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THE UNIVERSITY OF TEXAS BULLETIN

No. 3037: October 1, 1930

MAKING FRIENDS IN MUSIC LAND

Book V

By

LOTA SPELL, Ph.D.

Interscholastic League Bureau
Division of Extension



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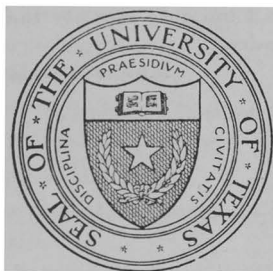
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LOTA SPELL, Ph.D.

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**PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH, AND ENTERED AS
SECOND-CLASS MATTER AT THE POSTOFFICE AT AUSTIN, TEXAS,
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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, and while guided and controlled by virtue, is the noblest attribute of men. It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

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ANNOUNCEMENT

As Dr. Spell fully explains in the preface, this bulletin is designed primarily as an aid to the teacher in presenting the music memory selections and in teaching children to recognize theme, measure, type, and instrumental tone, and not, as in the past, as a reading text in musical appreciation for children. Hence, a smaller edition of this work is being issued than of editions of this bulletin previously issued. The price of the bulletin has therefore had to be advanced to 25 cents per copy, but since fewer copies will have to be purchased, the expense of the contest is correspondingly reduced.

The rules and regulations governing this contest are on pages 50-56 of the Constitution and Rules (Bulletin No. 2822, Revised for 1930-31 Contests), and also suggested outlines for classroom study of the selections.

Radical changes were made in the rules two years ago. Besides the customary requirement of recognition of selection and composer, there has been added the recognition of theme, measure, type, and instrumental tone. The student is not required to write the name of the selection and the name of the composer. The score-sheet enables the contestant to take the test without writing any of the information called for. It will be necessary to drill contestants with the score-sheet. Copies of this sheet may be had for 1 cent apiece, 35 cents for fifty, or 50 cents per hundred.

The revisions made in the rules are in line with the very latest developments in music memory contests. It is hoped that music supervisors and teachers having charge of music appreciation in the public schools will avail themselves of this fine opportunity to inculcate in their pupils a love for good music. The contest is merely a device. The test of one's work in this field should be not the number of 100 per cent music memory pins won, but the number of pupils who have won a deeper appreciation of the really worthwhile things in music.

ROY BEDICHEK,
*Chief, Interscholastic League Bureau,
Extension Division, The University of Texas.*

PREFACE

This bulletin, the sixth of a series issued by the Inter-scholastic League of The University of Texas for the purpose of supplying teachers and pupils with material to be used in connection with the musical selections to be studied in the State Music Memory Contest, is intended as a guide to teachers who prepare students for the 1930-31 contests.

This contest will consist of two parts: first, pure music memory, as in the early contests; and, second, music appreciation, to the extent of being able to follow a theme, when presented in an unfamiliar composition, and count the number of times it recurs; to distinguish three or four elementary musical forms with their respective measures; and to recognize the tones of the various orchestral instruments. In the music memory section, the contestant will be expected to indicate his recognition of the selections studied by checking on the score card the title and composer of each of the selections performed on the contest.

As these bulletins have come more and more each year to serve as handbooks for the teacher rather than as reading books for the pupils, the space devoted to the stories has been much reduced, while more specific suggestions to the teacher have been added. The stories given are, however, in language sufficiently simple to be put directly in the hands of the children, if desired.

It is urged that the study of these selections be made a part of the regular music work for the whole school; and that the members of the contesting team be selected for special drilling only after all have received this instruction.

LOTA M. SPELL.

Austin, Texas, September 1, 1930.

SUGGESTIONS CONCERNING THE PURCHASING OF RECORDS

In most schools there are already some records on hand which have been used in previous years. These should be carefully checked with the required list for 1930-31 before further purchases are made. Ten of the twenty selections required for study in both the rural and independent district schools have appeared on music memory lists since 1924; and while these records, in many cases, bear numbers which no longer appear in the record catalogues, they should unquestionably be used by the schools that have them. Rural schools which have taken part in the contests during the past five years should have to purchase only five or six records; and schools in independent districts should require only eleven new records.

The purchase of a few new records each year needed in the preparation for the contest should not be regarded as money wasted after the contest is over. No school administrator so regards books purchased from year to year for the library; and the equipment with which the music teacher must work is, in most cases, even more limited than the library. Every record added to the musical library of the school gives the teacher further opportunity to exemplify the principles of music. No child can be taught to read fluently by using only one or two books a year; and no more can a love of good music and an intelligent appreciation be cultivated by only five or six records with which the child soon becomes familiar. He is always eager for the new, the untried; and handicapped, indeed, is the music teacher who has no accumulated stock of material upon which to draw. The library which should now be owned by schools which have taken part in these contests during the past five years is carefully indexed at the end of this bulletin in order that teachers may use all that the school commands. Every new record acquired is only one more, or two more, good musical books made available for the

use of the school during many years, and should be so regarded by those who administer school funds.

Of the records which must be purchased if the school has no stock upon which to draw, there is, in many cases, a wide variety both in quality and price. In some instances, records which are of equal excellence for the general public are not of equal value in the teaching of the musical elements to be studied for this contest. In other cases combinations can be made by which both sides of the record are utilized, thereby effecting a reduction in the cost of the whole set.

For the benefit of teachers who are not familiar with the offerings of the different companies, the following list, by which the greatest number of such combinations can be made and the greatest saving effected, is appended.

The letters "B", "C", and "V" which precede the numbers indicate the Brunswick, Columbia, and Victor Company, respectively.

