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Recommended Citation

Kohler, H. L. and Wilder, S. Z., "Music Appreciation Programs for Rural Clubs" (1931). *Cooperative Extension Circulars: 1917-1950*. Paper 307.

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Music Appreciation Programs for Rural Clubs

by

H. L. Kohler and S. Z. Wilder



The Brown county chorus, part of which is shown in the illustration, was organized in the fall of 1930 by Hazel Dowling, home demonstration agent. The chorus, which is directed by Mrs. E. Gunderson of Warner, consists of 60 members, and gives regular programs at the county achievement day, county farm bureau programs, and at the Tri-State Fair at Aberdeen.

SOUTH DAKOTA STATE COLLEGE
EXTENSION SERVICE

C. Larsen, Director
Brookings, S. D.

Published and distributed under Acts of Congress, May 8 and June 30, 1914, by the Agricultural Extension Service of South Dakota State College of Agriculture and Mechanic Arts, Brookings, C. Larsen, director, U. S. Department of Agriculture cooperating.

Foreword

The music program of the South Dakota extension service is planned to cover a four-year period, its purpose being to give inexpensive recreation to rural communities. This material will appear in four yearly bulletins. If it is carefully studied and used, the members of the family should feel that they have accomplished much towards their musical education.

The song material for the four year's course is selected from a splendid compilation of songs being used in the rural schools of South Dakota. This enables parents, who are taking the course, to coordinate their singing with that of their children. If the club members will buy a few copies of the song book for their own meetings, the community will be well supplied since it will be easy to find extra copies locally.

The bulletin contains a music program for nine months consisting of singing and listening numbers with an interesting discussion of each. The songs of each month will be sung over radio station KFDY, State college, Brookings, by H. L. Kohler, professor of music at the college, who will give an interpretation of each number and make suggestions for its study. Every home radio should be tuned in for this program because it will give the family a new inspiration and a desire to study music in club meetings and at home.

Phonograph records of all numbers are available, and probably can be purchased at a reduction if used by groups for educational purposes. It is not necessary, however, to buy records for any except the listening numbers, although the records are worth the additional price since they are productions by famous singers and musicians.

A new feature of the music appreciation program consists of the "Principles of Singing." A study of these principles is fundamental to the development of the speaking and singing voice. The secret of mastering these principles lies in knowing what to do and then trying out the suggestions repeatedly until one is proficient.

Music appreciation is proving very popular with rural clubs. Throughout the state, the home demonstration agents, with the assistance of community leaders, are organizing community and county choruses of farm women. In a number of cases the directors are farm women who have had excellent musical training and are glad to have the opportunity to direct a local chorus. These directors are taken regularly to the training centers by the extension agents for the practices. The choruses have been encouraged to give public programs at achievement days, farm bureau picnics, and fairs.

Music appreciation has been adopted as the main project of the Federation of Home Extension Clubs, which is a state-wide organization of rural women who are interested in promoting a program for better living and enjoyment in the country.

The program planned for Farm and Home Week at State college, offers a very fine opportunity to home makers who wish to take part in it. This program will consist of folk-songs, the Hallelujah Chorus from the oratorio "The Messiah," and songs from a light opera.

*Just whistle a bit if the day be dark,
And the sky be overcast;
If mute be the voice of the piping lark,
Why, pipe your own small blast.*

—PAUL LAURENCE DUNBAR

Music Appreciation Programs for Rural Clubs

by
Harry L. Kohler, Assistant Professor of Music
and
Susan Z. Wilder, Extension Nutritionist and Supervisor of
Home Extension

Music appreciation consists of two essentials, listening to and actual participation in musical expression. Both involve musical experience. Music can hardly be thought of as something to be talked about or taught. It must be experienced. The most musical community is that community which has made music a vital experience in the life of its people. This can be brought about in the rural communities of South Dakota.

First Year.—A folk-song program has been selected for the first year musical experience. The program includes choice selections that have emanated from the folk of the most musical countries. They should be learned in the light of the national characteristics of these countries. The conditions under which the people live has always affected and inspired their art, literature, and music.

Second Year.—The second year will include a study of the music of the American Indian, the negro, and American composers. The listening numbers will be based on selections that are the product of Americans.

Third Year.—The third year will include the most interesting of the art songs of the world's greatest composers. They are simple in nature, for great art is always simple. They will have a direct bearing upon the cultural life of those who avail themselves of the opportunity to learn them. Many are familiar songs. They will be easily learned with the help of group leaders, the phonograph and radio.

