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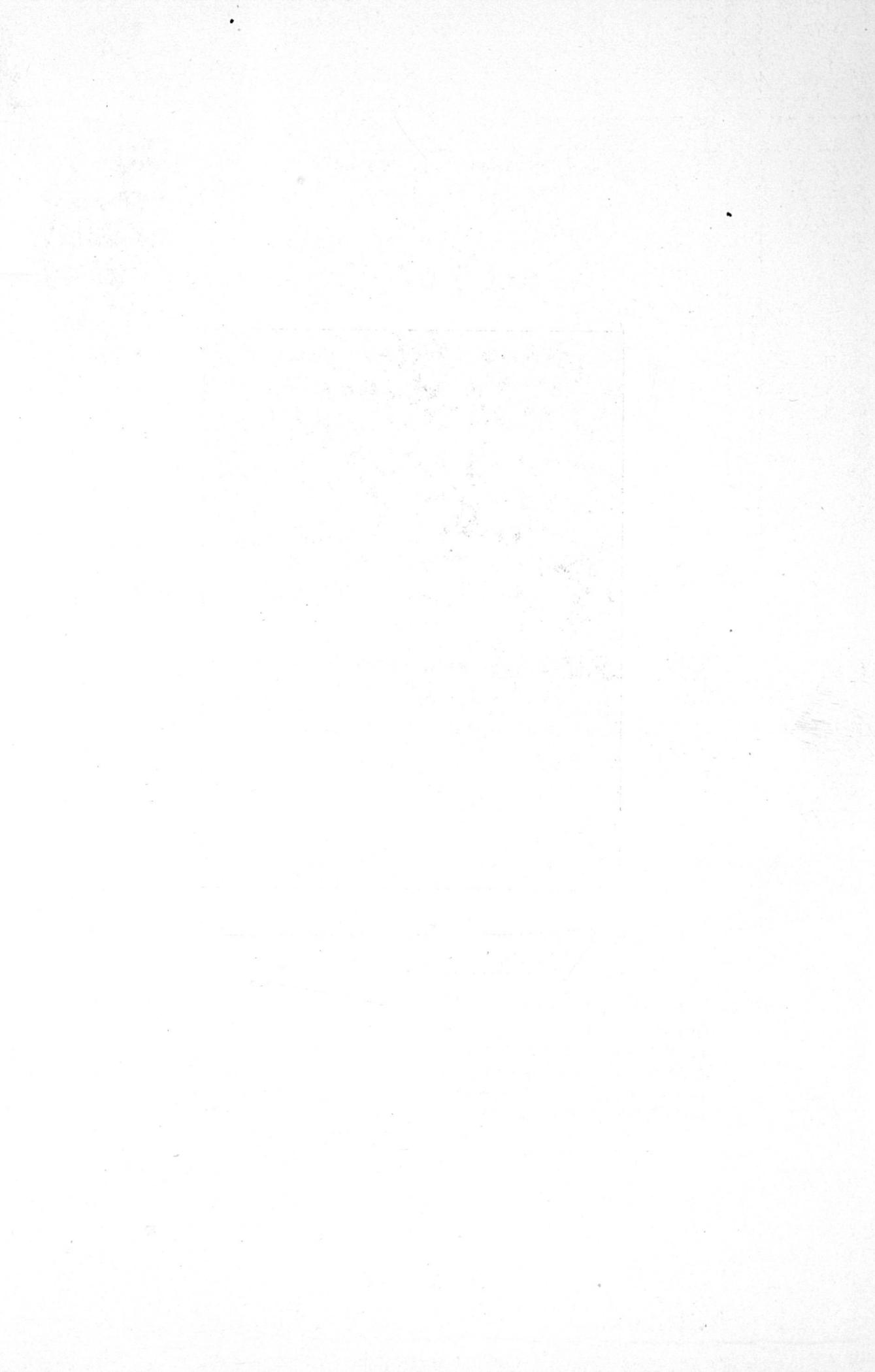
Thirty - Second Annual

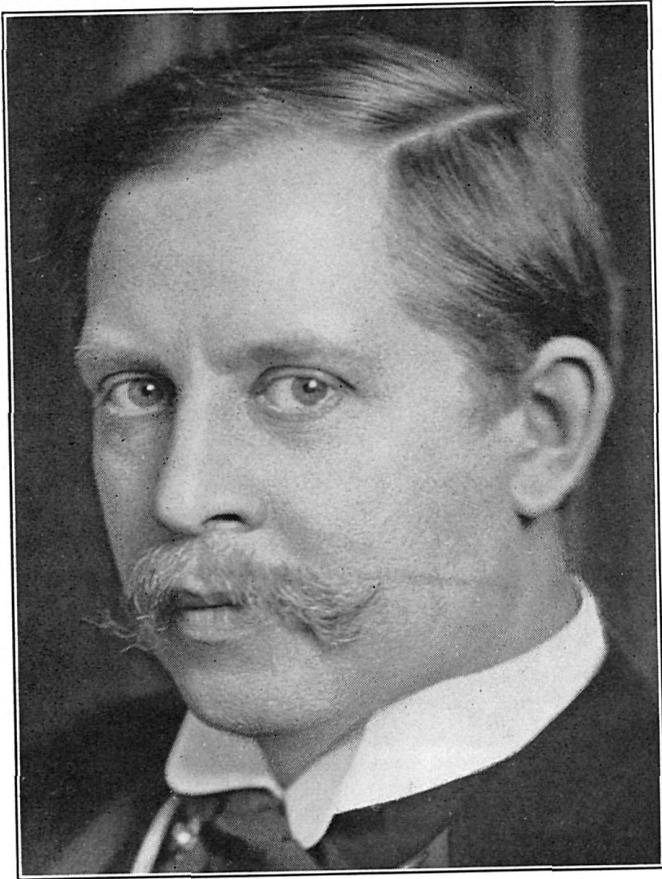
May

Festival

University of Michigan

1925





Fredrick A. Hook

[OFFICIAL]

*The
Thirty-Second Annual*

May Festival

University of Michigan

*May 20, 21, 22, 23
1925*

*Hill Auditorium
Ann Arbor, Michigan*

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 20, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

OSSIP GABRILOWITSCH, *Pianist*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 21, 8:00 O'CLOCK

CHORAL CONCERT

"THE BELLS" and "B MINOR MASS"
RACHMANINOFF BACH

SOLOISTS

EMILY STOKES HAGAR, *Soprano* RHYS MORGAN, *Tenor*
CHARLES TITTMANN, *Bass-Baritone*
THE UNIVERSITY CHORAL UNION THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE AND FREDERICK STOCK, *Conductors*

FRIDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

LORETTA DEGNAN, *Contralto*
CHILDREN'S FESTIVAL CHORUS
JOSEPH E. MADDY, *Conductor*

FRIDAY EVENING, MAY 22, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

LAWRENCE TIBBETT, *Baritone*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 23, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MISCHA ELMAN, *Violinist*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 23, 8:00 O'CLOCK

GRAND OPERA CONCERT

"LA GIOCONDA"

PONCHIELLI

SOLOISTS

FRANCES PERALTA, *Soprano* MARIO CHAMLEE, *Tenor*
AUGUSTA LENSKA, *Mezzo-Soprano* VICENTE BALLESTER, *Baritone*
KATHRYN MEISLE, *Contralto* HENRI SCOTT, *Bass*
THE UNIVERSITY CHORAL UNION THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, *Conductor*

CHORAL UNION SERIES—1924-1925

FORTY-SIXTH SEASON

SEVENTH CONCERT

No. CCCCXXVI COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 20, 8:00 O'CLOCK

SOLOIST

OSSIP GABRILOWITSCH, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA—MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Leonore" No. 3 - - - - - BEETHOVEN

SYMPHONY No. 1, B flat, Op. 39 - - - - - SCHUMANN

Andante un poco maestoso—allegro molto vivace;
Larghetto;
Scherzo—molto vivace;
Allegro animato e grazioso

SYMPHONIC POEM, "Don Juan" - - - - - STRAUSS

Intermission

CONCERTO for Pianoforte and Orchestra, B flat minor, Op. 23 - TCHAIKOWSKY

Andante non troppo e molto maestoso—Allegro con spirito;
Andantino semplice—Allegro vivace assai;
Finale: Allegro con fuoco

MR. GABRILOWITSCH

CHORAL UNION SERIES—1924-1925

FORTY-SIXTH SEASON

EIGHTH CONCERT

No. CCCCXXVII COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 21, 8:00 O'CLOCK

SOLOISTS

EMILY STOKES HAGAR, *Soprano*

RHYS MORGAN, *Tenor*

CHARLES TITTMANN, *Bass*

MABEL RHEAD, *Pianist*

PALMER CHRISTIAN, *Organist*

THE UNIVERSITY CHORAL UNION—EARL V. MOORE, *Conductor*

THE CHICAGO SYMPHONY ORCHESTRA—MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Night on a Bare Mountain" - - - - - MOUSSORGSKY
"THE BELLS" - - - - - RACHMANINOFF

Poem by Edgar Allen Poe
Soli, University Choral Union and Orchestra

- | | |
|--|--|
| 1. The Silver Bells
Mr. Morgan and Chorus | 3. The Brazen Bells
Chorus |
| 2. The Golden Bells
Miss Hagar and Chorus | 4. The Mournful Bells
Mr. Tittmann and Chorus |

Intermission

SELECTIONS from "B minor Mass" - - - - - BACH

- | | |
|---|--|
| 1. Chorus, "Kyrie Eleison" | 6. Aria "Benedictus"
Mr. Morgan |
| 2. Aria, "Quoniam Tu"
Mr. Tittmann | 7. Choruses, "Crucifixus" and
"Et Resurrexit" |
| 3. Chorus, "Gratias agimus" | 8. Aria, "Et In Spiritum"
Mr. Tittmann |
| 4. Duet, "Domine Deus"
Miss Hagar and Mr. Morgan | 9. Chorus, "Sanctus" |
| 5. Chorus, "Qui Tollis" | |

CHORAL UNION SERIES—1924-1925

FORTY-SIXTH SEASON

NINTH CONCERT

No. CCCCXXVIII COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

SOLOIST

LORETTA DEGNAN

CHILDREN'S FESTIVAL CHORUS—JOSEPH E. MADDY, *Conductor*

MABEL ROSS RHEAD AND ANNA BROENE, *Accompanists*

PROGRAM

- (a) THE HEAVENS PROCLAIM - - - - - BEETHOVEN
(b) GOODNIGHT, FAREWELL - - - - - KUCKEN
HIGH SCHOOL CHORUS
- (a) GIA IL SOLE DAL GANGE - - - - - SCARLATTI
(b) LUNGI DAL CARO BENE - - - - - SECCHI
LORETTA DEGNAN
- (a) SPINNING CHORUS FROM "FLYING DUTCHMAN" - - - - - WAGNER
(b) CALM IS THE NIGHT - - - - - BOHM
GIRLS' GLEE CLUB
- ANGELUS FROM "SCENES PITTORESQUES" - - - - - MASSENET
HARP ENSEMBLE
- ARIA, "AH! MON FILS" FROM "LE PROPHETE" - - - - - MEYERBEER
MISS DEGNAN
- (a) LAND SIGHTING - - - - - GRIEG
(b) STARS OF THE SUMMER NIGHT - - - - - WOODBURY
BOYS' GLEE CLUB
- SUPPLICATION - - - - - LAForge
DAWN IN THE DESERT - - - - - ROSS
THE RAIN SONG - - - - - HAHN
BOLERO - - - - - ARDITI
MISS DEGNAN
- SUITE, "ALICE IN WONDERLAND" - - - - - EDGAR STILLMAN KELLEY
Alice on Her Way
The White Rabbit
In Wonderland
The Banquet of the Red Queen
CHILDREN'S FESTIVAL CHORUS

CHORAL UNION SERIES—1924-1925

FORTY-SIXTH SEASON

TENTH CONCERT

No. CCCCXXIX COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 22, 8:00 O'CLOCK

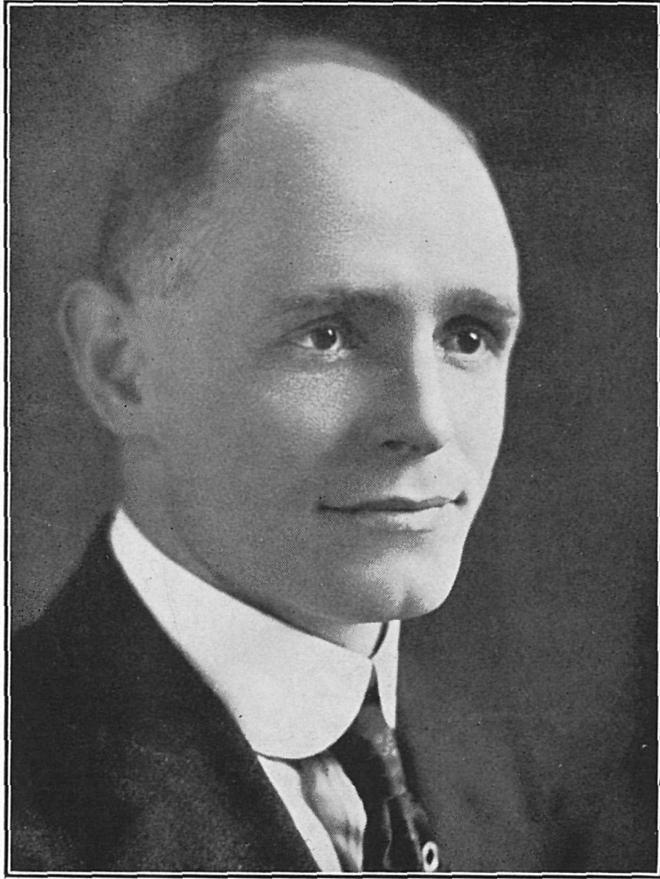
SOLOIST

LAWRENCE TIBBETT, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA—MR. FREDERICK STOCK, *Conductor*

PROGRAM

- PRELUDE, Act III, "A Basso Porto" - - - - - SPINELLI
- SYMPHONY, No. 3, F major, Op. 90 - - - - - BRAHMS
- Allegro con brio;
Andante;
Poco allegretto;
Allegro
- ARIA, "Eri Tu" from "The Masked Ball" - - - - - VERDI
LAWRENCE TIBBETT
- Intermission*
- ARIA, "Vision Fugitive" from "Herodiade" - - - - - MASSENET
MR. TIBBETT
- SUITE, "From Finland", Op. 24 - - - - - PALMGREN
- "Spring Dreams"
"Minuet in Popular Style"
"Dance of the Falling Leaves"
"Sleigh Ride"
- ARIA, Ford's "Monologue" from "Falstaff" - - - - - VERDI
MR. TIBBETT
- "ASCENT OF BRUNHILDE'S ROCK AND FINALE" - - - - -
from "SIEGFRIED" - - - - - WAGNER



Earl V. Moore



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CHORAL UNION SERIES—1924-1925

FORTY-SIXTH SEASON

ELEVENTH CONCERT

No. CCCCXXX COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 23, 2:30 O'CLOCK

SOLOIST

MISCHA ELMAN, *Violinist*

THE CHICAGO SYMPHONY ORCHESTRA—MR. FREDERICK STOCK, *Conductor*

PROGRAM

SUITE, No. 3, D major - - - - - BACH
Overture
Air
Gavottes I and II
Bouree
Gigue

SYMPHONY, No. 5, C minor - - - - - BEETHOVEN
Allegro con brio;
Andante con moto;
Allegro; Allegro

Intermission

CONCERTO for Violin and Orchestra, D major - - - - - TCHAIKOWSKY
Allegro moderato;
Canzonetta—Andante;
Finale—Allegro vivacissimo
MISCHA ELMAN

CHORAL UNION SERIES—1924-1925

FORTY-SIXTH SEASON

TWELFTH CONCERT

No. CCCCXXXI COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 23, 8:00 O'CLOCK

"LA GIOCONDA"

PONCHIELLI

AN OPERA IN FOUR ACTS

CAST

LA GIOCONDA	FRANCES PERALTA
LAURA	AUGUSTA LENSKA
LA CIECA	KATHRYN MEISLE
ENZO	MARIO CHAMLEE
BARNABA	VICENTE BALLESTER
ALVISE	HENRI SCOTT
ISEPO	FRANK RYAN, JR.
MONK	BARRE HILL
ZUANE	
TOWNSPEOPLE, SAILORS, ETC.	UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA—EARL V. MOORE, <i>Conductor</i>	

SYNOPSIS

ACT I

(*Grand Court of the Ducal Palace, Venice*)

OPENING CHORUS

TRIO—Gioconda, la Cieca and Barnaba

SCENE AND TUMULT—Ensemble and Chorus

ROMANZA, "*Voce di donna*"—la Cieca

DUET—Enzo and Barnaba

SOLILOQUY, "*O monumento*"—Barnaba

FINALE, FURLANA AND PRAYER—Chorus and Gioconda

ACT II

(*Brigantine—HECATE—in a lagoon in an uninhabited island*)

BARCAROLLE, "*Pescator*"—Barnaba and Chorus

MARINESCA—Chorus

ROMANZA, "*Cielo e Mar*"—Enzo

DUET—Laura and Gioconda

SCENE—Gioconda, Laura and Barnaba

FINALE II, DUET—Enzo, Gioconda and Chorus

ACT III

SCENE I. (*A chamber in the palace of Alvise*)

ARIA, "*Si morir*"—Alvise

DUET—Alvise and Laura

SERENADE—Chorus, Alvise, Gioconda, and Laura

SCENE II. (*Ball Room in the same palace*)

SCENE, *Entry of the Cavaliers*—Alvise

BALLET, "*Dance of the Hours*"—Orchestra

FINALE III—Ensemble.

ACT IV

(*Vestibule of a ruined palace on the Orfano canal*)

ARIA, "*Suicidio*"—Gioconda

SCENE AND TRIO—Gioconda, Laura and Enzo

FINALE IV, DUET—Gioconda and Barnaba

Notices and Acknowledgments

All Concerts will begin on time (Eastern Standard time).

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after the Intermission.

Our patrons are invited to inspect the Stearns Collection of Musical Instruments in the Foyer of the First Balcony and the adjoining room.

To study the evolution, it is only necessary to view the cases in their numerical order and remember that in the wall cases the evolution runs from *right to left* and from *top* to the *bottom*, while the standard cases should always be approached on the left-hand side. *Descriptive Lists* are attached to each case.

The Musical Director of the Festival desires to express his great obligation to Mr. Joseph E. Maddy, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; to Miss Roxie Cowin, and Mrs. Mildred Woodhams of his staff, for their efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their cooperation.

The writer of the Analyses hereby expresses his deep obligation to Dr. A. A. Stanley and Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the preceding May Festivals and of the Chicago Symphony Orchestra, respectively, are authoritative contributions to contemporary criticism.

The programs of the important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series) are given in the final pages of this publication.

INTERNATIONAL EXHIBITION OF PAINTINGS

Sixty paintings from eight different countries, including three prize winners of the Twenty-Third International Exhibit of the Carnegie Institution of Pittsburgh, may be seen at the exhibition of the Ann Arbor Art Association, in Alumni Memorial Hall, May 20th to May 24th, every afternoon from 1:30 to 5:00, Wednesday and Friday from 9:00 to 10:00, Thursday and Saturday from 9:00 to 12:00 A. M. Engravings of two of these paintings will be found in this book.



Christopher Columbus

Descriptive Programs

ANALYSES BY
EARL V. MOORE

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1925

FIRST CONCERT

Wednesday Evening, May 20

OVERTURE, "Leonore" No. 3.....*Beethoven*

Ludwig van Beethoven was born at Bonn, December 16, 1770;
died at Vienna, March 26, 1827.

Beethoven, the severe self critic of the exact import and effect of every note, phrase or composition he committed to paper, is nowhere more in evidence than in the statement that his single venture into the field of opera—"Leonore", or as later renamed "Fidelio"—necessitated the writing of four overtures before the proper musical prelude to the events of the succeeding drama was created.

As an indication of the extraordinary labor Beethoven bestowed on the opera and the strangely tentative manner in which he produced, Thayer, his biographer, notes that in the sketch book which contains the materials for this work,—a thick oblong volume of 346 pages 16 staves to the page—"there are no less than 18 different beginnings to Florestan's aria, and 10 to the chorus "*Wer ein holdes Weib*".

As first performed in Vienna, November 20, 1805, the opera was in three acts, and had as orchestral prelude the overture now known as "Leonore No. 2". Due partially to the unpropitious political situation—with the entry of the French under Napoleon on November 13th the Emperor of Austria and other wealthy patrons of music had deserted the city—and partly to the extreme length of the opera, and the "advanced character of the music," it did not achieve success and was withdrawn after three performances, and quite completely revised and reduced to two acts.

For this second version, performed in March, 1806, the overture "Leonore" No. 3 was written, which in turn was supplanted by the overture in E known as the "Fidelio" when in 1814 Beethoven again undertook a further revision of the opera. Fine as the other three overtures were, Beethoven, with his keen dramatic sense recognized that the contrast between

them and the simple unaffected atmosphere of the home with which the first act opens was too great. The "Leonore" No. 3 is genuinely symphonic in breadth and is more effective as the prelude to Act Two where it is usually played, when our sympathies are aroused and we look forward to the opening scene of this act with foreboding, yet with certainty of the final outcome.

The Introduction (*Adagio*, C major 3-4 time) employs the same material as in the "Leonore," No. 2 but is differently presented. Attention is directed to the melody beginning in the 9th measure which is drawn from Florestan's aria referred to above. The main movement (*Allegro*, 2-2 time) presents a principal theme that Beethoven develops to a point of dramatic intensity, and a second theme reminiscent of the Florestan melody of the Introduction. The exposition draws to a close with a mighty upward sweep of a passage which is followed by a trumpet call over a prolonged B flat in the strings. Instead of a tumultuous Development Group, Beethoven shows restraint by employing a quiet melody for the woodwinds taken from the scene in the opera, in which the arrival of the Governor is announced. This material and the trumpet call is repeated, and the Recapitulation employs the same thematic materials as the Exposition. A rushing passage for the strings, *Presto*, leads into a magnificent example of a coda built out of the material of the Main Theme.

SYMPHONY, No. 1, B flat, Op. 38.....Schumann

Andante un poco maestoso — Allegro molto vivace; Larghetto; Scherzo;
Allegro animato e grazioso.

Robert (Alexander) Schumann was born at Zwickau, June 8, 1810;
died at Edenich, near Bonn, July 29, 1856.

"I have during the last few days", Schumann wrote to Wenzel, his collaborer on the *Neue Zeitschrift fur Musik* in Leipzig, "finished, in sketch at least, a labor which has filled me with joy, which has also almost exhausted me. Just think of it, a whole symphony, and, what is more, a spring symphony." The reference is to the B flat symphony, which was published in 1841 as his first, but which in reality had been preceded by a work in this form in 1832-33. The latter composition was probably never performed in its entirety.

In the intervening years, Schumann had established himself as a critic and musical journalist by founding the *Neue Zeitschrift fur Musik* and as a composer by many compositions for the pianoforte and for solo voice. His music reflects both his kinship with, and understanding of the romanticism characteristic of the period, and his conflict with those untoward circumstances which played such a role in the development of his personality and career.



Emily Stokes Hagar

The years immediately preceding the writing of the symphony of this evening's program were full of joy, stress and storm; the love of Schumann and Clara Wieck is one of the most beautiful examples of perfect understanding and accord, but they were made to experience the extremes of happiness and despair by the determined and persistent opposition to their marriage by her father, Herr Wieck, a pianoforte teacher of Leipzig who entertained highest hopes of a successful public career as a pianist for his daughter.

The effect of this conflict on his creative faculties is to be noted in a sentence from his letter to Becker dated Leipzig, December 11, 1839, in which after extolling the beauties of the Schubert Symphony in C major which he (Schumann) had recently discovered in Vienna and brought to performance in Leipzig, he lets us look into his heart life: "It made me tingle to be at work on a Symphony, too, and I believe something will come of it once I am happily married to Clara."

After recourse to the courts for permission, the wedding took place on September 12, 1840, and as far as anything human can be, the marriage was a happy one. He lived and wrote for his wife, and she in turn gave of her artistic resources that the world might know the beauties of his works. The year 1840 was given over to the writing of songs, well over a hundred dating from this period; and the next year, 1841, he turned his creative faculties into the orchestral field. Three symphonic works and the A minor pianoforte concerto were the product of his concentration on compositions in larger forms during those twelve months.

Schumann composed this B flat symphony at a period when its form and character were greatly affected by his own mood and external conditions. He wrote Spohr, that this work was conceived "in the vernal longing which influences men until they grow aged, an emotion that surprised them every year." The symphony was sketched as referred to above, in four days, January 23-26, 1841, and completed in all its details so that he played it on the piano at his house in Leipzig on February 14 for his wife and some intimate friends. A touch of sentiment is given by the statement of the master himself that the work was written with a steel pen which he had picked up as it lay on Schubert's grave at Vienna.

The first orchestral performance took place under the direction of Mendelssohn at Leipzig in the Gewandhaus, March 31, 1841. Schumann wrote of this event "How happy I was at the performance! I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

I. Introduction (*Andante un poco maestoso*, B flat, common time). The opening phrase, given out by horns and trumpets repeated by full orchestra, and developed through thirty-eight measures, is, according to the composer's "program", a summons from on high to which "the gentle zephyrs flowing softly too and fro respond." "Every where the dormant forces of Nature awake and make their way to the light."

Main Movement. (*Allegro molto vivace*, B flat, 2-4 time). The material of the first theme



is drawn from the opening phrase of the Introduction: "the Spring comes laughing in, in the full beauty of youth." The theme, full of vivacity, buoyancy and fervor, is developed for some thirty measures in which the rhythmic pattern serves as the unifying element. The second subject appears in the clarinets and bassoons, and is contrasting in mood:



The usual demands of the *Sonata Allegro* design are complied with after the above themes have been put forth. The Development section makes use of the first eight notes of the first theme, together with some new material for purposes of contrast. The Recapitulation begins more like the Introduction than the *Allegro* and by modified repetition reinforces the beauty and content of the melodic, harmonic and rhythmic material of the Exposition. New material is brought forward in an effective Coda.

II. This movement (*Larghetto*, E flat, 3-8 time), one of Schumann's most genial creations, romantic in spirit but tempered by a classic reserve, consists in varied treatments of this theme, first sung by the violins, and later in turn by violoncellos, the oboe and horn, with increasingly more elaborate accompaniment.



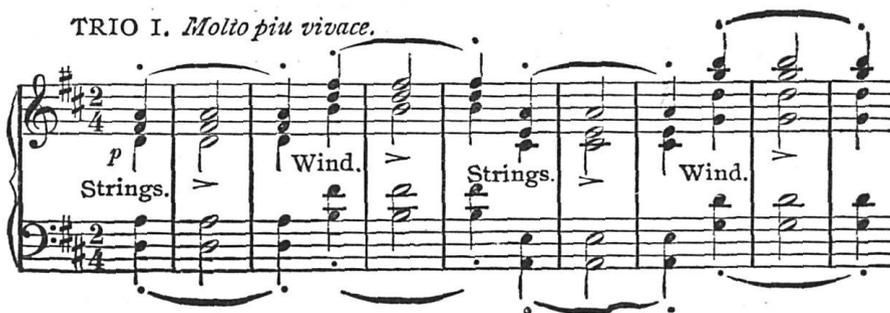
At the close, the trombones sound a solemn phrase, foreshadowing the first theme of the Scherzo, into which the music leads without pause.

III. The Scherzo (*Molto vivace*, G minor, 3-4 time) has as its principal theme,

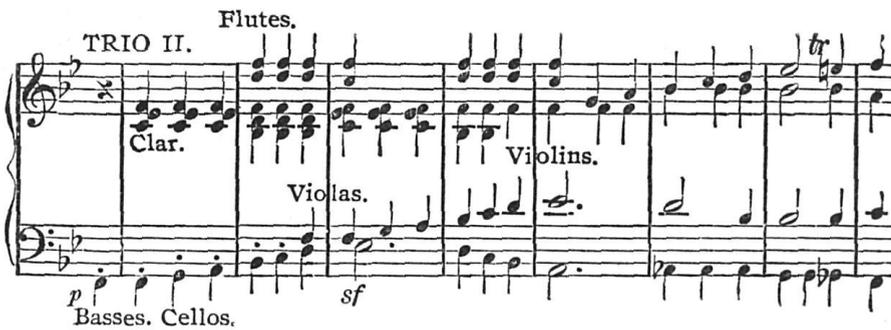


which is given by strings, followed by a dialogue between clarinet and bassoon, and a repetition of the initial sixteen measures.

Two trios are employed to set off this first division. The first trio in D major, 2-4 time, is constructed on a theme alternated between the strings and woodwind after the manner of Beethoven in the first movement of the Fifth Symphony.



The second trio returns to a triple rhythm and the B flat key.



A final recurrence of the Scherzo proper and a Coda which employs material previously heard, brings this movement to a conclusion.

IV. Finale (*Allegro animato e grazioso*, B flat, 2-2 time). The principal theme is as follows:

Allegro animato e grazioso. *A tempo.*

Tutti. Ritard. A p Strings.

Both halves are conspicuously used later. The light, tripping figure is tossed back and forth between the first and second violins until a variant appears which is readily identified with the first and more sturdy motive of the principal Theme.

The second theme—F major, bassoons, and clarinets—is rhythmically like the introduction motive, but sharply chordal in style.

Oboes.

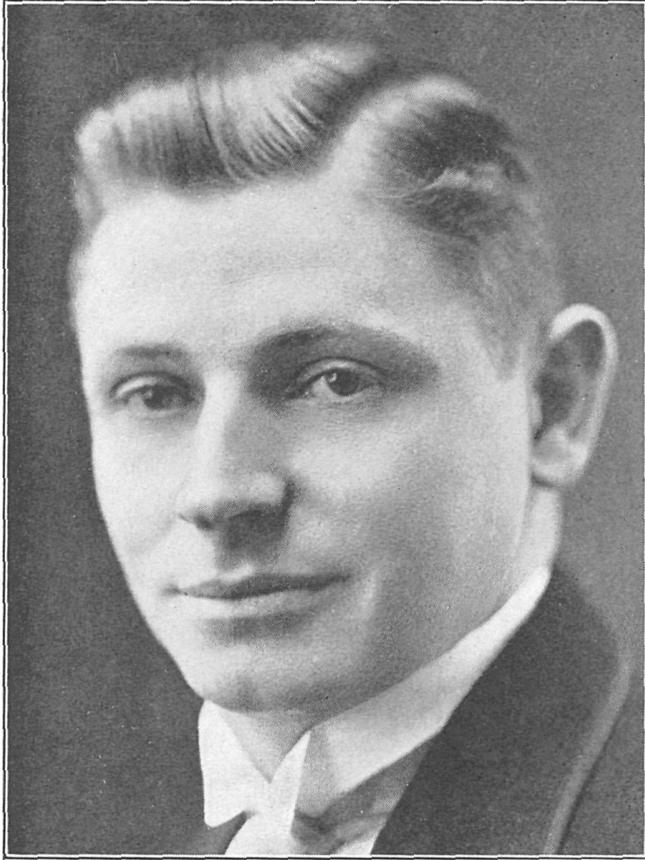
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The Development group is concerned with further emphasis on the introductory motive and by a cadenza for flute leads into the Recapitulation, the opening phrase of which is given this time to the flute and bassoon, two octaves apart. The consistent recurrence of the other themes, and a brilliant coda brings the "spring" symphony to a conclusion.