In a Monastery Garden	Ketélbey	{B20067	\$1.25
In a Persian Market	Ketélbey	}	
Overture— <i>Merry Wives</i>	Nicolai	{B50089	2.00
Danse Macabre	Saint Saens	}	
The Swan	Saint Saens	{C7021-M	1.50
The Evening Star	Wagner	}	
Marche Militaire	Schubert	{B3909	.75
Moment Musical	Schubert	}	
Barcarolle	Offenbach	{V20011	.75
Intermezzo— <i>Cavalleria</i>	Mascagni	{C1561	.75
Song of India— <i>Sadko</i>	Rimsky-Korsakov	{B15120	1.50
Waltz— <i>Sleeping Beauty</i>	Tschaikowsky	}	
Andalouse	Massenet	{V1406	1.50
Castillane	Massenet	}	
Chanson Triste	Tschaikowsky	{C2082-D	.75
Chant Sans Parole	Tschaikowsky	}	
Estrellita	Ponce	{B4596	.75
La Golondrina	Mexican	}	
Soldier's Chorus— <i>Faust</i>	Gounod	{V19783	.75
Land of Hope and Glory	Elgar	}	

Of the additional records for the independent schools only one can be secured in more than one form, but the numbers and prices are given as a convenience to the teacher who may not know from whom each can be secured.

Aragonesa— <i>The Cid</i>	Massenet	{	V1407	\$1.50
Aubade— <i>The Cid</i>	Massenet			
Catalane— <i>The Cid</i>	Massenet			
Andante— <i>Fifth Symphony</i>	Beethoven		V9030	1.50
			C67240-D	2.00
			B25006-7	1.50
Concerto in B flat	Mozart	{	C67330-D	1.50
Allegro spiritoso	Senaille			
Quasi adagio from E flat	Liszt	{	B90037-D	1.50
Concerto				
Allegretto from E flat				
Concerto				
Interlude from <i>La Vida Breve</i>	De Falla	{	B90032	1.50
Dance from <i>La Vida Breve</i>	De Falla			

The combinations indicated under the rural list, while the cheapest, are by no means the only or, in many cases, the most desirable purchases. The instrumental recordings are, as a rule, cheaper than the vocal, if sung by a good singer. However, funds permitting, if the school collection is poor in vocal records, a few of that type should be purchased. *Estrellita* may be secured in either form from the Victor Company and from the Brunswick; and many of the other selections, such as the *Evening Star*, the *Barcarolle*, and the *Song of India* are beautifully rendered vocally on more expensive records.

In some cases there is a choice even of instrumental records at the same price. *In a Monastery Garden* on B20067 is presented by an orchestra with a choral rendering of the Kyrie; V35821, which also doubles with *In a Persian Market*, is an organ record. *The Song of India* on B15120 is played by the Cleveland orchestra; on V706 by Kreisler on the violin; on C2032-M on the 'cello; and on V20200 as a saw solo with guitar accompaniment. Any of the first

three are records suited to educational purposes; the last one is *not*. If the question of price can be left out of consideration, the choice should depend upon the number of records of violin, 'cello, or orchestra already available. In other words, the teacher should try to balance her material so that the children may hear a fair proportion of vocal and instrumental music, with the latter type varied so as to give the greatest opportunity for the study of instrumental tone. Catalogues of the various companies which manufacture records may be secured from The Victor Company, Camden, New Jersey; The Brunswick-Balke-Colender Company, Chicago; and the Columbia Phonograph Company, New York; or may be obtained upon request from the local dealer. They should be carefully studied by the *teacher* before the records for school use are purchased; by no means should the choice be left to the dealer or a school executive, for as a rule, one record has, for either, as much educational value as another.

One other consideration must enter into the selection and the use of some of the records. Many selections when first recorded were shortened to the length permitted by one side of the record; of those so recorded, many have since been withdrawn from sale, and new recordings, much more complete, substituted therefor. As a result, some schools will have in stock an old record which presents the *Andante* from the *Fifth Symphony* on one side of a record. This is now to be secured only in recordings which cover two sides in the Victor and Columbia records, and three sides or parts of two records in the Brunswick. It is obvious that children trained by the longer recordings will have an advantage over those who know the selection only in the abbreviated form. Should an old record be played on the county contest the children who have studied the whole will have no difficulty in recognizing it; but if portions of the complete recording are played, the disadvantage of hearing long unfamiliar passages may discourage the children who know only parts. This possibility should be brought to their attention in teaching the "Overture" to *Merry Wives of Windsor*, *Danse*

Macabre, *March Militaire*, and the *Andante* from the *Fifth Symphony*. All of these may now be secured in recordings which cover both sides of a record or more.

CLASSIFICATION AND USE OF RECORDS

In preparation for the music memory contest the teacher should, before beginning teaching of the selections for 1930-31, classify all of her available material according to its adaptation to the purposes to be stressed. While the contest still includes quite a list of memory material, the real purpose of such study is not being achieved if the children are taught to recognize the selections by some trick of the record or by some single phrase or word. The purpose is to cultivate intelligent listening to good music. To do this they must have the opportunity of hearing good music, and must be helped to understand the qualities of good music in contrast with cheap and trivial tunes. As a step toward this they must be led to understand what a theme is and to appreciate theme repetition as a basic principle in music. Training in such appreciation; the cultivation of a sense for the characteristic rhythms of the waltz, the march, and other dances; and the recognition of the tones of the main orchestral instruments are fundamental steps in the study of music. Since these three elements are to be made the main objects of study, all of the available material should be classified, so that the teacher may quickly draw upon the material best suited to the immediate purpose in hand. It is not intended that music study should be limited to the records required in the memory section.

