Senta, and when he saw the stranger's jewels he promised the "Flying Dutchman" that she should be his wife.

Senta knew the story of the "Flying Dutchman," for right on the wall of one of the rooms in Daland's house was a picture of the phantom ship, and she had often told her girl friends that if the stranger should ever come there she would marry him. One day, just after she had said that, her father appeared with a stranger whom she recognized at once. Without hesitation she told him that she was ready to leave her former lover, her home, father, and friends, and go with him. Then a strange thing happened. Although the Flying Dutchman had been seeking for years for some woman who would prove her love for him, as soon as he realized that Senta was in earnest and would really do it, he was not willing to let her. He told her who he was and warned her not to follow him—that it would mean death to her. When he reached the deck of the black phantom ship, there under the shadow of the blood-red sails, he announced that he was the dread of the seas—the Flying Dutchman. But Senta had known him all the time.

As the sails were unfurled and the black ship made ready to sail on again endlessly, Senta, escaping from those who would have held her back, rushed to the edge of the cliff and sprang toward the boat which was fast disappearing. Then, as the waters closed over the phantom ship and the weary old sailors who had traveled on so many years, a beautiful glow spread over the waters, and in the distance the form of Senta, clasped in the arms of the mysterious sailor, rose toward the sky.

In the overture you hear the principal themes from the opera. The main motive is that called the curse; with this



is contrasted the theme of Senta, sometimes called the redemption motive. In the background you hear the roar of



the storm intermingled with bits of the chorus of the sailors. In the end the theme of Senta triumphs, suggesting the conclusion—the salvation of the Flying Dutchman through the love of Senta.

1. What is your first impression of this overture?
2. Can you recognize the peaceful motive of Senta?
3. How many times do you hear the curse motive?
4. By how many different instruments is it played?
5. Which instruments usually play the Senta motive?
6. Do you like the sailor's chorus from the bits you hear?
7. Does Wagner give in music a good picture of a storm?
8. Do you think this overture gives you an idea of what to expect in the opera?
9. Would you call this overture program music?
10. Does it seem to fall into any definite divisions?

MUSIC IN RUSSIA

While the folk music of Russia is generally marked by its minor tone and the dirge-like refrains, in it there is also a weird oriental strain. When you know something of the history of the country, it is no longer strange that Russian music is such a curious mixture of eastern and western peculiarities.

The people who lived in European Russia were strong people of the Slavic race, but they were continually at war either with each other or with their neighbors. The German monks went in and took control of the lands on the Baltic; and, soon after, the Tartars, a terrible tribe of ruffians from Asia, swept in from the east and south and

laid the country waste. The Russians were forced to obey their terrible masters for a time; then certain nobles became powerful enough to crush the Tartar power but they still forced the common people to do their bidding. On all sides, for centuries, were enemies—the Turks on the south, and the Cossacks, on the east, were among the worst. Few rulers came to the throne peacefully, and fewer lived to die natural deaths.

One of the few good rulers of Russia was Peter the Great, who traveled in western Europe and learned much of the civilization of the West. He tried to teach his people. But his successors did not care. There were no schools for the common people; they were still like slaves to the great lords. Finally there was a revolution in which the emperor was killed; then a republic was established. Even today Russia is just beginning to learn what civilization and government are.

After such experiences, is it not a wonder that there is any music at all in Russia? Yet each people, whether Finns, Tartars, or Russians have had many songs, but only a few have ever been written down. Many of the folk songs of Russia describe the life and work of the people. As they had to work very hard, there were many working songs, such as the *Song of the Volga Boatman*.

There are also many dances known only to the Russian peasantry. Because the nobility had an opportunity to learn of the dances of other countries, they did not consider the dances of their people worth knowing; but, in the last half-century, such men as Rimsky-Korsakov have lovingly gathered the dance music of the down-trodden people. Many of the themes which appear in the works of modern Russian composers are based upon the songs and dances of their people.

Of the typically Russian instruments, the balalaika, a stringed instrument popular for centuries among the peasants, is the best known. Perhaps you can find a picture of it in some book.