Fourth Year.—The fourth year will include a study of many of the great hymns and other songs that have been a part of American religious life. Folk-songs, art songs, and national songs deal largely with the temporal things of life. A well planned life does not omit the things pertaining to the religious nature that exists in everyone.

Listening numbers will include solos and choruses from the great oratorios; anthems and masses sung by well trained groups; and instrumental compositions that are a part of the sacred music of the church.

First Year Music Appreciation Programs

Song Numbers

			Page No.
OCTOBER:	Auld Lang Syne	Scotch folk-song	178 20808
	Annie Laurie	Scotch folk-song	155 1226
	Loch Lomond	Scotch folk-song	164 20808
NOVEMBER:	Danny Boy	Irish folk-song	183 35781
	Thanksgiving Prayer	Neth'land folk-song	76 35770

DECEMBER:	O Come, All ye Faithful	Portuguese hymn	202	20246
	Deck the Halls	Welsh folk-song	203	20993
	Silent Night	Gruber	200	19823
JANUARY:	All Through the Night	Welsh folk-song	101	20842
	Home Sweet Home	Payne-Bishop-Eng.	89	21949
FEBRUARY:	Song of the Volga Boatmen	Russian folk-song	81	6822
	Swiss Song	Swiss folk-song	68	
MARCH:	Believe Me if All Those			
	Endearing Young Charms	Irish folk-song	181	1238
	The Minstrel Boy	Irish folk-song	179	
APRIL:	The Wakeful Brook	Bohemian folk-song	62	20395
	Santa Lucia	Italian folk-song	99	1263
MAY:	Bendemeer's Stream	Irish folk-song	80	21751
	Drink to Me Only	English folk-song	125	1238
	The Dairy Maids	English folk-song	35	20744
JUNE:	The Bob O'Link	Italian folk-song	72	
	O No, John	English folk-song	70	4023

Listening Numbers

OCTOBER:	Liebstraum (A Dream of Love)	Franz Liszt	35820
NOVEMBER:	March Militaire	Franz Schubert	6639
DECEMBER:	Celestial Voices and Jesus Lover of My Soul		20468
JANUARY:	Finlandia	Sibelius	9015
FEBRUARY:	Kammenoi-Ostrow	Rubinstein	35820
MARCH:	Funeral March of a Marionette	Gounod	6639
APRIL:	Beautiful Saviour	Crusader's hymn	35813
MAY:	Spring Song	Mendelssohn	1242
JUNE:	Andante Cantabile	Tschaikowsky	6634

Music Appreciation Hour of Folk Music

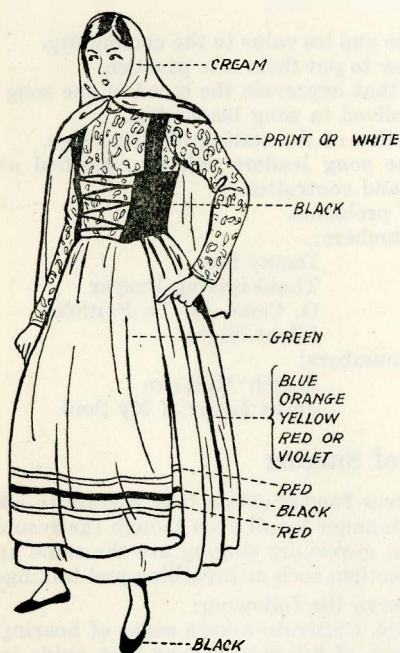
- I. Scotch folk-songs:
 - Auld Lang Syne
 - Annie Laurie
 - Loch Lomond
- II. Irish folk-songs:
 - Believe Me if All Those Endearing Young Charms
 - Bendemeer's Stream
 - The Minstrel Boy
 - Danny Boy
- III. Swiss folk-song:
 - Swiss Song
- IV. English folk-songs:
 - The Dairy Maids
 - Drink to Me Only
 - O No, John! (dialog song by a man and woman)

- V. A group of listening lessons of folk music nature
 VI. Italian folk-songs: (in costume)
 The Bob-O'-Link (two-part chorus)
 Santa Lucia

The above is a suggested program of folk music for local and county choruses. This program and a one-act play would make an excellent program for the annual club party. The best singer could sing the verses and the audience, men and women, could join in the chorus.

This program will be given at State college during Farm and Home Week, Feb. 9-13. Any homemaker in the state who learns the words and music and makes an Italian peasant costume may become a member of the chorus which will be directed by Professor Kohler.