A careful card index of all the records on hand should be the first step. For each selection cards should be made so that an alphabetical card index, which will list each composer, title of each composition, and the teaching purposes served by each, can be turned to for ready reference. Suppose you have record V1136, on one side of which is the *Gavotte* by Beethoven. The first card made should look like this:

V1136

Beethoven, Ludwig van, 1770-1827
Gavotte

Violin with piano accompaniment.
Played by Fritz Kreisler.

1. Theme recognition. 2. Dance. 3. Violin.
4. Title.

Then copy this card four times, each time inserting above the name of the composer one of the entries indicated at the bottom of the first card. The second card should look like this:

V1136

Theme recognition

Beethoven, Ludwig van, 1770-1827
Gavotte

Violin with piano accompaniment.
Played by Fritz Kreisler.

and the last card should have as its heading:

V1136

Gavotte

Beethoven, Ludwig van, 1770-1827
Gavotte

Violin with piano accompaniment.
Played by Fritz Kreisler.

Then file these cards alphabetically by the upper headings. By doing this for each selection you will have an index which will show you immediately what dance records, what gavottes, what works by Beethoven you have, and which are suited to teaching theme recognition, dance

rhythms, and instrumental tone, in addition to many other desired bits of information. An extra card for each selection filed by the catalogue number will give you a ready check on your records and whether they are in place.

While theme recognition may be studied in almost any musical composition, some are better suited for elementary work than others. Among those which serve admirably to introduce the subject are the following:

Amaryllis	Ghys	Minuet	Bach
Le Secret	Gauthier	Gavotte	Beethoven
Pirouette	Finck	Humoresque	Dvorak
Rendezvous	Komsak	Santa Lucia	Italian
Spanish Dance	Moskowski	Melody in F	Rubinstein

Most folk dances, being composed of only two or three themes of regular construction, are well adapted to the teaching of theme recognition. Especially good are the following, many of which are regularly used by most schools for the teaching of games and folk dancing:

Bummel Schottische	Carrousel
Shoemakers Dance	Ace of Diamonds
Dance of Greeting	Oxdansen

If these records are not available, the music of them and many others may be found arranged for piano in *Folk Songs and Singing Games*, arranged by Elizabeth Burchenal and published by G. Schirmer, New York.

Slightly more difficult on account of the similarity of the themes or the lack of regular and definite endings of the different themes are the following:

Minuet—Don Juan.....	Mozart
Chanson Triste.....	Tschaikowsky
Allegro spiritoso.....	Senaille

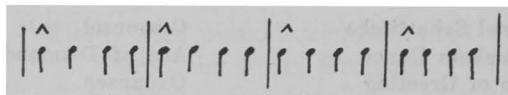
Good examples of compositions which contain but a single theme are:

Ase's Death.....	Grieg
In the Halls of the Mountain King.....	Grieg

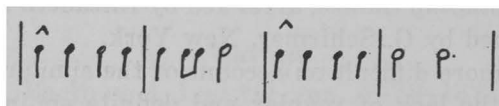
Other compositions, such as the *Blue Danube Waltz* or the *Tales from the Vienna Woods* contain a great number of different themes very loosely connected.

Other suggestions concerning the teaching of theme recognition are given in Bulletin 2837, pages 13-21 and 2937, pages 13-17.

Before attempting to teach rhythm, the teacher should be perfectly clear in her own mind as to what rhythm is, and its distinction from meter. The fundamental of both is *accent*. Meter consists of a regular succession of accented tones. Rhythm is a development from meter; there is no rhythm without meter; but rhythm is a changeable element, while meter, within a musical sentence, is ordinarily not. Rhythm consists of a symmetrical and regularly recurring grouping of tones according to accent and time values. An illustration of how slightly rhythm may vary from meter is shown by either theme of *Chanson Triste*, of which the meter may be represented as



while the rhythm is



The characteristic rhythms of the dances to be studied are illustrated and discussed in *The University of Texas Bulletins*, numbers 2837 and 2937, entitled "Making Friends in Music Land," Books III and IV.

In preparation for teaching instrumental tone the teacher should have the children read the sections in either *Bulletin* 2837 or 2937 relative to the orchestra as a whole and the specific instruments. In 1930-31 selections are included in the memory section which permit the thorough teaching

of some of the less known instruments, particularly the viola (*Chanson Triste* and *Chant Sans Parole*) and the bassoon (*Concerto for Bassoon* and *Allegro* by Senaille). Additional opportunity to study the varying tone color of orchestral instruments is given by the *Concerto* of Liszt in which the orchestral instruments individually and in groups appear clearly alone and in connection with the piano. *The Swan* affords good 'cello study. Cellos and violas appear to advantage in the *Andante*, while the flute and piccolo appear in many of the selections to be studied. Other instruments and their combinations are commented on in connection with suggestions for teaching the individual selections.

IN A MONASTERY GARDEN

KETELBEY

In a Monastery Garden is a selection which lends itself well to the teaching of program music, for the music, as well as the title, definitely suggests a scene and the events that occur. The children will be led to the idea of the church by the bells with which the composition opens; the further idea of the church is given by the singing of the choir and the tones of the organ as accompaniment.

Present the selection first as a tone picture. Something of the life in the monasteries of the Middle Ages may be told the children. In those days the monasteries were the bulwarks of the church against ignorance and heathen invaders. In the monasteries the children were taught; there books and musical instruments were made; there the weary traveler might find a night's rest and food; and there the sick and dying were given tender care. About the place an atmosphere of peace and quiet happiness prevailed. This atmosphere is well suggested by the first theme which easily calls to mind flowers, rustling leaves, and singing birds in a secluded garden. The second theme, more serious in character, is less definite in its suggestion; but the third theme, the chorus of monks supported by the organ, leads

directly to the chapel, which was the heart of the institution. Often there were seven services a day in the great monasteries. The hymn sung is the *Kyrie Eleison*, the opening part of the mass. The Latin text means "Oh Lord, have mercy"; it is the prayer of a penitent. The music is a type known as Gregorian—the style used in the Catholic church from the early centuries up to the present day.