THE YOUNG PRINCE**From Scheherazade***Number 28***RIMSKY-KORSAKOV**

The Scheherazade Suite, which consists of four parts, was written in 1887 and 1888. On the title page appear the following explanatory notes written by the composer:

“The Sultan Schariar, persuaded of the falseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his blood-thirsty resolution. . . .

“Many wonderful things were told Schariar by the Sultana Scheherazade. In her narrations the Sultana drew on the poets for their verses, on folk-songs for their words, and intermingled tales and adventures with one another. . . .”

The first movement is named “The Sea and Sinbad’s Ship”; the second, “The Narrative of the Calendar Prince”; the third, “The Young Prince and the Young Princess”; and the fourth is described as “The Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior. Conclusion.”

In his autobiography, Rimsky-Korsakov said of this suite:

“All that I desired was that the hearer . . . should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders. . . . The name and the title ‘The Arabian Nights’ connote in everybody’s mind the East and fairy-tale wonders; besides, certain details hint at the fact that all of them are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.”

In the third movement you hear a song of the two lovers at the beginning and end of the selection; between these there is an oriental dance. Perhaps the princess entertained the prince, as Scheherazade did her husband, for a thousand and one nights.

1. What nationality does this suite suggest?
2. Can you distinguish any characteristic of the music which suggests the orient?
3. What instruments did the orientals use?
4. The music of two important European countries is strongly colored by oriental influence. Which are they?
5. Is the rhythm marked in this music?
6. Which European instruments are used in giving the oriental effect?
7. Which of these movements do you like better? Why?
8. Is the *Festival at Bagdad* program music?
9. Does the *Prince and the Princess* suggest a story to you?
10. Can you explain from history the oriental element in Russian music?

FESTIVAL AT BAGDAD

From Scheherazade

Number 29

RIMSKY-KORSAKOV

The fourth movement opens with the sea motive fol-



lowed at once by the rippling motive of Scheherazade. These



serve merely to introduce the revels at Bagdad. As the music quickens, you can imagine before you the streets filled with happy, excited folk; the oriental themes of the musicians rise above the general commotion. All the world is moving; there is singing and dancing. Then, while the merriment is at its height, the sea is heard. The trombones roar as the ship strikes the rock. The storm dies down; the music becomes more and more quiet in tone, until, with a last little hint of Scheherazade, the teller of the tales, the end is reached.

If you do not know the *Arabian Nights*, you must read some of the stories.

MUSIC IN SPAIN

Spain is a country which, like Russia, has been quite isolated from the rest of Europe. As a result her folk music has not been influenced by the music of other European countries. To understand why this has happened, you must know the geography of Spain. It is a peninsula joined to France by a strip of land which is very mountainous. These mountains, the Pyrenees, have kept the other nations of Europe from entering Spain easily, and they have encouraged the Spaniards in living to themselves.

The folk music of Spain has much of the color and rhythm of oriental music. To know why, you must know that centuries ago, the Arabs came into Spain from Africa. You can see how easy that was if you look at the Strait of Gibraltar on a map today. The Moors, or Arabs, were not only industrious but intelligent; they contributed much to the culture of Spain. For centuries they ruled southern Spain, but in 1492 the Spaniards won Granada, the capital of the Moors. Then the Arabs were driven into exile, but their music had been absorbed so completely by the Spaniards that the traces of the Moors are still distinct today.

Among the characteristics of this music are the marked and quick changing rhythms, the minor tone, and the accompaniment of the guitar and castanets.

Spanish music has exerted a strong influence on other European music. In the days of Bach, the Spanish dances became the basis for many of the suites. In the last century, French composers like Bizet, Debussy, and Ravel have turned to Spain for impressionistic ideas; and Glinka, the founder of the modern Russian school of music, got much of his inspiration from the folk music of Spain.