Italian Peasant Costume



The costume pictured is a southern Italian peasant costume. These folk costumes are very picturesque and colorful. Peasant people use bright and pure color almost entirely combined without special thought for harmony. However, they are interesting and attractive in a chorus.

In order to make the chorus effective, certain parts of the garment must be alike in all the costumes. In this costume the aprons, bodices, and headdresses will be the same. Variety will be obtained by varying colors in the skirts and blouses.

The skirt should be quite full and may be almost any color. Colors are suggested but still others might be used. The skirt hangs 8 inches from the floor. The blouse is best with long sleeves as pictured. However, short sleeves may be worn. The dress may be made from any bright print or white material. It is not necessary to use new materials; for any of the costumes old

materials or sugar sacks might be dyed and used. The blouse may be one that is already on hand.

The apron must be green and should be 30 inches wide. It is 7 inches shorter than the skirt. Three inches from the lower edge of the apron is placed a red band 1 inch wide. One-half inch is left between the red and black band which is next and again one-half inch between it and a second red band.

The bodice is black and has 1½ inch straps over the shoulders. It is laced in front. A corset front covered with the black material gives a good foundation for the lacings.

The headdress is cream colored. A washed sugar sack is excellent for the headdress. It is soft and ties nicely. A piece, 36 inches by 24 inches (approximately), is needed.

The costume for the light opera number for Farm and Home Week is a long dress of some pastel color with a big white bertha. The dress may be made of cheap cambric or dyed flour sacks. The collar may be of lace curtain or cheese cloth.

The men in this chorus will wear dark trousers and white shirt, turn in collar, roll up sleeves. A white sailor collar may be made.

Music Training School Program for Leaders

Leaders will receive instruction through training schools in the effective way to present the material of the course. At the fall training school the work of the first three months will be studied.

The following is the program:

1. The importance of the course and its value to the community.
2. Principles of singing and how to put them into practice.
3. How to get quality of tone that expresses the mood of the song.
4. Fundamental principles involved in song leadership.
5. Analysis of songs. Presentation of the setting of folk-songs.
6. Classification of voices; the song leaders will be classified as sopranos, mezzo-sopranos, and contraltos.
7. Questions and discussion of problems.
8. How to teach the singing numbers:

Auld Lang Syne	Danny Boy
Annie Laurie	Thanksgiving Prayer
Loch Lomond	O, Come All Ye Faithful
Deck the Hills	Silent Night
9. How to teach the listening numbers:

Liebestraum	March Militaire
Celestial Voices	Jesus Lover of My Soul

Principles of Singing

Individual or group singing involves fundamentals that pertain to all voices. The voice is used in the same manner by all even though the result is often very different. The principles governing singing are the same as those governing any other natural function, such as breathing and talking.

To improve the singing voice observe the following:

1. Learn to hear your singing voice. Cultivate a keen sense of hearing as you listen to your tone. Your sense of hearing is your best guide in singing.
2. Learn to feel the condition under which you produce the tone. This will establish a sense of bodily balance necessary for good singing. Feeling is the other sense that co-ordinates with that of hearing.
3. If your sense of hearing is satisfied with your singing, and your sense of feeling is comfortable, you are on the right road to be a good singer.
4. Do not sing "with" or "in" your throat; sing "through" it. The mouth and head cavities produce the final quality that is pleasing. The throat effort or strain merely sets up an interference.

5. Sing every word as you speak it. Good singing is based on good pronunciation. Observe the purity of the vowel and the definiteness of the consonant. Sing "ah" as in "Father" not as in "awe." Do not sing "did-ja" for "did you."

6. Breathe as naturally when you sing as when you speak. Do not overload the lungs with air. The extra supply will make trouble for you.

7. Do not force the breath out as you sing, but release it gently and naturally. Think the tone and the breath will take care of itself.

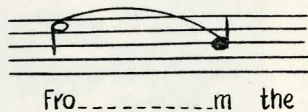
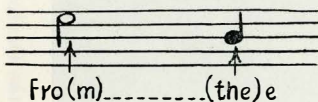
8. Never slur or scoop the tone in going from one pitch to another. Let the tones join smoothly. Go from one tone to the other by pivoting on the consonant.

(1) Example—The thirst that from the soul.

Join the **m** and the **th**, but do not slur the vowel **o**.