While much program music is irregular in structure, *In a Monastery Garden* is so simple in form that it may also serve as a study in theme repetition. From the first theme a very lovely vocal setting has been arranged by the composer and published by J. H. Laraway, London. You may like to secure this song and let the children learn the first theme and the *Kyrie* by singing them. The first stanza of the poem used is as follows:

Through the misty twilight falling,
Voices from afar are calling—
 Calling all the weary homeward to their rest,
The evening bell is softly pealing,
While from out the cloisters stealing,
 Comes this prayer of mercy, peaceful and so blest.
Lord have mercy upon us;
And incline our hearts to keep this law.

This selection may also serve for a study of instrumental tone, if an orchestral recording is used. On B20067 the opening theme is played by the strings, first alone and then with flute accompaniment. The second theme gives emphasis to the deeper toned members of the string family—the 'cello and the viola, with which the violin is contrasted. Then the first theme is played again by the violins with the flute accompaniment. The third theme is sung by a male chorus accompanied by the organ. This is repeated. Then the first theme is played again by 'cello and violins, while the flute can be distinctly heard in a birdlike accompaniment. The incomplete repetition of the *Kyrie* accompanied by the chimes completes the composition.

Ketélbey, the composer, whose name is pronounced with an accent on the second syllable, is an English bandmaster,

who, like Sousa, has written much music which has a strong popular appeal. Another song of his that would have a strong appeal for children is "Keep your toys, laddie boy."

IN A PERSIAN MARKET

KETELBEY

In presenting this selection as program music, it is necessary for the children to have some notion of what a Persian market is like, and what ordinarily happens there, before they can apply their imagination to the music and hear in it what the composer intended to suggest. Then, too, they must be told that in program music of a narrative type the story is suggested by themes characteristic of the individuals or groups presented, by the use of certain instruments to represent certain characters, and by definite changes in the tempo, the key, or the rhythm. It is for these details that they must listen.

In giving the setting of this picture emphasize the fact that a market place in the Far East is a gathering place for high and low. Here are the merchants, the buyers, the idle who want entertainment, the beggar, the musician and dancer, the snake charmer and juggler, the nobles and the rulers, who either pass through or linger for diversion. In this selection the types presented include, perhaps, a caravan of camel drivers, beggars, a princess with her whole retinue of attendants, and the caliph or ruler whose entrance is heralded by a fanfare of trumpets. These appear in the following order: camel drivers, beggars, princess, caliph, beggars, princess, camel drivers, princess, beggars, princess.

After the selection has been studied as a tone story (and lead the children to make their own story) it may well be utilized as a subject for theme recognition. After the theme of the camel drivers is familiar, they can listen for its return, in whole or in part. So with the theme of the princess, one of the most haunting of this type.

If either B20067, C50077, or V35777 is used in teaching this selection, its study may well include the details of instrumental tone presented. While these records vary in details, in general they follow the same scheme of instrumentation. A typical instrument is the oriental drum which is heard with the theme of the camel drivers, the beggars, and the music of the market before the caliph enters. The beggars are presented vocally on B20067 and their theme repeated by a brass ensemble; on V35777 the brass ensemble alone is heard. The theme of the princess is regularly given to the 'cello either alone or accompanied by other instruments; on V35777 by the clarinet when first presented. The piccolo plays a characteristic part in the camel driver's march, when it is accompanied by the strings pizzicato, and also in the market music. When the themes are first introduced each is played by either only one or very few instruments; in the repetitions the instrumentation is increased until the full orchestra or the brass ensemble suggests life at its busiest. With the fanfare which announces the presence of the caliph, the clash of the cymbals may be clearly distinguished. After that point, at each repetition the number of instruments is decreased, indicating the diminishing crowd. The camel drivers move on and fade in the distance; the theme of the princess becomes fainter until it is heard only by one wood-wind voice; then a faint bit of the beggars' plaintive wail is heard; and with the drum beats, the scene fades. With this great variety in tone color, this record affords excellent material for the study of the drum, piccolo, strings pizzicato, the brass ensemble, and the 'cello.

OVERTURE TO THE MERRY WIVES OF WINDSOR

The story followed in the German comic opera to which this selection furnished the introduction is that given in Shakespeare's drama of the same name. The scene is laid in England during the time of Elizabeth, and the events

narrated take place in the vicinity of Windsor castle, at that time the home of the queen. It is a story of the tricks played by two good wives who did not appreciate the attentions of Sir John Falstaff, a stupid, vain old man, who thought that all women were in love with him. To teach him some sense the merry wives played all kinds of tricks on him. Once to keep him from being discovered by her irate husband, Mrs. Page, one of the merry wives, had him carried out of the house in a basket of dirty clothes and dumped into the river. Still he believed her in love with him; and when he came again to the house, he had to take his departure dressed as an old witch; but he did not get away before he was soundly switched. Nothing daunted by these experiences, he made an appointment to meet the ladies in the woods at midnight; there sprites and elves pinched and stung him. Finally he realized what a fool he had been the whole time, and promised to behave himself better in the future.

The Overture, the only part of the opera which is known today, is especially famous for its elfin music, played while Falstaff was being tormented by the fairies in the forest. This part begins after the introductory theme (B50089) and continues to the conclusion, in which the piccolo gives added brilliance to the rapid passages.

