

**DEPARTMENT OF MUSIC**

LOUISIANA STATE UNIVERSITY

**Thirty-fourth Recital**

By Pupils of Miss Leila Opdenweyer and Mrs. Arthur M. Schutzman  
Garig Hall  
Saturday Evening, December 10, 1921  
at eight fifteen.

**Program.**

On the Rolling Waves (Hoffman)—Miss Mary Watts and Miss Opdenweyer.

The rhythm of this number, six beats to a measure in rather slow tempo easily suggests the motion of waves in a quiet sea.

Sonata Op. 49 No. 2 Second Movement (Beethoven)—Miss Effie Mulline.

This movement of the sonata is a minuet. The theme heard in two exact repetitions is the one used by Beethoven in his celebrated septet for wind and string instruments.

Prelude (Wright)—Miss Lottie Weil.

In this number, a left hand study, the left hand plays alone both singing the melody and playing its accompaniment.

The Lady of Dreams (Daniels); I Wonder if Ever the Rose (Slater)—Mrs. Monroe Morris.

Patriotic Song Op. 12 No. 8 (Grieg)—Miss Florence Stewart.

In speaking of this music, developed from Norwegian folk tune, Grieg said: "My object in arranging this music for the pianoforte was to attempt to raise these folk tunes to an artistic level by harmonizing them in a style suitable to their nature."

Study (Sartorio)—Miss Margaret Gladney.

In part one of this study, called "Romance" by its composer, the left hand carries the melody. In part two, the second chapter, the right hand carries the melody, and the left again in part three, which is like part one with interesting alteration.

Because (D'Hardelot)—Mr. Henry C. Smith.

Dance of the Bayaderes (Rubenstein)—Miss Nita Babin and Miss

Opdenweyer. This number is from the opera Feramors by the same composer.

**Intermission.**

It Was a Song You Sang Me (Lohr)—Miss Laura Redden.  
Venetian Gondola Song Op. 62 No. 5 (Mendelssohn)—Mrs. Hamilton.

This number is one of the "songs without words" by the same composer. The song is sung by the gondolier, here played on the piano by the right hand. An interesting feature of the composition is its ending in the major mode.

Sweet Lavender (Johnstone)—Miss Alice Kuhnert and Miss Opdenweyer. Lavender is a little purple flower common in southern Europe. The following annotation was written by the composer: "This composition seems to combine the sweetness of the fragrant little flower with a suggestion of the past."

**Moonlight—Miss Nita Babin.**

Part one, of this number conveys the impression of a forest in the moonlight. Towards its close an easily distinguishable feature is the trill of a bird. Part two is a new idea, a song of thanksgiving, and part three is a return to part one, again the forest.

Minuet (Beethoven)—Miss Mildred Kelly.

This number is the celebrated minuet in G. While the mood of the piece is essentially bright it has an inflection of sadness.

**Song Op. 45 (Jensen).**

This piece is a good musical description of a wedding procession.

**THE PHILHARMONIC ORCHESTRA, SUNDAY, DEC. 11.**

The Star-Spangled Banner (John Stafford Smith, 1750-1836)—Louisiana State University Chorus, Audience and Orchestra.

Oh, say, can you see, by the dawn's early light,

What so proudly we hailed with the twilight's last gleaming?

Whose broad stripes and bright stars thro' the perilous fight,

O'er the ramparts we watched were

so gallantly streaming. And the rockets' red glare, the bombs bursting in air, Gave proof through the night, that our flag was still there. O, say, does that Star-Spangled Banner still wave, O'er the land of the free and the home of the brave?

Francis Scott Key, who wrote America's national song, composed these verses during the bombardment of Fort McHenry, Baltimore, in the War of 1812. Key, a young lawyer, sought the release of an American doctor, who had been captured by the English. With a flag of truce, he went out to one of the English vessels, but as an attack on Fort McHenry had been planned, Key was detained a prisoner over night. During the bombardment, he watched with interest to see if the American forts were resisting the attack, and when morning dawned and he saw the Stars and Stripes still waving in triumph he was filled with joy. Key wrote the first verse during the night, using as his music a song which the English officers were singing called "To Anacreon in Heaven." He finished the song when he reached Baltimore, and it was immediately published in The Baltimore American for September 21, 1814. The great success of the song was unprecedented, and it remains the accepted national anthem of America, having been so designated for use in the Navy by Act of Congress.