Sing this

not this



9. Develop a condition of balance through feeling. Body strain and tension never help good singing.

10. Study the words of the song before you attempt to sing it. This will establish the mental attitude necessary to good expression. The mood of the song lies in the thought of the poem and not in the tune.

11. Have your facial expression reflect the mood of the song. This will give you the condition for the right interpretation.

12. Never sing loudly. Loud singing interferes with correct hearing. You cannot judge your own tone when you sing loudly. Listen for a smooth mellow tone.

October Music Appreciation Program

"Song brings, of itself, a cheerfulness that wakes the soul to Joy."

—EURIPIDES

The folk-songs of the northern countries express and reflect the natural environment of the land in which the people live, hence they are of a rugged and heroic nature. Those of the southern countries express the grace and care-free attitude of the people living there because life itself is less hard.

For the first month of folk music you will study three familiar and much loved Scotch songs. Long before the advent of the famous Scotch poet, Robert Burns, there were many traditional tunes which were hummed and sung by the people of Scotland. Burns wrote many expressive verses of a folklike character for them because they were an inspiration to him.

"Auld Lang Syne."—Page 178 (20808). When Burns wrote "Auld Lang Syne" he expressed himself as enthusiastic for old Scotch songs. This beautiful poem with its musical setting is perhaps one of the best known poems that is sung by all English speaking people.

Sing this song with genuine robust expression. Enter into the typical Scotchman's enthusiasm for this love for his friends. This is a very suit-



The Faulk County Chorus in the Annual Rendition of the Oratorio, "The Messiah."

able song for get-together programs. It will make you forget your differences and establish a social unity.

"Annie Laurie."—Page 155 (1226). "Annie Laurie" was written by William Douglass to Annie, a daughter of Sir Robert Laurie. It is truly a song of devotion and affection. In spite of his deep expression of admiration and love Annie rejected her suitor. It is a folk-song because it is so vitally a part of the song literature of Scotland. Lady John Douglass Scott was the composer of the music. Sing this beautiful song with a genuine love fervor and a mood of devotion. Do not shout it.

"Loch Lomond."—Page 164 (20808). "Loch Lomond" is one of the most noble and beautiful of Scotch airs. The words and music are traditional. They were written down by Lady Jane Scott from a street singer in Edinburgh. It has a Scotch atmosphere which describes a lake in all its beauty and with all the interesting events that have taken place about it.

Do not overlook the importance of getting a bit of the Scotch accent in the pronunciation of the words when singing these Scotch songs. Roll and brrr the R's especially.

Listening Number:

"Liebestraum."—(Dream of Love) by Franz Liszt (35820.) The composer of this beautiful love-dream was one of the greatest pianists and composers for that instrument. He was born in Hungary in 1811 and was a friend of Chopin and Wagner.

The Liebestraum is essentially a tone poem. It is an emotional expression of love. The name implies its nature, that of tenderness and intensity. It was originally written as a song but it is generally used as a piano number. Arrangements for orchestra and many combinations of voices have been made by those who love this composition. Listen for the eloquent melody that breathes the very mood of the number. It is tragic in nature, for it was written in memory of a departed loved one.

November Music Appreciation Program

"Ha! Ha! Keep time. How sour sweet music is when time is broken and no proportion kept."—SHAKESPEARE'S RICHARD II

"Danny Boy."—Page 183 (35781). You have two primary events that hold your attention in November. The first is the observance of Armistice Day and the other that of Thanksgiving Day. There are folk-songs which are characteristic of the thoughts of these festive days. Armistice Day causes us to pause and reflect upon the sacrifices which so many of the American homes made during the World War. A folk song which depicts the call to battle as well as anticipates the cessation of war is the popular Irish Air from County Derry. The renowned Madame Schumann-Heink sings these words for the unfortunates in the veteran's hospitals. They are very suitably written by Fred E. Weatherly to the poem entitled, "Danny Boy." Sing the music with a feeling of respect for those who are called to battle as well as one of awe and regret for those who do not return to loved ones. Let the melody carry you along with the thought of the words providing the inspiration. Follow the marks of expression as you find them in the song. Remember that Irish folk-songs are of two distinct types; that which is melodious and sentimental, and that which is rollicking and gay. Danny Boy belongs to the first.

"The Prayer of Thanksgiving."—Page 76 (35770). The music of the Hollanders or "Dutch" is sincere in every detail. Their painting is similar in its theme. Life is serious to these people of the low-lands of Europe. They are fundamentally religious in their every day life. Religious freedom and equal opportunities are embodied in the Dutch Constitution. The "Prayer of Thanksgiving" is a devout expression of their love for liberty and religious fervor. Sing this sincere song of praise with a mood of thanksgiving for similar rights and privileges which you have in America.