MINUET IN G

Number 35

BEETHOVEN

The minuet is a dance which originated at the French court, where it was danced by ladies who powdered their hair and wore high-heeled shoes and by gentlemen who wore wigs and dressed in velvets. The word "minuet" means "little steps," and that is the kind the dancers take. There is a salutation of the partners and couples, a high step and a balance, but no whirling as in a waltz; the gentlemen merely touch their partner's hands while both indulge in graceful bows and turns. Altogether it is a graceful but dignified dance, more suited to the palace than the village.

The term "minuet" now suggests certain musical details. The music begins on the third beat of the measure, and there is always a certain accent given to that beat throughout the dance. This dance is always written in three-beat rhythm. In the early minuets there were only two parts, but now you can expect to hear three, as in most other dances.

Beethoven's *Minuet in G* is more an idealized minuet than actual dance music. As time has passed, the music of the minuet has gradually assumed a quicker movement. But of all pieces of this type, the composition of Beethoven is one of the most beloved.

1. What instrument furnishes the music?
2. How many distinct parts can you distinguish in this dance?
3. Is there much difference between the different parts?
4. Of which part, do you like the melody better?
5. How many times is the first part repeated?
6. Is the key major or minor?
7. Does this dance suggest as much movement or life as the Spanish dances?
8. In what countries was the minuet danced in the Eighteenth Century?
9. Is there much repetition of the first little phrase?
10. Are there any portions which sound like echoes of others?

5. What is the key?
6. What is the meter?
7. What idea of the Polish people do you get from this composition?
8. How does it compare with the Spanish dances?
9. Is there any resemblance between the Polish and the Hungarian dances?
10. Do you know any other Polish dances?

HUNGARIAN DANCE, NO. 5

Number 38

BRAHMS

The most marked characteristic of the Hungarian dance is the sudden change from fast to slow movements. In the dances of the Hungarians which were first brought to the attention of the musical world by Liszt, this contrast is marked; Brahms has also emphasized the peculiarity. His Hungarian dances are now known wherever European music has penetrated.

The people of Hungary, that is the folk or peasantry, are still much like gypsies. They are by nature both quick and fiery yet slow and whimsical. They hate to stay in one place or to conform to convention, but especially do they hate routine and monotony. They are possessed of an immense amount of energy, and are hard workers when the spirit moves them. But regularity or routine kills their spirit. Perhaps, at times, we would all like to be gypsies. If so, we can better understand the music of these people who vent their spirit in a brilliant dance.

Brahms spent most of his life in Vienna, which is very near the land of the Hungarians. For many years they were ruled by the Austrians, but their proud spirit rebelled against this domination, and since the Great War the Hungarians have reestablished an independent government. What are their great cities? What other composers have given to the world Hungarian airs of importance?

MUSIC IN ITALY

In Italy everybody sings, not just simple songs of their home and work but even melodies from the great operas. Water and music seem to be closely associated in that country, perhaps because Italy is almost surrounded by water, and Venice even has water-ways for streets. In such a country there are many boatmen and fishermen, both famous in history as great singers.

It was in Italy, many centuries ago, that the Christian church established great music schools in which singers and organists were trained for churches all over the world. In the music of the church there is not the national color as in the folk music, but the church encouraged all types of music and many folk songs have become great hymns.

Of the national dances of Italy, the tarantella is probably the best known.

INTERMEZZO

From *Goyescas*

Number 44

GRANADOS

Goyescas is the name of an opera by a Spanish composer, Granados. It is based upon the pictures of a Spanish artist named Goya who lived in the latter part of the eighteenth century. Goya left many canvasses portraying Spanish life, both portraits of individuals, especially the royal family of Spain, and scenes from the life of the common people. It is on a series of these that the opera *Goyescas* is based.

After being favorably received in Spain, *Goyescas* was given in New York in the winter of 1915-16, and it was for that performance that Granados wrote the "Intermezzo" you are to hear. It was not a part of the opera as produced in Spain.

The New York performance led to a tragedy. The composer, who had come to the United States to be present at the first American performance of *Goyescas*, was returning with his wife to Europe on the steamer *Sussex* when it was

torpedoed by the Germans near the Irish coast. Both were lost. With the passing of Granados, Spain lost her most promising modern composer.