TONE POEM, "Don Juan", Op. 20.....Strauss

Richard Strauss was born at Munich, June 11, 1864.

The storm center of criticism, which a few decades ago centered around Wagner and his music dramas, then shifted to Richard Strauss and his tone poems and operas, has, in this generation, swirled violently around the contemporary "uglifiers of music", Milhaud, Satie, et. al., to quote H. T. Finck's unadorned phrase, leaving the "ultra-moderns" of other days in comparative peace. When we consider that "Don Juan" was created thirty-seven years ago, when the composer was twenty-four years old, an age when his feelings and sympathies were no doubt at one with those of the young hero he so graphically depicts, and when, as the vital, energetic, emotional music carries



Philip Morgan



us onward we realize that there is complexity of utterance, and for that day, a startling disregard for the proportions of consonance and dissonance, we must admit, perforce, that the Philistines of the late 19th century could gather from the "Aus Italien", "Macbeth" and "Don Juan" an abundance of ammunition for their critical guns.

Strauss drew his inspiration for "Don Juan" from excerpts from a poem of the same title written by Nicholas Lenau in 1844, the English translation of which follows:

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon you the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty's service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.

* * *

Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as youth lives on with pulse afire,
Out to the chase! To victories new aspire!

* * *

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas perhaps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

(English Version by John P. Jackson)

Ernest Newman, the eminent English writer and recently a guest critic on one of the New York papers points out that in "Don Juan" we get some of the finest development that is to be found in the history of symphonic music; "the music unfolds itself, bar by bar with as perfect continuity and consistency as if it had nothing but itself to consider, while at the same time it adds fresh points to our knowledge of the psychology of the character it is portraying. No other composer equals Strauss in the power of writing long stretches of music that interests us in and for itself, at the same time that every line and color in it seems to express some new trait in the character that is being sketched".

"Don Juan" is not program music, strictly speaking; it tells no definite story or series of connected incidents; it is an exercise in musical psychology, a field in which Beethoven gave us *Coriolanus*, and Liszt essayed a portrait of *Faust*. In this work, Strauss is a student of human nature and life, no less than an accomplished musician. With all the colors of the modern orchestra on his palette, he paints the youthful hero, in search of what the poem calls a * * * "magic realm, illimited, eternal. Of gloried woman, loveliness supernal!"

"Don Juan" was first performed from manuscript at Weimar in 1889, the composer himself conducting.

CONCERTO FOR PIANOFORTE

AND ORCHESTRA, No. 1, B flat minor, Op. 23.....*Tchaikowsky*

Andante non troppo e maestoso—Allegro; Andante semplice—Allegro vivace;
Allegro con fuoco.

Peter Ilich Tchaikowsky was born at Wotkinsk, May 7, 1840;
died at Petrograd, November 6, 1893.

OSSIP GABRILOWITSCH

Though Tchaikowsky displays little inspiration or ingenuity in what he wrote for piano solo, his handling of the capacities of the instrument rises to a much higher level when he treats it in combination with other instruments. Of the three concertos, the popular verdict has been unqualifiedly in favor of the first, in B flat minor. For a composer who had no special pianoforte technique, either in performance or in composition, the "duel between piano and orchestra" is a distinct achievement.



Charles Rowbridge Pittman



SECOND CONCERT

Thursday Evening, May 21

FANTASIE, "A Night on the Bare Mountain".....*Moussorgsky*

(Orchestrated by Nicholas Rimsky-Korsakoff.)

Modeste Petrovich Moussorgsky was born at Karevo, March 28, 1839;
died at Petrograd, March 28, 1881.

Apart from the themes themselves and the "program", this work is doubtless less representative of the composer than his friend and fellow musician, to whose unflinching energy and sympathetic craftsmanship the world owes a great debt in behalf of Moussorgsky. In his *My Musical Life* (English translation by Judah Joffe, edited by Carl VanVechten, New York, 1923) Rimsky-Korsakoff describes the condition in which he found many of Moussorgsky's manuscripts after his death. After listing the works he continues:

"All these were in exceedingly imperfect order; there occurred absurd, incoherent harmonies, ugly part-writing, now strikingly illogical modulation, now depressing absence of any at all or ill-chosen instrumentation of orchestrated pieces; in general a certain audacious self-conceited dilettantism; at times moments of technical dexterity and skill, but, more often, of utter technical impotence. Withal, in the majority of cases, these compositions showed so much talent, so much originality, offered so much that was new and alive, that their publication was a positive obligation."

The history of this Fantasie is a little complicated. Moussorgsky worked on it for no less than three different uses: The first draft was made in 1867 as a fantasia for piano and orchestra, doubtless under the influence of the *Dance Macabre* (Liszt) and *Witches' Sabbath* (Berlioz); it was given the title "St. John's Eve." Three years later, when the composer and his friends Cui, Borodin, and Rimsky-Korsakoff were approached to collaborate in a ballet on the subject "Mlada", which dealt with Russia in a pre-Christian era, he made a number of alterations in the "St. John's Eve" sketch, and inserted a vocal part; the composition was now designed for the revels of the black

god Tchernobog and the witches on the Mount Triglaf. The failure of the ballet resulted in the music being again put aside until Moussorgsky utilized it a third time as an *Intermezzo* depicting the revels of the witches on the Bare Mountain near Kief. For this version, was inserted the ringing of the bell which disperses the spirits at dawn.

The score contains the following program of the scene that the music depicts:

"Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the god Tchernobog; Tchernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of a little church which causes the spirits to disperse; dawn."

SYMPHONY, No. 3, "The Bells", Op. 35.....*Rachmaninoff*

(From the poem by Edgar Allen Poe.)

For soprano, tenor and baritone soli, mixed chorus and orchestra.

Sergei Rachmaninoff was born at Novgorod, April 2, 1873.

The association of Edgar Allen Poe's poetry and Sergei Rachmaninoff's music is both natural and fortuitous. We may reflect upon their common feeling for the fantastic and the unseen threatening horror; they seem to delight in the same emotional reactions to the *klang* of words and the rhythm of the poetic line or the musical phrase.

Santayana insists that great art implies obedience to discipline, in which case Rachmaninoff disciplines himself by avoiding the obvious in setting this lyric and musical text; he has seldom employed actual bells in the work. Rather has he displayed a fine sense of repression and expression by seeking to suggest the contrasted moods of the differing bells: the sleigh bells of childhood; the golden bells of youth and love; the brazen bells of manhood and war; the iron bells of old age and death. By an almost endless variety of combinations of orchestral instruments and voices in new rhythmic and harmonic effects, he has suggested the jingling, the beating, the tolling, and even the discordant "hum-tone" of the bells. There is little attempt at realism *per se*; the tone pictures are not to be subjected to minute analysis; too close inspection will reveal, crude effects which are softened and melted into the ensemble, when a perspective is taken. Each movement is developed in superb sweeps and broad curves of sound; there is a breadth to the contour of the conceptions that compels attention to the mass; there is a directness of

expression that is elemental even though the tonal structure is extremely complex in detail. Each picture has a wealth and richness of detail that, in the hands of a lesser genius, would obscure or obliterate the design of which it should be an inconspicuous but none the less essential part.

"The Bells" was commenced in Rome, January, 1913, and the score completed in Russia that summer at the composer's own estate. It was first performed in this country at a pair of concerts in Philadelphia, February 6 and 7, 1920, by the Philadelphia Symphony Orchestra and Symphony Chorus under the direction of Leopold Stokowski. The first half of these programs was given over to a performance of the same composer's Third Concerto for Pianoforte, with Rachmaninoff interpreting the solo part. The work was performed in New York City the following week by the same forces. The soloists for those occasions were Florence Hinkle, soprano, Arthur Hackett, tenor, Frederick Patton, bass. Subsequently the work was performed by the St. Louis Symphony in their home city.

Rachmaninoff used a Russian translation of Poe's poems prepared by K. Balmont, concerning which the composer has said:

"As to Mr. Balmont's translation of Poe's beautiful poem, it is a very fine translation, but owing to the difficulties of translation from English to Russian, Mr. Balmont was forced to make a more or less free version of it, and I am afraid that some of the beauty of the original had to be sacrificed. This is, I am sorry to say, also the case in the German translation, which was taken from the Russian."

The same might be said of the English text which appears in the score, and which the singers are forced to use; it is ably done by Fanny S. Copeland, when we consider the limitations imposed both by the music and the use of a poetic meter slightly different from the original with which we are familiar.

The following descriptive analysis of the music was prepared for the Philadelphia performances by the gifted annotator of symphonic works, Philip H. Goepf, and is included here for those who wish to have a guide through the mazes of this complex score.

I. TENOR AND CHORUS.

Listen, hear the silver bells!
 Silver bells!
 Hear the sledges with the bells,
 How they charm our weary senses with
 a sweetness that compels,
 In the ringing and the singing that of
 deep oblivion tells.

Hear them calling, calling, calling,
 Rippling sounds of laughter, falling
 On the icy midnight air;
 And a promise they declare,
 That beyond Illusion's cumber,

Births and lives beyond all number,
 Waits an universal slumber—deep and
 sweet past all compare.
 Hear the sledges with the bells,
 Hear the silver-throated bells;
 See, the stars bow down to hearken,
 what their melody foretells,

With a passion that compels,
 And their dreaming is a gleaming that
 a perfumed air exhales,
 And their thoughts are but a shining,
 And a luminous divining
 Of the singing and the ringing, that a
 dreamless peace foretells.

In the first movement, the composer has found an ideal subject for modern dissonance, the shimmering tang of "parallel fifths" in the high wood. We almost lose the first whispering "Listen" of the soloist; we are overwhelmed by the following vehement shout on high chords amidst the jolly jingling, with the clear line of tune in the solo voice. "On the icy midnight air" falls the echoing phrase of the cold high flute over low murmuring violins.

With the hint of universal slumber the ringing revel has ceased—slower grows the motion; the gathering chorus merely hum the tune.

Quickly the full festive sound rings out again, and now comes a jovial round (or canon) of chasing voices on the tune, the solo leading, with a counter theme in the violins and a rising ecstasy of calls that is lost in a tempest of tintinnabulation.

II. SOPRANO AND CHORUS.

Hear the mellow wedding bells,
 Golden bells!
 What a world of tender passion their
 melodious voice foretells!
 Through the night their sound en-
 trances,
 Like a lover's yearning glances,
 That arise
 On a wave of tuneful rapture to the
 moon within the skies.

From the sounding bells upwinging
 Flash the tones of joyous singing
 Rising, falling, brightly calling; from a
 thousand happy throats
 Roll the glowing, golden notes,
 And an amber twilight gloats
 While the tender vow is whispered that
 great happiness foretells,
 To the rhyming and the chiming of the
 bells, the golden bells!

Lento on a tenderly timid phrase the muted violas sing vaguely in a glowing harmony (of reed, harp and low strings, with the strange note of muted trumpets). Slowly the strain grows to a melody in the 'cellos, is taken by the oboe and violins in thirds, and in rising temper by the horns. After a brief climactic stress it sounds in the voices against a rising strain in 'cellos and low reeds—that sings softly in reversed descent in the interlude.

In the new verse the "mellow wedding bells" strike clear and soft (in low reeds and horn) with the former tune in the voices. A new melodic line, that had played in the interlude, now sounds against the voices in the flute; the line ends in a swaying of richest harmony.

A purest lyric episode, compact of all the strains, follows—without the voices. At the height, to a full harmony with swirling harp, while the descending strain sweeps down in all the trebles, the voices sing in low tones the song of the golden bells.



SERGEI RACHMANINOFF

Meno mosso and *Adagio*, the solo soprano sings to the descending melody on an ancient theme of human bliss. Softly the strokes are heard between the tender harmonies. Once more the chorus sound the "wedding bells" in horns and low reeds with exquisite dissonance.

III. CHORUS.

Hear them, hear the brazen bells,
Hear the loud alarum bells!
In their sobbing, in their throbbing
what a tale of horror dwells!
How beseeching sounds their cry
'Neath the naked midnight sky,
Through the darkness wildly pleading
In affright,
Now approaching, now receding
Rings their message through the night.
And so fierce is their dismay
And the terror they portray,
That the brazen domes are riven, and
their tongues can only speak
In a tuneless, jangling wrangling as they
shriek, and shriek, and shriek,
Till their frantic supplication
To the ruthless conflagration
Grows discordant, faint and weak.
But the fire sweeps on unheeding,
And in vain is all their pleading
With the flames!
From each window, roof and spire,
Leaping higher, higher, higher,

Every lambent tongue proclaims:
I shall soon,
Leaping higher, still aspire, till I reach
the crescent moon;
Else I die of my desire in aspiring to
the moon!
O despair, despair, despair,
That so feebly ye compare
With the blazing, raging horror, and the
panic, and the glare,
That ye cannot turn the flames,
As your unavailing clang and clamour
mournfully proclaims.
And in hopeless resignation
Man must yield his habitation
To the warring desolation!
Yet we know
By the booming and the clanging,
By the roaring and the twanging,
How the danger falls and rises like the
tides that ebb and flow.
And the progress of the danger every
ear distinctly tells
By the sinking and the swelling in the
clamour of the bells.

Presto, with the weird whistling of tremolo violins *sul ponticello* come the first sounds of the alarm bells, with merciless clash of sound and rhythm, as more volume and color are added, with finally the deep gong and the shrill piccolo.

In quick descending tones against high organ-point, the voices begin their call in all the surrounding tumult.

With a sudden lull of sound and motion, "How beseeching sounds their cry!" rising in accent and speed to the first pace, ever to the quick-running symbol of the flame.

Meno mosso to the words "in affright, now approaching, now receding," is a stalking figure in lowest reed and strings as of some monster; and horror grows with the added number ever with the insistent motion, and still the flame running throughout.

With the "terror" comes a new clash of sombre dissonance. The human voices are here throughout in two groups, of men and women, in separate thirds, in irregular mutual imitation, uniting at last on the high "shriek." The stalking monsters return in greater size,—and now there is a veritable fugue of fire as it "sweeps on unheeding."

The climax of dissonance is here till all is merged in a mighty sustained *tremolando* of strings, with chords of wood, over which the flame—in the voices—proclaims its threat. In the remaining song of alarum former flickering figures recur, with the choral part in simpler lines. After a gathering of speed and a rising of pitch comes a *Prestissimo* of choral song on the mournful epilogue. A brief lessening of volume and motion precedes the sudden vehement end.

IV. BARITONE AND CHORUS.

Hear the tolling of the bells,
Mournful bells!
Bitter end to fruitless dreaming their
stern monody foretells!
What a world of desolation in their iron
utterance dwells!
And we tremble at our doom,
As we think upon the tomb,
Glad endeavour quenched for ever in the
silence and the gloom.
With persistent iteration
They repeat their lamentation,
Till each muffled monotone
Seems a groan,
Heavy, moaning,
Their intoning,
Waxing sorrowful and deep,
Bears the message, that a brother passed
away to endless sleep.

Those relentless voices rolling
Seem to take a joy in tolling
For the sinner and the just
That their eyes be sealed in slumber, and
their hearts be turned to dust
Where they lie beneath a stone.
But the spirit of the belfry is a sombre
fiend that dwells
In the shadow of the bells,
And he biggers, and he yells,
As he knells, and knells, and knells,
Madly round the belfry reeling,
While the giant bells are pealing,
While the bells are fiercely thrilling,
Moaning forth the word of doom,
While those iron bells, unfeeling,
Through the void repeat the doom:
There is neither rest nor respite, save the
quiet of the tomb!

The last movement of the iron bells begins slowly in a strange swaying of sombre chords (in harp, horns and strings) almost like a slowest trill. Over it the English horn blows a strange haunting phrase, stopped by a sudden new harmony. On the third ending the solo strikes a monotone of the "tolling of the bells." Now to the returning swaying of harmonies comes a softest monotone of the chorus, and the solo breaks into mournful declamation, while the English horn plays its strange Oriental phrase.

The chorus enters *forte* with expressive dissonance,—there is a poignant touch of thrilling violas. With the returning rhythm of swaying chords, the solo has the opening strain of the English horn, the chorus answering in monotone, according to the verse, but against a wonderful scale of harmonies that leads to a moment of perhaps fullest resonance in the whole work, where every voice of every choir joins in the swelling and the sinking volume. The motion hurries to *Allegro* pace with "the spirit of the belfry—in the shadow of the bells." We certainly hear anon in the depths a shadow of the former love-theme.

Wilder goes the pace, madder the race, of the demon in the bell,—yet ever with the continuing first peal of rhythmic chords. A perversion there surely is here of the gay lilt of the sleighing chorus. The giant bells strike with stunning clang, the trebles

in rhythmic and harmonic clash with the basses, until the height, with a new din of rapid figure.

Andante, in ever slower pace, the sombre swaying harmonies recur in softest strings and horn, while the solo voice sings of the quiet of the tomb to the theme of the English horn. Then in tranquil major come soothing echoes and spirits of bells, and the former mournful tune sounds softly in rapt serenity.

SELECTIONS from the B Minor MASS.....*Bach*

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|---|--|
| 1. Chorus, "Kyrie Eleison." | 6. Aria for Tenor, "Benedictus." |
| 2. Aria for Bass, "Quoniam Tu." | 7. Choruses, "Crucifixus" and "Et Resurrexit." |
| 3. Chorus, "Gratias Agimus." | 8. Aria for Bass, "Et in Spiritum." |
| 4. Duet for Soprano and Tenor, "Domine Deus." | 9. Chorus, "Sanctus." |
| 5. Chorus, "Qui Tollis." | |

Johann Sebastian Bach was born at Eisenach, March 21, 1685;
died at Leipzig, July 28, 1750.

As discussed in greater detail in the *Official Program Book* for 1924, the B minor Mass was not composed consecutively nor with an idea of a performance in either the Roman Catholic or Lutheran services of that day. Its origin is more or less an enigma, and can only be partially explained by the practice which then obtained, of singing in the Lutheran churches in Leipzig at certain seasons the *Kyrie*, *Credo* and *Gloria* in the Latin, not as parts of a consecutive work but as single compositions inserted in the regular service. Perhaps purely from devotional impulses, Bach completed the entire mass in the Latin; the fact that its composition was spread over a number of years seems to confirm this surmise. The B minor Mass has been described as a "compilation of huge independent entities, juxtaposed rather than consecutive, and fused into a unity more by the consistency of the personality of J. S. Bach and his religious feelings, than by the principles of scheme in an organic sense." The fact that the music of several of the numbers (the *Qui tollis*, *Crucifixus*, *Gratias agimus*, etc.) is borrowed from settings of other texts, both secular and sacred, and yet seems to be sympathetically wedded to the words of the Mass, adds to the enigma. The result not only justifies the procedure, but defies criticism. It is apparent then, that the only explanation lies in the attitude of Bach himself to the spiritual content of the Latin words: he approached the setting of them with sincerity and earnestness that was essentially Teutonic; that very attitude precluded

the inclusion of any music not in keeping with the broad underlying spirit of the work. In spite of the varied musical sources and the lack of continuity in creation, the Mass never is superficial, operatic, or secular, nor does the high quality of inspiration seem to lessen.

The B minor Mass contains twenty-four numbers, which if given in their entirety result in a single performance of exceptional length. Considering the limitations of expression in the polyphonic style of the 18th century, we marvel at the emotional effects Bach obtains, especially in the choruses: the rich and elaborately ornamented *Kyrie*; the severe, sober dignity of the *Gratias*, the tender supplication of the *Qui tollis*; the anguish of the *Crucifixus* and the overwhelming joy of the *Resurrexit*; and finally the sublime grandeur of the *Sanctus*.

The solos and duets, scored for a small body of strings and one or two obligato instruments serve as interludes between the gigantic choral creations.

1. CHORUS

Kyrie eleison.

Lord, have mercy upon us.

The Kyrie (*Adagio*, B minor, 4-4 time) opens with several measures of massive slow moving harmonies for chorus, orchestra and organ. The orchestra announces and partially exploits the theme of the five voiced fugue in which the chorus soon joins. Attention is directed to the melismatic passage on the second syllable of the word *eleison* as it appears in the theme; it suggests an "urgency of painful pleading." The scheme of the number is such that the several voices, uniting in successive statements of the theme mount higher and higher and with more intensity of devotion till they find repose in the final cadence chords.

2. ARIA FOR BASS

Quoniam tu solus Sanctus, tu solus
dominus, tu solus altissimus, Jesu Christe.

For thou only art holy, thou only art
the Lord, thou only, Christ, art most
high.

A "*corno di caccia*" and two bassoons together with a small group of strings support the broad bold melody (*Andante lento*, D major, 3-4 time) of this noble aria.

3. CHORUS

Gratias agimus tibi propter magnam
gloriam tuam.

We thank thee for thy great glory.

Diatonic melody, compact in compass and rhythm, and voice parts abruptly entering in fugal style (*Allegro Moderato*, D major, alle-breve time) give to this chorus an effect of great bulk, mass and repose in contrast to the more florid choruses which



J.E. Maddy



precede it (though not performed this evening). The music is borrowed from an earlier cantata *Wir danken dir, Gott*, in which the German words are of kindred meaning to the present text.

4. DUET FOR TENOR AND SOPRANO

Domine Deus, rex cœlestis, pater omnipotens, domine filii unigenite, Jesu Christe altissime, domine Deus, agnus Dei, filius patris.

Lord God, heavenly King, Father Almighty, O Lord, the only begotten Son, Jesus Christ Highest, Lord God, Lamb of God, Son of the Father.

The tender mood of this duet (*Andante*, G major, 4-4 time) is emphasized both by the motive, a diatonic figure descending from tonic to dominant, which Bach frequently used to portray this mood, and by the accompaniment of flute, violin and violas muted and basses pizzicato. There are several florid passages in parallel thirds and sixths for the voices, but the feeling of tenderness and love inspired by the word "Jesus" is not destroyed.

5. CHORUS

Qui tollis peccata mundi; miserere nobis, suscipe deprecationem nostram.

Those who take away the sins of the world, have mercy upon us, receive our prayer.

This chorus (*Lento*, B minor, 3-4 time) follows the Duet without pause and is one of Bach's most intense and concentrated conceptions. The voices follow each other in fugal imitation with a theme that closely reflects the inner meaning of the syllables of the text. After the theme has been well identified, an independent figuration in the strings and flutes is introduced and continues to the end of the chorus. The source of the vocal theme is from another cantata, *Schauet doch und sebet*, but the transference is not apparent, so subtle is the adjustment of the music to the Latin words. The use of this single motive gives to the chorus an impression of cohesion and unity.

6. ARIA FOR TENOR

Benedictus qui venit in nomine Domine.

Blessed is he who cometh in the name of the Lord.

An obligato violin, a frequent occurrence with Bach, enhances the contemplative mood of this solo (*Andante*, B minor, 3-4 time). In spite of the embellished phrases, in which the word "Benedictus" is dwelt upon, the aria does not become secular, so deftly has Bach managed the ornamentation.

7. TWO CHORUSES

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

And was crucified also under Pontius Pilate, suffered and was buried.

Et resurrexit tertia die secundum scripturas, et ascendit in cœlum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

And the third day he rose again according to the scriptures, and ascended into heaven, and sitteth on the right hand of the Father: and he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end.

The Crucifixus (*Grave*, E minor, 3-2 time) is the most deeply emotional chorus in the whole work. It is a slightly amplified version of the first part of the chorus of the cantata *Weinen, Klagen, Sorgen, Zagen*, and is knit into the closest unity by the employment of a chromatic ground-bass, the thirteen persistent repetitions of which add to the tragic intensity of the expression. Each voice enters separately as with an amazed soul-stricken ejaculation of the single word "Crucifixus," and then all joining together in the reflective "etiam pro nobis," "warm to a passion too deep for tears." But the very passage which embodies the utmost exhaustion of despair suggests at the same time the premonition of the triumphant *Resurrexit*, which seems to leap from the very close of the *Crucifixus*, and is sustained with a perfect blaze of jubilant exhilaration throughout (*Allegro*, D major, 3-4 time). A very striking feature of this chorus is the fine passage for the basses alone to the words "et iterum venturus est," which is, as it were, intruded out of sheer exuberance, and not only shows Bach's characteristic vein of melody in a very forcible aspect, but is also a stroke of genius of a high order from the psychological side.

8. ARIA FOR BASS.

Et in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church.

In sharp contrast to the *Resurrexit* which precedes it in the score, this aria (*Andantino*, A major, 6-8 time) relies for its effect on the pleasing flow of melody and the obligato of the "oboe d'amore" (an instrument not in use today). The text which is drawn from clauses of the creed has little of emotional inspiration to commend it.

9. CHORUS.

Sanctus, sanctus, sanctus, dominus Deus Sabaoth, pleni sunt cœli et terra gloria ejus.

Holy, holy, holy, Lord God of hosts, Heaven and earth are full of Thy glory.

This, the grandest and most sublime conception of the whole mass, if not of all choral music, is written for a six part chorus, and is in two sections; the first (*Largo*, D major, 4-4 time) conveys the suggestion of "multitudinous hosts singing in adoration, and the rolling of tumultuous harmonies through the infinite spaces of heaven." The majestic swing of the rhythm befits the solemnity of the text, "Holy, Holy, Holy, Lord God Almighty." In contrast, the second section (*Vivace*, D major, 3-8 time) is in brighter rhythm and fugal in style as demanded by the words, "Heaven and Earth are full of Thy glory."

THIRD CONCERT

Friday Afternoon, May 22

- (a) THE HEAVENS PROCLAIM.....*Beethoven*
(b) GOODNIGHT, FAREWELL.....*Kucken*

HIGH SCHOOL CHORUS

- (a) THE HEAVENS PROCLAIM.....*Beethoven*

The heav'ns proclaim his praise with devotion;
Their voice sounds forth fore'er the Lord!
He's praised by earth, and praised by the ocean;
Receive, O man,
Their godlike word.
Who holds in heaven the myriad stars?
Who leads the sun its path along?
It comes all smiling and gleams from afar,
And runs its course a hero strong.

- (b) GOOD-NIGHT, FAREWELL.....*Kucken*

Good-night, farewell, my own true heart,
A thousand times, good-night,
My thought of thee bids grief depart,
And renders joy more bright,
Tho' far, thy image dwells with me,
Thou art my guiding star;
When o'er me dark'ning clouds I see,
Thy love will guide me far.

The heart I see reflected by
A star within the stream;
It shines from out thy clear blue eye,
And sheds o'er me its beam;
And tho' no more thy cheerful glance
I may again possess,

That look my heart will e'er entrance,
And all my life will bless.

Farewell, my own true heart,
A thousand times farewell,
Good-night, farewell!
Good-night, farewell!

- (a) GIA IL SOLE DAL GANGE.....*Scarlatti*
(b) LUNGI DAL CARO BENE.....*Secchi*

LORETTA DEGNAN

Through the channels of the aria in the 17th century opera and oratorio in Italy, solo song began its development as an art form. The composers of the late 17th and early 18th century wrote broad-flowing, simple but spontaneous melodies which through the passing of the years have not lost their power to charm by the sheer force of their innate beauty and sincerity.

- (a) GIA IL SOLE DAL GANGE.....*Scarlatti*

O'er Ganges now launches,
The sun god his splendor,
With touch, warm and tender
Morn's teardrops he staunches.
His rays golden beaming
Dethrone mighty shadows,
While gemming the meadows
With stars brightly gleaming.

Trans. by Dr. Th. Baker.

- (b) LUNGI DAL CARO BENE.....*Secchi*

When two that love are parted,
Never in life to meet again,
Even the bravest hearted
But live to languish
In bitter anguish,
And only Death can heal the pain.
Had they no hope to guide them,
Where ought can ne'er divide them,
Their lives were lived all in vain.

—Translated by Theo. Marzials.

- (a) SPINNING CHORUS from "FLYING DUTCHMAN"...*Wagner*
- (b) CALM IS THE NIGHT.....*Bohm*

GIRLS' GLEE CLUB

- (a) THE SPINNING CHORUS.....*Wagner*

Hum, hum, hum, good wheel, be whirling,
Gaily, gaily turn thee round!
Spin, spin, spin, the threads be twirling,
Turn, good wheel, with humming sound!
My love now sails on distant seas;
His faithful heart for home doth yearn;
Couldst thou, good wheel, but give the breeze,
My love would soon to me return!
Spin, spin, spin, spin we duly!
Hum, hum, wheel, go truly!
Tra la ra, la la la la la!
Each girl a sweetheart would be winning!
Dame Mary, hush! for well you know
Our song as yet must onward go!
You known our song as yet must onward go.
Then sing! yet ply a busy wheel.
But wherefore, Senta, art thou still?
Hum, hum, hum, good wheel, be whirling,
Gaily, gaily turn thee round!
Spin, spin, spin, the threads be twirling,
Turn, good wheel, with humming sound!
On distant seas my love doth sail;
In southern lands much gold he winds;
Then turn, good wheel, nor tire, nor fail;
The gold for her who duly spins!
Spin we duly
Hum, hum, wheel, go truly!
Tra la ra, la la la la la!

- (b) CALM IS THE NIGHT.....*Bohm*

Calm is the night,
Tender the light,
Dreaming o'er hill and lea.
Soul, have no fear,
Heart, feel no tear,
Faith can the pathway see.

Day may be said
 Work and be glad,
 Help comes from Heav'n above
 Mighty in strife,
 Thro' death into life,
 Guided by God's own love.

ARIA, "Ah, mon fils" from "The Prophet".....*Meyerbeer*

Giacomo Meyerbeer was born at Berlin September 5, 1791;
 died at Paris May 2, 1864.

MISS DEGNAN

Following the suggestions contained in Rossini's "William Tell", Meyerbeer created a series of operas for the Parisian public on subjects of historical or romantic interest; "Huguenots", "The African", "Robert the Devil", "The Prophet" are operas that have long lived in popular favor, not only on account of the fine arias contained in each, but because of the brilliant orchestration and knowledge of stage craft Meyerbeer displays.

The "Ah, mon fils" is sung by Fides, mother of John Leyden, in gratitude to her son who has just saved her life by allowing his promised bride, Bertha, to be carried off by the soldiers of Count Oberthal. The aria abounds in wonderful melodies, and is replete with sharp dynamic contrasts, and the use of the extreme registers of the human voice.

A translation of the text follows:

Ah, my son! dearest son!
 Filial affection,
 True love's perfection
 Thy heart has won,
 'Twould stronger prove than Bertha's love!
 Ah, my child! dearest child!
 I've known, from death's gloom,
 Me to sever, thine own, life thou'st giv'n,
 Love hast striv'n to decline!
 Ah, dear child! my fond love!
 To heav'n above,
 My pray'r I'll raise for ever,
 And may its light upon thee shine,
 Ah, yes, may its light upon thee shine!
 My dear son! my child,
 May heav'n's light upon thee shine! ever shine!