Listening Number:

"March Militaire."—(6639) by Franz Schubert. You can remember the celebration of the centennial of the death of this composer in 1928. This genius in musical composition wrote more than six hundred works of note in his thirty-one years. Schubert is essentially noted for the beauty of his melodies. He excelled in the writing of songs, receiving his inspiration from the poetry which he read. He wrote but three marches. The one you are going to hear has attained a permanent place in musical literature. This march does not deal with the serious business of warfare, but suggests the light hearted gaiety of a dress parade. The orchestral rendition of this military march provides the tone color which brings out the glamour of the crack regiment which was the Emperor's body guard.

December Music Appreciation Program

"Music is the essence of law and order and leads to all that is good."—PLATO

Throughout the centuries it has been the practice of people of all nations to sing songs of joy and gladness on the Holy Night of the Saviour's birth. This practice has continued to this day. In church and home on Christmas Eve you lose much if you do not hear the beautiful carols. Creeds, sects, theologies and all differences are forgotten as you enter into the singing of "Peace on Earth, Good Will Toward Men."

"O Come, All Ye Faithful."—Page 202 (20246). "O Come, All Ye Faithful" is an old Portuguese hymn. It is intensely melodious and expressive of a call to the observance of the birth of the Christ Child. Sing this carol by entering into the meaning of the words. You cannot help but catch the value of the carol by giving each verse its due emphasis.

"Deck the Halls With Boughs of Holly."—Page 203 (20993). The carols, as well as the folk music of Wales express a robust, yet devout mood which is characteristic of that land of good singers. In this carol of Welsh origin you can almost see the singers as they are so frequently portrayed on many greeting cards at Christmas time. The song is an exhortation to put away the gray cloak of mourning and to put on gay apparel. It is a song that can be sung only with a joyful, gay, and jubilant mood. Get the swing of the tune. Do not sing it slowly. Smile cheerfully as you sing it.

"Silent Night."—Page 200 (19823). A more beautiful carol has never been written. The composer followed the pure folk-song form when he wrote this simple gem. It might well be called a folk-song, for all nations sing it. It makes little difference what language we use in the singing of Silent Night, the music itself breathes the message of the beauty and holiness of the occasion. This carol must be sung with a different mood from either of the other carols. Here is the quiet of a starlit night, where

all is adoration, worship, praise, and gratitude. Sing it with this sense of reverence.

Listening Numbers:

"Celestial Voices" and "Jesus Lover of My Soul."—(20468). In keeping with the Christmas music you are to listen to two interesting numbers by the Westminster Choir, which is the most famous choir in this country today. The first number is a humming of voices in the chorus. Here is portrayed the glory and beauty of heavenly voices which one seems to hear at this season. The second hymn is man's expression for that which the Saviour means to him in life. Listen to the devotion which pervades the choir as they sing this beautiful hymn of reverence. Christmas should bring you to such a realization. Follow the words in a hymn book as you listen.

January Music Appreciation Program

"Music is first of all something to be felt, and is one of the arts which does not explain itself."—BACON

When the cold weather months come with their long nights you turn to music to help you to assume your responsibilities for loved ones and to get pleasure and enjoyment in song expression.

"All Through the Night."—Page 101 (20842). The musical culture of Wales dates back earlier than either that of England or Scotland. As early as the twelfth century you will find the Welsh taking part in musical contests. These are carried on today under the same name and consist of a song festival of the people, where contests are arranged between singers, groups of singers and instrumentalists. The annual song festivals are held in many of the Welsh settlements of our own country.

"All Through the Night" is a very good example of the earliest folk-song. The first and second phrases of music are exactly alike. This repetition is called the binary form in music. You will find this in many of the folk-songs and early hymn tunes. The words express the sentiment that was popular among the "bards" or minstrels in the early days of Wales. These might be called serenades. It was the custom of these individuals to sing their songs of love to the ladies of their choice. Read the words through carefully and you will note the essence of the thought which will establish the mood in which the song should be sung.