DANSE MACABRE

SAINT SAENS (SAN SAHNS)

Again a piece of program music, but one which every child loves. It grows out of an old legend that on Hallowe'en, which we celebrate with all kinds of frolics on October 31st of each year, the spirits of the dead were permitted to return to life for a brief interval. The gloomy story upon which Saint Saens based his music is that told by a French poet, Cazalis, who paints a picture which would make even fairly brave souls quake should they witness such a scene.

On the night in question winter rules over all. Piercing winds shriek through the trees; the country is blanketed in snow. All looks ghostly in the light of a waning moon. The scene is the churchyard wherein have been buried those who had lived in the village in ages past. Deserted at this hour of night, it is indeed a spot to be feared. The clock strikes midnight. Death comes upon the scene and taps upon the tombs. Then he seats himself upon a stone that once marked a grave now sunken and, grim and sinister, tunes his fiddle. The skeletons begin to emerge; their bones rattle as they crawl about over the graves. Gradually, becoming more active, they begin to rush about in their shrouds, all joy and excitement at being again alive. To the music of the fiddler, Death, who plays a waltz, composed from a tune called *Dies Irae*, originally used in the church service for the dead, they dance a wild fantastic step with their bones rattling at every movement as an accompaniment. Faster their steps fly in their wild orgy of joy until suddenly, without warning, the cock crows—a sign that they must return to their graves, for they know that if they do not they will have to suffer terrible punishment until the end of time. Back they go with lingering steps to stay another year until Death again awakens them. Death plays a plaintive tune as they crawl in; then he, too, takes himself into hiding. The rattling of his bones furnishes a fitting finale to the gruesome scene.

In spite of the fact that *Danse Macabre* is a splendid piece of program music, it may, to some extent, be used as material for theme repetition and instrumental tone. The twelve strokes of the clock are given by the harp, which, in this case, gives a prolonged tone. The rattle of the bones is given by the xylophone in effective manner. In the fantastic waltz, the back of the violin bow is used with peculiar effect. The constant but more or less incomplete repetitions of the waltz theme should be noted, as well as the variety of the instruments by which each is played.

BALLET MUSIC**From "The Cid"****MASSENET (MAS'N-NAY')**

The Cid is the legendary hero of Spain, and the story of his exploits is told in one of the great pieces of Spanish literature. He was a knight that so distinguished himself for his bravery that he earned the title of "Campeador" or fighter. After being exiled by the king, he entered the service of the ruler of Zaragoza, laid siege to a city then held by the Moors, Valencia, and captured and ruled it, after burning the conquered leaders, until his death. In the popular imagination of Spain he is a symbol of victory, patriotism, and Christianity.

In the opera in which the dances you are to hear occur, the Cid is knighted for his victories over the Moors, and is to marry Chimene, the daughter of a count. But in a duel, fought as the result of an insult to his own father, the Cid killed Chimene's father. She then vowed vengeance upon him, but in the end relented and forgave him.

The dances are introduced as a part of an entertainment given in the square before the king's palace in Sevilla on a festival day. The music, while written by a Frenchman, is typically Spanish in rhythm, in coloring, and in the rapid changes from gay to sad. Their wealth of melody and fiery rhythms has made this group of dances well known all over the world.

In this set of dances you have an opportunity to contrast the characteristics of the different provinces of Spain, for four of those to be studied are named for the provinces and are modeled on dances that are especially popular in each. Look at your map for these districts in Spain. Andalusia is a southern province in which the people are accustomed to warm air, clear skies, and many flowers. Castile, in contrast, is in northern Spain, where biting winds sweep through in winter and life is hard. Aragon, that other province which joined with Castile to form

Spain, just before America was discovered, has some of the fire of the south in her dances. Catalonia is in the northeastern part on the Mediterranean, with Barcelona for its capital. These people are different from the Spaniards; they are Catalonians with a language and many customs of their own. You may be able to guess some of their characteristics from this dance.

As an introduction to the whole group, read pages 27-28 in Bulletin 2937, which was studied last year, and pages 11-12 in Bulletin 2737 in order to get a fresh impression of some of the characteristics of Spanish dances.

ANDALOUSE

(Ahn-dah-looz')

From "The Cid"

MASSENET

Andalouse is the French form of Andalusia, the name of that province in southern Spain that is famous for beautiful flowers and beautiful women.

In the background of this dance you hear a characteristic Spanish rhythm, which is illustrated in Bulletin 2737 on page 11. It is the same rhythm employed in a well known modern dance, the tango, but as presented in *Andalouse* it is much less passionate and more graceful. In the variety of rhythms, there is even a playful touch.

The smoothly flowing melody, given chiefly to the strings, particularly the 'cello whose tone has that strong human appeal, introduces the groups of three notes, called triplets, which alternate in the other half of the measure with two notes—a combination which gives an unusual but pleasing effect. The general tone is made even more Moorish by the use of the minor key.

In this dance there are only two themes, which are presented in the order A—B—A with an echo-like conclusion. On the whole it is a quaint dance, marked by a charming but somewhat dignified simplicity.

CASTILLANE

(Ca-stee-yan')

From "The Cid"

MASSENET

"Castillane" is the French form for Castile, that central province of Spain which was the home of Isabella, the queen whose jewels made possible Columbus' discovery of America.

The outstanding characteristic of this provincial dance is contrast—contrast of rhythms, of shading, and of instrumental tone. It has been said that the basic theme is "exceedingly simple, characteristically Spanish, and persistent" throughout the dance. That this is true can be seen from the following picture of the scheme of theme repetition:

A—B—A—C—A—D—A—B—C—A—Conclusion

In order to recognize the strong contrasts introduced, compare the languor of the first theme with the vigor of the third; and listen for the final return of the first theme, introduced very slowly and faintly, as if dying away in the distance, only to return suddenly at a very rapid speed.