1. What instrument plays the melody?
2. What instrument plays the accompaniment?
3. Does this composition suggest the same characteristics of the Spanish as *La Paloma*?
4. Which is more sentimental?
5. Which part of this composition sounds most typically Spanish?
6. Do the phrases seem long?
7. Can you easily determine the different parts of this composition?
8. Is there much repetition?
9. Is the accompaniment much the same throughout?
10. Would the melody be interesting without the accompaniment?

SERENADE

Number 45

TOSELLI

This *Serenade* is marked by a beautiful melody which strikes the imagination at once and has made itself popular in many lands. The melody can be remembered easily, and the accompaniment is simplicity itself. Like the *Swan* and the *Melody in F*, it is an example of pure music of a type to attract both young and old without a story or explanation of any kind. Thousands and thousands of copies of the music were sold in Europe soon after it was published; now it is available all over the world in many forms from the piano solo to arrangements for the orchestra. In either the violin or the 'cello arrangement the melody is clearly brought out, while the accompaniment remains subdued.

This is one of the best examples of that characteristic of music which Italy has especially contributed—pure melody.

1. What instrument plays the melody?
2. Which the accompaniment?

3. Is the music suited to a guitar?
4. Into how many parts would you divide the composition?
5. What is the key?
6. What is the meter?
7. Which do you prefer, the melody of the second part or the opening theme?
8. Is the melody singable?
9. Can you understand why the Italians are great singers?
10. Is the introduction like any other part of the composition?

ADESTE FIDELES

Number 46

PORTUGAL

The words of this hymn are supposed to have been written very early, for they are found in a hymnal of the Cistercians, a religious order founded in the eleventh century. They were not translated into English until 1841, but since then are to be found in many hymnals. The English words are usually attributed to an English clergyman, Frederick Oakeley, who died in 1880.

The music to which this hymn is set is called the "Portuguese Hymn" and was composed by Marcas Portugal, who was the chapel master of the King of Portugal and, later, of the Emperor of Brazil. He died in Rio de Janeiro in 1834. It is supposed that the hymn was introduced into England through its use in the Portuguese chapel attached to the Embassy in London.

1. Is the tone of this song glad or sad?
2. Is the rhythm or the harmony more marked?
3. What instrument furnishes the accompaniment?
4. Do you know the English words of this song?
5. For how many voices is it written?
6. Is it in a major or minor key?
7. Does it have the spirit of the occasion for which it was written?

8. Is the meter two or three-beat?
9. Is there any element of this song that could be called national?
10. Is church music usually national music?

MAGIC FIRE MUSIC
From *Die Walkure*

Number 49

WAGNER

Brünhilda, the favorite daughter of Wotan, disobeyed her father, and for her disobedience he forced her to lose her standing among the gods and go to sleep until some human should claim her for his bride. As a last favor, Brünhilda begged her father to have a wall of fire play around her while she slept, so that only a real hero, one who would brave much for her, might awaken her.

The Magic Fire Music is developed from two musical ideas, the slumber motive of Brünhilda and the motive of the



fire. It is considered one of the finest pieces of program



music now known, for you can easily imagine the bursts of leaping, crackling flames which flare higher and higher while Brünhilda sinks into a deep sleep from which Siegfried later comes to awaken her. You will enjoy this music, just as you might a beautiful picture, without trying to analyze it.

FANTASIE IMPROMPTU*Number 50*

CHOPIN

This delicately beautiful composition of Chopin has been described thus:

"Soft melodies arise above a constantly shifting bass arpeggio like the pallid forms of ghosts across the landscape of a summer night. Zigzag chromatic passages play here and there like lightning along the horizon, here and there mounting to the zenith, spanning the whole arc of the heavens and disappearing beyond."

The principal melody was borrowed for a song called "We're Always Chasing Rainbows" which became quite popular for a time. Probably few of those who found the melody attractive realized that it was not the work of a present-day writer, but a borrowed classic in a new dress.