"Home Sweet Home."—Page 89 (21949). This song of home, which lives in the hearts of all English speaking people, was written by John Howard Payne, who is known as "The homeless bard of home." Payne was an actor. His work took him early in life from America, his homeland. He roamed through the cities of Europe as an actor. The music of this song is said to have been written by Sir Henry Bishop but he does not claim to be its composer. He said that the tune is an old Sicilian tune. The song might well be called an English folk-song for it interprets home in that language. Just before his death, Payne wrote in his diary: "How often have I been in the heart of Paris, London, or some other city, and have heard persons singing, or hand organs playing 'Home Sweet Home' without having a shilling to buy myself the next meal, or a place to lay my head. The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from my boyhood." It has been the favorite of such noted singers as Jenny Lind and Adelina

Patti, as it still is with the great sopranos of this day. Sing it in deepest appreciation of your home and its blessings.

Listening Number:

"Finlandia."—(9015) by Jean Sibelius. This musician is the chief composer of Finland. He understands the Finnish character and expresses it in his music. Finlandia is a tone-poem that deals with the fearfulness of the people under oppression, their determination in time of struggle, and their gratitude in time of triumph. Sibelius pictures the beauty of the Finland scenery. Imagine a man who returns to his homeland and finds his people in sorrow. Finlandia was written to express such a sadness of heart, yet through it all lies his undying faith and love for Finland.

The first theme is one of anger expressed by the brasses and answered by the woodwind instruments. This is followed by a beautiful passage like a prayer expressing the earnestness and stress of the people. The principal characteristic of the tone-poem is the powerful manner in which the music expresses the feelings of the composer, and through him the emotions of his people. Listen to this great number often. Go to your nearest library and read about the customs, history, and life of the Finns.

February Music Appreciation Program

"Music is the art directly representative of democracy. If the best music is brought to the people, there need be no fear about their ability to appreciate it."

—CALVIN COOLIDGE

You consider two contrasting national characteristics in folk music in February. To obtain this contrast you study a Russian folk-song and compare it with a Swiss folk-song. In order to understand the nature of the music of the two countries you want to know the circumstances under which the people live.

"Song of the Volga Boatmen."—Page 81 (6822) by Chaliapin. This is a work song. It was and still is sung by those who pull the boats up the river Volga. The steady rhythm of the song enables them to pull together, while in the sadness of the chanting melody, they seem to express the hopelessness of their lot. There is an urge that keeps the movement of the song steady. Begin the song softly and increase in volume gradually until you come to the end of each verse. Most of the Russian music has a melancholy mood. Much of it is written in the minor key, which suggests sadness. Why? For centuries the people of Russia have had little or no liberty in speech or press. This suppression of their feelings had to have an outlet in some form. Music became the medium for this expression. Many of the folk-songs were sung by the people as they worked. This provided a way to release their emotions.

"Swiss Song."—Page 68. You will find the "Swiss Song" a beautiful cheery song that is sung with the coming of the sunrise and calls people to their work in the fields. How contented people must be who go to their work after singing a song of this type! Watch the expression marks that occur in the yodel as you sing the song. These will guide you in the correct interpretation. Divide the group into altos and sopranos. Sing each part separately until all can sing their respective parts.

Switzerland has long been a democracy where people have had their freedom. This has brought to their music a happy, joyous outlet of their

emotions for there has been no restriction in speech or writing. All mountainous countries have yodels. These are tunes that are sung without words. Several syllables may comprise the articulation for the singing. The Swiss yodels are sung in the mountains. While the people herd their cattle, sheep, or goats they sing across the valleys to hear the echo and re-echo of their song. The yodel is ideal for such expression.

Listening Number:

"Kammenoi-Ostrow."—(35820) by Anton Rubinstein. This title is one which the composer gave to twenty-four of the pieces which he wrote on the resort-island Kammenoi in the Neva river. Each short piece is a tonal portrait of one of the friends or acquaintances made by Rubinstein while spending some of his vacation days on the island. Number 22 is the best known of the collection and best displays the ability of Rubinstein as a melodic composer.

It is said that this piece carries with it a definite program. The first subject in its broad serenity suggests a moonlit garden on a summer evening. The second subject depicts the conversation of the two lovers, whose tender words are interrupted by the tolling of a bell in the nearby chapel and the chanting of the monks at even-song. Let your imagination carry you to such a setting as you listen to the music. It is only as you sense and understand the intentions and purposes of the composer that you can fully appreciate his music.