In regard to the use of instruments, the pizzicato accompaniment of the strings, the use of the flute, and the utilization of the whole orchestra in giving fire, force, and vigor to the conclusion, should be noted.

CATALANE

(Ca-ta-lan')

From "The Cid"

MASSENET

This is the Catalanian dance. Written in two-beat meter, it has the fundamental rhythm of the Andalusian dance, but in this case it is more sombre and more sharply accented. There is no mistaking the difference in the rhythms

of the first and second themes, while the third introduces a swaying and more song-like melody. This passes into a wandering passage which leads again to the first theme.

The whole has been described in concert notes as follows:

This Catalonian inspiration opens with a passage which, both in rhythm and in the languidly passionate utterance of the 'cello, very emphatically suggests the tango, as we know it. But the succeeding and more pompously brilliant passages, involving the brasses more conspicuously, become the dominating factor, and after reaching a climax of their own, of no mean proportions, lead to a further and greater climax that starts with a whisper of string-tone, hangs perilously for a moment on a brilliant thrill, and ends in a whole-hearted utterance of the full orchestra.

ARAGONAISE

(A-ra-gun-nehz')

From "The Cid"

MASSENET

Here we have the French form for the adjective formed from the name "Aragon," the province from which came Ferdinand who married Isabella of Castile; thus the two provinces were joined and made Spain.

In this dance, in spite of a long swaying rhythm, basically slow, and sharply syncopated, there is a vigor which in the Spanish is usually contrasted sharply with passages of extreme languor. That is not true in the Aragonaise which sweeps along from first to last with but little respite from the speed of the opening theme. The themes appear in the following order:

A—B—A—Conclusion

The conclusion is formed from intermingled bits of the two themes. The meter is 6/8, but must be classed as two-beat.

The orchestration, while bright and colorful, is too involved for the study of the single tones of the various instruments. The castanets and tamborines give a distinctly Spanish flavor.

AUBADE

(Oh-bad')

From "The Cid"

MASSENET

"Aubade" is the French name for "A Morning Serenade," and that is what this little composition is. It is a dainty bit of music, brought into life by means of picked strings and fairy-like tones. The brief introduction, eight measures in length, which introduces the rhythm of the first theme, is followed by the main theme sixteen measures in length, played very lightly by strings and flute. The second theme, also delicate in tone, but more substantial than the first, especially in the repetition which is played *forte*, is followed by an indolent strain which leads again to the first theme, this time only half as long. The conclusion is built largely from the second theme, but a suggestion of the first theme is heard just before the concluding chords are reached.

WALTZ

From *The Sleeping Beauty*

TSCHAIKOWSKY (Chi-koff'-skee)

Most children know the version of *Sleeping Beauty* as given in their readers or in books of fairy tales. The story that Tschaiikowsky used was Perrault's French version, but the thread is the same as in Grimm's *Dornröschen*. The story is that of a young child who, as the result of a curse of an outraged old witch, was doomed to prick her finger on a spinning wheel at the age of fifteen and thereupon fall into a deep sleep for a hundred years. The decree was, however, softened by another good-hearted guest so that the girl need only sleep until some prince should kiss her. Just so things happened. The little princess, after a happy and carefully guarded childhood, accidentally came upon an old spinning wheel. In examining it, she pricked her finger, as had been decreed. Instantly she fell asleep, and

then, in sympathy, all of her court were put to sleep also. Around the castle a great hedge of roses grew up, which no one dared to penetrate. Stories were told of the beautiful sleeping princess, and many knights tried to find her, but the hedge was an insurmountable obstacle. As fast as branches were cut, others grasped the intruder until he gave up in despair.

But at last a prince did cut his way through, found the princess, kissed her, and thereupon she awoke. At her touch all the others came to life at once, and soon the court was restored to its former life and gaiety. There was a grand marriage and all went well. Perrault carries the story further, but so much will suffice for you to enjoy the *Waltz*.

After an introduction, the waltz, which consists of three themes, begins. They follow in this general order:

A—B—A—C—A—B—A

The contrast of instruments which play the main theme should be noted, the use of the triangle in the third theme, and the clarinets and flute in the repetitions of the first theme.

ESTRELLITA

(Ay-stray-yi'-tah)

PONCE (Pohn'they)

The word "Estrellita" means "Little Star." The song is based on a Mexican folk-song sung in the mountain districts of Mexico. When one of Mexico's leading composers traveled through the district he heard the melody and wrote it down. Later he arranged it with a piano accompaniment and sold the manuscript for a few dollars. As the years passed, the song became very popular with singers, and the publishers made a great deal of money from it. On different records you can hear "Estrellita" either sung or played by an orchestra, on the violin, or on the organ.

The words of this song are:

Little star on the far horizon,
Thou knowest all my pain,
Thou see'st what I bear.
Come, tell me if my love's requited,
For without love my days are sad and drear.

Thou art my guiding star of love,
Thou know'st my days will ended be and soon.

Little star on the far horizon,
Thou knowest all my pain,
Thou see'st what I bear.
Come, tell me if my love's requited,
For without love my days are sad and drear.

This is one of the first real Mexican folk-songs to become world famous. The man who discovered it is a modest Mexican musician, Manuel Ponce, who has written a great deal of beautiful Mexican music. He lives in Mexico City and teaches in the National Conservatory of Music, a school supported by the government to give music instruction to all classes of people, including the very poorest.

CHANSON TRISTE

(Shan-sohn' Treest)

TSCHAIKOWSKY

"Chanson triste" means a "sad song." The theme, which may have been borrowed from some old Russian folksong, voices eloquently one of the characteristics of Russian music—its sadness. Perhaps you remember the *Song of the Volga Boatmen*; it is written in the same strain. You must make up your own story about this melody, or perhaps you understand music enough now not to need a story to help you enjoy it.