La Belle France (France, the Beautiful) (L. T. Laurendau). Overture on popular French melodies.

This is not really an overture at all, but is a sort of melody of many of the popular French airs and groups in such a succession that the collection has some resemblance to the overture as a form of musical composition. It fits very well into the program, the entire purpose of which is to assist our concert goers to an appreciation of some of the best in the music of the French composers. The conductor is indebted to Mr. J. Saint Clair Favrot, secretary of the French Society, for calling his attention to this overture.

The airs include the following: La Belle France (France, the Beautiful), Au clair de la lune (By the light of the moon), T'en souviens-tu? (Do you remember?), Cadet Rousselle (Cadet Rousselle), Le chant de depart (The song of parting), J'ai du bon tabac (I have some good tobacco), Le Roi Dagobert (Dagobert, the King), La Mere Michel (The mother Michel), Fanfan Le Tulipe (Fanfan, the Tulip), La Bonne Aventure (Good Luck).

In the Calmness of a Vision, waltz song from Romeo and Juliette (Charles Francois Gounod, 1818-1893.)

Gounod's sweetly sentimental setting of this great tragedy of love and death has achieved a popularity second only to this Faust. Some critics have called the music too insipid, but very few who have heard the splendid arias for Juliet will agree with this opinion.

Romeo and Juliet overflows with charming music, Gounod having written for the lovers some of the most emotional passages ever composed, and the opera has even been called "a love duet with occasional interruptions."

It is maintained by some critics that this waltz is too showy and brilliantly effective to be sung by a modest young girl at her first ball. However, Gounod has written such an uncommonly pretty waltz of exquisite melody, that most hearers are too delighted to inquire very closely into questions of dramatic fitness.

**Juliet:**

Song, jest, perfume and dances. Smiles, vows, love-laden glances All that spells or entrances In one charm blend As in fair dreams enfolden Born of fantasy golden. Sprites from fairyland olden, One me now bend, Forever would this gladness Shine on me brightly as now, Would that never age or sadness Threw their shade o'er my brow!

Le Cygne (The Swan) (Camille Saint-Saens, 1835-).

No work of the famous French composer, Camille Saint-Saens, has been more universally popular than this charming short tone piece, which the composer has inscribed "The Swan."

That the piece must be as popular with its composer as with the public is attested to by the fact that Saint-Saens has made transcriptions of this composition for all the instruments. This work belongs to that class of program music in which the title merely suggests to the auditor the mood or poetic thought of the composer.

Marche Guebre D'Une Marionette (Funeral March of a Marionette) (Charles Francois Gounod, 1818-1893)

This selection from an unsigned "suite Burlesque" furnishes an excellent example of descriptive music sometimes called characteristic or program music. While it is a funeral march a careful listening will convince the audience that the funeral march could not possibly be for anything other than a doll. The first two chords indicated when the marionette falls and is broken. Then the mourning troupe says: "Ah-poor-dead-doll." Then the cortege is formed. As they march they chant the following:

A murmur of voices nigh, A chattering shrill and high, Soft but clearer, now 'tis nearer; Like a dirge, O hark! It's rising, and failing, Here comes treading with artless air Folk of motley and tinsel wear, Tho' they lightly move, The marionettes go wailing! Still today are his dancing feet, Still today is his singing sweet, Flow'rs they're bringing, Soft they're singing, All the troop together. When the sun was high, Gay Pierrot was dancing, Silent now he lies, Closed are his weary eyes. Red with paint his cheek, And red the lip that does not speak.

O, we must merry be and live our lives as gay as he. O, when the sun was high Gaily Pierrot was dancing; Where he still doth lie Waters flow! Sunbeams glow! Breezes blow! A murmur of voices nigh, A chattering shrill and high, Soft but clearer, now 'tis nearer; Like a dirge Oh hark! It's rising and failing. Here come treading with artless air

Folk of motley and tinsel wear, Tho' they lightly move, And sprightly Marionettes sigh and cry, The sorry troupe together; See the sorry troupe together; See them all dancing by! Ah, now now see them all dancing by! dancing by! Javotte, ballet (Camille Saint-Saens, 1835-).

This ballet runs through the following movements typical of La (Continued on page Eight)



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