ANGELUS FROM "SCENES PITTORESQUE".....*Massenet*
Harp Ensemble

(a) LAND SIGHTING.....*Grieg*

(b) STARS OF THE SUMMER NIGHT.....*Woodbury*
BOYS' GLEE CLUB

(a) LAND SIGHTING.....*Grieg*

And it was Olaf Trygvason,
Sailing o'er the great North Sea,
Seeking a new and distant Kingdom
Where yet unknown was he.
Straight where his bark is steering,
"What is dimly before our eyes appearing?"

And it was Olaf Trygvason,
Seemed without approach the land,
Then were his young and Kingly wishes
Shattered upon the strand:
'Till of his men one sighted
Lofty peaks mid snowy clouds, all whited.
And it was Olaf Trygvason,
Suddenly before his sight
Rose temple walls on high majestic,
Ice domes and towers so white.
Then on that shore so glorious,
Olaf longed to stand for aye victorious.

Spring's youthful verdure decked the land,
Purling streams made music there;
Though o'er the ocean storms rushed wildly,
Soft breathed the woodland air.
Organs and chimes were pealing,
Then King Olaf spoke in rapture kneeling,
"Here the land is, this the strand is,
Temple arches front the darkness!
Spirits tremble, hearts are beating,
Lips the Highest praise repeating!
Let my faith as firm be grounded,
As the glacier purely rounded;
May I filled with loving fervor,
Worship God and bless Him ever!"

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E'en as Olaf, we are bending,
 Homage to the Maker sending;
 Spirits tremble, hearts are beating,
 Lips the highest praise repeating!
 Let our faith as firm be grounded,
 As the glacier purely rounded,
 May we, filled with loving fervor,
 Worship God and bless Him ever,
 Worship God! Worship God!

(b) STARS OF THE SUMMER NIGHT.....*Woodbury*

Stars of the summer night,
 Far in yon azure deeps,
 Hide, hide your golden light,
 She sleeps, my lady sleeps.
 She sleeps, my lady sleeps.

Moon of the summer night,
 Far down yon western steeps,
 Sink, sink in silver light,
 She sleeps, my lady sleeps.
 She sleeps, my lady sleeps.

SONGS

(a) Supplication*LaForge*(b) Dawn in the Desert.....*Ross*(c) Rain Song.....*Hahn*(d) It Trembles in the Flow'ret.....*Arditi*

MISS DEGNAN

(a) SUPPLICATION*La Forge*

Lift up thine eyes that I may see the light of day;
 Lift up thy hand that it may guide my way;
 Lift up thy voice, that I may hear a joyous strain;
 Lift up thy heart that I have life again,
 Life! life! 'tis but the love of thee.

Minnie K. Breid.



Loretta Deignan.

(b) DAWN IN THE DESERT.....Ross

Great spaces, and the breath of desert winds;
Silence and peace beyond our thought.
Gold clouds in an infinite stretch of blue,
Gold on the sand, in the air and
Dawn is here!
A faint glimmer of light in the East!
Then suddenly,
Up from the sands itself,
Golden and wonderful,
The Monarch of this world, the Sun! *Faith Boehncke.*

(c) RAIN SONGHahn

It isn't raining rain to me,
It's raining daffodils;
In every dimpled drop
I see wild flowers on the hills;
The clouds of gray engulf the day
And overwhelm the town;
It isn't raining rain to me,
It's raining roses down.

But fields of clover bloom,
May find a bed and room;
It isn't raining rain to me,
Where ev'ry buccaneering bee
A health unto the happy!
A fig for him who frets!
It isn't raining rain to me,
It's raining violets. *Robert Loveman.*

(d) IT TREMBLES IN THE FLOW'RET.....Arditi

It trembles in the flow'ret, o'er rose and lily flyeth,
The playful zephyr lovingly its wild caprices tryeth,
It flits from joy to joy.
Ah! a charm'd life of pleasure, of sweet delight without alloy
Now like a gliding shadow, it steals upon the maid's retreat,
Her heart with first affection, with love doth wildly beat,
Ah! upon her eyes it lighteth,
And in her bright glance reposeeth,
It hovers o'er that brow so fair, which in no chance encloseth
It fanneth the maiden while sleeping,
While brightly dreaming, it ever near her doth take its flight
When sweetly she smileth,
Upon her lips so rosy, then doth alight. *Translated by M. Barnett.*

SUITE, "ALICE IN WONDERLAND".....*Kelley*

Alice on Her Way; The White Rabbit; In Wonderland;
The Banquet of the Red Queen

Edgar Stillman Kelley was born at Sparta, Wisconsin, in 1857.

Not since Fletcher's "The Walrus and the Carpenter" has such a deliciously youthful work been written for the use of children's choruses, as the Suite on this afternoon's program. The composer is well known to his own countrymen by his larger symphonic and choral compositions, which by their performance by the leading organizations in America have given him a deserved position among our best composers. In this work he has given us new imaginative pictures of familiar scenes and characters, he has created melodic and harmonic phrases that the children delight to sing and the grown-up children find equal delight in listening to. The work was given its initial performance a few weeks ago by the children of the Kansas City Public Schools as their contribution to the convention of the Supervisors' National Association, which was meeting in that city.

ALICE ON HER WAY

In Wonderland, in Wonderland
Things are not what they seem,
The story we shall tell to you
Is like a bewild'ring dream.
Ah, what a bewild'ring dream!
Little Alice, little Alice we hope you may remember,
Little Alice, little Alice and her visit,
Her visit to Wonderland.
She is playing in the daisies on a warm and sultry day,
Anon she feels quite drowsy, drowsy and resting from her play;
She listened, she listen'd
To the birds with their drowsy chirp and cheep;
Little Alice is nodding, nodding, and soon falls fast asleep.
And then such curious things appear'd to Alice's surprise,
The Duchess with her Cheshire Cat,
So comical and wise,
The Knave of Hearts who stole the tarts,
And with them ran away,
The Queen of Hearts demands his head,
The courtiers all are fill'd with dread,
The Queen with vengeance will be fed,
And that without delay.
The Hedgehog and Flamingo in a queer game of croquet,

The Queen still cries, "Off with their heads!"
Alice's dismay, The Lion and the Unicorn,
Tweedle dum and Tweedle dee,
The Hatter with the Dormouse and the Hare who gives the tea.
They one and all to Alice seem as mad as they can be.
They all appear and disappear!
'Tis marvelous to see!
But let the music call to mind what Alice sees this day;
Perchance we too may get a view of Alice the child so blithe and gay,
Of Alice on her way.
O hark! 'Tis Humpty Dumpty,
Yes, he's coming now.

THE WHITE RABBIT

Now comes the small White Rabbit, Rabbit, Rabbit,
So dainty and so stylish in his little waistcoat neat.
He's evidently flurried, flurried, flurried,
Indeed he's more than worried for his terror is complete.
A watch from out his pocket now the Rabbit doth display.
His nerves are on a tension.
He cried, "If I have kept the Duchess waiting on the way
'Tis cause for awful apprehension.
I was to see the Duchess here,
But glancing at my watch,
I fear 'tis getting late!
My gloves are lost!
The Lady's punctuality
Endangers my vitality
A terrible reality I'm tardy to my cost!
Oh, my dear paws!
Oh, my ears and whiskers!
'Tis true I'm in a flurry, flurry, flurry,
The Duchess makes me worry and I'm whiter than a sheet
For she will have my head off, head off, head off,
Ah, yes, she'll have my head off and my ruin will complete!

IN WONDERLAND

It seem'd to Alice very queer
To have the rabbit disappear.
She tiptoed after him to see
Where he had gone so suddenly.
Where? Where? Where had he gone?
She could not find him,
Not a trace,
Altho' she saw him pass this place.

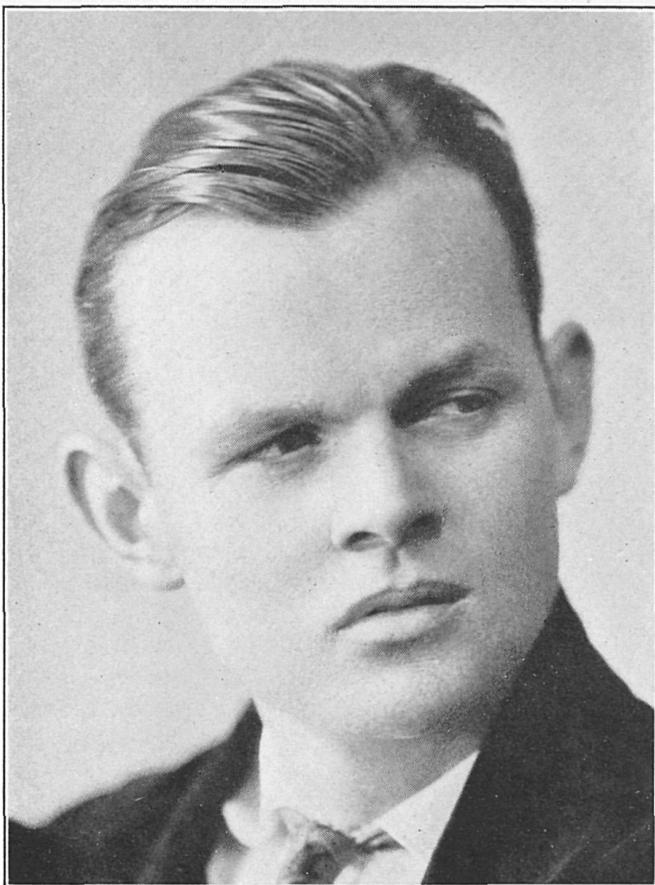
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Then right and left she loudly calls,
 When down the Rabbit Hole she falls.
 Down! Down! Down, down she falls!
 "My fall is very slow", says Alice,
 "Very long, my fall is very long,
 Never slowing, never stopping, never slowing
 Never, never stopping.
 Seems to me I've had already
 Many miles of dropping, dropping."

Now come notions so confusing,
 "Shall I fall quite thru' the earth?
 Shall I? Shall I? Shall I?
 That's a fancy most amusing,
 Yet perhaps no cause for mirth."
 Thus her thoughts are in a jumble
 In a jumble, jumble, jumble,
 When her little heart gave such a jump,
 As she terminates her tumble
 Landing on a pile of leaves, a pile, kerthump!

The Dream-child now moves thru' a land
 Of wonders, wonders wild and new,
 In friendly, friendly chat with bird and beast,
 And half believes it true.
 Together with the strangest guests
 A Pool of Tears she swims, she swims, with strangest guests,
 Till dripping wet they feel inclined
 To dry their weary limbs.
 In order now themselves to dry
 A novel method they apply,
 In fact it is the "Caucus Race"
 Where one and all must run apace,
 Just see the Mouse and Duck and Dodo,
 With a crowd of curious creatures
 Like the Lorry and the Eaglet
 And a group of other screechers.
 See the crowd of curious creatures run apace,
 See the group of screechers in the Caucus Race.

And when the race is duly done
 They find that each has truly won.
 The racers of all types and sizes presently call out for prizes,
 "Prizes! Prizes! Prizes!
 Prizes! Prizes! Prizes! Prizes!"



Lawrence Tibbett

One and all call out for prizes.
One and all!
The Dream-Child to the forest wends her way
And now behold on bough of mystic tree,
There sits a rare phenomenon to see,
A feline phantom called a Cheshire Cat,
Who doth much furry wisdom well display,
And condescending with the child to chat
Doth with his meditations her regale,
And demonstrates, the wagging of his tail.

Anon he disappears
While Alice stares
At vacant space;
But he returns, and then he vanishes,
He vanishes by bits,
At first his tail, then his body, then his ears,
Eyes fade quite away.
At last his grin again, then, nothing!

THE BANQUET OF THE RED QUEEN

And Alice is invited,
The guests are coming fifty strong
So eager and delighted.
The flowers, birds and animals
From Wonderland do gather,
The Walrus and the Carpenter,
With the Oysters all atremble,
The Jabberwock with eyes of flame
Who left the tulgey wood.
The borogroves who also came
From that dark neighborhood.
Behold the gallant White Knight
From off his horse descends,
He mentions his inventions,
He fails to gain his end,
And now the banquet is prepared,
The Hall is brightly lighted,
Just hear the tumult louder grow,
As all become excited.
Oh, the patter, patter, patter of the feet both great and small,
While the chatter, chatter, chatter of the voices fill the hall.
And the clatter, clatter, clatter of the dishes as they fall.
What a patter, chatter, clatter of the people short and tall.

Ah, 'tis Humpty Dumpty's here again,
That is his trumpet call.
Little Alice comes into the Hall
To join the merry band,
A golden crown is on her brow,
A sceptre in her hand.
Queen Alice, Queen Alice
How proud are we of you;
Queen Alice, Queen Alice
We are your subjects true.
And now there comes the catastrophe,
It is quite close at hand;
Which endeth her amazing, thrilling trip to Wonderland.

Poem by Clara Louise Kessler

FOURTH CONCERT

Friday Evening, May 22.

PRELUDE to ACT III, "A Basso Porto".....*Spinelli*

Nicola Spinelli was born at Turin, in 1865; died at Rome
October 18, 1909.

The composer of "A Basso Porto" ("At the Lower Harbor") was the talented son of a jurist of Turin, whose musical education was obtained at the Conservatory of Naples. As a teacher in Rome he gained considerable reputation, which was increased when the opera he entered in the famous competition instituted by the publisher Sonzogno won second prize, to the first gained by Mascagni's "Cavalleria Rusticana". "A Porto Basso" was first performed in Cologne, April 18, 1894, and achieved a distinct success not only there but in other German and Italian cities. It was first heard in this country at St. Louis in 1899, performed by the Castle Square Opera Company, and later in other sections of the country by the same organization.

SYMPHONY, No. 3, F major, Opus 90.....*Brahms*

Allegro con brio; Andante; Poco allegretto; Allegro

Johannes Brahms was born May 7, 1833, at Hamburg; died April 3, 1897, at Vienna.

"In many instances to be the subject of prophecy is to be severely handicapped, and undoubtedly for many years Johannes Brahms was hampered, in so far as his appreciation was concerned, by the glowing terms in which Robert Schumann proclaimed his advent. As in the case of Chopin, whose genius he immediately recognized, time has proven the truth of his sweeping assertions, for Schumann is recognized as one of the few justified prophets of his day.

“An analysis of Schumann’s genius will clearly reveal the source of his prophetic declaration, for he had so much in common with Brahms that he detected the true note ringing in the early, unmatured work of the young composer. Brahms’ power was the result of a long period of assimilation and proving, as has been the case in many other instances, and while progressive in his point of view, he was not swept off his feet by the surge of the incoming dramatic tide, but remained comparatively unaffected by movements that but circled about him while they engulfed others. He was responsive to the subtle suggestions of romanticism, but his love for the symmetry of classicism made it possible for him to preserve poise and dignity. That this dignity was neither rigid nor cold is shown by his songs, than which no more perfect revelations of genuine emotion have been cast in that form. His symphonies bear witness to his scholarship and power of sustained effort, no less than his chamber-music, while his songs reveal tender aspects. That he is one of the great symphonists is now conceded, and the symphony on our program will substantiate the claim of his followers and expose the reasons for the concession.”*

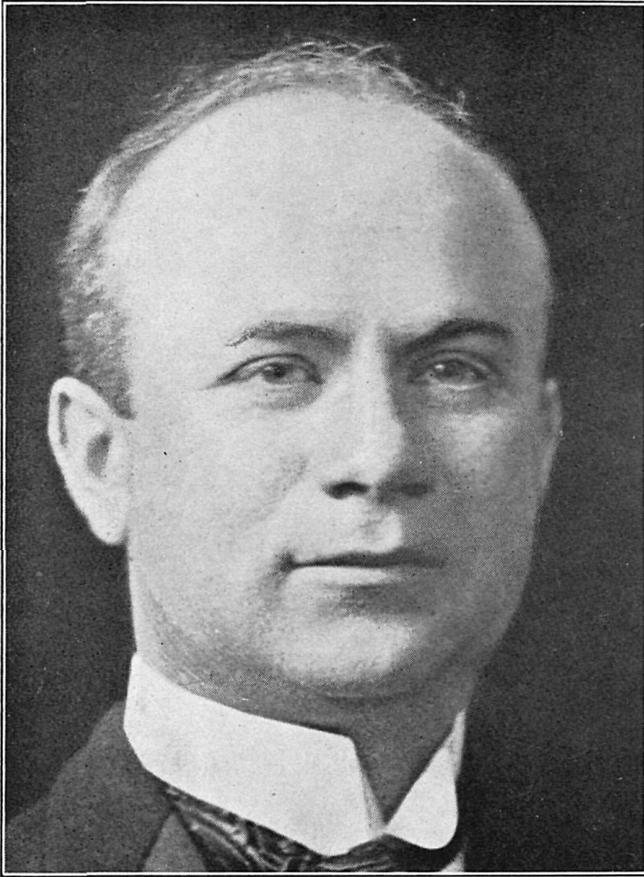
The F major symphony was written at Wiesbaden in the years 1882-83. At its first performance, under Hans Richter (Vienna, December 2, 1883), it was received with enthusiasm, and musical *cognoscenti* and the critics—the two are not always synonymous—agreed that it was his greatest work. It has been compared to Beethoven’s “Eroica” symphony. The story of “Hero and Leander,” and the atmosphere of a “forest idyll” were suggested by Joachim and Clara Schumann, respectively, as its meaning. The suggestion of the latter, that the first movement represented “the splendor of awakening day streaming through the trees” has found many a response since it was put forth—and may this evening.

I. The first movement—*Allegro con brio*, F major, 6-4 time—opens with the following glorious material:

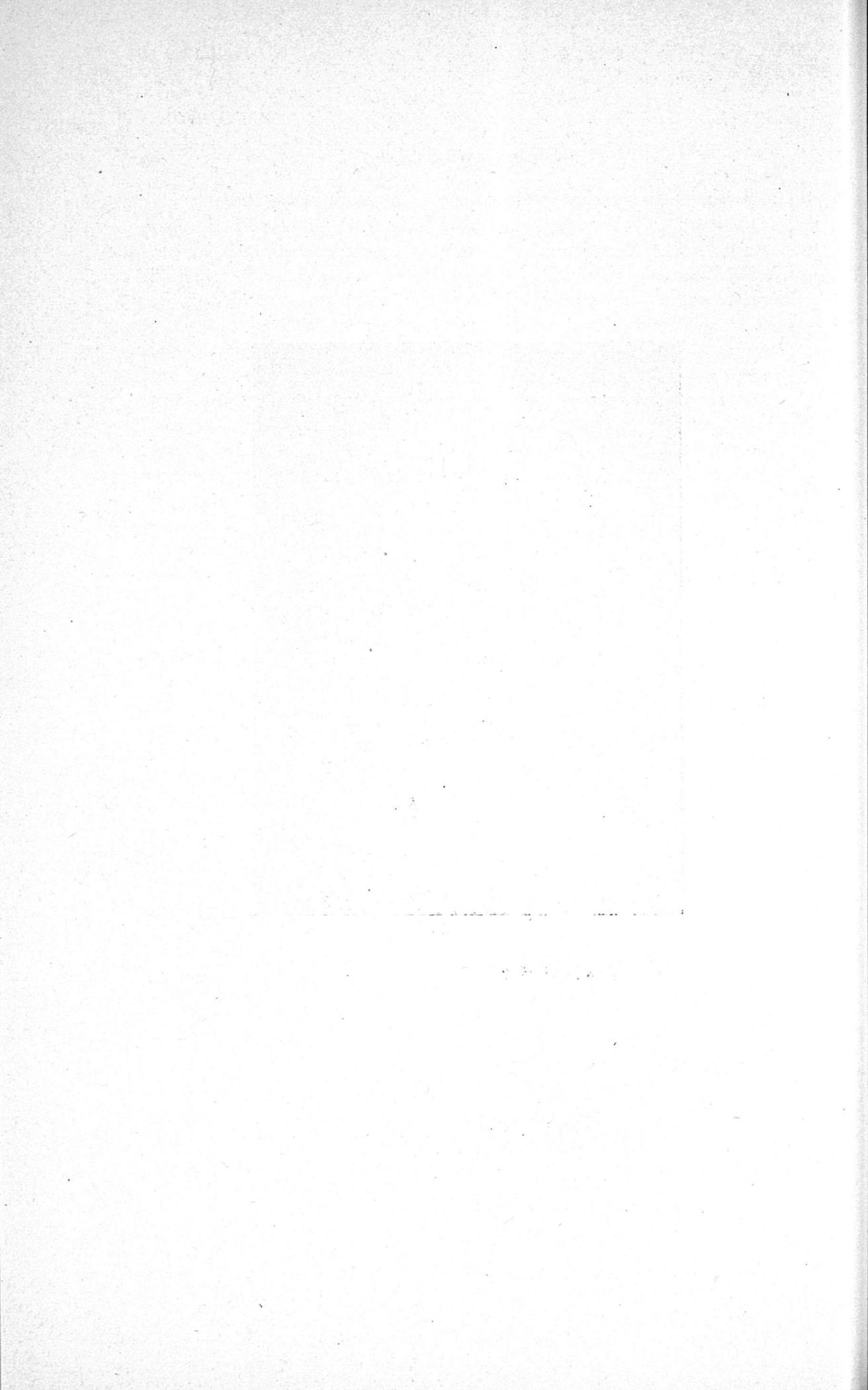
Allegro con brio.

The musical score is written for piano (p) and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (F major), and the time signature is 6/4. The tempo marking is *Allegro con brio*. The music begins with a forte (*f*) dynamic. The first measure shows a chord of F major in the bass and a chord of C major in the treble. The second measure continues with similar chords. The third measure features a melodic line in the treble staff. The fourth measure shows a chord of F major in the bass and a chord of C major in the treble. The fifth measure continues with similar chords. The sixth measure features a melodic line in the treble staff. The seventh measure shows a chord of F major in the bass and a chord of C major in the treble. The eighth measure continues with similar chords. The ninth measure features a melodic line in the treble staff. The tenth measure shows a chord of F major in the bass and a chord of C major in the treble. The eleventh measure continues with similar chords. The twelfth measure features a melodic line in the treble staff. The thirteenth measure shows a chord of F major in the bass and a chord of C major in the treble. The fourteenth measure continues with similar chords. The fifteenth measure features a melodic line in the treble staff. The sixteenth measure shows a chord of F major in the bass and a chord of C major in the treble. The seventeenth measure continues with similar chords. The eighteenth measure features a melodic line in the treble staff. The nineteenth measure shows a chord of F major in the bass and a chord of C major in the treble. The twentieth measure continues with similar chords. The twenty-first measure features a melodic line in the treble staff. The twenty-second measure shows a chord of F major in the bass and a chord of C major in the treble. The twenty-third measure continues with similar chords. The twenty-fourth measure features a melodic line in the treble staff. The twenty-fifth measure shows a chord of F major in the bass and a chord of C major in the treble. The twenty-sixth measure continues with similar chords. The twenty-seventh measure features a melodic line in the treble staff. The twenty-eighth measure shows a chord of F major in the bass and a chord of C major in the treble. The twenty-ninth measure continues with similar chords. The thirtieth measure features a melodic line in the treble staff. The thirty-first measure shows a chord of F major in the bass and a chord of C major in the treble. The thirty-second measure continues with similar chords. The thirty-third measure features a melodic line in the treble staff. The thirty-fourth measure shows a chord of F major in the bass and a chord of C major in the treble. The thirty-fifth measure continues with similar chords. The thirty-sixth measure features a melodic line in the treble staff. The thirty-seventh measure shows a chord of F major in the bass and a chord of C major in the treble. The thirty-eighth measure continues with similar chords. The thirty-ninth measure features a melodic line in the treble staff. The fortieth measure shows a chord of F major in the bass and a chord of C major in the treble. The forty-first measure continues with similar chords. The forty-second measure features a melodic line in the treble staff. The forty-third measure shows a chord of F major in the bass and a chord of C major in the treble. The forty-fourth measure continues with similar chords. The forty-fifth measure features a melodic line in the treble staff. The forty-sixth measure shows a chord of F major in the bass and a chord of C major in the treble. The forty-seventh measure continues with similar chords. The forty-eighth measure features a melodic line in the treble staff. The forty-ninth measure shows a chord of F major in the bass and a chord of C major in the treble. The fiftieth measure continues with similar chords. The fifty-first measure features a melodic line in the treble staff. The fifty-second measure shows a chord of F major in the bass and a chord of C major in the treble. The fifty-third measure continues with similar chords. The fifty-fourth measure features a melodic line in the treble staff. The fifty-fifth measure shows a chord of F major in the bass and a chord of C major in the treble. The fifty-sixth measure continues with similar chords. The fifty-seventh measure features a melodic line in the treble staff. The fifty-eighth measure shows a chord of F major in the bass and a chord of C major in the treble. The fifty-ninth measure continues with similar chords. The sixtieth measure features a melodic line in the treble staff. The sixty-first measure shows a chord of F major in the bass and a chord of C major in the treble. The sixty-second measure continues with similar chords. The sixty-third measure features a melodic line in the treble staff. The sixty-fourth measure shows a chord of F major in the bass and a chord of C major in the treble. The sixty-fifth measure continues with similar chords. The sixty-sixth measure features a melodic line in the treble staff. The sixty-seventh measure shows a chord of F major in the bass and a chord of C major in the treble. The sixty-eighth measure continues with similar chords. The sixty-ninth measure features a melodic line in the treble staff. The seventieth measure shows a chord of F major in the bass and a chord of C major in the treble. The seventy-first measure continues with similar chords. The seventy-second measure features a melodic line in the treble staff. The seventy-third measure shows a chord of F major in the bass and a chord of C major in the treble. The seventy-fourth measure continues with similar chords. The seventy-fifth measure features a melodic line in the treble staff. The seventy-sixth measure shows a chord of F major in the bass and a chord of C major in the treble. The seventy-seventh measure continues with similar chords. The seventy-eighth measure features a melodic line in the treble staff. The seventy-ninth measure shows a chord of F major in the bass and a chord of C major in the treble. The eightieth measure continues with similar chords. The eighty-first measure features a melodic line in the treble staff. The eighty-second measure shows a chord of F major in the bass and a chord of C major in the treble. The eighty-third measure continues with similar chords. The eighty-fourth measure features a melodic line in the treble staff. The eighty-fifth measure shows a chord of F major in the bass and a chord of C major in the treble. The eighty-sixth measure continues with similar chords. The eighty-seventh measure features a melodic line in the treble staff. The eighty-eighth measure shows a chord of F major in the bass and a chord of C major in the treble. The eighty-ninth measure continues with similar chords. The ninetieth measure features a melodic line in the treble staff. The hundredth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and first measure continues with similar chords. The hundred and second measure features a melodic line in the treble staff. The hundred and third measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and fourth measure continues with similar chords. The hundred and fifth measure features a melodic line in the treble staff. The hundred and sixth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and seventh measure continues with similar chords. The hundred and eighth measure features a melodic line in the treble staff. The hundred and ninth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and tenth measure continues with similar chords. The hundred and eleventh measure features a melodic line in the treble staff. The hundred and twelfth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and thirteenth measure continues with similar chords. The hundred and fourteenth measure features a melodic line in the treble staff. The hundred and fifteenth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and sixteenth measure continues with similar chords. The hundred and seventeenth measure features a melodic line in the treble staff. The hundred and eighteenth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and nineteenth measure continues with similar chords. The hundred and twentieth measure features a melodic line in the treble staff. The hundred and twenty-first measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and twenty-second measure continues with similar chords. The hundred and twenty-third measure features a melodic line in the treble staff. The hundred and twenty-fourth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and twenty-fifth measure continues with similar chords. The hundred and twenty-sixth measure features a melodic line in the treble staff. The hundred and twenty-seventh measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and twenty-eighth measure continues with similar chords. The hundred and twenty-ninth measure features a melodic line in the treble staff. The hundred and thirtieth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and thirty-first measure continues with similar chords. The hundred and thirty-second measure features a melodic line in the treble staff. The hundred and thirty-third measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and thirty-fourth measure continues with similar chords. The hundred and thirty-fifth measure features a melodic line in the treble staff. The hundred and thirty-sixth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and thirty-seventh measure continues with similar chords. The hundred and thirty-eighth measure features a melodic line in the treble staff. The hundred and thirty-ninth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and fortieth measure continues with similar chords. The hundred and forty-first measure features a melodic line in the treble staff. The hundred and forty-second measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and forty-third measure continues with similar chords. The hundred and forty-fourth measure features a melodic line in the treble staff. The hundred and forty-fifth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and forty-sixth measure continues with similar chords. The hundred and forty-seventh measure features a melodic line in the treble staff. The hundred and forty-eighth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and forty-ninth measure continues with similar chords. The hundred and fiftieth measure features a melodic line in the treble staff. The hundred and fifty-first measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and fifty-second measure continues with similar chords. The hundred and fifty-third measure features a melodic line in the treble staff. The hundred and fifty-fourth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and fifty-fifth measure continues with similar chords. The hundred and fifty-sixth measure features a melodic line in the treble staff. The hundred and fifty-seventh measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and fifty-eighth measure continues with similar chords. The hundred and fifty-ninth measure features a melodic line in the treble staff. The hundred and sixtieth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and sixty-first measure continues with similar chords. The hundred and sixty-second measure features a melodic line in the treble staff. The hundred and sixty-third measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and sixty-fourth measure continues with similar chords. The hundred and sixty-fifth measure features a melodic line in the treble staff. The hundred and sixty-sixth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and sixty-seventh measure continues with similar chords. The hundred and sixty-eighth measure features a melodic line in the treble staff. The hundred and sixty-ninth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and seventieth measure continues with similar chords. The hundred and seventy-first measure features a melodic line in the treble staff. The hundred and seventy-second measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and seventy-third measure continues with similar chords. The hundred and seventy-fourth measure features a melodic line in the treble staff. The hundred and seventy-fifth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and seventy-sixth measure continues with similar chords. The hundred and seventy-seventh measure features a melodic line in the treble staff. The hundred and seventy-eighth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and seventy-ninth measure continues with similar chords. The hundred and eightieth measure features a melodic line in the treble staff. The hundred and eighty-first measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and eighty-second measure continues with similar chords. The hundred and eighty-third measure features a melodic line in the treble staff. The hundred and eighty-fourth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and eighty-fifth measure continues with similar chords. The hundred and eighty-sixth measure features a melodic line in the treble staff. The hundred and eighty-seventh measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and eighty-eighth measure continues with similar chords. The hundred and eighty-ninth measure features a melodic line in the treble staff. The hundred and ninetieth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and ninety-first measure continues with similar chords. The hundred and ninety-second measure features a melodic line in the treble staff. The hundred and ninety-third measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and ninety-fourth measure continues with similar chords. The hundred and ninety-fifth measure features a melodic line in the treble staff. The hundred and ninety-sixth measure shows a chord of F major in the bass and a chord of C major in the treble. The hundred and ninety-seventh measure continues with similar chords. The hundred and ninety-eighth measure features a melodic line in the treble staff. The hundred and ninety-ninth measure shows a chord of F major in the bass and a chord of C major in the treble. The two hundredth measure continues with similar chords.

*A. A. Stanley, *Official Program Book*, Festival of 1917.