March Music Appreciation Program

*"A few can touch the magic string,
And noisy Fame is proud to win them,
Alas for those who never sing
But die with all their music in them."*

—OLIVER WENDELL HOLMES

St. Patrick's Day naturally interests you in Irish music. An Irish song, "Danny Boy," was learned during the month of November. At least one beautiful Irish folk-song should be sung in the observance of this day. It has been said that "The Irish are the only people who always find the silver lining." This happy attitude is reflected in their folk-songs. Most of their home activities have individual tunes. They are essentially descriptive in character. The most popular subjects for the Irish folk singer are love and sorrow. Patriotism is also found in the theme of their folk-songs as an expression of loyalty.

"Believe Me If All Those Endearing Young Charms."—Page 181 (1238). This is one of the Irish folk-songs and is known as "My Lodging Is On the Cold Ground." It has a genuine love theme which brings about an effective coordination of the music and thought. Study the meaning of this beautiful poem written by Sir Thomas Moore. Express this thought of devoted love to someone who may be dear to you.

"The Minstrel Boy."—Page 179. This is a song of a youth who has gone to war and has made the supreme sacrifice for his country. The stirring poem written by Sir Thomas Moore reflects the fervor of patriotism. The harp, one of the early instruments of the Irish, is given its recognition in their song. Sing this folk-song in a manner that gives life and glory to the minstrel.

Listening Number:

"Funeral March of a Marionette."—(6639) by Charles Francois Gounod. The composer of this fanciful selection was a quiet, unassuming and broadly sympathetic man. He showed musical promise as a youth in Paris. He studied church music and wrote many beautiful masses and anthems for the church. He is a nineteenth century composer. The "Funeral March of a Marionette" is about the only number of a burlesque nature which he ever attempted. The march tells the story of a band of marionettes who are carrying to the grave the body of one of their companions who was killed in a duel. It is very hot and the troupe stop at a wayside inn for refreshments. They naturally discuss the merits of their late companion. "He was a good fellow, but with no talent," says one. "How well he represented royalty," says another. In the heat of discussion they forget how quickly the time has passed. They hasten and try to overtake the funeral procession. They reach the gates of the cemetery just in time to enter with the dignified procession. Who does not enjoy an evening of entertainment by a well handled group of marionettes? Listen to the story which the music tells in this orchestral number.

April Music Appreciation Program

"Music is the universal language of mankind."—LONGFELLOW

April usually brings the break-up of winter. The ice on the rivers and lakes thaws and the water begins to flow freely. The birds return and life in all its beauty takes on a new interest.

"The Wakeful Brook."—Page 62 (20395). "The Wakeful Brook" is a Bohemian folk-song that has lived for many years. The words are adapted to the quiet mood which pervades the melody. It is similar to a lullaby. The peaceful flow of the brook is compared to the rocking of the baby's cradle. Bohemia has the most cheerful and light-hearted folk-songs of all the Slavic countries. Their gypsies have always fiddled and danced. Many tunes that are still sung by civilized countries have come into existence through this form of expression.

Sing this graceful melody with the carefree attitude of the gypsy mother. It is not a boisterous number but a simple quiet song that demands sincere expression.

"Santa Lucia."—(Sahntah Lootschee-ah.) Page 99 (1263). Italy, the land of sunshine, beauty, noble art, and tradition has meant much to singers in the development of musical history. Her folk-songs and dances have been an inspiration to many of her opera writers. Many of the operas contain their folk-scenes and help to preserve the genuine nationalistic traits. The sensuous joy of living is very evident in this song.

The Neapolitan song, "Santa Lucia," was sung as a street song in the city of Naples in honor of Saint Lucy who is the patron saint of the city. The streets of Naples are traveled by venders of all sorts so that you can expect the music to be joyful and tingling. Fishing is a popular occupation. Boat songs are called barcarolles. This beautiful barcarolle illustrates the rise and fall of the boat on the water, and the strokes of the oars. Do not sing the song too slowly. Establish a steady rowing rhythm. Even today you can hear the native fisherman of Naples sing this lovely song.

Listening Number:

"Beautiful Saviour."—(35813). "Beautiful Saviour" is called the Crusader's Hymn. This old hymn has been traced back to the crusades of the eleventh and twelfth centuries. It has come down through the centuries and is still sung as a favorite hymn in many of the churches. It is commonly known as "Fairest Lord Jesus." Its slow, dignified march measures were suitable to be sung by a band of marching people whose religious fervor aided them toward their goal. It has been arranged with the above title by Dr. F. Melius Christiansen, director of the internationally famous St. Olaf Choir. The choir sings the number as it has been arranged. "Beautiful Saviour" is sung with great religious feeling in eight voice parts by student singers directed by a fervent leader. Folks at the Easter season can afford to listen often to this beautiful song.