This selection is well adapted to the study of theme repetition. There are only two themes; the first sixteen measures in length, the second twenty. Then the first is repeated,

after which a short conclusion, called a coda or "tail," leads to the close.

Record C2082-D gives an excellent opportunity to study the beautiful tone of the viola, an instrument which is little heard in solo work. The viola is simply a large violin, with thicker strings and hence a deeper tone than the violin. It serves in the string quartette either as an alto or tenor voice. While not as brilliant as the violin, or as rich as the 'cello, its tone is both individual and striking. Often it serves with some other stringed instrument to strengthen the tone. After you have heard it alone, contrast its tone with that of the violin and of the 'cello. The former is brighter; the latter is richer, but the viola has a plaintive tone all its own. It has been said that "the viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself."

A good example of the viola as a supporting instrument is the opening theme of the Andante of the *Fifth Symphony* in which the violas give support to the 'cellos.

CHANT SANS PAROLE

(Shahn sahn Parole)

TSCHAIKOWSKY

This "Song without Words," for that is what the title means, consists of three themes repeated in the following order:

A—B—A ($\frac{1}{2}$ original length) C—Conclusion.

The conclusion begins like the first theme but only follows it for a couple of measures and then drifts off to a close, the same short sentence being repeated still more softly at a lower pitch before the concluding chords are heard. The melody is the outstanding feature of the composition.

As played by the viola with piano accompaniment this selection furnishes another good illustration of the tone of that instrument both in its upper and lower ranges.

SOLDIER'S CHORUS

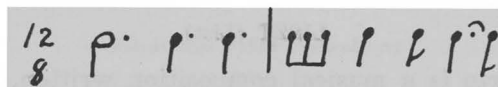
From Faust

GOUNOD (Goo-no')

The story of the opera Faust is told in Bulletin 2737, on pages 22 and 23. The "Soldier's Chorus" occurs in Act IV, in which Margarita's brother comes home with the troops who have been victorious in war. The words of this chorus, as given in *55 Community Songs*, can very well be learned and sung by the children in school. The first lines are:

Glory and love to the men of old,
Their sons may copy their virtues bold.

This chorus is one of the best known of all opera selections. The first theme is distinguished by a stirring march



rhythm which is effectively rendered by a brass band which accompanies the troops as they march across the stage. Once learned this song will not be forgotten. The three themes are quite distinct, the third contrasting sharply with the first. If an instrumental recording is used, the children can be given an opportunity of marching in or out of the room to the music.

LAND OF HOPE AND GLORY

ELGAR (El-gahr')

The melody of this song is borrowed from the Trio or middle section of the March in D called *Pomp and Circumstance*, which was written by Elgar for the coronation music of Edward VII of England, and was first played at that time. It has since become very popular, and is famous throughout English-speaking lands as a modern specimen of patriotic music. The complete March is recorded on

V9016, while the choral version of the setting of "Land of Hope and Glory" is given on V19783 and C5000-M.

These words are from a poem by Arthur C. Benson, of which the refrain begins with the lines:

Land of hope and glory,
Mother of the free,
How shall we extol thee,
Who are born of thee?

You will find this a good march for the study of march rhythm or for use as a real march. It is the type known as the festival march, which is more dignified than a military march and more suggestive of pomp and ceremony.

CONCERTO IN E FLAT

For Piano (Cohn-cher-to)

LISZT (List)

A concerto is a musical composition written for a solo instrument with an orchestral accompaniment. Its general plan is that of a sonata for a single instrument or of a symphony for orchestra. Each consists of three or four separate movements or parts, sometimes entirely independent of each other, sometimes closely linked by repetition of rhythms or themes. The parts of this concerto which are to be studied this year are the second and third, the first of which is to be played *quasi adagio*, "somewhat slow," and the other "*allegretto*," brightly or a little fast.

The first movement is based upon a theme by which, ac-



cording to one account, Liszt wished to say to his audience, "This you cannot understand," but according to others the theme says, "This you cannot play at all." Whichever it was he meant to say, he said it over and over many times,

sometimes on the piano, often with the whole orchestra, and yet again with single orchestral instruments. The second movement is a slow song, which gives good opportunity to reveal the possibilities of the piano in contrast with the tones of the orchestra. In the *Allegretto* you hear first a sparkling scherzo theme, brilliantly played first by strings and then by piano. Here you must listen for the triangle. Then Liszt reminds his hearers that they must not forget what he told them in the opening theme of the first movement, "This you cannot understand." If you once learn this short theme, you will never forget it, and when you hear the music you will find yourself waiting expectantly to hear it again.

ANDANTE

(Ahn-dahn'-tay)

From the Fifth Symphony

BEETHOVEN (Bay'-tow-ven)

This movement is one of the most beautiful pieces of music ever written. Breathing an air of peace, serenity, and good will to all the world, it brings to its hearer a message not soon to be forgotten. With such music as this there should be no attempt at dissection for the study of theme repetition, but the instruments used may well be noted and discussed.

The opening theme of the Andante, the second part of the *Fifth Symphony*, is played by the 'cellos and violas with the wood-winds joining in to furnish the conclusion. In the repetition which follows, the melody is given to the clarinettes and bassoons, while the strings offer a pizzicato accompaniment. The strings are heard primarily throughout the movement, but the wood-winds and a little brass with drums are added from time to time; the former contributing to the delicacy, and the latter to the fullness of tone. An interesting bit of contrast is furnished by the duet between the clarinette and bassoon in a short phrase

to which the strings again furnish a pizzicato accompaniment. This leads to the main theme played tenderly by the wood-winds while the second theme, in contrast, is played by the full orchestra. Once more the wood-winds take up the main theme and are joined in the repetition by the rest of the orchestra.