Wischer E. E. E. E.





It must be noted that the melody of the first three measures constitutes a veritable motto, which is introduced in a most genial manner at various stages in the development of the movement. Enthusiasm for the glowing inspiration of this virile theme may lead one to overlook the "cross relation" between the A natural of the violins (3d measure, 5th beat) and the A flat of the basses (4th measure); if so, all the better. Brahms was not disturbed by it, why should we notice it? Modern composers are frankly heterodox in such matters.

Preceded by a modulatory section, the song-like second subject—A major, 9-4 time—is given voice.



This pastoral duo—clarinet and bassoon — flows as naturally between the strings below and the flute above as a brook runs between its banks. In this theme we may discover Brahms, the immortal song-writer.

II. The following simple and melodious theme given out by the woodwind and horns—*Andante espressivo*, C major, Common time—dominates the second movement:

Andante espress.



An exquisite touch, given to these opening measures is the "Echo" of the third measure of this charming melody by the violas and 'celli in the fourth measure. This also serves as a reminiscence of the "motto theme" of the first movement.

Quite in keeping with the prevailing melodico-harmonic scheme underlying this movement is the following genial theme.

dolce.
p

etc.

The themes quoted do not constitute all the material employed, as will be seen as the artistic plan is put forth, but they are the dominating factors.

III. The third movement is in one of Brahms' most individual moods, and to some the gentle melancholy of the first theme,—*Poco allegretto*, C minor, 3-8 time—sung by the violoncellos and the playful figure in the accompaniment, may suggest "some half human creature, some weeping dryad or disconsolate fairy."

Poco allegretto.
mezza voce

etc.

Then quickly follow further treatments, by the violins, flutes, oboes and horns, successively. The wood-wind choir figures in the Trio—A flat major—followed by a

etc.

contrasting tranquil song by the strings. The first theme returns as solo for horn and is further manipulated with a scholarship imbued with poetry. The movement is brought to a close by the usual coda.

IV. The musical quotations given for the fourth movement—*Allegro*, F minor, 2-2 time—especially the last two, will show that his themes were cast in an heroic mold. The first, a “creeping figure, full of suspense,”

The image shows two systems of musical notation for a piano accompaniment. The first system is marked *Allegro* and *p e sotto voce.* It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The melody in the treble clef consists of a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. The second system is marked *cal 8va.* and *dim.* It continues the melodic line in the treble clef and the accompaniment in the bass clef, with a *dim.* marking indicating a decrease in volume.

beginning *e sotto voce*, leads into a strophic theme in A flat major (strings and wind), succeeded by the following second subject, a swinging triplet theme in C major, given to the horns and 'celli (which Joachim thought was the Leander motive).

The image shows two systems of musical notation for a piano accompaniment. The second system is marked *f* and features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The melody in the treble clef consists of a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. The third system is marked *3* and features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The melody in the treble clef consists of a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

The buoyancy of the second subject soon finds a more sonorous expression in a subsidiary theme for full orchestra.



With such inspiring material at his disposal the composer now elaborates it in accordance with the principles of the sonata-form, and ends with the motto of the initial measures of the first movement. Just what was in Brahms' mind when he wrote this work we may not know, but that his ideals were noble and true, their revelation in this symphony bears witness.

ARIA, "Eri Tu" from "Un Ballo in Maschera".....*Verdi*

(Fortunio) Giuseppe (Francesco) Verdi was born October 9, 1813, at Roncole;
died January 17, 1901, at Milan.

MR. TIBBETT

Prominent among the earlier works by this great master stands the "Masked Ball," from which an aria appears on our program. While this Verdi is not the Verdi of "Falstaff," from the point of view of Italian opera he was even then a great master. His inspirations were full of a youthful buoyancy, that remained a prominent characteristic of his art after his head had been silvered by the snows of eighty-eight winters.

RECIT.—Rise! I say! Ere departing, once more thy son thou may'st behold:
In darkness and silence, there thy shame and my dishonor hiding!
Yet not at her, not at her frail existence be the blow directed.
Other, far other vengeance to purge the stain,
I am planning: it is thy life blood!
From thy base heart my dagger ere long shall bid it redly flow,
retribution demanding for my woe!



Frances Rosetta

ARIA—It is thou that hast sullied a soul so pure,
In whose chasteness my spirit delighted.
Thou betray'd me, in whose love I felt all secure!
Of my life thou hast poison'd the stream!
Trait'rous heart! is it thus he's requited,
Who the first in thy friendship did seem?
Oh, the pangs of joy are departed;
Lost caresses that made life a heaven;
When Adelia, an angel pure-hearted,
In my arms felt the transports of love!
All is over! and hate's bitter leaven,
And longing for death fills my heart!

ARIA, "Vision Fugitive" from "Herodiade".....*Massenet*

Jules Emil Frédéric Massenet was born at Montreaux, France, May 12, 1842;
died at Paris, August 13, 1912.

MR. TIBBETT

No modern composer has displayed greater productive activity than Massenet. It is possibly due to this that it cannot be said that all of his operas maintain the high level attained by him when at his best. His style is sensuous, pictorial, at times really dramatic, but occasionally lapsing into mannerisms that give but surface indications of the possession of the last named quality. He was a master of orchestration, and few understood better than he the management of voices, both in solo and ensemble.

It is difficult to make a proper evaluation of a composer's work while he is still near us, unless he be so distinctly great as to preclude any question of doubt. Although the few years which have elapsed since his death would seem to be a short time in which to form a final judgment, one would not be far afield in stating that Massenet displayed great talent and extraordinary cleverness rather than any approach to genius or exalted inspiration.

RECIT.—And this potion could bring such a vision before me!
I would see her again in her beauty tonight!
O thou divine delight, whose view shall over-pow'r me!
O thou hope all too brief, that wouldst cheer
My weary heart, and my reason ensnare!
Ah! flee not away, dream so heav'nly fair!

ARIA—Dream so fair, dream I follow while ever 'tis fleeing,
Angel shadowy dim, who, reignst over my being,
Ah! to see thee I aspire, Oh thou my love!
O my desire! Dream so fair, ever fleeing,
'Tis thou who dost reign o'er my being!

Could I capture my charms,
 Feel thy heart beating warm,
 Folded within my arms!
 Then, embracing, to die, die in a self same rapture,
 For such a flame, transport supernal,
 Ah! unregretful, un murm'ring I would give life eternal
 For thee, O my love! my desire!
 Dream so fair, ever fleeing!
 'Tis thou who dost reign o'er my being!
 Ay, to thee I aspire,
 Thou my only love, my desire!

SUITE, "From Finland" Op. 24.....Palmgren

Four Symphonic Pictures:

"Spring Dreams."

"Minuet in Popular Style."

"Dance of the Falling Leaves."

"Sleigh Ride."

Selim Palmgren was born at Bjorneborg, Finland, February 16, 1878.

Palmgren is known in this country chiefly through his association with the Eastman School of Music as professor of composition, and for some of his smaller piano pieces. He attended the University and Conservatory of Helsingfors, and later went to Berlin where he studied with Beyer and Busoni. For two years Palmgren was conductor of a choral society at Helsingfors, resigning this position to accept the conductorship of the orchestra at the city of Abo, where he remained until 1912.

Two operas, incidental music to a fairy play, a symphonic poem, three piano concertos and the suite on this evening's program comprise Palmgren's contributions to the orchestral field. The Four Symphonic Pictures, in which we are especially interested, was written in Berlin in 1906-07, and first performed under the composer's direction at Helsingfors in 1909 by the Symphony Orchestra of that city.

The score being unavailable, only the titles, keys and times of the movements can be given:

- I. "Spring Dreams," *Sehr breit*, E flat major, 2-2 time.
- II. "Minuet in Popular Style," *In tempo di minuetto (un poco mosso)*, D major, 3-4 time.
- III. "Dance of the Falling Leaves," *Molto moderato*, C minor, 4-4 time.
- IV. "Sleigh Ride," *Alla marcia, allegro energico*, B minor, 4-4 time.

ARIA, Ford's "Monologue" from "Falstaff".....Verdi

MR. TIBBETT

In "Falstaff" we find almost an antithesis of the methods of operatic writing and style of melodic expression that characterize the other works by the Italian master. Though perhaps not as conspicuously as Wagner, Verdi, nevertheless, passed through periods of evolution, and the marked change in style is especially noticeable between the "Eri Tu" and the present "Monologue". The ideal of providing a dazzling vehicle for vocal display has given way to a desire to bring the music and the text into closer and more subtle accord. The orchestral portion is no longer a mere harmonic web; it assumes an important role in intensifying the meaning of the words and melodies.

From his youth Verdi had cherished the idea of writing a comic opera; as he approached the vantage point a life of four score years can give, he was able to realize this dream. Employing the text that his friend Boito (who is also responsible for the libretto of "La Gioconda") had arranged from the Shakespeare comedy, *The Merry Wives of Windsor*, he created a work that is an enduring monument to his already distinguished career. "Falstaff" was first produced at Milan in 1893.

A translation of Ford's "Monologue" is appended.

Am I awake or do I dream?
 By visions dire and dread my soul's affrighted,
 Am I dreaming?
 Master Ford, arouse thee! Nincompoop! Wretch benighted.
 Thy wife is faithless; her shame and degradation,
 Have wrecked thy home, thine honor, reputation!
 Fixed is the hour—prepared the betrayal—
 Tho'rt the butt of the city!
 Thy friends will say all
 That a husband befooled deserves no pity!
 I seem to hear murmurs of reprobation,
 Scorning my folly, deriding my delusion!
 Oh! consternation!
 Confusion!
 Death and damnation!

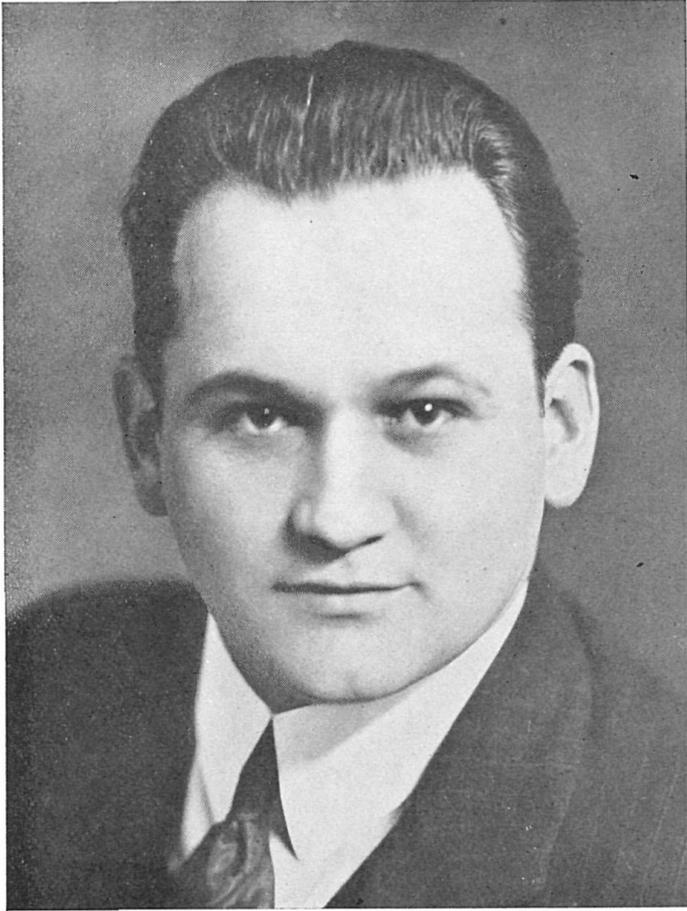
Let none but blockheads put faith in their spouses!
 For I would trust my best nag to a coper,
 And to a highwayman my horded pelf,
 My flask of Nantz to an insatiate toper,

But not my wife unto herself!
 Oh! cruel fortune! of all gladness
 And hope my life's denuded!
 Deluded!
 But thou shalt not escape, no! ruffian, traitor,
 Accursed rogue and faitour!
 First I'll bewray him,
 And flay him,
 They slay him!
 I will avenge this outrage; though I be scorned and spited,
 My deadly wrong shall fully be requited!

Ascent of Brunhilde's Rock and Finale, from "Siegfried".....*Wagner*

Richard Wagner was born at Leipzig, May 22, 1813;
 died at Venice, February 13, 1883.

The music which accompanies Siegfried's ascent of the mountainous pinnacle upon which Brunhilde lies sleeping, surrounded by fire that can be passed only by a hero who has never known fear, is drawn from the third and last act of the music-drama. The scene is filled with fire clouds and flames as Siegfried moves toward the rock. Having pierced the fire he discovers what appears to be a sleeping warrior. Siegfried advances, unfastens the helmet, removes the cuirass and discovers to his astonishment the figure of a woman clad in soft feminine drapery. At this sight, so new to him—for Siegfried had not seen a woman before—the hero is thrown into great perturbation; at last he learns what fear is—learns it through the love of a woman. "But his passion," says Mr. Finck, "is stronger than his fear, and he stoops down and with a long and rapturous kiss awakens the demi-goddess from her twenty years' slumber. After the first delight at returning to the light of the sun, and the joy at recognizing in her awakener the hoped-for hero, Siegfried, Brunhilde remembers her divine origin and seeks to repel his passionate advances; but Siegfried soon loses again his newly found fear; the womanly instincts awaken in Brunhilde and she throws herself passionately into his arms."



Yaiolhamlee

FIFTH CONCERT

Saturday Afternoon, May 23

SUITE, D Major, No. 3.....*Bach*

Overture; Air; Gavottes I and II; Bourrée; Gigue.

Johann Sebastian Bach was born at Eisenach, March 21, 1685;
died at Leipzig, July 28, 1750.

Bach did not apply to his four sets of dance pieces for orchestra the generic name he had given to similar groups of pieces for the clavier, (English Suite, French Suite) but by placing on the scores the captions "Overtures, etc", and then giving a list of the instruments employed, he indicated that there was a distinction in his own mind between the two seemingly analagous types.

The clavier suite as developed in the 17th century and brought to its highest artistic perfection by Bach and Handel is the first significant secular form of instrumental music containing several movements, in which the relationship of parts to the whole is given consideration. The freshly flowing stream of folk-melody which sprang up from the ruins of the Thirty Years' War vitalized two fields of instrumental composition: through the sacred hymn or *chorale*, the literature for the organ; through the instrumental dance tunes played by the town pipers, (in which profession many of Bach's progenitors and immediate family were engaged) the early instrumental compositions resulting in the Suite. This form of expression was not confined to any one country. In England these groups of pieces were called *Lessons* or *Suites of Lessons*; in France they were known as *Ordres*; in Germany they were described as *Partien* or *Partitas*, while in Italy the designation was *Sonate da Camera*. In general these compositions may be characterized as a succession of dance rhythms and tunes of varied national or racial origin, usually introduced by a *Prelude*. As an art form, there is little except key similarity to bind them into a unified whole; the element of contrast was

uppermost. The idea of grouping several unlike pieces into a whole had been established, however, and this is the beginning of the evolution of the great forms of musical expression.

In the *Orchester-partien* of Bach we recognize a master hand and a tendency towards a higher conception of the function of absolute music. Unity, thematic development and emotional content are the buds in this springtime of art. The first movement is always an *Overture*, modeled after the French overtures of Lulli and others, but worked out with more elaborate ornamentation and growing sense of the importance of thematic development. The treatment of the three sections (*grave*, solidly harmonic; *allegro* or *vivace*, lighter and brighter in style; repetition of the *grave*) is indicative of a sense of those principles of artistic design which reached perfection in the logical successor of the Suites—the Sonata and Symphony. The remaining movements show no arbitrary arrangement or selection of dances. Tunes and rhythms of German, French or Italian origin are juxtaposed for effects of contrast, primarily; in the suite on this afternoon's program, Bach introduced an *Air*, which induced a mood quite foreign to the dance, and which is suggestive of the emotional depths reached in the second movements of the symphonies of later generations.

The first two of the *Partien*, the C major and the B minor, (the latter is scored for strings and one flute, which relates it more distinctly to chamber music than to the literature of the orchestra) were probably written while Bach was at Coethen (1717-1723), and shortly before he created the first part of the *Well Tempered Clavichord*. The latter two, both in D major, are scored more heavily, designed on a broader scale, and from evidence on the manuscripts were probably written much later while Bach was at Leipzig.

The Suite No. 3 is scored for three trumpets in D (instruments akin to the modern trumpet, but yielding a thinner, clearer quality of tone), two drums, two oboes and a quartet of strings. Bach's scheme of orchestration is distinct from the modern practice, and his list of instruments much less imposing. The brass and wood wind groups (represented by one type of color from each family) are not used for color effects or solo purposes, but rather to increase the volume of sound. The natural trumpets of those days were limited in their use to participation in tonic and dominant harmony—a characteristic of the orchestration of classic composers as well, and exemplified in the C minor symphony of Beethoven. The oboes, for the most part, reinforce on occasion the first and second violin parts.

I. As indicated above, the Overture, following the French models, opens—*Grave*, D major, 4-4 time—with a beautifully embellished harmonic structure; it is followed by a lively fugue theme, *Vivace*, which after considerable development leads without pause into a repetition of the *Grave* theme.

II. The Air—*Lento*, D major, 4-4 time—is for strings alone, and is without doubt the most popular of Bach's inspirations. Transcribed for violin solo by Wilhelmj, it is known and loved as the "Air for G String." Added interest attaches to hearing it in its proper "frame," and in its original form.

III-IV. In these complementary movements the dances are typical of the clavier suites. Both Gavottes are in D major, 2-2 time. The Gavotte is an old French dance, and its name is said to be derived from the Gavos, or inhabitants of the Pays du Gap. Originally its peculiarity, as a danse *grave*, was the fact that the dancers lifted their feet from the ground, whereas they walked or shuffled in the older dances of its class. It begins on the third quarter of the measure, wherein it is differentiated from the Pavane, which begins on the first beat.

V. Bourrée—*Allegro*, D major, 2-2 time. The Bourrée was, according to some authorities, an old French dance indigenous to the province of Auvergne. According to others it was a Spanish dance, from Biscay, where it is said to still be in common use. It differs from the Gavotte in being in alla-breve instead of in common time, and by its beginning always on the fourth quarter of the measure, instead of on the third.

VI. Gigue—*Allegro vivace*, D major, 6-8 time. The Giga was an old Italian dance. It is uncertain whether its name was derived from that of the old Italian fiddle or vice versa. It was always in triple time, which was written indiscriminately as 3-8, 3-4, 6-8, or 12-8 time. It was the conventional finale of suites and partitas in Bach's and Handel's day. Its musical character is well defined by the English "Jig."

SYMPHONY, No. 5, C minor, Op. 67.....*Beethoven*

Allegro con brio; Andante con moto; Allegro; Allegro.

Ludwig van Beethoven was born at Bonn, December 16, 1770;
died at Vienna, March 26, 1827.

"In the presence of a work like the C minor Symphony, one realizes the inadequacy of words to explain or describe all that it conveys to the soul. Art is the shadowing forth of the infinite, and of all arts music does this most completely. No composer has ever equaled Beethoven in his power of suggesting that which can never be expressed absolutely, and nowhere in his compositions do we find a work in which all the noblest attributes of an art so exalted as his more happily combine. No formal analysis dealing with the mere details of musical construction can touch the real source of its power,

nor can any interpretation of philosopher or poet state with any degree of certainty just what it was that moved the soul of the composer, though they may give us the impression the music makes on them. They may clothe in fitting words that which we all feel more or less forcibly. The philosopher, by observation of the effect of environment and conditions on man in general, may point out the probable relation of the outward circumstances of a composer's life at a certain period to his work; the poet, because he is peculiarly susceptible to the same influences as the composer, may give us a more sympathetic interpretation, but neither can ever fathom the processes by which a great genius like Beethoven gives us such a composition as the symphony we are now considering. Possibly, were music so definite that interpretations of absolute music were obvious, we should lose one of its greatest charms, for music, indefinite to the mass, becomes definite to the individual when it is allowed to possess the soul and given freedom of suggestion."*

While it is not the function of a program analysis to direct the auditors into one interpretation of a composition, thus challenging their "unalienable right" of free exercise of their own imagination, it is entirely possible that from a knowledge of certain time honored interpretations, suggestions for individual and more or less original explications of the score may be obtained.

Schindler records the anecdote—which has gained widespread acceptance as the basis for the meaning of the symphony—that Beethoven himself said of the first movement, in reference to the emotional content of the first four notes,

"So Fate knocks at the door."

With this as a starting point, it must not be inferred that Beethoven intended the symphony to have a "program". Even in the "Pastorale" Symphony where there are clearer evidences of an attempt to paint a "Scene by the Brook", or a "Storm", the composer warns that the music is "more the expression of feeling than painting".

Nohl would have us see in the symphony "the musical Faust of the moral will and its conflicts; a work whose progress shows that there is something greater than Fate, namely, Man, who, descending into the abysses of his own self, fetches counsel and power wherewith to battle with life; and then, reinforced through his conviction of indestructible oneness with the godlike,

*A. A. Stanley, *Official Program Book* for 1913 Festival.



Bonchielli Amilcare



celebrates, with dithyrambic victory, the triumph of the eternal God, and of his own inner Freedom."

To fully understand the position this work occupies in the literature of the symphony, one must look upon it in its relation to the works of its predecessors in this field.

Haydn had developed a form full of symmetry and perfectly adapted to the expression of such musical ideas as would naturally occur to a man in whose life there was no excitement, whose soul was rarely stirred to its depths. His music was simple, naive and full of good humor. Could one expect that he would develop to the utmost a form containing such infinite possibilities of expression as the symphony? Neither could it be expected of Mozart, who, although a greater composer, by the very sunny qualities of his genius, turned his back, in-so-far as his music was concerned on the graver aspects of life, even though he, like Beethoven, was compelled to face its most serious problems. As a matter of fact Mozart did extend its scope, but almost entirely on the formal side, and for the sake of objective beauty, not as the results of a compelling need of expression. Mozart relieved the symphony of many conventionalities, and working with freedom within its limitations, created as beautiful examples of the form as can be found. They were, however, *objectively* beautiful for he did not aim at *subjective* expression. Neither Haydn nor Mozart were profound, in the sense that *Beethoven* was profound, and neither attempted to express those depths of experience for which Beethoven discovered fitting speech.

The C minor symphony was not a work of sudden inspiration. Themes for three of the movements appear in Beethoven's sketch books for the years 1800 and 1801. As is well known, Beethoven worked on several compositions at a time, and it is not surprising to discover that from 1804 to 1806, this symphony was in the process of being created along with the opera "Fidelio" and the G major Concerto for pianoforte; the composer, however, put it aside to complete the symphony in B flat, known as No. 4. In March, 1808, the C minor Symphony was finished, almost simultaneously with the "Pastorale" (No. 6). Both were produced in Vienna, December 22, 1808, under Beethoven's direction, at the *Theatre an der Wien*.

Doubtless the most outstanding feature of the C minor Symphony is its intense concentration. The thematic material of the FIRST MOVEMENT is compact, almost imperative in effect; the composer has not weakened the perfectly proportioned structural design by the introduction of episodic material or by unessential expansion of themes. The first four notes—*Allegro con brio*, C minor, 2-4 time—sound the summons to enter the conflict of life, and contain the germ of the movement.



When later they are woven into the fabric of the third and fourth movements, they become the unifying element in the entire symphony. The main theme is compactly developed for fifty-nine measures in the manner indicated in the following excerpt:



Punctuated at four measure intervals by the rhythm of the main theme, sounded in the basses, the second theme, a lovely lyric melody in the key of E flat major, beautiful in its simplicity, enters in the strings, introduced by four measures for horns, derived, again, from the first subject.



In the "development section" the theme for Horns just noted is much in evidence, and is contrasted with a typical Beethoven passage in which groups of chords are alternately sounded by strings and woodwind. The Recapitulation shows perfect symmetry, and by various subtle treatments,—e. g. the oboe cadenza in the midst of the first subject—brings out new beauties in themes already familiar, thus justifying this portion of the form. A coda equal in length to the Development section but exhibiting the material in fresh relationships give color and meaning to the entire movement.

The SECOND MOVEMENT consists of four sections, each one a variation of the highest artistic type on two themes; the first (*Andante con moto*, A flat, 3-4 time) is sung by 'celli and violas with a faint suggestion of harmonic background supplied by the basses pizzicato:



Fifth Concert

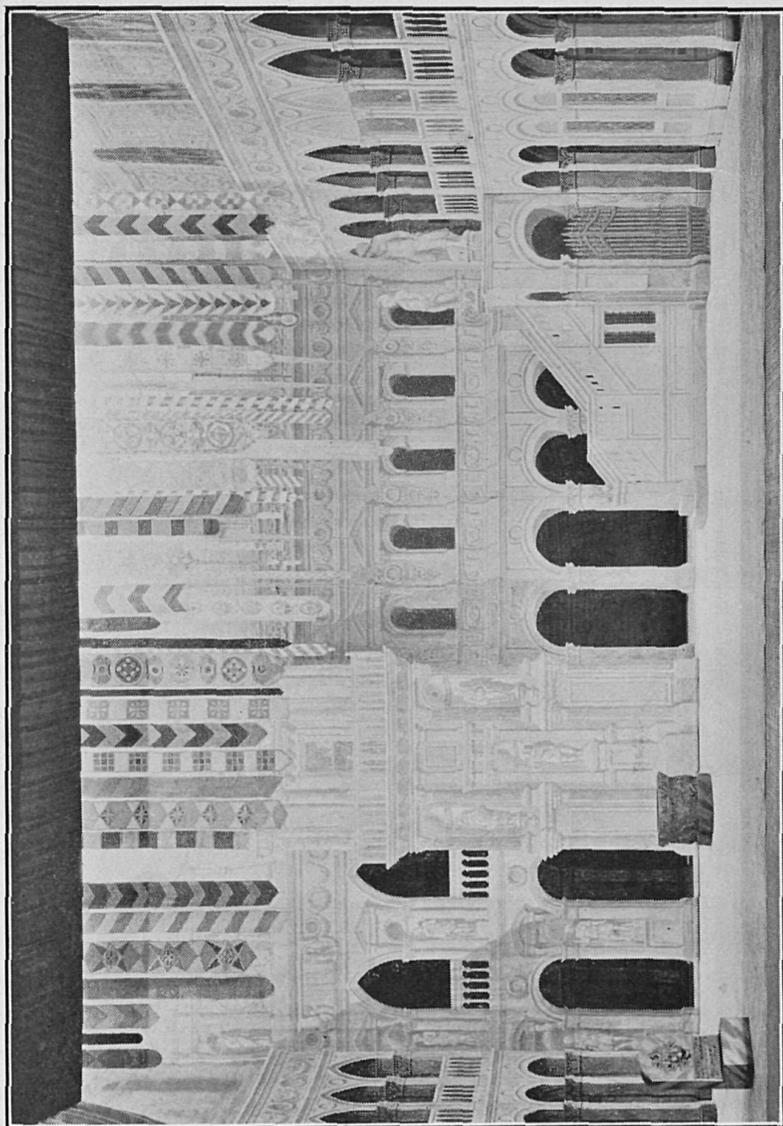
After several expansions of the cadence material, the second theme is sung by the clarinets and bassoons in A flat over a triplet figure in the strings:

The musical score is written for piano. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The word "dolce." is written in the treble staff. The music consists of several measures of chords and a triplet figure in the bass staff.



The *Reprise* brings back the material of the first section, but this time as a mere shadow; pizzicato strings and a piquant oboe give the themes this character.

A Coda sustains this obscure, indefinite uncertain mood until with a startling suddenness, the triumphant phrase of the FOURTH MOVEMENT is shouted by full orchestra, (*Allegro*, C major, 2-2 time).



Chicago Civic Opera.

"LA GIOCONDA"—ACT I
THE GRAND COURT OF THE DUCAL PALACE AT VENICE.

years elapsed before the work was given a public performance. Tchaikowsky had dedicated the concerto to Leopold Auer,—the celebrated teacher of the performer of the composition on this occasion—who was then the principal teacher of violin at the Petrograd Conservatory. On account of the difficulties of the solo part, the famous virtuoso could not bring himself to undertake a presentation of the work.

Brodsky, a concert artist of considerable reputation and a teacher of violin at the Moscow Conservatory with which Tchaikowsky was also connected as instructor in composition, produced the Concerto for the first time in Vienna at a concert of the Philharmonic Society, Hans Richter conducting. The result of the performance was indecisive, since there had been only one rehearsal and the orchestra accompanied *pianissimo* throughout, so that if anything went wrong the effect would be less displeasing. The reviewers of the work were almost unanimous in its condemnation, though there had been much applause at the concert. The criticism which hurt the composer most, when in Italy he chanced on reviews of the performance of which he had been totally unaware, was written by Hanslick and published in the *Neue Freie Presse* of Vienna. It would seem from the following that Hanslick had neither sympathy for Russian music in general, nor respect for Tchaikowsky:

“The violin is no longer played, it is yanked about, it is torn asunder, beaten black and blue. I do not know whether it is possible for any one to conquer these harassing difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself.”

For several paragraphs the reviewer continued in this vein, seeming to go out of his way to discover phrases of opprobrium to cast at this work.

The fact that the concerto has since made a “triumphal progress”, through the concert halls of Europe and America and has been interpreted by the greatest virtuosi (only those of supreme technical powers can essay it) is significant proof that the initial verdict of the Vienna critics was neither final nor just.

The concise analysis which appeared in the program book of the Chicago Symphony Orchestra, on the occasion of Mr. Elman’s performance of the concerto in that city, is offered for those interested in the technical study of the contents of the composition:

I. (*Allegro moderato*, D major, 4-4 time). The subject, which in the first violins opens the work, is not the true principal theme. This, after some suggestions from the orchestra, appears (*Moderato assai*) in the solo instrument. There follows much brilliant passage-work, and the second subject, also played by the solo violin, is heard

in A major. Succeeding some episodic material the Development begins in the orchestra with a working out of the first subject. The solo instrument interpolates a considerable amount of passage-work, and there is a further working out by the orchestra of the principal theme which leads to a long and elaborate cadenza for the solo violin. At its conclusion the Recapitulation is taken up, and there is a brilliant coda (*Allegro giusto*).

II. Canzonetta (*Andante*, G minor, 3-4 time).

This movement is not the one originally composed for the concerto, but an afterthought, written on account of Tchaikowsky's dissatisfaction with his first attempt.* After twelve measures of introductory material played by the woodwind the violin brings forward (*Molto espressivo*) the first theme. Following this the solo instrument presents a second idea in E flat major, and a triplet figure which finally leads to a return of the first theme, still in the violin, with arpeggios for the clarinet accompanying it. The material of the introductory measures returns, and leads without pause into the finale.

III. (*Allegro vivacissimo*, D major, 2-4 time).

This is in reality a Russian dance, the trepak, the principal theme of which is not announced until sixteen measures of orchestral prelude and a cadenza for the solo violin have been brought forward. The subject is then heard in the solo instrument. The movement becomes rather more tranquil, and on a drone bass the violin puts forth the second theme in A, after which the first subject returns, and there is development. The second theme appears in D major, and the movement comes to a conclusion with a long and frenzied coda, the material of which is taken from the opening theme.