APPENDIX**NOTES AND SUGGESTIONS FOR TEACHERS**

The stories may be read in any order desired. The questions at the end are merely suggestive; do not feel that all *must* be answered.

Piano arrangements of almost all the selections may be secured from any of the larger publishing houses, such as Presser, Schirmer, Ditson, or Wood. Many of the numbers can be purchased in the Century Edition at 15 cents a copy. Consult your local dealer. Encourage your music teacher to have piano students learn to play as many of the selections as possible. If the songs fall within the range of the children's voices, have the songs sung in school. There is no better way of teaching them.

The study of these selections may be made much more interesting by linking up other subjects with the music. Each country referred to should be located on the map and its geographical features emphasized. The more the history and legends of the country can be studied, the more lasting the impression of the music. The real function of

history—to explain conditions both yesterday and today—becomes apparent to the child when studied in this way; facts otherwise dry are made more attractive.

As many teachers like to correlate the music and art work, a list of a few pictures which lend themselves to study in this connection is given. All mentioned may be secured in the reasonably priced Perry pictures:

Beethoven	Schubert
Chopin	Wagner
Haydn	Goethe

Haydn crossing the English Channel.

Spring—Corot, with *Melody in F*.

Adoration of the Shepherds—Gaddi, with *Adeste Fideles*

Minuet—Watteau.

Serenade—Watteau.

Spanish Woman—Goya, with *Goyescas*.

Fourth Day of Creation—Burne-Jones, with *Creation*.

Approaching Night—Stanton, with *Fantasia Impromptu*.

Dance of the Nymphs—Corot, with any of the dances.

Sir Galahad—Watts, with *Lohengrin*.

Old Mission in California, with *Juanita*.

An Adobe Home in New Mexico, with *Juanita*.

Nile and the Pyramids, with *Aïda*.

Colonnade at Thebes, with *Aïda*.

Interior of small Temple at Thebes, with *Aïda*.

THE EXTENSION LOAN LIBRARY

By writing to the Extension Loan Library, University of Texas, teachers may obtain the loan of books and package libraries on music. This library has twenty-four books on music and package libraries on seventy-five different phases of the subject. Most of the volumes listed in the bibliography are available.

The package libraries consist of collections of magazine articles and bulletins, all on the same subject. Some of them are of a general nature, covering such subjects as appreciation of music, negro music, and national songs; others are confined to material on one composer or singer.

The books and package libraries are loaned for a period of two weeks. The only cost to the borrower is the payment of transportation both ways. In towns where there are public libraries or school libraries, the applications for material must be made through the librarian. Otherwise it will be sent to a teacher. When the librarian writes for material, the Extension Loan Library has the privilege of borrowing for her, as an inter-library loan, books from the Main University Library, in addition to sending its own books and package libraries.

A list of music books and package libraries from which a choice may be made will be sent to any teacher who applies to the Extension Loan Library for it.

The National Bureau for the Advancement of Music, with headquarters at 105 West Fortieth Street, New York City, will supply all persons interested with material regarding music memory contests.

BIBLIOGRAPHY

Below are listed some volumes which may be helpful to teachers desiring more material. The volumes marked with a star are adapted to children's reading and would make desirable accessions to school libraries.

General Reference

Pratt, W. S., *The New Encyclopedia of Music and Musicians*. New York, The Macmillan Company, 1924. (Best one volume reference.)

Music Appreciation

Hayward, F. H., *The Lesson in Appreciation*. New York, The Macmillan Company, 1922. (Suggestive material for any thoughtful teacher.)

The Victrola in Rural Schools. Camden, N. J., The Victor Co. (Free.)

Faulkner, A. S., *What We Hear in Music*. Camden, N. J., The Victor Co., 1927.

Music in the Home. Chicago, R. F. Seymour, 1917.

The Victrola in Correlation With English and American Literature. Camden, N. J., The Victor Co. (Free.)

Music Appreciation for Little Children. Camden, N. J., The Victor Co.

Pan and His Pipes and Other Short Stories for Children. Camden, N. J., The Victor Co.