INTERLUDE

From *La Vida Breve* (Lah Vee'-dah Bray-vay)

DE FALLA (Day Fye'-ya)

La Vida Breve or *Fleeting Life* is an opera based on a tale by Carlos Fernández Shaw, a modern Spanish writer. It is a story of Granada, that city made familiar to Americans through Washington Irving's *Tales of the Alhambra*. The Alhambra was the palace of the Moors, whose capital the city used to be.

In the gypsy quarter of the town lived a young girl, Salud, poor but beautiful. She was deeply in love with Paco, a man of higher social station. She sang to her grandmother the story of the flower that bloomed in the morning only to fade before evening, and told her that she believed she too would die if Paco did not love her. But each evening he comes and repeatedly promises her undying devotion. Her uncle, an old blacksmith, has already discovered that Paco was only playing with Salud, for he was engaged to Carmela, a daughter of a wealthy family. But the old man has not the heart to tell Salud the truth just then, and night comes on while Paco still holds the trusting girl in a fond embrace, and pictures to her all the joys before them. The warm air, the scent of the flowers, the soft moonlight, with snatches of laughter and song from the nearby street form the background for the Interlude. Gradually all sounds fade and the silence of night prevails.

DANCE**From La Vida Breve****DE FALLA**

It is late in the night and the feast celebrating the betrothal of Paco and Carmela is at its height. In the brilliantly lighted home the guests are singing, playing the guitar, and dancing Andalusian folk dances. Salud, whose uncle has now told her of Paco's treachery, comes up the street, looks in upon the scene, and then sings a song, "Evil betides the woman born 'neath a luckless star." When at the end she added, "Come no more to our gypsy quarter. She is dead. Even the stones would rise beneath your feet," Paco is startled and trembles with dread.

Soon Salud and her uncle enter the house. The guests, thinking the gypsies have come to dance and sing for their entertainment, welcome them gaily. But, to the amazement of all, little Salud simply stands in their midst and sings to them the tale of Paco who even that very evening had sworn to her his love. Furious, Paco cried out that she was lying and should be driven out. Then Salud turned, took a step toward him, pronounced his name with infinite tenderness, put her hand to her heart, and fell dead at his feet.

The dance you hear is the music in the home of Carmela during the celebration of the betrothal, which Salud, the abandoned girl, heard as she stood in the street and gazed upon the scene which proved to her the perfidy of the man she loved, and without whom she believed she could not live.

FINALE—RONDO**From Concerto in B Flat for Bassoon****MOZART (Mo'-tzart)**

It has sometimes happened that composers had special friends who played instruments which were little known and for which little solo music was written. Such was the case with Mozart, who had a good friend who played the

bassoon, but bewailed often the limited amount of good music written for his favorite instrument. As Mozart had already written many concertos, especially for piano and for violin, it was not difficult for him to interest himself in composing for his friend's bassoon. For accompaniment he used the usual small orchestra of his day.

The whole concerto consists of three movements or parts of which the Finale is the third. This is a rondo—an old dance form in which the first theme is repeated between each of the other themes. This rondo is written in the meter of a minuet. There are two themes played at the opening by the whole orchestra; then the bassoon has two themes; the orchestra returns with theme one; the bassoon has another theme; the orchestra again repeats theme one; the bassoon plays again its first two themes and follows them with a cadenza, an elaborate passage which displays the player's command of the instrument; then the bassoon repeats the first and second themes which the orchestra originally played; the orchestra echoes with the first theme alone; and a short conclusion follows.

You will realize when you listen to the tones of this instrument that it has a long range, that it can produce rapid passages, and that it commands a great variety of tone. It has been said that the bassoon has several different voices, so wide is the difference between its upper and lower tones. Its high voice is like a tenor's, and sometimes it sounds like an oboe or an English horn. Its middle voice used to be considered "cold and cavernous," but modern composers regard its sonority as beautiful and use it to good effect. But especially is the low voice of the bassoon remembered; it is that voice which has given the instrument the title of the "clown of the orchestra." When the bassoon sends forth its deep, solemn voice in a rapid passage the effect is indeed ludicrous. You may remember it in the *Midsummer Night's Dream* music in the Clown's Dance and when the donkey brayed. It is also heard in "The Hall of the Mountain King," a part of the *Peer Gynt Suite*.

After you listen carefully to its voice alone, you can single it out from the others when the whole orchestra plays. Its tone is its own, and in the lower ranges quite unmistakable.

ALLEGRO SPIRITOSO

SENAILLE (Suh-nye')

This selection, as given on C67330-D, furnishes further good material for the study of the tone of the bassoon. Here you have two themes played alternately so that the various registers of the instrument may be clearly distinguished. The orchestra, with the strings predominating, is sometimes contrasted with the bassoon; at other times it lends support.

There is something jolly about this music. It suggests a fat man who has just heard a good joke on some friend, and wants to tell you all about it, but is so convulsed with laughter that he can hardly get it out. Can't you imagine how he is enjoying it? Just hear his deep laugh. Or perhaps the bassoon tells you another story which is better still. What does this composition suggest to you?

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The following short articles were prepared for children's reading, and serve to introduce them to some of the elements of music with which any intelligent person should be familiar. The bulletin numbers* with page are given for ready reference by the teacher who should by all means have the complete set. The topic stressed is indicated in parenthesis when not clearly suggested by the title.

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*Any of these bulletins may be purchased from The Interscholastic League, Austin, Texas, for ten cents a copy.

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