*The discarded movement was later published (1878) as the first of a group of three violin pieces entitled "Souvenir d'un lieu cher" and numbered Opus 42.

SIXTH CONCERT

Saturday Evening, May 23

“LA GIOCONDA”, an opera in four acts and five scenes.....*Ponchielli*

CAST

LA GIOCONDA (a Ballad Singer).....*Frances Peralta*
LA CIECA (her blind mother).....*Kathryn Meisle*
ALVISE BADOERO (one of the heads of the State Inquisition)
.....*Henri Scott*
LAURA (his wife).....*Augusta Lenska*
ENZO GRIMALDO (a Genoese noble).....*Mario Chamlee*
BARNABA (a Spy of the Inquisition).....*Vicente Ballester*
ZUANE (boatman) }*Barre Hill*
A MONK }
ISEPO (public letter-writer).....*Frank Ryan, Jr.*

Monks, Senators, Sailors, Shipwrights, Ladies, Gentlemen, Populace,
Masquers, etc., etc.

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

This action takes place in Venice, in the 17th Century.

Amilcare Ponchielli was born at Paderno, Cremona,
September 1, 1834; died at Milan, January 16, 1886.

Of the eleven operas and two ballets by Ponchielli, “La Gioconda” is the only one to be known extensively on this side of the Atlantic, and since its first public performance at *La Scala* (Milan) April 8, 1876, it has maintained its position as one of the most spectacular and popular operas in the repertoire.

The large cast of six major artists has somewhat limited the frequency

of its presentation, but the richness of the musical score, the six or more well-known arias, the magnificent concerted finales of the several acts have served to make portions of the music known to concert audiences deprived of the privilege of a season of opera by a company of first rank.

"*La Gioconda*" makes no pretense at being an evolutionary or revolutionary work. Ponchielli seems content to allow his melodico-dramatic genius to glorify the traditional operatic methods of his generation. He uses the orchestra with a keen perception of its color values. He employs "leading motives" not as frequently or consistently as did Wagner. He is conscious of the subtle distinction which separates a brilliantly conceived vocal passage that intensifies the mood of the text from a mere display of vocal pyrotechnics, against which the true operatic reformers have ever enveighed.

The libretto was drawn from Victor Hugo's drama "*Angelo, the Tyrant of Syracuse*", by one of the greatest librettists of that day, Arrigo Boito, who signs himself on this occasion in the anagram Tobia Gorrio. Boito served in the same capacity several times for Verdi, and composed in his own right the music and text of "*Mephistophile*". After the first performance of "*La Gioconda*", successful though it was, Ponchielli undertook a revision in which above all other considerations, he placed the emphasis on a more direct and truthful expression of the dramatic element. The opera in its rewritten and present form was performed in Milan in 1880 and was hailed with enthusiasm. Especially was the finale of Act III signaled out for praise. Here both dramatic action and music had been altered resulting in a situation new in form and full of dramatic effect.

The story of the opera may be summed up briefly as follows:

ACT I

The scene is a courtyard of a ducal Palace in Venice in the 17th century, during the Inquisition. Gioconda, a ballad singer, is loved by Barnaba the agent of the dreaded "Council of Ten". Entering with his blind mother, Cieca, she spurns Barnaba's advances, because of her love for Enzo, a nobleman of Genoa, who in turn was once betrothed to Laura, now the wife of Alvisé, the chief of the "Council of Ten." Cieca is accused by Barnaba of sorcery in connection with the regatta that is being celebrated. Just as the populace is ready to take judgment into its own hands and burn her, Enzo rushes in and saves her life. Alvisé and Laura enter, the latter secures pardon for Cieca who in turn gives her a rosary. The wily schemes of Barnaba being for the moment frustrated, he plans revenge by inducing Laura to come to a tryst with Enzo the next night aboard his ship. At the same time he warns Alvisé that Laura plans to elope with Enzo. Gioconda is grief stricken when she hears of Barnaba's plot.



Augusta Lenka

ACT II

ENZO, aboard his ship in an uninhabited lagoon near Venice awaits Laura's coming, singing meanwhile the lovely "Cielo e mar". Laura enters and the two are happy, reunited in their love. Gioconda has followed, however, and rushes in to kill Laura, but the blow is warded off by her mother's Rosary. Gioconda's mood changes, and sending Laura back on a passing ship, she takes her place. As Alvisè arrives, Enzo in desperation sets fire to his own ship.

ACT III

Alvisè summons Laura to his presence in a chamber of his palace, and tells her that he has resolved to poison her, because of her apparent faithlessness. A serenade is heard in the distance. Laura is commanded to drink the poison he gives her before the song has ended. Alvisè departs. Gioconda enters, exchanges the poison for a harmless sleeping potion and bidding Laura drink it, hastily vanishes. Alvisè, finding the flask empty on his return is confident his revenge has been completed.

The second scene of this act is a fete at which Alvisè's guests are entertained by the "Dance of the Hours". The festivities are broken in upon when Barnaba drags in Cieca for praying "for one just dead." Enzo learns that Laura is supposedly dead and denounces Alvisè. Gioconda quickly bargains with Barnaba to secure the release of Enzo who has been seized by the guards. Alvisè supplies the dramatic climax by drawing aside the curtains at the rear of the hall, disclosing Laura upon a funeral couch.

ACT IV

Gioconda has had the unconscious Laura brought to her home on the bank of a lagoon, across which may be glimpsed the lights of the square of St. Mark. She again overcomes the temptation to kill Laura. Enzo enters to tell Gioconda of his desire to live no longer, but as Laura awakens they find happiness again; Gioconda assists them to escape in a boat. Gioconda prepares to pay her wager to Barnaba who has overheard her grief stricken prayer. Adorning herself in the gayest manner, she stabs herself with a dagger which she has concealed in her hair. Barnaba rushes out in a rage.

In order to bring the performance of "La Gioconda" within the time limits of a concert program, cuts have been made, chiefly in those sections which require dramatic action for a complete understanding. In some cases where the thread of the story would otherwise be broken, the text of the portions omitted has been printed in italics.

ACT I—THE LION'S MOUTH

The grand court of the Ducal Palace at Venice, decorated for festivities. At back the Giant's staircase, and the Portico della Carta, with door leading to the interior of the church of Saint Mark.

On the left the writing table of a public letter-writer. On a wall of the courtyard is seen one of the historical lion's mouths, with the following inscription cut in black letters into the wall:

DENONTIE SECRETE PER VIA

D'INQUISITIONE CONTRA CADA
VNA PERSONA CON L'IMPVNITA
SECRETEXA ET BENEFITTI
GIVSTO ALLE LEGI.

It is a splendid afternoon in spring. The stage is filled with holiday folks, monks, ship-wrights, sailors, masquers, etc.; and amidst the busy crowd, some Dalmatians and Moors. Barnaba, leaning his back against a column, is watching the people. He has a small guitar slung 'round his neck.

SAILORS AND POPULACE.—

Sporting! Feasting!
Feast and Sporting!
Our Republic wise
Rules the world from farthest West
to East,
And thus provides us,
Galley slaves and populace
Sports and feasts.
Joy disarms the angry thunderbolt
And breaks the fetters forged by sin-
ners.
Let us laugh! for they who laugh are
winners.
Let us laugh, let us sing,
Calmly brightly the Heav'ns are shin-
ing,
Pouring joy o'er yon lagoon
While rays sent from the rising moon
Blend with the Sunset glow declining.

*(Pealing of Bells in the distance: sound
of Trumpets)*

Sports and Feasting!
But hark! the joyous bells of St. Mark
are loudly pealing!
Cheers for our Republic and our
Doge!

BARNABA *(quitting his post, and coming
forward gaily).*—

The Regatta now commences!
The trumpets loudly are pealing.

PEOPLE AND SAILORS *(running off).*—
To the Regatta, let us all haste away,
To the Regatta let us go,
Let us all go, let us all go!
(The people quit the courtyard.)

SCENA AND TERZETTINO

BARNABA *(pointing to the gratings of
the subterranean prisons).*—

Above their grave they're dancing!
Death upon them is stealing!
And while the reckless victims seek
their pleasure,
Here I shall weave my nets for them
at leisure.
Stories and songs and legends are at-
tractions.
Whose power no mortal e'er thinks of
denying.

*(Looking at his guitar, and touching
the strings)*

I watch the listening gadflies,
I note down all their actions,
And watch them while they're flying;
Woe to them thereafter!
My ear unfailing has worked their
ruin.
Ah! how I'm longing to make my
captive at once,
And securely, the wayward moth, Gio-
conda!

*(Enter Gioconda and la Cieca. The lat-
ter has a shabby veil over her eyes)*

*(Leads her mother by the hand slow-
ly towards the church)*

*(He sees Gioconda and withdraws be-
hind the column.)*

GIOCONDA.—This way, dear mother,
Place thy dear hand once more in mine,
Thy steps I'm safely guiding
Here, recommence thy daily life;
In calm contentment,
Thy steps are all guided by me to
heav'n,

Thy ceaseless pray'rs their flight are winging
 While I unto mankind my songs am singing,
 For thee I pray and render thanks to fate
 That thou, though sightless, art not desolate,
 Ah! mother dear.

BARNABA (*he sees Gioconda and withdraws behind the column*).—

She is here! (I'll hide me)
 With fiercest joy my soul would be enraptured
 If in my net, she were securely captured
 The wildest ecstasies within me waken!
 Beware thee, moth, beware!
 Over thee the spy is watching,
 Beware thee, beware, beware,
 Be on thy guard! the nimble spy is watching.

LA CIECA.—Daughter, in thee my faltering steps find guidance and protection,

I gratefully bless the loss of sight that heightens thy fond affections.
 Daughter! to mankind thy songs art singing,
 To Heav'n my ceaseless pray'rs their flight are winging,
 For thee I pray, and render thanks to Fate,
 That left me sightless, yet not desolate.
 Daughter! Darling,
 I can bless the loss of my sight
 Thy love unto my soul brings peace and light.
 While thou unto mankind thy songs are singing
 My ceaseless pray'rs to heav'n their flight are winging
 For thee I pray and render thanks to fate

That I, though sightless, am not desolate,
 Ah! daughter dear.
 Daughter, ah, daughter dear.

SCENE AND TUMULT.

GIOCONDA.—Ere long the vesper chimes will loudly be ringing
 Here rest thee near the sacred shrine, while, singing,
 I seek him I love tenderly and truly.
 I'll return with Enzo.

LA CIECA.—Heaven duly will bless thy footsteps. Adieu, my daughter.

(*Takes a rosary from her pocket.*)

BARNABA.—Stay thee! (*Gioconda is departing.*)

A man who loves thee, and bars thy onward progress.

GIOCONDA (*with spirit*).—Go thou to the Devil, thou and thy guitar too!
 Stand thou aside from my pathway; away!

I love not faces full of mystery.
 Go, go, I despise thee! (*trying to get away*)

At thee, I shudder.

Quit me, Quit me!

I hate and fear thee!

Ah! (*Shrieks and rushes off.*)

BARNABA.—Stay here, Enzo yonder can wait!

Once more, say, wilt thou listen?
 Stay! I adore thee, angelic creature!
 Ah, no! thou shalt not fly me.

(*seizing her*)

So, the moth has escap'd me.

La Cieca's screaming! well, let her scream her best.

(*Watching la Cieca*)

Yet may this spectral creature weak and tearful (*laughing*)

Aid me to captive thee, Gioconda, mia!
 Once the mother is mine
 Then the daughter to foil me in vain
 may endeavour
 She's fetter'd fast for ever
 Thanks for thine aid, angel of love
 maternal! (*always meditating*)
 She shall be mine, I swear it,
 Powers infernal!

LA CRECA.—My daughter! in danger!
 It was her voice: my daughter, (*tot-
 tering*)
 Sole ray o'er my existence beaming,
 where art thou?
 Where art thou love? (*Slowly and
 with her hands advanced, finds her
 way back to her seat on the steps*)
 O darkness fearful! (*Turning me-
 chanically the beads of the rosary,
 murmuring*)
 Ave Maria, gratia plena,
 Dominus tecum.

CHORUS (*behind*).—

*The people enter bearing in triumph
 the winner of the Regatta, who holds
 aloft a green flag (the banner of vic-
 tory). Ladies, Sailors, Children with
 flowers and garlands. Zuane stands apart,
 melancholy.*

MONKS AND SHIP-WRIGHT (*to the vic-
 tor*).—Hail to the victor.
 Eyes of the lynx!
 Sinews of iron!
 The victor hail!
 Hail to the winner of the green ban-
 ner!
 Laugh at the losers!
 Why did they fail!
 Merry, light hearted, onward we go,
 With songs and with flowers our path
 to cheer;
 Bearing the Victor of the Regatta
 High on our shoulders, see him here!
 All waves dispersing!

Hail to the winner! of the green ban-
 ner!
 Laughter for losers! laughter! laugh-
 ter!
 Merry, light hearted, onward we go,
 With songs and with flowers our path
 to cheer;
 High on our shoulders bearing the
 victor;
 He is here, behold him here!

(*They carry the victor to the Giant's
 Staircase.*)

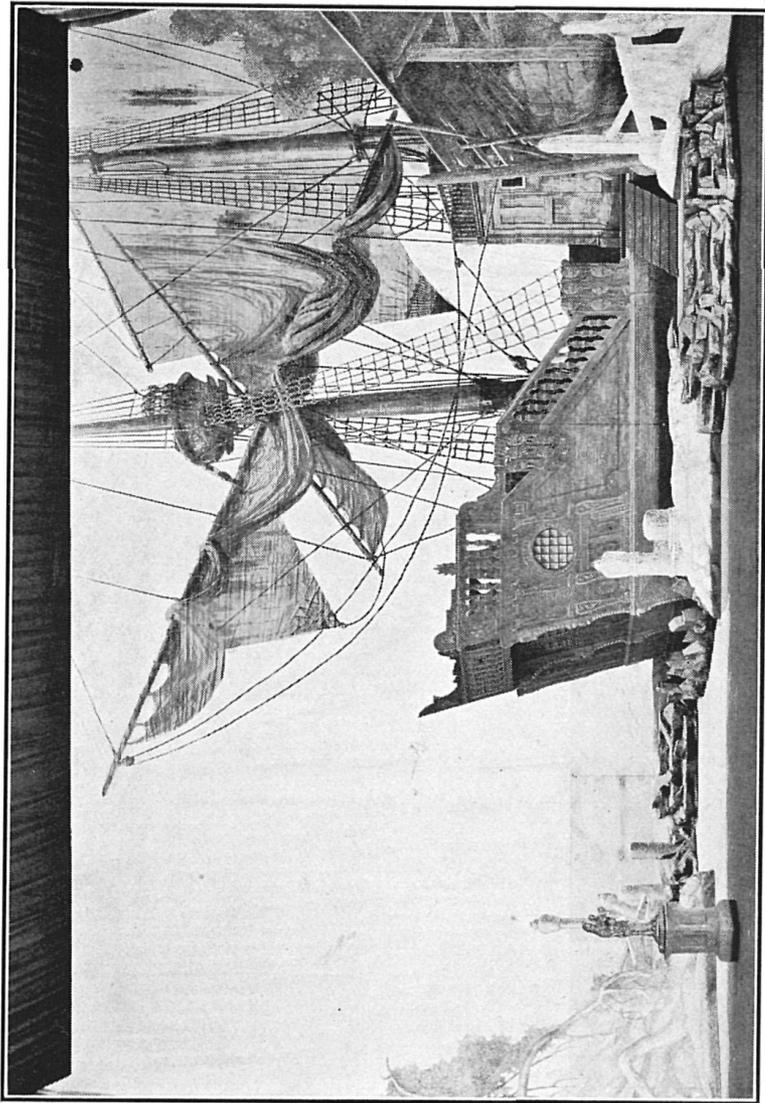
BARNABA.—('Tis he whom I was seek-
 ing.
 I'm ne'er mistaken.)
 How now, Zuane? by fortune thou'rt
 forsaken,
 If 'tis true, as I'm told, that in the
 race thou never once wert seen
 leading.
 Suppose the case, that I shew the
 cause which hinder'd thy succeed-
 ing?
 Nonsense! 'Twas the spell of a
 sorc'ress.
 Where'er you may wander, witch-
 craft enfolds you!
 Observe the blind woman yonder.
 Dice and bambara!
 Races and frisking!
 We'll play at zara, our purses risk-
 ing!

(*To Zuane, as if continuing his dis-
 course*)

I saw her this morning throw o'er
 your line
 Some foul spell of her witchcraft;
 some magical sign,
 Lest thy barque be thy bier, through
 la cara,
 Be watchful Zuane!

(*to Zuane*)

I heard her three times curse thy arms
 and thy rudder



Chicago Civic Opera.

"LA GIOCONDA"—ACT II
NIGHT. A BRIGANTINE IN A DESERTED LAGOON .



In accents infernal that made my soul
shudder.

Lest thy barque—be thy bier, through
la cara,

Be watchful, Zuane! Six!

(*to Zuane and Isepo mysteriously*)

Her den is a cabin hard by the Gui-
decca,

And there, with the demons, her com-
panions, dwells la Cieca.

Each eye socket's empty, yet that will
—not free you!

La Cieca is watchful, la Cieca—can
see you!

La Cieca can see us!

(*venturing towards la Cieca*)

Be careful lest she—bewitch ye, if ye
go near her! (*mocking*)

The evil eyed Cieca! (*laughing*)

Already the clouds gather fast!

(*rushing on la Cieca*)

The ball I've set rolling on; now on
let it wander!

Guards there!

Lodge her in a prison cell.

Ha! Ha! the fools yonder!

Ah! ah! ah! ah! ah! ah! ah! ah!

And now let me quit them.

ZUANE (*angrily*).—May Satan give thee
torments!

I know; my boat was sadly over-
weighted!

But what mean'st thou?

La Cieca can see us!

Yes, upon her! Let us bind her fast!

Now courage! Ah, I fear her!

The more I look at her, more spiteful
her glances seem!

The evil eyed Cieca!

What's she about?

Pray'rs backward she's saying!

Upon her! upon her!

The piombi! mandragora!

'Tween Toder and Marco! we'll burn
her!

The sorc'ress shall suffer,

CHORUS.—We'll burn her, we'll kill her!

We'll burn her, etc.

LA CIECA (*Seized by the populace dur-
ing the preceding tumult and drag-
ged to the middle of the stage*).—

I'm sightless, O mercy!

I'm sightless, help! help me!

O Heaven! help, help me!

I'm sightless! have mercy!

Oh! help me!

Oh have mercy!

ISEPO (*who has approached, and listens
with interest*).—Great heav'n!

Can see us! Hateful monster!

La Cieca can see us!

Yes, upon her! let us bind her fast!

The evil eyed Cieca!

A blind woman's glances!

Praying!

Pray'rs backward she's saying!

Upon her! upon her!

The piombi! mandragora! the piombi!

'Tween Toder and Marco! we'll burn
her! we'll burn her! etc.

GIOCONDA (*Enter Enzo with Gioconda,
who rushes towards her mother*).—

My mother!

ENZO (*dressed as a Dalmatian sailor*)
(*breaking through the crowd*).—

Base assassins!

These locks, gray and scatter'd, harm
no longer!

My sword shall protect them.

(*ironically*)

Against a woman, old, feeble, and
sightless,

It is noble, and safe to contend!

Ye are monsters,

Descendants of heroes

All are cowards, yon wing'd lion disgracing.

Let me free her.

These fetters will kill her.

Quick, release her!

Base assassins!

Rise, comrades, rise,

For mercy meets denial! (*Calling out at back of stage*)

Now for fighting! for fighting!

The pious pray'rs she utters

May they be heard in Heav'n!

Heav'n gives her aid.

ISEPO, ZUANE AND CHORUS.—

No, Heav'n wills what the populace will.

To death with the sorc'ress!

No, the sorceress' life now must end,

Destroy her, her life now must end,

We will bring her to trial.

No, no, her life must end.

Yes, destroy her!

LAURA (*is seen descending the staircase; her train borne by two pages, her face hidden by a black velvet mask*).—Mercy!

ALVISE (*haughtily*).—

Rebellion! What?

The populace now venture, here, by the Ducal palace to claim to act as judges and as executioners?

Answer me, captive, why art thou kneeling to yonder people?

CHORUS.—She's a sorceress!

GIOCONDA.—She's my mother.

LAURA.—She's sightless, see, O my Lord!

Save her from outrage!

ALVISE (*sotto voce to Barnaba*).—

Barnaba, has she been guilty?

BARNABA (*sotto voce to Alvise*).—

Guilty of witchcraft.

GIOCONDA.—I heard thee, thou liest!

ALVISE.—To trial conduct her.

GIOCONDA.—Mercy! Mercy! Ah hear me one moment!

I break the ice that in fetters my soul was keeping.

Ah she of my life has been the angel bright,

I once was ever smiling, now I'm weeping.

"La Gioconda" they call me, we're always singing!

To all comers I sing my gay songs till day's ending;

While strains of pious rapture are from her pure lips ascending.

ENZO (*followed by Dalmatian sailors*).—

We'll save the innocent victim.

GIOCONDA (*rising and restraining Enzo*).—

Ah no! no! have patience!

Yonder Duke will Cieca protect!

(*To Laura*)

Thou alone hast power to save my mother.

BARNABA (*aside to Alvise*).—

She's a sorc'ress!

Her guilty silence betrays her.

LAURA (*to Alvise*).—She wears a rosary.

Satan has naught to do with this pious woman.

ENZO (*gazing at Laura*).—

Those accents?

BARNABA AND CHORUS.—Burn her!

LAURA.—Oh save her!

ALVISE.—She's saved and pardoned!

CHORUS.—Ah.

GIOCONDA.—What joy! What rapture!

LA CIECA.—

Thanks unto thee, angelic voice.
My fetters asunder are broken;
I cannot see the face of her
By whom those words, by whom
those words were spoken.
Yet, Lady thou must not depart, no
thou must not depart without a gift
from me.
No, no! This rosary I offer,
No richer prize possessing;
Deign to accept the humble gift
'Twill bring to thee a blessing;
And on thy head may bliss descend!
I'll ever pray for thee!

ENSEMBLE.—'Tis evident unto her ce-
lestial aid is given.

*(Laura approaches la Cieca and takes
the Rosary; la Cieca extends her
hands as if to bless Laura, who
kneels. Alvise seizes Laura's arm
and compels her to rise.)*

ALVISE.—What now? 'Tis folly.

(To Gioconda)

Pretty singing maiden, this gold is
thine.

GIOCONDA.—Thanks, signor.

(To Laura)

That I may never in my prayers for-
get it,
Tell me thy name, unknown gentle
benefactress.

LAURA *(watching Enzo's face)*.—
Laura.

ENZO *(astonished)*.—'Tis she then.

ALVISE *(to Laura who is musing)*.—
Arouse thee: to Church let's hasten.

GIOCONDA.—Mother! Beloved Enzo!
How I adore thee.

*(All move towards the church. At
the door of the church Enzo stops*

*and stands absorbed in thought.
Barnaba watches him. They are the
only persons left.)*

SCENA AND DUETTO

BARNABA *(approaching Enzo)*.—

Enzo Grimaldo,
Prince of Santafor, thou'rt pensive.
What magic stupor steals away thy
senses?
'Tis of the Lady Laura,
Alvise's wife, thou'rt thinking?
I know all, I know all,
Can penetrate thy thoughts, however
secret.
Thy birth place was in Genoa.

ENZO.—Prince I am not, but sailor;
Yonder's my ship.
I'm Dalmatian: Enzo Giordan.

BARNABA.—For others, but not for me.
Proscrib'd thou art by Venice;
Yet hither art led by chainless im-
pulse thy young life to peril.
Thou once didst love a maiden bright,
yonder in thine own Genoa,
But she another's bride became
Fate to ye both was cruel.

ENZO.—I have pledged my faith to Gio-
onda.

BARNABA.—Poor wand'ring ballad
singer?
Her thou dost love as sister, but Laura
as thy mistress.
Thou hadst all hope abandon'd
Dream'd not of seeing her features;
Yet here under her velvet mask thy
beauteous angel met thee,
She recogniz'd thee.

ENZO.—(Oh happiness! Oh Laura!)

BARNABA.—For love sees through dis-
guises.
All this night will her husband stay
at the Doge's palace

At the great council.
 Laura shall be on board thy vessel.
 Love's sweetest consolations await
 thee.

ENZO.—O Laura mine!
 Powers divine!
 (Ah, with what joy my soul is fill'd!
 Fortune at last is kind!
 Soon shall I clasp the angel form
 In this fond heart, in this fond heart
 enshrin'd.)
 But who art thou? O gloomy messen-
 ger of love?

BARNABA.—I hate thee;
 I am the demon in chief of the Coun-
 cil of Ten. (*Opens his cloak and
 points to the letters C. X. (Council
 of Ten) on his vest.*)

ENZO.—Oh horror!

BARNABA.—To thy doom at once I could
 bring thee;
 I spare thee! Gioconda loves thee,
 hates me fiercely,
 I've sworn to crush her heart!
 Enzo's death would little serve me:
 She must learn how false thou art.

ENZO.—Ah! kind Heav'n to her thy
 mercy show
 And save her from grief and pain.
 Laura, sweet Laura, my ador'd.
 Ah! to my arms, my arms again!
 When the dark night comes, on board
 my ship
 I shall await my Laura
 (*at the farthest end of the stage*)
 And thou, be thou accursed!
 Be thou accursed!

BARNABA.—Go: not a moment lose;
 Spread thy white sails to the skies.
 Go! I can my triumph read
 In each glad glance of thine eyes
 I can my triumph now read.
 Well now?
 Good luck attend ye!
 Spread thy white sails to the sky!

SCENA, RECIT. AND SOLILOQUY

BARNABA.—*Accursed? we'll see!*
'Tis love that blinds thee.
Should my dark plots be successful,
This idol of Gioconda's then is shat-
ter'd, and dash'd to pieecs.
 (*Goes to back of stage, and opens*
a door near the prison)
Now, Isepo, long since thy soul to
me thou didst sell, thy skin also,
for thy life's sake!
I am the hand, and thou art the pen:
Write.
"Unto the secret chief of the Inqui-
sition.
Thy wife will with Enzo, the young
sailor, this night elope, will sail
away from thee, on board his ves-
sel."
Down lower: "The mouth of the
Lion."
 (*Takes letter.*) (*Exit Isepo.*)
Now, give it; silence! go.
 (*With letter in his hand contem-*
plates the Scene.)
O mighty monument! palace and
den of the Doges!
Gloomy and wondrous,
Glory of this age, and of the ages
yet unborn!
Between two tortures glistens thy
poryphyry ensanguin'd
Below are the Pozzi,
'Neath thy roof, the Piombi!
Thy front is gay with its fearless
flocks of pigeons, its marble and
gold,
Joy thou dost alternate with woe, by
workings secret.
Here, a nation's exulting! there, a
nation dies!
There, the Doge, an ancient skele-
ton, sits in state, in his headdress
quaint.



Kathryn Meisle

Above him the Grand Council, sinister Oligarchy!

Over the Oligarchy,

Far more powerful than they, reigns a King the Spy!

O mighty monument!

Open thy jaws capacious! spread wide thy throat that waits in sullen darkness

Until blood, pour'd in torrents, shall choke it forever!

I am the ear, and thou the mouth-piece: speak! speak!

(Throws the letter into the Lion's mouth.)

FINALE I

CHORUS, FURLANA AND PRAYER

(Enter masquers followed by people, dancing and singing.)

CHORUS.—Carnival! Baccanal!

Day's last beams are o'er us glancing

Let us pass the time in dancing!

La furlana!

(In the stage performances a ballet is danced to the Furlana by the masquers.)

(Inside the church the chorus continues:) Glory to God!

A MONK *(on the threshold of the Church; to the crowd).*—

The sun sinks down.

The vesper hymn is pealing;

Now listen to the holy strain, devoutly kneeling.

CHORUS.—Angele Dei, qui custos es mei,
Mei tibi commissum nocte illumina,
Custodi rege gubernata.

(La Gioconda and la Cieca pass through the kneeling crowd.)

GIOCONDA *(walking feebly and slowly, leaning on la Cieca).*—

Forsaken! betray'd!

Alas! All is over, is over!

In every limb I am trembling.

Thou must support me, dear mother, must support me alas!

Ah! O heart! gone is thy gladness,

Thy heritage is sadness.

My doom was fram'd by pow'rs above,
To die, to die if robb'd of love.

(Placing against her breast the hand of la Cieca)

Upon my heart sweet mother, place thy hand, and thou'lt know

The while it throbs so wildly.

How great, alas, is my woe.

LA CIECA.—Ah! come my child, my darling,

Hand in hand let us go,

One grief of two griefs making,

And sharing each other's woe.

ACT II—THE ROSARY

Night. A brigantine, showing its star-board side. In front, the deserted bank of an uninhabited island in the Fusina lagoon. In the farthest distance the sky and the lagoon. A few stars visible. On the right a cloud, above which the moon is rising. In front a small altar of the Virgin, lighted by a red lamp. The name of the brigantine HECATE—painted on the prow. Lanterns on the deck.

At the rising of the curtain, sailors are discovered, some seated on the deck, others standing in groups, each with a speaking-trumpet. Several midshipmen are seen, some climbing, some seated, some clinging to the shrouds.

BARCAROLA

BARNABA AND CHORUS.—

Ah! Fisherman, thy bait now lower!

May the waves to thee prove faithful!

Pleasant night and lucky fishing

Sea and sky both promise thee.
 Go, thy tranquil song outpouring,
 'Neath the azure boundless sky.
 Ah! Lo! a gentle lovely siren
 In thy net this night shall fall.
(aside)
 Spy! swift as lightning cast around
 thy glances!
 And in the darkness count thy heed-
 less victims.
 Yes, from this islet deserted and bar-
 ren,
 Thou shalt see spring forth thy harvest
 of fortune!
 Be watchful, and swift form'd sus-
 picions evade,
 And gaily laugh, and sharply watch,
 while singing still spying,
 While singing still spying, laughing,
 singing.
 Ah! yonder, Venus shines serenely,
 In a heaven of delight;
 And a shining splendid siren
 In thy net shall fall tonight!
 She will fall, she will fall, she will
 fall in thy net, (etc.).

RECITATIVE, MARINARESCA
 AND ROMANCE

ENZO (*enters from below deck with a
 lantern in his hand, and advances
 gaily.*)

(To the crew):

Long live the songs of the sons of
 the anchor.

CHORUS.—Long live our noble prince!
 Long live our noble captain!

ENZO.—Northeast the wind is,
 'Tis a good wind for us
 Down in the hold do thou,
 Nostromo, securely stow the cable.
 Thou, Master of the Sails, upon the
 prow of our ship see hoisted the
 Dalmatian flag:
 And the billows kiss the horizon.

There it has floated through many
 sharp encounters!
 And on the main mast at once hang
 out the lantern.
 And you, be ready to let go the moor-
 ing cable, at my first signal.

*(Some of the crew execute Enzo's
 orders, while the others sing the
 marinaresca.)*

CHORUS.—Ha! ho! ha! ho!