Rhett, Edith M., *Outlines of a Brief Study of Music Appreciation for High Schools*. Camden, N. J., The Victor Co.

Fryberger, A. M., *Listening Lessons in Music*. Silver, Burdett Co., Chicago, 1925.

Hamilton, C. G., *Music Appreciation*. Boston, Ditson & Co., 1920.

Mason, D. G., *A Guide to Music for Beginners*. New York, Doubleday, Page & Co., 1913.

Durheim, Ruth, *Music Appreciation*. Seattle, Press of E. B. Sutton, 1921. May be secured through Educational Music Bureau, Chicago.

Biography

Cooke, J. F., *Musical Playlets for Young Folks*. Philadelphia, Presser, 1917.

Tschaikowsky, Modeste, *The Life and Letters of Peter Ilich Tschaikowsky*. Edited from the Russian with an introduction by Rosa Newmarch. London, J. Lane & Co., 1906.

Thayer, A. W., *The Life of Ludwig van Beethoven*. New York, G. Schirmer, 1921. 2 vols.

*Tapper, T., *First Studies in Music Biography*. Philadelphia, Presser Co.

*Cooke, J. F., *Music Masters Old and New*. Philadelphia, Presser Co.

*Brower, Harriet, *Story Lives of Master Musicians*. New York, Stokes & Co.

Rimsky-Korsakoff, N. A., *My Musical Life*. New York, Knopf, 1923.

Niecks, Frederick, *Chopin as a Man and Musician*. 2 vols. London, Novello, n.d.

History

Elson, Louis C., *The History of American Music*. The Macmillan Co., 1925.

Cooke, J. F., *Young Folks' Picture History of Music*. Philadelphia, Presser Co., 1925. (Suitable for kindergarten children and primary work.)

*Cooke, J. F., *Standard History of Music*. Philadelphia, Presser Co.

Baltzell, Wm., *A Complete History of Music*. Philadelphia, Presser Co.

Stories

**The Victor Book of the Opera*. Camden, N. J., The Victor Co.

*Wheelock, E. M., *Stories of Wagner for Children*. Indianapolis, Ind., Bobbs-Merrill Co., 1907.

Perry, E. B., *Descriptive Analyses of Piano Work*. Philadelphia, 1902.

Perry, E. B., *Stories of Standard Teaching Pieces*. Philadelphia, Presser Co., 1910.

*Cross, Donzella, *Music Stories for Boys and Girls*. Boston, Ginn & Co., 1926.

Kopbe, Gustav, *The Complete Opera Book*. New York, Putnam, 1919.

Popular Song Collections

Twice 55 Community Songs. Boston, Birchard & Co.

Laurel Music Reader. Boston, Birchard & Co.

A Golden Book of Favorite Songs. Chicago, Hall McCreary Co.

The Gray Book of Favorite Songs. Chicago, Hall McCreary Co.

The University Song Book. University of Texas, Austin, Texas.

(None of these song books costs more than 25 cents for a single copy. Reductions are made for quantity orders.)

Table of Pronunciations

Adeste Fideles	Ah-des'-te Fee-day' les
Aida	Ah-eed'-ah
Amneris	Ahm-nay'-ris
Brünhilda	Bruen-hil'd'h
Faust	Fowst
Gounod	Goo-noh
Goyescas	Goy-es'cas
Habanera	Hab-bah-nay'-rah
Haydn	High'-dn
Heine	High'-nay
Juanita	Wah-nee'-ta
Lied	Leed
Lorelei	Loh'-reh-lei
Marseillaise	Mahr-say-yaiz'
Mephistopheles	May-fee-stof'-eh-lees
Paloma, La	Pah-loh'mah, Lah
Polonaise	Po-lo-nayz'
Rimsky-Korsakov	Rim'-skee Kor'-sah-kof
Señorita	Sen-yor-ree'-ta
Scheherazade	Skay-ayr-ah-tzah'day
Wagner	Vahg'-ner
Walküre	Val-kueh'-reh