May Music Appreciation Program

"Music is perhaps the best recreation in the world. It is also the best unifier in the world. It is the best bond of comradeship."—DR. FRANK CRANE

Nature is in full bloom in May. There is much that is expressive of this time of year. All nations have expressed the beauty of nature in music. The green of Ireland again suggests the Irish folk-song.

"Bendemeer's Stream."—Page 80 (21751). This is a beautiful song that is frequently sung by great singers. The Irish especially enjoy singing it because of its tunefulness. The song suggests in reflection the conditions as they existed on this beautiful stream when Sir Thomas Moore lived on its banks. Read it through and you will catch the spirit of loveliness that the memory calls forth. Sing it in this mood and let your imagination carry you back to some happy day in your experiences.

"Drink To Me Only With Thine Eyes."—Page 125 (1238). An English folk-song whose author is not known. The words are by rare Ben Johnson (1573-1637). Many who sing this song think of it as a drinking song. It is a love song full of grace and charm. A fervent glance of expressive love is more to the lover than wine could possibly be. Even the kiss left within the cup is more to him than all the pleasure which wine might give. Sing the song with tender affection.

"The Dairy Maids."—Page 35 (20744). Very little of a descriptive character is necessary to give this happy bit of folk-song its proper setting. Assume a carefree mood in order to sing it most effectively.

Listening Number:

"Spring Song."—(1242) by Felix Mendelssohn. The composer of this beautiful number which everyone enjoys hearing at this season of the year was also a famous romantic composer of the 19th century. He came from a wealthy, educated family and unlike many of the others of his contemporaries did not have to undergo the hardships and privations which were their lot. He was privileged to receive the best of training. His forty-eight "Songs Without Words" are sufficient evidence that Mendelssohn was a composer of note. The "Spring Song" is No. 36 of the series. It is without doubt the most popular of the group. It is a song without words. The beauty of the melody warrants its title. Follow this enchanting melody carefully and you will sense the romanticism of the poetic thought.

June Music Appreciation Program

*“And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.”*—LONGFELLOW

“What is so rare as a day in June” is sometimes sufficient for a happy day of activity. But music cannot be left out of even a June day. With the busy June days comes the freshness of early summer. Everywhere nature breathes music. The birds have returned and are singing their love songs.

“The Bob 'O Link.”—Page 72. In this song which is descriptive of the Bob 'O Link we have a happy expression of life in sunny Italy. Sing the song with a good lively rhythm. Do not sing it slowly because the spirit of the music as well as that of the words will become vague and uninteresting.

“O No, John.”—Page 70 (4023). This is another English folk-song in dialog form. This type was extremely popular in England in the early days. Many of the old English ballads are of a humorous character. It is one of the most original of the folk-song type. The maiden who promises to say “No” to every question asked by her lover seems perfectly willing to continue to say “No” when he asks her the question, if she would live single all her life? or “Madam will you let me go?” or again “Would you have me change my mind?”

This can be effectively sung in a group program by two persons who sing the parts of the lover and the sweetheart. Give careful emphasis to the mood of the verses. The changing mood must be evident in the quality of the voice singing the number.

Listening Number:

“Andante Cantabile.”—(6634) by Peter Ilyitch Tschai-kowsky was the greatest Russian composer. His music is distinguished by the contrasting fire and tenderness characteristic of his race. Tragedy and sorrow are some of the outstanding characteristics of his productions. His music is distinctly Russian, in that he uses the national folk-songs and develops them in a wonderful way into works of magnitude.

The “Andante Cantabile” is the second movement of the first string quartet by this Russian composer. This form of music is similar to that of the sonata or symphony. It consists of three or four movements or parts. The second part is the theme of a folk-song of “Little Russia.” It is said that the composer was sitting at his piano, when he heard a plasterer singing near the window. The lovely folk-song haunted the composer all night, and in the morning he sought the plasterer and wrote down the melody of his song. It is a haunting plaintive air. One will always remember it after hearing it a number of times. The group playing this selection consists of four stringed instruments: first violin, second violin, viola, and violoncello. It is the string quartet of the orchestra. Such a combination has marvelous possibilities in musical expression.

References: “A One Book Course in Music”—Professor Charles A. Fullerton.

“Musical Quotations”—C. M. Tremaine.

“What We Hear in Music”—Anne Shaw Faulkner.

“The Voco Study Plan”—Charles Norman Granville.