Out with the oars.
 Hoist now!
 Oars to the starboard!
 The thunder roars!
 La la la la la la la la, etc.
 Amid the lightning flashes of the
 tempest,
 Unto the clouds we turn our brows
 undaunted
 We dare, we dare the quiv'ring shrouds
 to climb,
 Behold in us the squirrels of the sea,
 Heav'n watch o'er thee!

ENZO (*to the crew*).—Now go below,
 betake ye to slumber
 While I watch alone, upon deck, the
 enemy's vessels.
 'Tis late now, good night to all!

(gazing at the sea)

Heaven! and ocean! yon ethereal veil
 Is radiant as a holy altar
 My angel will she come from Heaven?
 My angel will she come o'er ocean
 Here I await her, I breathe with rap-
 ture
 The soft zephyrs fill'd with love
 Mortals oft, when fondly sighing,
 Find ye a torment, golden, golden
 dreams!
 In yon airy depths
 There now is seen nor shore, nor
 mountain,
 The horizon kisses the billows,
 Here, in darkness I am waiting;

Wildly panting is my heart.
Come then dearest, come to the kisses.
That can magic bliss impart!

SCENA AND DUETTO

ENZO (*gazing at the sea*).—
But who comes?
'Tis not a phantom of my brain!
Yon boat approaches.
I already hear the rowers,
They towards me are swiftly steering!
Come this way!
Heaven aid me to bear the fullness
of this rapture!
Now then, boatmen, keep on this side
of the vessel!
There! the guide rope!
Hold tightly!
Now tie it!
Keep from falling!
Mount quickly! mount quickly!
Laura! Laura!
Dearest I'm thine!
Ah! dearest, I'm thine!

LAURA.—Enzo! Enzo! my Enzo!
Ah! dearest, I'm thine!

BARNABA.—Good Luck attend thee!

LAURA.—Oh, at that voice I shudder.

ENZO.—It is by him thou art saved.

LAURA.—Yet when he smiles his smile
appears infernal.

ENZO.—'Tis he who opens Paradise
Ah cloud not dearest,
With fears and doubtings
The pure enjoyment of these blest
moments!
Of love only let us discourse
Love is the heaven unveiled tonight.

LAURA.—Ah, love, thy kisses with sweet
enchantment,
Change ev'ry sorrow to rapture cele-
stial,

No human frailty will heaven pardon,
If 'twill not pardon love's delight.

ENZO.—But tell me, my angel, how thou
didst recognize me?

LAURA.—The sailor's dress did not hide
ENZO.

ENZO.—'Twas thus with me, love,
Soon as thy voice bless'd the air with
its music.

LAURA.—Enzo, beloved!
But time is flying, be watchful!

ENZO.—Fear not my love,
This is an island wholly deserted 'mid
sky and ocean, ocean and sky.
We soon shall see yonder the moon
descending
And when she sinks to slumber, fav-
or'd by darkness,
We will set sail with kisses on our
foreheads,
And fav'ring winds our sails filling!

SCENE AND ROMANCE

ENZO.—It is thy pilot! for flight now
prepare thee,
O my beloved, rest here awhile.
(*descends below deck.*)

LAURA.—My heart is full of happy tears.
That light? Ah! 'tis a Madonna!

(*Throws herself at the foot of the al-
tar, and prays earnestly. While she
is praying, Gioconda — masked —
comes from her hiding-place under
the prow of the ship, and advances
slowly towards Laura.*)

Star of the mariner!
Virgin most holy,
Be my defender in this hour of trial!
Thou seest by how much ardour, by
how much faith
I am led to adventure this audacious
step!

Under thy mantle, kneeling sinners
 sheltering,
 Find refuge for one who is praying
 and trembling.
 Ah! Send down in answer to my fer-
 vent prayer
 Upon my head, O virgin, full of
 mercy,
 Upon my head send down a blessing
 from on high,
 Bestow on me a blessing from on high!

DUETTO

GIOCONDA.—And an anathema!

LAURA.—Ah! Who art thou?

GIOCONDA.—Who am I, ask you?
 I'm a shadow, for thee waiting!
 And my name, my name is Vengeance!
 I adore the man thou lovest.

*(With compressed rage, pointing to
 the prow.)*

There, impatiently I waited
 Like a wild brute in its cavern.
 Ah! the fury superhuman
 Of my wrath invades my pulses!
 Thou wouldst fly?
 With love thou'rt thrilling?
 Thou wouldst fly? say, joyous rival?
 Yes! the sailyards and the rudder
 Ready are; 'tis well, 'tis well,
 Go! Go! I bid thee.
 Ah! thou dost fear me! yet canst dare
 To speak of loving yonder hero?

LAURA.—I love him with love purer
 than thine.

GIOCONDA.—Blasphemer! Blasphemer!

LAURA.—Thou liest!
 Him I love as the light of creation;
 As the air that new life and strength
 bring me;
 As the dream that celestial and blessed
 Brought me my first tender kiss.

GIOCONDA.—Ah! I love him as the whirl-
 wind loves flight,
 As the sunbeams love the hilltops: the
 sea bird
 Yonder ocean depths; the eagles the
 sun.
 Thou for those sweet kisses shalt die.
 I'm the stronger and stronger is my
 love.
 Thou shalt die.

LAURA.—While his kisses greet me
 death's terrors I defy!

DUETTO—FINALE II

GIOCONDA.—In my grasp now I hold
 thee!

Come, let me see thy features!
 Now kneel down!
 No escape for thee now!
 Soon shall this poniard—

(about to strike, stops suddenly)

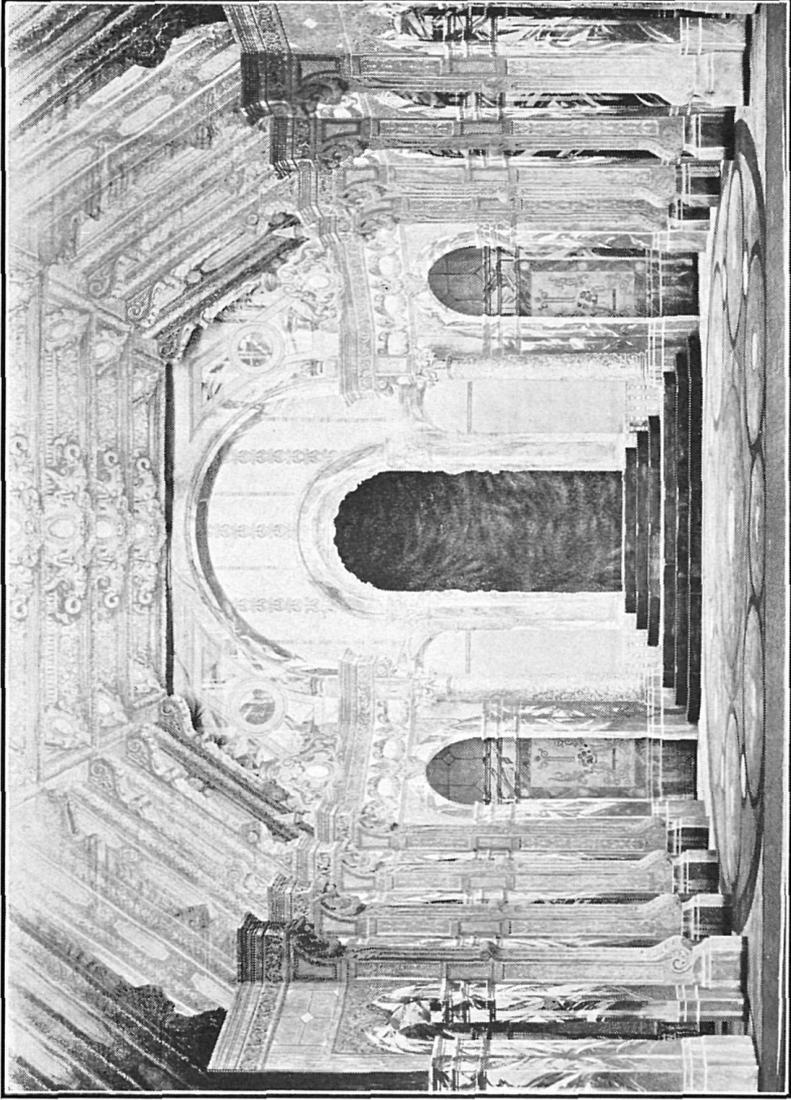
But no! for thee approaches
 A punishment more fatal.

*(holding her tightly with one hand,
 and with the other pointing to the
 sea, on which a boat is seen ap-
 proaching)*

There! Look there!
 There in yonder boat, the gloomy boat
 out yonder,
 There, there is thy husband.
 My curse is now accomplished!
 No one on earth, nor even in Heaven,
 can save thee now.

LAURA.—Oh Heav'n!
 Ah Heav'n, I am lost!
(lifting up the Rosary)
 Virgin, oh aid me!
 Grant thine aid!

GIOCONDA *(struck at recognition of the
 Rosary, takes off her mask and
 places it over the face of Laura).*—
 What? 'tis the Rosary!



Chicago Civic Opera.

"LA GIOCONDA"—ACT III, SCENE II
A MAGNIFICENT HALL IN THE PALACE OF ALVISE

Hasten! Fly thee!
 This mask will completely hide thy
 features.
 I save thee. Ho there! my boat bring
 quickly!

LAURA.—What dost thou?
 But tell me first who art thou?

GIOCONDA.—I am Gioconda.
*(Hurries Laura to the boat. Exeunt
 behind vessel.)*

BARNABA *(looks on all sides)*.—
 May they be curst!
 They've taken flight!
*(Makes signs to Alwise, who is seen
 in his boat at back of stage)*

Signor!
 By the canal, out there! *(pointing)*
 There! urge on the rowers! urge
 them! *(exit)*

GIOCONDA *(entering)*.—I saved her.
 Alas dear mother!
 How much thou dost cost me!
 Ah, how much!

ENZO *(from below deck)*.—
 Laura! Laura, where art thou?

GIOCONDA *(advancing haughtily towards
 Enzo)*.—Laura has vanished,
 No more to taste dreamy soft kisses
 Thy sighs may seek to recall her!

ENZO.—Gioconda! O Heav'n, what has
 happened?
 Falsehood! Cruel! 'Tis false.

GIOCONDA *(drags him toward the shore)*
 See out there, in yonder channel,
 Fast a boat its way is making.
 She left thee! the pangs of conscience
 Were far stronger than her love.
 From these shores, to her illomened,
 Where pale death reigns all around,
 She is flying while I am here remain-
 ing.

Which of us, which of us shews truest
 love?

ENZO.—Silence! silence!
 Alas! since first I met thee,
 I have evil plots suspected;
 Tell me not that thou hast lov'd me;
 Hate alone thy heart doth nourish!
 But from thy detested consort,
 Dearest, love, I'll bear thee away!
 I'll bear thee away!
 Life is yonder!
(Rushing toward the waters)
 What sayst thou? What sayst thou?

GIOCONDA.—Death is yonder!
 Look out to sea!

CHORUS.—See the galleys!
 Your safety seek.

GIOCONDA.—Thou art betrayed
 By a wretch vile and cruel,
 To the Council thy name was revealed
 Delay not a moment,
 Hoist every sail
 And Heav'n may yet spare thy life,
 spare thy life.

CHORUS.—No hope is left!
 Ah fly!

ENZO.—Well do I know how to steer a
 tight vessel,
 Flight and surrender I ne'er under-
 stood!

(taking a lighted torch from a sailor)

While I'm living, No!
 To the en'my we'll give ashes and
 embers!

*(Sets fire to the ship: flames break
 out)*

We'll burn her!
(about to plunge into the sea)
 Adieu, my Laura!
 My Laura!

GIOCONDA (*from the shore*).—

'Tis ever Laura! yet I at least may
die with thee!

CHORUS.—Slay them!

ACT III—THE HOUSE OF GOLD

SCENE I.

*A chamber in the House of Gold.
Night; a lamp lighted. On one side of
the stage a suit of ancient armour.*

SCENE AND ARIA

ALVISE (*in violent agitation*).—

Yes, to die is her doom!
My name, my honour shall not with
impunity be disgraced.
From Badoers, when betrayed,
Pity 'twere vain to hope, no, no,
No pity, hope!
Though yesterday upon the fatal isle
She 'scaped this vengeful hand,
She shall not escape a fearful expia-
tion.
Last night a sharp poniard should
have pierced her bosom;
This night no poniard I'll use; she
dies by poison!
Yonder the nobles of the nation
Are gathered at my invitation,
Here an insulted husband,
For signal vengeance cried,
Exult, in dances, and in songs!
While here a faithless one dies!

SCENE AND DUET

LAURA (*in rich ball dress with pearls,
etc., to Alvise*).—

You have summoned me hither?

ALVISE (*with an affectation of courtesy*)
Hoping to please you.
Be seated.

LAURA (*seating herself*).—My Lord!
(*They sit at opposite sides of a large
table.*)

ALVISE.—Lovely as this, my lady,
I never yet have seen you!
Yet faint and languid your smiles ap-
pear!

Why thus do you sit speechless?
Tell me, is some gentle secret
About to be revealed?
Or will some veil of blackest dye
From me at once be torn?

LAURA.—Throughout these accents un-
usual

Irony still is breathing;
Your lips may kindness simulate,
Yet they are white with anger
My noble lord and consort,
I do not understand you!

ALVISE.—Well then, to tear away the
mask

The hour has come, my lady!
This is the moment!
I last night had nigh caught thee,
But from me thou wert able to fly!
In my grasp I today have enchain'd
thee,
Ne'er to fly me,
For now thou must die!

LAURA.—To die! to die!

Alas, 'tis a fate too horrible!
To quit a smiling, a smiling sky
And 'mid the deepest, darkest gloom
In desolation, in desolation die!
Lo, here my life blood's rapid stream
Its onward course is keeping!
Yet life for me means weeping
Why sayst thou I must die?
Ah! death is a shameful punishment
A shameful punishment for crimes of
deepest dye!

ALVISE.—In vain thou weapest,
In vain thou hopest!
Heav'n will not heed thy pray'r!

To yonder Heaven thy thoughts direct-
ing,
For death at once prepare!

SCENE AND SERENADE

ALVISE.—And now that for fresh nup-
tials

Fondly thy soul is sighing,
Unfaithful consort, come hither!
Admire this!

(drags her toward the curtained door)

CHORUS OF SERENADERS *(at a distance)*.

Our gay songs are ending,
The soft echoes die,
And blithe careless laughter
Is changed to a sigh.

ALVISE *(producing a flask)*.—

This poison thou must take,
Thou hast dar'd to utter words that
seem to me audacious,
Now let the lips that spoke them,
that drank kisses,
Drink in thy death.
No hope is left thee.
Dost thou hear yonder song?
Thy life must cease
Ere of that song the last note has
sounded. *(Exit.)*

CHORUS *(nearer)*.—La, la, la,

Our gay songs are ending,
The soft echoes die,
And blithe careless laughter,
Is changed to a sigh.
The wavelets and moonbeams
Together are blending,
The bright rays of silver
On ocean descending,
Sublime is the message,
By Nature now given
In tenderest cadence
Created in Heaven.
We listen to songs
Full of innocent glee,

Our oars keeping time
As we float o'er the sea.
Float on, serenade,
Heaven soft airs is granting;
In harmony float
O'er the waters enchanting,
From some unknown soul
Comes soft echo's reply,
The last note ascending,
Is lost in the sky.

*(During the Serenade, enter Gioconda;
she runs to Laura, from whose hands
she takes the poison, and gives her a
phial; she explains her action to Laura
while the song continues.)*

GIOCONDA.—Give me that phial, and take
this quickly!

Drink it!

Thy cruel doom foreseeing,
I come hither to save thee.

All fear now banish!

This narcotic is such, that in a trance
Like death it will plunge thee.

Drink it! Drink it!

Full of anguish, yet brief are the mo-
ments now left thee!

He who returns here will kill thee!

For thy safety my mother in yon ora-
tory is praying,

And some staunch friends are nigh,
Their singing thou hearest?

Drink then! Drink then!

With it thy life was to cease, this was
the sentence

Ere of that song, the last, note had
sounded.

LAURA.—Give me! *(drinks)* I've drain-
ed it. *(Rushes behind curtain of
funeral chamber.)*

GIOCONDA.—Give me the flask! *(Pours
the poison into the flask which had
contained the narcotic, and leaves the
empty flask on the table.)*

Great Heaven!

(Exit precipitately.)

ALVISE (*As he enters, at the conclusion of the song, he observes the empty flask on the table*).—

All is now over
Empty is the flask.

(*He enters the funeral chamber for a moment, then re-enters.*)

Death has forever claimed her. (*Exit.*)

GIOCONDA (*enters from her hiding place*)

O dearest mother, on yonder fatal
island
For thy dear sake I check'd the burn-
ing
Impulse of a passion disdain'd!
Now, more tremendous,
The sacrifice I'm making
Alas, dear mother I save her but for
his sake, who loves her!

SCENE II.

ENTRY OF CAVALIERS AND DANCE OF THE HOURS

A magnificent hall adjoining the funeral chamber, and splendidly adorned for a festivity. At back, wide entrance doors completely closed by curtains.

Enter Cavaliers, Ladies and Masquers. Alvise advances to meet them, and exchanges compliments with all who arrive. The Page stands behind him. Gioconda enters, unobserved.

ALVISE.—Worthy friends you are welcome.

Andrea Satgreddo!
Erizzo, Loredan! Venier!
Whom see I?
Isepo Barbarigo, to us returning from
far distant China!
And here my much lov'd cousin comes,
Partecipazio!
Oh splendid knights what a con-
course!

Pass onward, charming Ladies!
Pass onward, pass onward!
Lovely ladies,
Ye are welcome!
You, signors, too, are welcome!
Ye Cavaliers,
And you, merry young singers, and
maskers too,
Brighten the revelry with songs and
dances.

DANCE OF THE HOURS

(Orchestra)

CONCERTED ENSEMBLE

FINALE III

BARNABA.—Come on.

LA CIECA.—Let me go! Ah me!

GIOCONDA.—My mother.

ALVISE (*to la Cieca*).—
What dost thou here?

BARNABA.—In the forbidden chambers I
just now caught her, intent upon
some malice!

LA CIECA.—For her, just dead, I prayed.
(*The passing bell for the dying and
dead is heard slowly tolling.*)

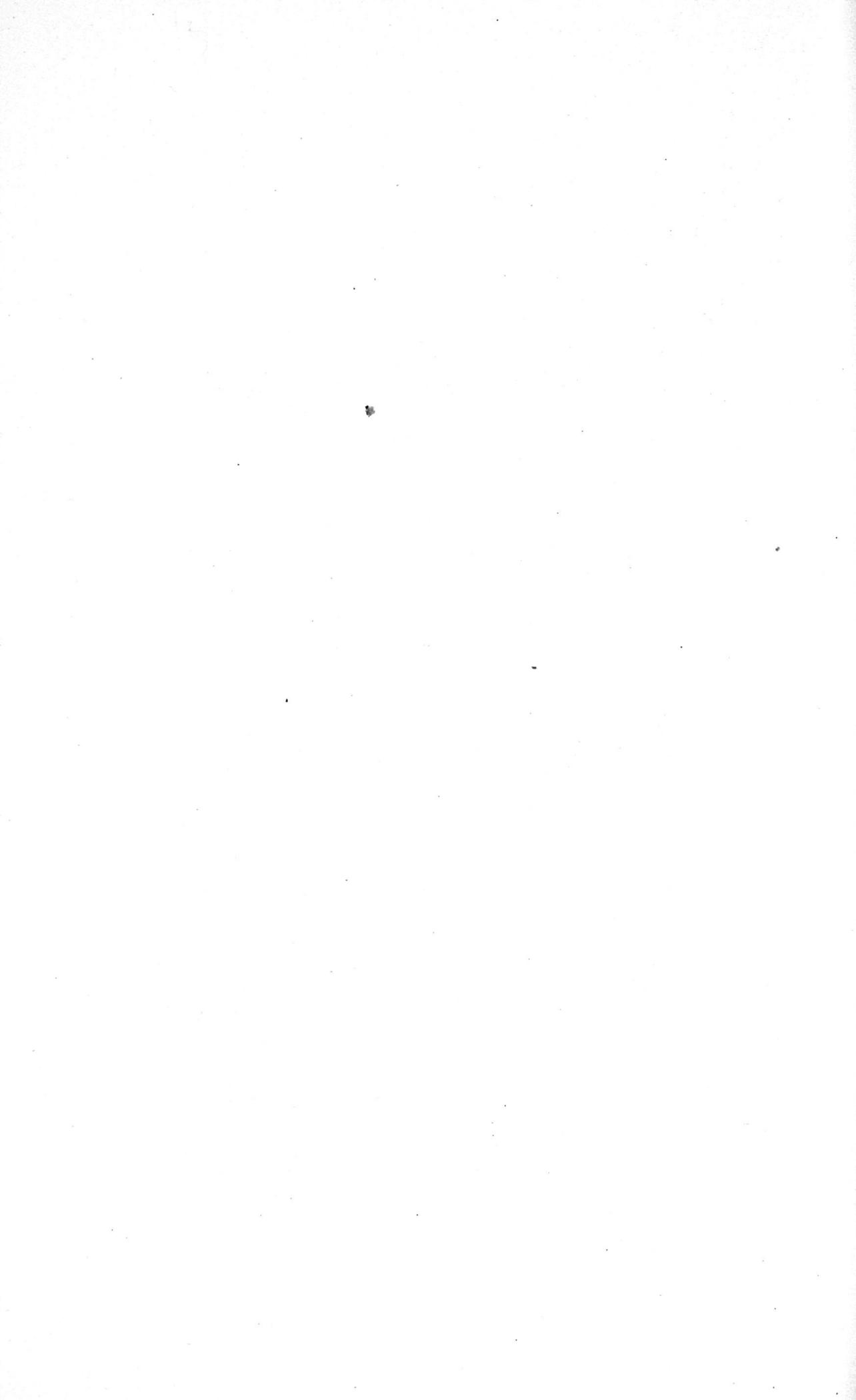
ENZO (*In an undertone to Barnaba*).—
The knell of death.
For whom?

BARNABA.—Laura.

ENZO.—For Laura ! Oh Heaven!
What now remains for me if she be
dead?
I behold thee motionless, pallid,
Shrouded in thy snowy veil,
Thou art dead, love,
Ah my darling, hopeless I wait.
For me, too, death is waiting.
Bright star of my soul,
Alas, alas, thou art dead.



Vicente Ballester



ENSEMBLE

GIOCONDA.—Sadly fall the tear drops
 In the silence of despair
 For her he came to die
 Do thou save him (*aside to Barnaba*)
 Bring him safe out there,
 Close by the Redentor,
 Then myself I'll give to thee
 Fearfullest of men!

LA CIECA.—Thou art weeping Gioconda
 Let me fold thee to my breast.

(*To Barnaba*)

Oh thou vile hated spy,
 I too well know thee now.
 If a death wound was given,
 The assassin, 'twas thou.

BARNABA.—Yield thee, yield thee!
 All around thee

See what power I have for ill!
 (*To Cieca*)

Yes, I swear, though last night
 Thou by her wert saved,
 I'll today be revenged,
 There's from me no escape.

ALVISE.—But ere long, new scenes of
 horror

Shall from thee attention claim
 Thou shalt soon see if I am watchful
 of the proud honor of my name.

CHORUS.—Feasting turns to desolation,
 Yes, 'tis changed to desolation,

Joy turns to mourning
 'Mid horror so fearful,
 Gay lighthearted joy
 Can reign no more!
 Mournful feast!

How rapidly descending
 Falls the avalanche of fate.

BARNABA (*to Gioconda*).—Though de-
 spair may prompt thy offer,
 I welcome it for my own part,
 And bitterest fate will welcome
 Once to press thee to my heart.

ENZO.—I behold thee, etc.

GIOCONDA.—Sadly fall the teardrops, etc.

ALVISE.—Now all draw nigh!

(*proudly glancing around*)

A woman once my wife

(*Opens the curtains of the funeral
 hamber, and points to Laura extend-
 ed upon her bier*)

Behold her now!

'Twas I who took her life.

ENZO (*brandishing a poniard, rushes up-
 on Alvise, but is seized by the
 guards*)

Base murderer!

ALL.—O horror!

ACT IV—

THE ORFANO CANAL

*The vestibule of a palace in ruins, on
 the island of the Guidecca. Large porch
 at back, through which are seen the La-
 goon, and the Square of St. Mark, bril-
 liantly illuminated. A picture of the
 Virgin, and a crucifix, hanging against
 the wall. Table and couch. On the table,
 a lamp and a lighted lantern, a flask of
 poison, and a dagger. On the couch, vari-
 ous scenic ornaments belonging to Gio-
 conda. On the right of the scene, a long
 dimly lighted street.*

GIOCONDA (*gloomily buried in thought.
 From the end of the street two men
 advance, carrying in their arms
 Laura, who is enveloped in a black
 cloak.*)

*The two Cantori (street singers)
 knock at the door, which is opened
 by Gioconda.)*

No one has seen you?

Upon yonder bed now place her.

*(The Cantori carry Laura behind the
 screen.)*

*Our companions, will they tonight
be ready?*

*Here's the gold that to you I
promised.*

(imploringly)

*O have pity!
By the love of those who bore ye,
For further aid I implore ye!
During yesternight*

*From my blind mother I was sep-
arated;*

*Since then, despairingly have
sought her; but vainly!*

*Ah then, search ev'ry highway and
plazza*

*For the traces of my blind angel
mother!*

Kind Heav'n will guide Ye!

*Tomorrow, if ye find her, at Can-
areggio*

I shall be found.

This den, this foul Guidecca,

I ere long shall abandon.

*(Gioconda clasps the hands of the
Cantori, who depart through the
porch by which they had entered.
Gioconda alone. She approached the
table, and looks fixedly at the dag-
ger, which she examines, and then
takes up the flask of poison.)*

Yes suicide!

The sole resource now left me!

Stern Fate forever of hope has bereft
me

I the last accents of destiny hear;

Bear my last cross;

Know the end draweth near.

Bright is the day; the hours gaily
flying!

Lost is my mother; love lies a dying,
Conquer'd by jealousy's terrible fever,

I sink exhausted; sink down for ever,
Night draws the end now; if Heav'n
prove kind.

Ere long, in the grave repose I may
find.

*(In the Scene which follows (omitted
in this performance) Gioconda over-
comes the temptation to kill Laura
as she lies there on the couch, still
under the influence of the sleeping
potion. She looks out over the wat-
ers, and seeing Venice "brightly il-
luminated," sings)*

My heart is thus illumined
By flames of vengeance, relentless, un-
forgiving!

O love! O love! ah!

Enzo! have pity! Enzo, on me!

*(In despair throws herself down,
weeping and exhausted, near the ta-
ble.)*

ENZO (*entering*).—Gioconda!

GIOCONDA (*starting up as out of a
dream*).—Enzo! 'Tis thou?

ENZO (*gloomily*).—From prison thou
has freed me;

By thee my chains have been unfas-
tened,

Armed and free, behold me here.

Of me what wouldst thou?

GIOCONDA.—Of thee what would I?

Alas! Alas!

With smiles thy life is surrounded;

Thy liberty unbounded!

Bright joys in thy pathway lie.

The smiles that speak love's yearning,

The sighs of rapture burning,

This earth to Eden turning!

Great Heaven now let me die.

ENZO.—Woman, thy frenzied passion
end!

My days will soon be over.

New life, new love no balm can bring

A broken hearted lover.

Adieu, seek not to know . . .

Cease thee . . .

GIOCONDA.—What dost thou?
 Stay here and listen.
 Ah hear me!
 Wilt thou then die for Laura?

ENZO.—Yes, unto Laura's tomb I go,
 Once more to kiss, while dying,
 My lost love, lifeless tying.

GIOCONDA.—'Tis well; fulfill thy purpose,
 O faithful hero, but know,
 The tomb of Laura is vacant,
 I have removed her.

ENZO.—No! Falsehood!

GIOCONDA.—Yes, I swear it,
(pointing to the crucifix on the wall)
 By yon Redeemer.

ENZO.—No, thou art a blasphemer
 Yon crucifix profaning!
 Thou art perjur'd.

GIOCONDA.—No, the truth I have sworn!

ENZO.—O furious hyæna,
 The sepulchre despoiling!
 O worse than the Eumenides,
 For thou of the dead art jealous!
 Say where hast thou my angel conceal'd?
 Where doth she lie, with cheeks cold
 and faded?
 Answer! or in this fatal hour
 Thy life shall pay the forfeit!
 See! with gleam-like lightning flash,
 Shines my keen poniard!
 Thy mystery unfold! answer! answer!
 Then thou thy life shall forfeit
 Who's there? Heav'n!

LAURA *(from the alcove)*.—
 Enzo! my beloved!
(coming forward)

My strength is fast reviving,
 I breathe the balmy air.
 Enzo, come love, I'm living.

ENZO.—I'm not dreaming,
 Heav'n! Living!
 Laura, Laura!
*(rushing forward and embracing
 Laura.)*

GIOCONDA.—Let darkness hide them from
 me. *(covers her face with a mantle)*

LAURA *(looking toward Gioconda)*.—
 Ah! me, yon shadow in mantle shrouded,
 Alwise?

ENZO.—No, banish this terror.

LAURA *(approaching and recognizing
 Gioconda who has uncovered her
 face)*.—'Tis thou? 'tis she by whose
 aid my life was saved?
 Ah let me kiss thy feet!

CHORUS OF SERENADERS *(from a distance)*.—Float on, serenade,
 Heaven soft airs is granting
 O'er the waters enchanting,
 We listen to songs
 Full of innocent glee,
 Our oars keep time
 As we float o'er the sea.
 A song is existence,
 On dreams it has flourished;
 To dream we are invited,
 By dreams we are nourished!
 The echoes reply
 As the last note ascending
 Is lost in the sky.

GIOCONDA *(as the serenade is heard)*.—
 Dost thou remember yonder song, O
 Laura?
 It is the song with which was link'd
 thy fortune.
 'Tis for us, it is sung!
 Attentively listen, dearest Companions,
 Yon rowers shall in safety place ye
 both, ere morning dawns
 For your flight all is provided,
 All is provided with due caution.

(The serenade ends.)

The barque is fast approaching: my
 companions
 Will arrive, just before daybreak
 Abreast of the Three Gates.
 Swiftly tow'rds Aquileja, then your
 flight directing.
 You from thence will see Illyria
 Smiling a welcome to the wond'ring
 lovers!
 Here are the boatmen,
 Farewell, Farewell!

*(The barque of the Cantori arrives,
 and stops at the bank. Gioconda
 takes off her mantle, which she
 places on Laura.)*

My cloak will serve to hide thee.
 What do I see?
 'Tis the Rosary!
 Eternal Heaven!
 Thus did my mother speak in tones
 prophetic:
 "This Rosary I offer,
 No richer prize possessing:
 Deign to accept the humble gift;
 'Twill bring to thee a blessing!
 It brings the blessing!"
 This last gentle kiss, by my tears in-
 undated,
 I place on thy forehead; the last kiss
 That my lips will proffer.
 Recall sometimes to memory kind
 thoughts of la Gioconda, ill fated!
 Keep me in mem'ry
 And love each other.
 May ye both be happy!

LAURA AND ENZO.—Upon thy hands, thy
 gen'rous soul
 Melting in grief, is falling!
 These mournful parting tears of thine
 Shall be forgotten never.
 Thy memory we'll cherish ay
 Thy sacrifice recalling.
 May angels bring thee bliss divine,

Adieu, Gioconda,
 May ye be happy, and love each other,
 We'll never forget these parting tears.
 Farewell now forever!

GIOCONDA (*weeping*).—Bestow a thought
 on la Gioconda,
 May ye be happy, and love each other
 truly.

Recall me sometimes to memory,
 Bestow a kind thought on me,
 May ye be happy!
 Farewell now forever!

SCENA AND DUET—FINALE IV

GIOCONDA (*clutching the flask of poison*)
 Now I can die.

All is over.
 Ah no! my mother?
 Oh aid me, O holy Virgin!
 Too heavy is for one sad heart this
 anguish!
 I go to seek my mother!
 Ah woe is me!

(struck with a sudden thought)

That compact I remember!

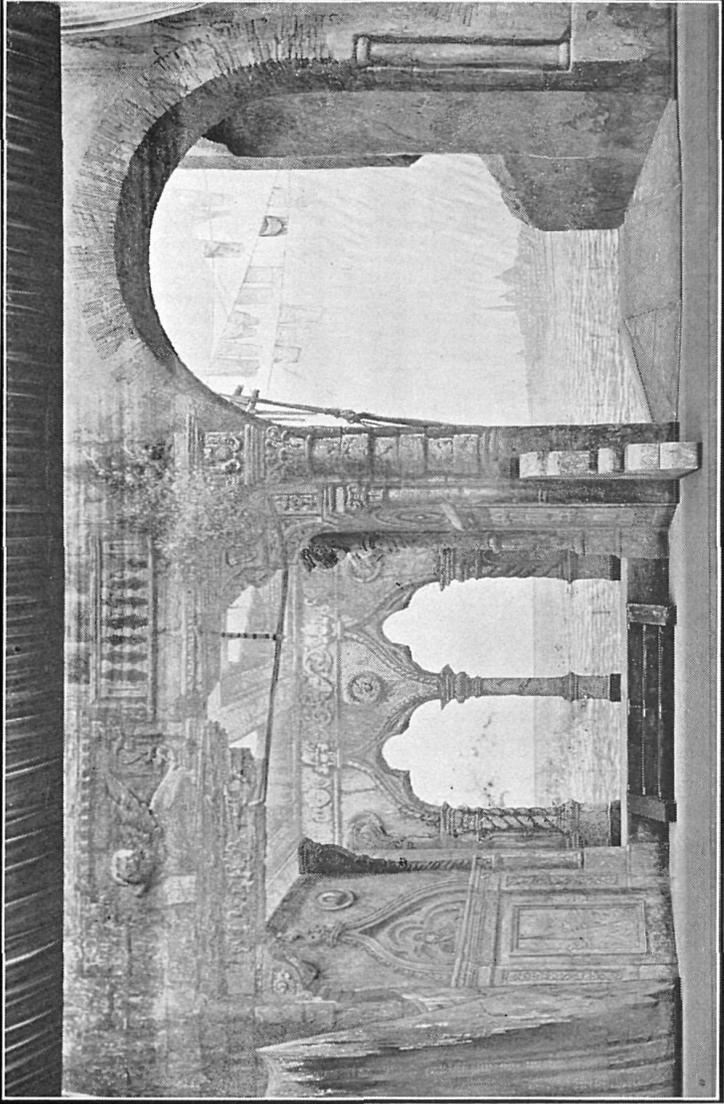
*(Gioconda, when about to leave, meets
 Barnaba, who throws the door open,
 and enters.)*

BARNABA.—Thy compact thus thou keep-
 est?

GIOCONDA (*at first terrified, recovers her
 courage, and retains it to the end*).—

Yes, I keep to my compact.
 We both swore to keep it.
 And ne'er will Gioconda be false to
 her oath.
 May Heaven in mercy withhold con-
 demnation.

BARNABA.—O rapture extatic!
 O dream of Elysium!
 Thou'rt mine now!



Chicago Civic Opera.

"LA GIOCONDA"—ACT IV

VESTIBULE OF A PALACE IN RUINS; SQUARE OF ST. MARK ACROSS THE LAGOON.

And swift from this desolate heart,
Expell'd by Love's days, sombre shadows depart!

GIOCONDA (*to Barnaba, who is approaching her*).—Nay, stay thee!

Restrain awhile thy ardent passion!

Thou soon shalt,

(*dissimulating*)

Thou soon shalt in splendor,

Ha! Ha! Ha!

Gioconda behold

For thee, I am braiding my clustering tresses

With purple and gold!

(*Begins to adorn herself.*)

BARNABA.—O rapture extatic, etc.

GIOCONDA.—With glittering jewels, the
gay jewels that are worn nightly

By madcaps theatrical, cover'd, yes,
cover'd I'll be.

Now list to the song that this ardent
young siren,

Will sing unto thee.

Ah listen! Ah listen!

The song that she sings unto thee ah!
I keep to my compact: no false oath
was mine

Thou claimest me?

Now, demon acursed, I am thine!

(*Stabs herself to the heart with the dagger that she had furtively secreted while adorning herself and falls dead, as if lightning struck.*)

BARNABA.—Ah stay thee!

'Tis a jest?

Well then, thou shalt hear this and die
ever damned!

(*bending over the corpse of Gioconda, and screaming furiously into her ear*)

Thy mother has offended me,

I have strangled her!

(*looking at Gioconda*)

She hears me not!

AH!!

(*with a cry of half choked rage he rushes down the street.*)

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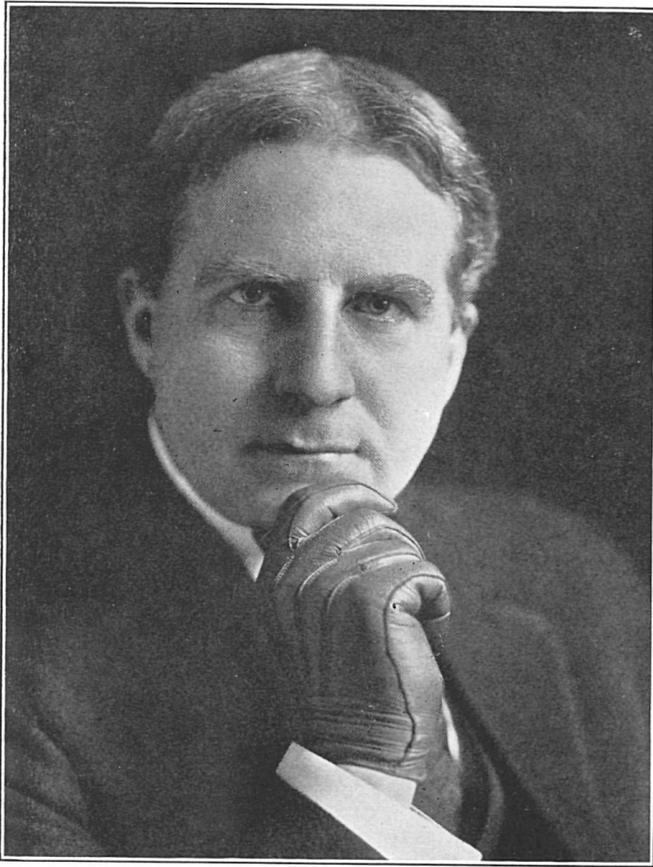
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Dorothea Johnson
Kurt Jasper

Florence Kay	Manley Osgood	Ernest Schneeberger
Margaret Kusterer	Doris Pettibone	Alfred Schneeberger
Florence Kaufman	Clara Pffeifle	Earl Schoenhals
Virginia Kensler	Edward Parkinson	Ruth Steinke
Doris Knop	Gladys Rendal	Gladys Toms
Mildred Koch	Fern Rogers	Grace Talbot
Howard Knop	Marion Rogers	Joseph Tonkota
Violet Link	Irene Louise Ruck	Viola Volz
Dorothy Lutz	Edwin Reuter	Caroline Weiser
Earl Layton	Robert Roehm	Margaret Whitemair
Robert Lowry	Dorothy Ranson	Helen Weimer
Alice Lonsberry	Florence Seitz	Carl Wiegand
Juanita Mayme	Thelma Schairer	Louis Wenger
Esther Michelfelder	Clara Schleh	Carl Wenger
Gertrude Michelfelder	Elsa Stanger	Alfred Weisenreder
Thelma Marquardt	Marjorie Salter	Ronald Wolfe
Walter Mahlke	Paul Schleh	Carl Weber
Vernon Maulbetsch	Gordon Showler	Ruth Weisenreder
Dean Miller	Jack Showler	Marion Wenk
Walter Mast	Elmer Stadel	Louisa Vogel
Richard Miller	Ralph Steeb	Eleanore Yanke
Henry Mayer	Warwick Sutton	Carol Warner
Wm. McFall	Robert Steeb	
Oswell Nash	Paul Steinke	

TAPPAN SCHOOL

Miss Catherine Hodson and Miss Gertrude Simmeron, *Teachers*

<i>Sixth and Seventh Grades</i>	Edward Bohn	Earl Fisher
Helen Abram	Clark Boyd	Jean Felker
Margaret Austin	Edward Caris	Evelyn Hawley
Marie Abbot	Barbara Canfield	Helen Hart
Enid Alexander	Regina Cumming	Anna Huebler
Hazel Anderson	Bertha Carey	Barton Huiser
Leroy Alexander	Jack Cave	Wilson Hutchinson
Edmund Abrahamson	Elton Clark	Betty Henwood
Emma Anderson	Arthur Christen	Homer Hunt
Edward Billmeyer	Jean Cowden	Cecelia Hart
Bertha Briegel	Bernice Clark	June Jay
Carol Bogart	Louelles Dreyer	Robert Johnson
Erma Brooks	Annette Diekhoff	Stephen Johnson
Fred Budd	David Dowd	Lorna Jennings
Virginia Bragg	Maurice Dalitz	Walter Jotter
Duane Betts	Jean Engard	Beulah Kline
Dorothy Bacchus	Doris Fish	Emerson Kempf
Mary Bohn	Alice Frank	Marian Kelleher

Alice Knight	Billy Pruner	Wilfred Sensemen
Mabel Lennen	Carl Panck	Warren Sharfman
Ruth Lovejoy	Winifred Parker	Loraine Smith
Donald Lage	Robert Pierce	Jack Stevens
Wynne Lougher	Raymond Ramsey	Beatrice Todd
Margaret Lewis	Rueben Rosencrantz	Joe Thornton
Alice Mohler	Dorothy Stoll	James Mather
Marian McPherson	Dorothy Schiller	Louella Steinke
Jane Macnamee	Elizabeth Scott	Louise VanAmeringen
Helen Murray	Gladys Schultz	Carlotta Weitbrecht
Franklin Mortin	Helen Springer	Ellen Warren
James Mather	Hoyt Servis	Jane Whitney
Ruth McPherson	Margaret Steer	Betty Woodhams
Gertrude Novack	Harriet Stout	Edward Werner
Billie Norton	Betty Skinner	Lyle Waggoner
Margaret Norton	Ruth Stodden	Delna Wilson
Ralph O'Hara	Russell Steinke	Harvey Ward
Emma O'Hara	Frances Sweet	Frederick Yaeger
Lawrence Pratt	Clarice Shutte	Dorothy Walker
Marian Penpraze	Leo Silver	

W. S. PERRY SCHOOL

Miss Carrie L. Dicken and Miss Sophie Benzin, *Teachers*

<i>Sixth Grade</i>	William Goetz	Sarah Pierce
Robert Allmendinger	Wyman Gray	John Porter
Edna Bethke	Mildred Goulden	Elsie Pruner
Florence Britton	Florence Gross	Louise Ream
Anna Bublave	Hortense Hasselbach	Tessie Solomin
Minnie Brodock	Lucile Herman	Edna Schlanderer
Susie Bezirium	Elinor Hildinger	Vera Smith
Helen Bublave	Carol Jones	Mary K. Sauer
Elnor Coles	Anna Jaeger	John Stark
Grace Cain	Russell Johnson	Eleanore Schmidt
Grace Cupps	Erwin Kapp	Virginia Stoll
June Currie	Raymond Knight	Neil Swanger
Ruth Coles	Doris Kuehner	Beatrice Stodden
Archur Carstens	Lois Knight	Esther Theurer
Alta Cummings	Kathryn Leland	Chase Teaboldt
Leland Draper	Bernice Lowry	Marian Wuerth
Congette Del Prete	Bill Leland	Alfreda Walker
Charles Duffren	Margaret Major	Alfred Wagner
Allen Ehnis	Harold Mahlke	Russell Weid
Frieda Fiegel	Clarence Markham	Karl Wiese
Wendell Corsythe	Virginia Mills	Eileen Wurster
Calvin Foster	Woodrow Malloy	Abe Zwerdling
Lawrence Freeman	Olga Nevereth	

CONCERT REPERTOIRE

The final concert in the Festival Series this year will be number 431, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the thirty-two Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals 1 to 11, inclusive. In the Festivals, 12 to 28, the Chicago Symphony Orchestra, with Frederick Stock and Albert A. Stanley as conductors, took part. The Twenty-ninth and succeeding Festivals were conducted by Frederick A. Stock and Earl V Moore. At the Thirtieth Festival, Gustav Holst of London was a guest conductor.

Dating from 1913 the Festivals have been given in the Hill Auditorium. Prior to that date they were given in University Hall.

Repertoire of The May Festival Series From 1894 to 1925 Inclusive

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

Soloists: Miss Emma Juch, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. Edward C. Towne, Tenor; Mr. Max Heinrich, Baritone; Mr. Arthur Friedheim, Pianist; Mr. Felix Winternitz, Violinist; Mr. Fritz Giese, Violoncellist; Mr. Van Veachtou Rogers, Harpist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval Romain" Overture, Berlioz; "Lenore" Overture, No. 3, Beethoven; Suite, "Woodland," MacDowell; Piano Concerto, E flat, Liszt; Piano Concerto, F minor, Chopin.

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William H. Rieger, Tenor; Mr. William H. Clarke, Bass; Mr. Max Heinrich, Baritone; Mr. Martinus Sieveking, Pianist; Mr. Clarence Eddy, Organist.

PRINCIPAL WORKS

Symphony, B minor (unfinished), Schubert; "Damnation of Faust," Berlioz; Overture, "Anacreon," Cherubini; Vorspiel "Tristan and Isolde," Wagner; Quartet from "Fidelio," Beethoven; Suite "L'Arlesienne," Bizet; Piano Concerto, Op. 22, G. minor, Saint-Saëns; Overture, "Melpomene," Chadwick.

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachton Rogers, Harpist; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," Wagner; Siegmund's "Love Song," Wagner; "Faust" Overture, Wagner; "Meistersinger," (a) Pogner's Address, (b) Vorspiel, Wagner; Overture, "Magic Flute," Mozart; Piano Concerto, E flat, Beethoven; Symphony, F major, A. A. Stanley; Phantasie, "Romeo and Juliet," Svendsen; Overture, "Sakuntala," Goldmark; Overture, "Ruy Blas," Mendelssohn; Symphonic Sketches, Chadwick; "Samson and Delilah," Saint-Saëns.

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, Sopranos; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, Contraltos; Mr. Barron Berthald, Mr. J. H. McKinley, Tenors; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich Meyn, Baritones; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist; Mr. Thomas C. Trueblood, Reader.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tchaikowsky; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tchaikowsky; Violin Concerto, Op. 22, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadski, Mrs. Jennie Patrick Walker, Sopranos; Miss Janet Spencer, Miss Gertrude May Stein, Contraltos; Mr. William J. Lavin, Mr. William H. Rieger, Mr. Barron Berthald, Tenors; Mr. David Bispham, Mr. William A. Howland, Signor Giuseppe Del Puente, Baritones; Mr. Alexander Heindl, Violoncellist; Miss Elsa von Grave, Pianist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Flying Dutchman," Wagner; Symphonie Pathétique, Tchaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "Espana," Chabrier; Ballet Music (Carmen), Bizet.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

Soloists: Miss Sara Anderson, Miss Anna Lohmiller, Mme. Marie Brema, Sopranos; Miss Blanche Towle, Mrs. Josephine Jacoby, Contraltos; Mr. George Hamlin, Mr. Clarence Shirley, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Baritones; Mr. Myron W. Whitney, Jr., Bass; Miss Elsa Von Grave, Pianist; Mr. Emil Mollenhauer, Mr. Herman Zeitz, Conductors.

PRINCIPAL WORKS

"Requiem," Brahms; Suite, Moskowski; Symphony, No. 3, Raff; Overture, "Benvenuto Cellini," Berlioz; Overture, "Hänsel and Gretel," Humperdinck; Symphony, "Rustic Wedding," Goldmark; Overture, "Robespierre," Litolf; "Samson and Delilah," Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Soloists: Miss Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; Mr. G. Leon Moore, Mr. Evan Williams, Tenors; Mr. David Bispham, Mr. William A. Howland, Mr. Gwylm Miles, Baritones; Mr. Arthur Hadley, Violoncellist; Mr. Bernard Sturm, Violinist.

PRINCIPAL WORKS

Overture, "Leonore," Nos. 1, 2, and 3, Beethoven; "The Lily Nymph," Chadwick; Overture, "Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorák; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

Soloists: Mrs. Marie Kunkel-Zimmerman, Soprano; Miss Fielding Roselle, Mme. Ernestine Schumann-Heink, Contraltos; Mr. Glenn Hall, Tenor; Signor Giuseppe Campanari, Mr. William Howland, Mr. Gwylm Miles, Baritones; Mr. Llewellyn L. Renwick, Organist; Mr. Albert Lockwood, Pianist; Mr. Bernard Sturm, Violinist; Mr. Alfred Hoffman, Violoncellist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Golden Legend," Sullivan; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaiikowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Wieniawski; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet.

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadski, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio de Gogorza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Orpheus," Gluck; "Faust," Gounod; "Tannhäuser," Wagner; Overture, "The Water Carrier," Cherubini; Concerto, A minor, Op. 54, Schumann; Symphony, No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tchaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

Soloists: Miss Frances Caspari, Miss Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gogorza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin" Prelude, Wagner; Introduction, Act III (Lohengrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger" Vorspiel, Wagner; Finale to Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture-Fantasia, "Romeo and Juliet," Tchaikowsky; Symphony (unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

Soloists: Mme. Lillian Blauvelt, Mrs. Lillian French Read, Sopranos; Mrs. Daisy Force Scott, Miss Gertrude May Stein, Contraltos; Mr. Ellison Van Hoose, Mr. Alfred Shaw, Tenors; Mr. David Bispham, Mr. Vernon D'Arnalle, Baritones; Mr. Herbert Witherspoon, Bass; Mrs. Janet Durno Collins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violoncellist.

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "Carneval," Dvorák; Symphony, "Country Wedding," Goldmark; Overture, "Solonelle," Glazounow; Concerto, for Piano, G minor, Saint-Saëns; Symphonic Poem, "Les Préludes," Liszt; Overture, "Academic Festival," Brahms; Symphony, B flat major, No. 4, Beethoven; "Death and Transfiguration," Strauss; Concerto, E minor for Violin, Mendelssohn; Vorspiel "Meistersinger," Wagner; Overture, "Coriolan," Beethoven.

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

Soloists: Mme. Charlotte Maconda, Mrs. Lillian French Read, Miss Frances Caspari, Sopranos; Miss Isabelle Bouton, Miss Grace Munson, Contraltos; Mr. Glenn Hall, Mr. Ellison van Hoose, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Brahm van den Berg, Pianist.

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, Tchaikowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73; Brahms, Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," Dvorák; "A Psalm of Victory," Stanley; "Aida," Verdi; Overture, "Euryanthe," von Weber.

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore van Yox, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "Tanhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scene de Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau," Smetana; "On the Shores of Sorrento," R. Strauss.

FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Tenor; Mr. Claude Cunningham, Mr. Earle G. Killeen, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold deMaré, Horn; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Creation," Haydn; "Faust," Gounod; Vorspiel "Meistersinger," Wagner; Lyric Suite, Op. 54, Grieg; Concerto for Organ, Op. 177, Rheinberger; Overture, "Barber of Bagdad," Cornelius; Valse de Concert, Glazounow; Introduction to Act I, "Fervaal," d'Indy; Concerto, (French Horn), Strauss; Symphony No. 1, Op. 38, Schumann; Overture, "Benvenuto Cellini," Berlioz; Two Legends, "Kalevala," "En Saga," Sibelius; Variations, Op. 36, Elgar; Overture, "Der faule Hans," Ritter; "Till Eulenspiegel's Merry Pranks," R. Strauss.

SIXTEENTH FESTIVAL

May 12, 13, 14, 15, 1909—Five Concerts

Soloists: Miss Perceval Allen, Mme. Olive Fremstad, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Mr. Edward C. Towne, Tenors; Mr. Earle G. Killeen, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Alfred Barthel, Oboe; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The Seasons," Haydn; "Damnation of Faust," Berlioz; Overture, "Improvisator," D'Albert; Symphony, No. 8, Op. 93, Beethoven; Symphonic Poem, "Attis," Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuersnot), Strauss; Overture, "Fingal's Cave," Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia," Wagner; "Siegfried's Rhine Journey," Wagner; Selections from "Parsifal," Wagner.

SEVENTEENTH FESTIVAL

May 18, 19, 20, 21, 1910—Five Concerts

Soloists: Mrs. Jane Osborn Hannah, Mrs. Corinne Rider-Kelsey, Mrs. Sybil Sammis MacDermid, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Tenor; Mr. Sidney Biden, Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mlle. Tina Lerner, Pianist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Odysseus," Bruch; "The New Life," Wolf-Ferrari; Symphony, G minor, Mozart; Symphony, D minor, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

May 10, 11, 12, 13, 1911—Five Concerts

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Miller, Tenor; Mr. Clarence Whitehill, Baritone; Mr. Horatio Connell, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyrad," "Moldau," Smetana; "Bran-gäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

May 15, 16, 17, 18, 1912—Five Concerts

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada Van der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Tri-omphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zora-hayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tchaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasie, Op. 44, Guilmant.

TWENTIETH FESTIVAL

May 14, 15, 16, 17, 1913—Five Concerts

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schu-mann-Heink, Miss Rosalie Wirthlin, Contraltos; Mr. Lambert Murphy, Tenor; Sig. Pasquale Amato, Mr. Frederick A. Munson, Mr. William Hinshaw, Baritones; Mr. Henri Scott, Bass.

PRINCIPAL WORKS

"Walrus and the Carpenter," Fletcher; "Laus Deo," Stanley; "Manzoni Requiem," Verdi; "Lohengrin," Act I, Wagner; "Meistersinger," Finale, Wagner; Symphony, No. 5, C minor, Beethoven; Overture, "Academic Festival, Op. 80," Brahms; Overture, "Merry Wives of Windsor," Nicolai; Overture, "Flying Dutchman," Wagner; Over-ture, "Tannhäuser," Wagner; Suite, "Wand of Youth," Elgar; Suite, "Woodland," Op. 42, MacDowell; Tone Poem, "Don Juan," Richard Strauss; Hungarian Dances, Brahms-Dvorák; "Song of the Rhine Daughters," Funeral March (Götterdämmerung), Wagner.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

Soloists: Miss Inez Barbour, Mme. Alma Gluck, Miss Florence Hinkle, So-pranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Mur-phy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

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PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Mid summer Night's Dream" Music, Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Magic Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture, "Leonore," No. 3, Beethoven; Fantasie-Overture, "Hamlet," Tchaikowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delius.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

Soloists: Miss Frieda Hempel, Miss Florence Hinkle, Miss Ada Grace Johnson, Miss Maude C. Kleyn, Miss Doris Marvin, Sopranos; Miss Sophie Braslau, Mme. Margarete Matzenauer, Contraltos; Mr. Horace L. Davis, Mr. Morgan Kingston, Mr. John McCormack, Tenors; Mr. Pasquale Amato, Mr. Robert Dieterle, Mr. Chase B. Sikes, Mr. Reinald Werrenrath, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ralph Kinder, Organist; Mr. Richard D. T. Hollister, Reader.

PRINCIPAL WORKS

"Paradise Lost," M. Enrico Bossi; "The Children at Bethlehem," Pierné; "Samson and Delilah," Saint-Saëns; Symphony No. 7, A major, Beethoven; Symphony, E flat, Mozart; Overture-Fantasia, "Francesca da Rimini," Tchaikowsky; Wedding March and Variations from "Rustic Wedding," Goldmark; Suite, Dohnanyi; "Love Scene" from "Feuersnot," Strauss; Swedish Rhapsody, Alfvén.

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor Giuseppe De Luca, Mr. Chase B. Sikes, Baritones; Mr. Gustaf Holmquist, Bass; Miss Ethel Leginska, Pianist; Mr. Richard Keys Biggs, Organist.

PRINCIPAL WORKS

"The Dream of Gerontius," Elgar; "Aida," Verdi; "The Walrus and the Carpenter," Fletcher; E major Symphony, Alfvén; D major Symphony, Brahms; "Jupiter" Symphony, Mozart; "Othello" Overture, Dvorák; "Fingal's Cave" Overture, Mendelssohn; G minor Concerto, Rubinstein; "Dance Rhapsody," Delius; "Molly on the Shore," "Mock Morris," and "Shepherds Hey," Grainger; "Finlandia," Sibelius; "Siegfried's Rhine Journey," Wagner.

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margaret Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guiseppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasie and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, Sopranos; Miss Merle Alcock, Mme. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Seguro, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor Symphony, Tchaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

TWENTY-EIGHTH FESTIVAL

May 18, 19, 20, 21, 1921—Six Concerts

Soloists: Mme. Lucrezia Bori, Mme. Florence Hinkle, Miss Leonora Sparkes, Mrs. Grace Johnson Konold, Sopranos; Mme. Merle Alcock, Mme. Cyrena van Gordon, Contraltos; Mr. Charles Marshall, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Arthur Middleton, Baritones; Mr. Gustaf Holmquist, Mr. Robert McCandliss, Basses; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Aida," Verdi; "Voyage of Arion," Moore; Symphony, No. 10, C major; Schubert; Symphony, No. 2, C minor, Op. 17, Tchaikowsky; Overture, "Husitzka," Op. 67, Dvorák; Overture, "Magic Flute," Mozart; Suite, "Woodland," A minor, Op. 42, MacDowell; Symphonic Poem, "Juventus," de Sabata; Symphonic Poem, "Attis," Op. 16, Stanley; Concerto for Pianoforte, No. 2, F minor, Op. 21, Chopin; Mefisto Waltz, Liszt; Chorale and Fugue, Bach-Abert; March-Fantasia, with Chorus, "Triumphalis," Op. 14, Stanley.

TWENTY-NINTH FESTIVAL

May 17, 18, 19, 20, 1922—Six Concerts

Soloists: Mme. Frieda Hempel, Mme. Florence Easton, Miss Adele Parkhurst, Sopranos; Mme. Cyrena Van Gordon, Miss Kathryn Meisle, Contraltos; Mr. Mario Chamlee, Mr. William Wheeler, Mr. Paul Althouse, Tenors; Mr. Reinald Werrenrath, Mr. Carl Schlegel, Baritones; Mr. Rollin Pease, Bass; Mr. William Bachaus, Pianist.

PRINCIPAL WORKS

"La Vita Nuova," Wolf-Ferrari; "A Psalmic Rhapsody," Stock; "Tannhäuser" (Paris version), Wagner; "A Song of Spring," Busch; Symphony, No. 2, E minor, Rachmaninow. Overtures: "Academic Festival," Brahms; "Benvenuto Cellini," Berlioz; "Springtime of Love," Georg Schumann. Suite, Opus 19, Dohnanyi; Ballade, "Tam O'Shanter," Chadwick. Symphonic Poems: "Tasso, Lamento e Trionfo," Liszt; "Le Rouet d' Omphale," Saint-Saëns; "Death and Transfiguration," Strauss; "Procession of the Knights of the Holy Grail," Wagner. Concert Waltz, No. 2, Glazounow; "Midsummer Wake," Alfven; Concerto for Pianoforte, G major, Beethoven.

THIRTIETH FESTIVAL

May 16, 17, 18, 19, 1923—Six Concerts

Soloists: Miss Susanne Keener, Miss Florence Macbeth, Sopranos; Miss Mabelle Addison, Mme. Jeanne Gordon, Contraltos; Beniamino Gigli, Arthur Kraft, Charles Marshall, Tenors; Guisepppe Danise, Clarence Whitehill, Henri Scott, Baritones and Basses; Erna Rubinstein, Violinist; Ernest Schelling, Pianist; Gustav Holst, Guest Conductor.

PRINCIPAL WORKS

Selections from the "B minor Mass," Bach; "The Hymn of Jesus," "A Dirge for Two Veterans," Holst; "Samson and Delilah," Saint-Saëns; Symphony in D minor, Franck; Symphony, No. 3, in E flat, "Rhenish," Schumann-Stock; Oriental Suite, "Beni Mora," Suite from the opera "A Perfect Fool," Holst; "The Sorcerer's Apprentice," "Le Peri," Dukas; Fantastique Suite, Schelling; Prelude to "Die Konigskinder," Humperdinck; Prelude to "Die Lorelei," Bruch.

THIRTY-FIRST FESTIVAL

May 21, 22, 23, 24, 1924—Six Concerts

Soloists: Mme. Emmy Krueger, Miss Dusolina Giannini, Miss Claire Dux, Sopranos; Miss Sophie Braslau, Contralto; Tito Schipa, Forrest Lamont, Tenors; Vicente Ballester, Royal Dadmun, Cesare Baromeo (Chase Sikes), Baritones and Basses; Miss Sylvia Lent, Violinist; Alberto Salvi, Harpist; Harold Bauer, Pianist; Palmer Christian, Organist.

PRINCIPAL WORKS

"La Primavera" (Spring), Respighi (first time in America); "Sea Drift," Delius (first time in America); Selections from the "B Minor Mass," Bach; Selections from "Aida" and "Forza del Destino," Verdi; A London Symphony, Williams; Concerto for Organ, No. 1, DeLamarter; Concerto for Piano, E flat Major, Beethoven; Concerto for Violin, G minor, Bruch; Overtures: "Secret of Susanne," Folf-Ferrari; "A Pilgrim Vision," Carpenter; "Bohemia," Hadley; "Cockaigne," Elgar; Symphonic Poem, "Pastorale d'été," Honegger; Suite No. 2, Milhaud; "La Valse," Ravel.

THIRTY-SECOND FESTIVAL

May 20, 21, 22, 23, 1925—Six Concerts

Soloists: Frances Peralta, Emily Stokes Hagar, Sopranos; Augusta Lenska, Mezzo-soprano; Kathryn Meisle, Loretta Degnan, Contraltos; Rhys Morgan, Mario Chamlee, tenors; Charles Tittmann, Lawrence Tibbett, Vicente Ballester, Henri Scott, Baritones and Basses; Ossip Gabrilowitsch, Pianist; Mischa Elman, Violinist.

PRINCIPAL WORKS

Choral—"The Bells", Rachmaninoff; Selections from B Minor Mass, Bach; "La Gioconda", Ponchielli; "Alice in Wonderland" (children) Kelley.

Orchestral—Symphonies: No. 1, B flat major, Schumann; No. 3, F major, Brahms; No. 5, C minor, Beethoven. Suites: N. 3, D major, Bach; "From Finland", Palmgren. Concertos: No. 1, B flat minor (Piano) Tchaikovsky; D major (Violin) Tchaikovsky.

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1925 Inclusive

List of Organizations, Artists, and Works

(The figures in parenthesis indicate the complete number of performances.)

ORCHESTRAS

Boston Festival (51)	Cincinnati (2)	New York Symphony
Boston Symphony (5)	Detroit (10)	Philadelphia (2)
Chicago Festival (3)	Detroit Symphony (21)	Pittsburgh (7)
Chicago Symphony (107)	New York Philharmonic	

BANDS

United States Marine Band	Sousa's Band (2)
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CHAMBER MUSIC ORGANIZATIONS, ETC.

Adamowski Trio	Flonzaley Quartet (7)	New York Chamber Music Society (2)
Detroit Philharmonic Club (4)	Kneisel Quartet (4)	Spiering Quartet
Detroit String Quartet	New York Philharmonic Club	Trio de Lutece
Elsa Fisher Quartet		Ukrainian National Chorus
		Russian Symphonic Choir

OPERA COMPANIES

Hinshaw Opera Company (3)

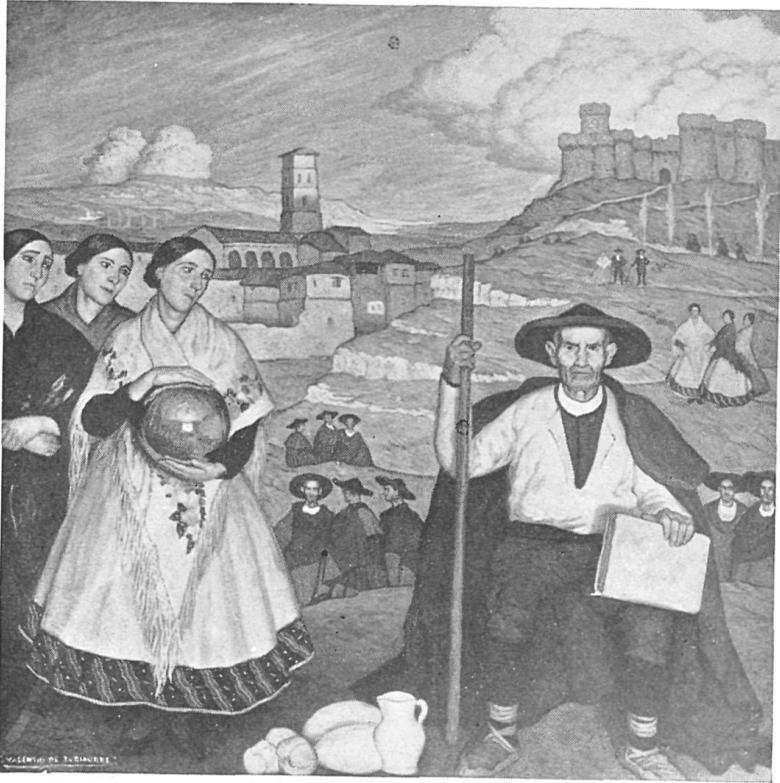
CONDUCTORS

Damrosch	Knoch	Seidel
DeLamarter	Kunwald	Sousa
Gabrilowitsch (16)	Mollenhauer (31)	Stanley (91)
Herbert (3)	Moore (5)	Stock (72)
Holst (Guest) (3)	Muck	Stokowski (2)
E. Killeen	Nikisch (2)	Stransky
Kneisel	Pauer (3)	Thomas (6)
Kibalchich	Rosendecker	Urach
Kolar (5)	Santelmann	Zeit
Koshetz		

ARTISTS

SOPRANOS

Mme. Alda	Miss Inez Barbour	Mlle. Ina Bourskayas
Miss Leonora Allen	Mrs. Bishop (5)	Mme. Brema
Miss Perceval Allen (4)	Mme. Blauvelt	Miss Broch
Miss Bailey (2)	Mme. Bori	Mrs. Bussing



Courtesy of Ann Arbor Art Association
"MAYOR OF TUREGANS, SEGOVIA"
BY VALENTIN DE ZUBIAURRE

Detailed Repertoire

113

Mme. Calvé	Miss Howell	Miss Osborne
Miss Anna Case	Miss Huntington	Mrs. Osborne Hannah (2)
Mrs. Cumming	Miss Johnson (3)	Miss Parkhurst
Miss Dux (2)	Miss Susanne Keener	Miss Parmeter
Miss Doolittle	Mme. Jeritza	Mme. Pasquale (2)
Miss Easton	Mrs. Johnson-Konold (3)	Mme. Peralta
Mme. Farrar	Miss Johnston (5)	Miss Ponselle
Miss Fay	Mme. Juch (3)	Mrs. French-Read (2)
Miss Fleischer	Mme. Kaschoska	Mrs. Rider-Kelsey (6)
Miss Anna Fitziu	Mme. Kileski (2)	Mme. Rappold (3)
Mrs. Ford (2)	Mme. Klafsky	Miss Rio (5)
Mme. Fremstad (2)	Miss Kleyn (2)	Miss Rumsey
Mme. Gadski (3)	Mme. Krueger	Mme. de Vere-Sapio (2)
Mme. Galli-Curci (2)	Miss Lenska	Mme. Sembrich
Miss Mary Garden	Mme. Linne	Miss Sharlow (2)
Miss Lucy Gates	Miss Liebling	Mme. Slobodskaja
Mlle. Giannini	Miss Lohmiller	Miss Sparkes (2)
Miss Goodwin	Miss Florence MacBeth	Mme. Steinbach
Mme. Gluck (2)	Mrs. Sammis MacDermid	Miss Stevenson
Miss Hagar	Mme. Maconda (2)	Miss Stewart (5)
Miss Harrah	Miss Marvin	Mme. Tanner-Musin
Miss Frieda Hempel (3)	Miss Nina Morgana	Mrs. Walker (2)
Mrs. Henschel	Mme. Muzio	Miss Williams
Miss Hiltz	Mrs. Nikisch	Mrs. Winchell (2)
Mme. Hine	Mme. Nordica (2)	Mrs. Wood (2)
Miss Hinkle (6)		Mrs. Zimmerman (2)

CONTRALTOS

Miss Mabelle Addison	Mme. Homer (8)	Miss Roselle (2)
Mrs. Alcock (2)	Miss Hunt	Mrs. Scott
Mrs. Bloodgood (3)	Mme. Jacoby (2)	Mme. Schumann-Heink (6)
Mme. Bouton (4)	Miss Keyes (7)	Miss Janet Spencer (6)
Miss Braslau (3)	Miss Komenarski	Miss Stein (10)
Miss Buckley (2)	Miss Lazzari (2)	Miss Stoddard
Mrs. Clements (2)	Miss Marsh	Miss Towle
Miss Crawford	Mme. Matzenauer (6)	Miss Turrill
Miss Degnan	Miss Meisle (3)	Mme. van der Veer
Miss Foster	Miss Christine Miller	Mme. van Gordon (3)
Miss Glenn	Miss Mulford (3)	Miss Weed
Mme. Jeanne Gordon	Miss Munson (2)	Mrs. Wright
Miss Hall	Miss Palmer	Miss Wirthlin
Miss Heinrich	Miss Roberts	Mrs. Pease (2)
Miss Doris Howe		

TENORS

Althouse (2)	Carpi	Crooks
Beddoe (3)	Caruso	Cowper (2)
Berthald (4)	Carallo	Davies
Bonci (2)	Chamlee (2)	Davis

Dippel (2)
 Gigli
 Gordon
 A. Hackett
 Hall (8)
 Hamlin (5)
 Hamilton (3)
 Harrold
 House
 Johnson (5)
 Jordon (2)
 Kingston (2)

Amato (4)
 Ballester (2)
 Baromeo
 Barclay
 Bresford (2)
 Brainard
 Bispham (6)
 Campanari (11)
 Campbell
 Campion
 Chaliapin
 Chalmers
 Clark
 Connell (2)
 Crane
 Dadmun
 Danise
 D'Arnalle (3)
 Del Punte
 De Luca (2)
 Dieterle (5)
 Gelhausen

d'Albert
 Augierias
 Aus der Ohe (4)
 Bachaus
 Bauer (5)
 Benoist
 Busoni
 Carreno (2)
 Cortot (2)
 Dumesnil
 Gabilowitsch (5)

Knorr (2)
 Kraft
 Lamont
 Lavin
 Lazaro
 Marshall (2)
 Martin
 Martinelli (3)
 McCormack (2)
 McGranahan
 McKinley (2)

BARITONES AND BASSES

Gogorza (6)
 M. Green (2)
 P. Green (2)
 Harrison (4)
 Heinrich (9)
 Hemus
 Henschel
 Hierapolis
 Hinshaw
 Holmes
 Holmquist (5)
 Howland (11)
 E. Killeen (2)
 Lamson (6)
 Ludikar
 Martin (7)
 McCandliss
 Meyn (5)
 Middleton (2)
 Miles (5)
 Mills (2)

PIANISTS

Dohnanyi (2)
 Durno-Collins (2)
 Friedheim (2)
 Friedman
 Ganz
 Grainger
 Hambourg
 Hofmann
 Jonas (5)
 Koenemann
 Lachaume (2)

Morgan
 Murphy (5)
 Patton (2)
 Schipa
 Stevens (4)
 Towne (3)
 Valenti
 van Hoose (4)
 van Yorx
 Wegener
 Wheeler (2)
 Williams (4)

Munson
 Nash
 Pease
 Remington
 Rothier
 Ruffo
 Schlegel
 Scott (6)
 de Segurolo
 Senger
 Sikes (4)
 Spaulding (4)
 Stracciari
 Tibbett
 Tittmann
 Tyler
 Werrenrath (5)
 Whitehill (5)
 Whitney (2)
 Witherspoon (7)
 Zanelli

Leginska (2)
 Lerner (2)
 Levitzki
 Lhevinne (3)
 Mme. Lhevinne
 A. Lockwood (3)
 Maier (3)
 Netzorg
 Nyieregyhazi
 de Pachmann (2)
 Paderewski (4)

Detailed Repertoire

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Pattison (3)
Prokofieff
Pugno
Rachmaninoff
Roxas
Samaroff (2)

Schelling
Schmall (3)
Seyler (2)
Shattuck (2)
Sickiez

Sieveking
Sternberg (3)
Sumowska
van den Berg
von Grave (2)
Zeisler (3)

VIOLINISTS

T. Adamowski
Bendix
Miss Botsford
Breeskin
Burmeister
Elman (3)
Ern
Flesch
Halir
Heerman
Heifetz (2)
Hubermann
Kramer

Kreisler (4)
Miss Lent
Lichtenberg
S. Lockwood
Loeffler
MacMillen
McBeath
Miss Morini
Musin
M. Press
Miss Powell (2)
Ricarde
Rosen

Miss Rubinstein
Scholnik (2)
Seidel
Spaulding
Strum (2)
Vidas
Winternitz
Ysaye (2)
Yunk (2)
Zeit (3)
Zimbalist

VIOLONCELLISTS

Abbas
Abel
J. Adamowski
Bramsen
Bronson
Casals
Diestel

Gegna
Gerardy
Giese
Heberlein
Heindl
Hekking
Hoffman

Kindler
Ruegger (2)
Schmidt
Schroeder
Steindel

ORGANISTS

Archer
Biggs
Bonnet (2)
Christian

Courboin
Eddy (2)
Guilmant
Kinder

Kraft
Middleschulte
Moore
Renwick (8)

MISCELLANEOUS

Berenguer (Flute)

Salvi (Harp)

List Of Works

(Composers Alphabetically Arranged)

(This list includes only large and small choral works and selections, with orchestral accompaniment, symphonies, symphonic poems, orchestral selections, overtures, concertos, and chamber music. In addition, a large number of smaller pieces for pianoforte, violin, violoncello, organ, etc., together with many songs and arias, have been performed in these series. Unless indicated by figures placed in parentheses, the work has been performed only once. The numbers at the extreme right indicate the program (complete Choral Union and Extra Concert Series) on which the composition was last performed. Compositions without numbers were performed prior to the opening of Hill Auditorium.)

- ALFVEN—Symphony No. 3, E major—305; "Swedish Rhapsody" (2)—378.
- BANTOCK—Overture—"Pierrot of the Minute."
- BACH, J. S.—B Minor Mass (3) (selections)—427; Suite in D (4)—430; Adagio, Gavotte, Prelude and Fugue; Chorale and Fugue (orchestrated by Abert) (3)—404; Adagio and Fugue from Sonata in G minor (String Quartet); Concerto for Three Pianos, C major—423.
- BACH, W. Friedman—"Sonata a Tre."
- BEETHOVEN—Symphonies No. 2, D major (3)—355; No. 3, "Eroica" (3)—326; No. 4 B flat Major, No. 5, C minor (5)—430; No. 6, Pastorale; No. 7, A major (5)—423; No. 8, F major (4)—365.
- Overtures—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3)—293; Leonore, No. 1; Leonore, No. 2; Leonore, No. 3 (10)—426.
- Concertos—C major (Pf.) (2); E flat (Pf.) (2)—412; G major (Pf.) 379.
- Quartets—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5 (2); F major, Op. 59, No. 1 (2); Sonata in A major for Piano and Violoncello; Quintet—E flat major, Op. 16, for Piano, Oboe, Clarinet, Bassoon, and French Horn—334.
- BOELLMAN—Variations (Violoncello).
- BENOIT—"Into the World" (2)—315.
- BERLIOZ—"Damnation of Faust" (5)—346; "Dance of Sylphs" (2)—389; "Will o' the Wisp"; Hungarian March (2); "Flight into Egypt"; Ball Scene from Symphony, "Romeo and Juliet"; Overture—"Benvenuto Cellini" (4)—379; "Carnival Roman" (3)—291.
- BIZET—"Carmen" (2)—318; Ballet Music; Suite—"Children's Games"; "L'Arlesienne" (2)—300; Overture—"Patrie"—341.
- BORODIN—Symphony No. 2, B minor; Polovtsian Dances from "Prince Igor"—419.
- BOSSI, M. ENRICO—"Paradise Lost"—292.
- BOURGAULT-DUCOUDRAY—"Burial of Ophelia."
- BRAHMS—"German Requiem" (2 choruses); Symphonies No. 1, C minor (3)—381; No. 2, D major (4)—267; No. 3, F major (2)—429; No. 4, E minor; Hungarian Dances (3)—394; Overtures—"Academic Festival" (5)—375; "Tragic"; Concerto—B flat (Pf.)—326; Quintet—B minor, Op. 115, for Clarinet and Strings—334.
- BRUCH—"Arminius" (2); "Odysseus"; "Fair Ellen" (4); "Flight of the Holy Family" (2); Concertos—D minor (Violin); G minor (Violin) (4)—409; Scotch Fantasia (Violin); Prelude to "Die Lorelei"—395.

- BUCK—"Light of Asia."
- CARPENTER, JOHN ALDEN—Overture—"A Pilgrim Vision."
- CASELLA—Symphonic Poem—"Italia"—293.
- CHABRIER—Entr'acte—"Gwendoline"; Overture—"Gwendoline"; "Rhapsodie Espana" (3).
- CHADWICK—"Lily Nymph"; Symphonic Sketches; "Tam O'Shanter" (Tone Poem)—375; Overture—"Melpomene."
- CHAMINADE—Concerto—D major (Flute).
- CHARPENTIER—Suite—"Impressions of Italy" (2)—282.
- CHAUSSON—Symphony in B flat—324.
- CHERUBINI—Overtures—"Anacreon"; "The Water Carrier."
- CHOPIN—Concertos—E minor (Pf.); F minor (Pf.)—362.
- COLERIDGE-TAYLOR—"Hiawatha's Wedding Feast."
- CORELLI—Sonata in D (Strings).
- CORNELIUS—Salemaleikum, Overture, from "Barber of Bagdad."
- D'ALBERT—Overture—"Der Improvisator"; Concerto—C major (Violoncello)—372.
- DEBUSSY—Symphonic Poem—"Afternoon of a Faun" (4)—354; "March Ecossais"; "Cortege" and "Air de Danse"; "Le Petit Berger," for Flute, Harp, and Violoncello—340.
- DELAMARTER—Concerto for Organ, No. 1—408.
- DELIBES—Aria—"Bell Song" from "Lakme"—394; Intermezzo—"Naila"; Ballet Suite—"Sylvia"—327; Aria—"Les Filles de Cadiz"—386.
- DELIUS—"Life's Dance"—293; "Dance Rhapsody"—302; "Seadrift" (first time in America)—409.
- VON DITTERSDORF—Quartet—D major.
- DOHNANYI—Suite, Op. 19 (3)—375.
- DUBOIS—"Symphonie Francaise"—311; Petite Suite; Concerto (Organ).
- DUKAS—Symphonic Poem—"L'Apprenti Sorcier" (3)—392; Dance Poem—"Le Peri"—394.
- DVORAK—"Stabat Mater"; Symphonies No. 1, D major; No. 5, "From the New World" (2); Largo (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66; Overtures—"Carnival" (2)—425; "Husitzka"—358; "In der Natur"; "Othello"—302; Quartets—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105; Terzetto—Op. 74; Slavonic Dances—411.
- ELGAR—"Caractacus" (American Premiere, 1893) (2)—284; "Dream of Gerontius" (3)—303; "Enigma" Variations; "Suite—"Wand of Youth" (2)—315; March—"Pomp and Circumstance" (3)—394; Overtures—"Cockaigne" (2)—412; "In the South" (2); Incidental Music from "Grania and Diarmid"—303.
- ENESCO—Roumanian Rhapsodies No. 1, major (2)—425; No. 2, E minor.
- ERNST—Concerto (Violin).
- FANNING—"Song of the Vikings"; "Miller's Wooing."
- FLETCHER—"The Walrus and the Carpenter" (2)—304.
- FOOTE—"Wreck of the Hesperus."
- FRANCK—"The Beatitudes"—314; Symphony—D minor (5)—425; Symphonic Poems—"Les Aeolides", "Le Chasseur Maudit"—344; Quartet—D major.
- GERMAN—Ballet Music from "Henry VIII."
- GILSON—Fanfare Inaugurale.
- GLAZOUNOW—Symphony No. 6, G minor; Suite; Valse de Concert, F major (2)—378; Overtures—"Carnival," "Solonnelle" (2)—267.

- GLIERE—Symphonic Poem—"The Sirens" (2)—389.
- GLINKA—Overture—"Russian and Ludmilla" (4)—370.
- GLUCK, CH.—"Orpheus."
- GOLDMARK—March—Act I, from "Queen of Sheba"—391; Symphony—"Rustic Wedding" (2)—291; Prelude, Act III, "Cricket on the Hearth"; Overtures—"Sakuntala", "In Spring" (3)—293.
- GOLTERMAN—Concerto (Violoncello); Cantilena (Violoncello).
- GOOSENS—"Five Impressions of a Holiday," Op. 7, for Piano, Flute, and Violoncello—394; "By the Tarn"; Suite in C, Op. 6, for Piano, Flute, and Violin—356.
- GOUNOD—"Faust" (3)—329; Ballet Music—368; "Redemption," (2 choruses) (3); "Gallia" (5); "Hymn to St. Cecelia."
- GRAINGER—English Folk Music (2); Colonial Song—372; "Molly on the Shore" (3)—411; "Shepherd's Hey"—372.
- GRANADOS—Danse Espagnole, for Flute, Harp, and Violoncello.
- DE GRANDEVAAL—Concerto—D minor (Oboe).
- GRETRY—MOTTL—Ballet Music from "Cephale and Procris."
- GRIEG—"Discovery" (2); "Herzwunden," "Im Fruhling" (Strings) (2); Suite—"Peer Gynt" (3)—423; Lyric Suite, Op. 54; Concerto—A minor (Pf.) (2)—332; Quartet—Op. 27.
- GUILMANT—Concerto—D minor (Organ).
- HADLEY—"Ode to Music"—325; Variations; Festival March; Overture, "In Bohemia"—411.
- HANDEL—"Messiah" (5)—280; "Judas Maccabeus"; Concerto—G major (Organ, Oboe, Strings).
- HAYDN—"Creation"; "Seasons"; Symphony No. 1, E flat; "Austrian National Hymn" (Strings); Quartets—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2; G major, Op. 76, No. 1—265.
- HENSELT—Concerto—G major (Pf.).
- HERBERT—Prelude—Act III, "Natoma"—281; "Dagger Dance," "Natoma"; "Irish Rhapsody"—311; "American Fantasy"—424.
- HOLST—Oriental Suite—"Beni Mora"—391; "A Dirge for Two Veterans"—392; "The Hymn of Jesus" (American Premiere, 1923)—392; Suite from "A Perfect Fool"—304.
- HONEGGER—Symphonic Poem—"Pastorale d'Ete"—409.
- HOSMER—"Southern Rhapsody."
- HUE—"Le Rouet" (Flute, Harp and Violoncello)—340.
- HUMPERDINCK—"Hansel and Gretel"—382; Overture (3); Dream Music; "Königskinder"—Prelude, Acts II-III, Prelude, Act I—394.
- D'INDY—"Fervaal" (Introduction, Act I); "The Enchanted Forest"—327.
- IPPOLITOV—IVANOV—Caucasian Sketches—386; "In the Village" (2)—424.
- JADASSOHN—Quintet, Op. 76.
- JUON—Suite for String Orchestra.
- KAUN—Festival March.
- KELLEY—"Alice in Wonderland" (Children)—428.
- KOLAR—Slovakian Rhapsody—382.
- KORNGOLD—Suite—"Much Ado About Nothing" (Violin).
- KUMMER—Double Concerto for Two Violoncelli.
- KURTH—Sextet.

- LALO—"Norwegian Rhapsodie" (2)—324; "Symphonie Espagnole" (Violin) (4)—425; Overture—"Le Roi d'Ys"—382; Aria from "Le Roi d'Ys"—391.
- LECLAIR L'AINÉ—Sonata a Tre (2)—340.
- LIADOW—"Le Lac Enchanté"; "Kiki mora"; Cradle Song—311; Song of the Mosquito—311.
- LINDER—Concerto (Violoncello).
- LITOFF—Overture—"Robesierre."
- LISZT—"Les Preludes" (5); "Tasso" (3)—375; Grand Polonaise in E; Rhapsodie No. 1—286; "Marguerite" Movement from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz—361; Concerto—E flat (Pf.) (3)—368; A major (Pf.); "Hungarian Fantasie" (Pf.) (2)—389; "Pathetique" for Two Pianos—423.
- MACDOWELL—Suite, Op. 42 (3)—361; "Indian" Suite (2)—316.
- MACKENZIE—Benedictus.
- MAHLER—Allegretto from Second Symphony—382.
- MARCHETTI—"Ave Maria" (2).
- MASCAGNI—Introduction and "Hymn to the Sun" from "Iris"—413.
- MASSENET—"Narcissus"; Prelude, Act III, from "Herodiade"; Suites—"Les Erinnyes," "Esclarmonde"; Overture—"Phedre"—365; Suite—"Scenes Neapolitaines"—386.
- MENDELSSOHN—"Elijah" (3)—359; "St. Paul" (2); Forty-second Psalm (2); Symphony—"Scotch," A minor; Incidental Music to "Midsummer Night's Dream" (3)—281; Overture (4)—344; Scherzo (2)—404; Overture—"Ruy Blas" (2)—419; "Melusina"; "Fingal's Cave"—305; Concerto—E minor (Violin) (6)—392.
- MILHAUD—Suite No. 2 (Selections)—411.
- MOORE—"Voyage of Arion"—360.
- MOSZOWSKI—"Malaguena"; "Maurische Dance" from "Boabdil."
- MOUSSORGSKY—Overture—"Night on a Bare Mountain"—427.
- MOZART—Symphony—G major (short symphony); G minor (3)—327; E flat major—292; C major, "Jupiter"—304; Overtures—"Marriage of Figaro" (3); "Magic Flute" (4)—362; Der Schauspieldirektor—291; Concerto—A major (Pf.)—374; Quartet—D major (3)—265; B flat; "The Impresario"—Opera Comique—387; "Cosi fan Tutti"—Opera Comique—401; "Marriage of Figaro"—417.
- NICOLAI—Overture—"Merry Wives of Windsor"—271.
- PADEREWSKI—Concerto—A minor (Pf.).
- PAGANINI—"Mobile Perpetuum"; Concerto (Violin).
- PALMGREN—Suite—"From Finland"—429.
- PARKER—"Hora Novissima."
- PAINÉ—Moorish Dances; Overture—"Oedipus Tyrannus."
- PONCHIELLI—"La Gioconda"—431; "Dance of the Hours."
- PIERNE—"Children's Crusade"—295; "Children at Bethlehem"—293.
- PUCCINI—Fantasia from "La Boheme."
- RACHMANINOFF—Symphony No. 2, E minor—379; Concerto—C minor (Pf.)—370; "The Bells" (Soli and Chorus)—427.
- RAFF—Symphony—"Im Walde."
- RAVEL—"Mother Goose" Suite (2)—402; Sonatina en trio (Flute, Harp, Violoncello, Orchestra)—340; "La Valse"—411.
- RESPIGHI—"La Primavera" (First time in America, 1924)—413.
- REZNIÉCK—Overture—"Donna Diana"—372.

- RHEINBERGER—"Christophus"; "The Night" (2); Concerto—G minor (Organ).
- RIMSKY-KORSAKOFF—Suite—"Scheherazade" (3)—370; Capriccio Espagnol (3)—389; Overture—"A Russian Easter"—324.
- RITTER—Overture—"Der Faule Hans."
- ROSSINI—"Stabat Mater"; "William Tell"; Overture "Romanza"—394; "La Gazza Ladra" Overture—404.
- RUBINSTEIN, ANTON—Concerto—D minor (Pf.) (3)—304; Quartet—C minor, Op. 17, No. 2; Op. 19.
- DE SABATA—Symphonic Poem—"Juventus"—358.
- SAINT-SAËNS—"Samson and Delilah" (6)—396; "Spring Song"—386; "A Night in Lisbon"; Symphonic Poems—"Le Rouet d'Omphale" (3)—404; "Phaeton"—279; "Danse Macabre"; "La Jeunesse d'Hercules"; "Marche-Heroique"; Concertos—A minor (Violoncello) (2); G minor (Pf.) (2)—F major (Pf.)—404; B minor (Violin)—267; Rondo Capriccioso (Violin) (4); Piano Septet, Op. 65; Concert Piece—A major (Violin)—382.
- SCHEINPFLUG—Overture—"To a Shakespeare Comedy."
- SCHELLING—Fantasie Suite (Piano and Orchestra)—395; Fantasy, "The Victory Ball" (arr. for Band)—398.
- SCHUBERT—Symphony—B minor, "Unfinished" (7)—402; No. 10, C major (3)—362; Theme and Variation (Strings); March in E flat; Quartet in D minor (4).
- SCHUMANN, GEORG—Overture—"Liebesfrühling" (2)—378; "Dance of the Nymphs and Satyrs"—382.
- SCHUMANN, ROBERT—Symphonies—No. 1, B flat (5)—426; No. 3, E flat, "Rhenish" (2)—395; (Transcribed for Modern Orchestra by Frederick A. Stock); No. 4, D minor (3)—404; Overtures—"Genoveva" (2); "Manfred"; Concerto—A minor (Pf.) (2)—292; Quartet—A major, Op. 41, No. 3; Piano Quintet, Op. 44.
- SCRIABINE—Symphony No. 3—"Divine Poem"—354.
- SKILTON—"War Dance"—424.
- SIBELIUS—"The Swan of Tuonela"—286; "Lineninkainen Turns Homeward"; "Valse Triste"—286; "Finlandia"—344; "En Saga."
- SINAGAGLIA—"Suite Piemontese"—293; "Perpetual Motion" (Strings); Overture—"Le Baruffe Chiozotte."
- SMETANA—"Sarka"; Symphonic Poems—"Wallenstein's Camp"; "Vysehrad (2)—341; "On the Moldau" (3)—341; Overture—"The Bartered Bride" (3)—339; Quartet—E minor.
- SOWERBY—"Irish Washerwoman"—411.
- SPINELLI—Prelude, Act III, "A Basso Porto"—429.
- SPOHR—Symphony—"Consecration of Tones"; Nonetto—F major, Op. 31—356.
- STANLEY, ALBERT A.—"A Psalm of Victory"; "Laus Deo"—269; "Chorus Triumphalis" (5)—358; "Consecration Hymn" (3)—314; "Fair Land of Freedom"—325; Symphony—F major; Scherzo; Symphonic Poem—"Attis" (3)—361.
- STRAVINSKY—"Three Pieces" (String Quartet).
- STOCK, FREDERICK A.—"A Psalmic Rhapsody"—378; Symphonic Waltz—"At Sunset"; "Festival March and Hymn to Liberty"—282; "March and Hymn to Democracy"—324.
- STRAUSS, ED.—"Seid Muschlingen, Millionen."

- STRAUSS, JOHANN—Treasure Waltz—"Gipsy Baron"—386.
- STRAUSS, RICHARD—Tone Poems—"Don Juan" (4)—426; "Death and Transfiguration" (4)—375; "Till Eulenspiegel" (2)—282; "On the Shores of Sorrento" (2)—291; Love Scene from "Feuersnot"—294; Concerto (Horn).
- DE SWERT—Concerto—D minor (Violoncello).
- SULLIVAN—"Golden Legend."
- SVENDSEN—Allegretto Scherzando; Kronring's March; Fantasie—"Romeo and Juliet" (2); Legend—"Zorahayda."
- TARTINI—Concerto—D minor (Violin)—355.
- TAYLOR—Suite—"Through the Looking Glass," Op. 12 (for ensemble of 11 instruments)—356.
- THOMAS—"Mignon"; Overture; Aria—"Io son Titania"—378.
- TCHAIKOWSKY—"Eugen Onegin"; Symphonies—No. 2, C minor—358; No. 4, F minor—345; No. 5, E minor (8)—400; No. 6, B minor, "Pathétique" (6)—419; Third Suite in G, Op. 55 (3)—402; Marche—"Slav" (2)—400; Serenade, Op. 48 (2); Suite—"Nut Cracker" (2)—424; Overtures—"Francesca da Rimini"—294; "Hamlet"—290; "1812" (4)—381; "Romeo and Juliet"; Concertos—B flat minor (Pf.) (3)—426; D major, Op. 35 (VI.) (2)—400; Variations on a Rococo Theme (Violoncello)—430; Trio—A minor; Andante Cantabile from Quartet, Op. 22; Scherzo from Quartet, Op. 30.
- VOLBACH—"Er waren zwei Königskinder."
- VAN DER STUKEN—"Spring Night."
- VERDI—"Manzoni Requiem" (4)—342; "Aida" (4)—363; Excerpts—413; Finale Act II from "Forza del Destino"—413; "Stabat Mater".
- VIEUXTEMPS—Concerto—D minor (Violin).
- WAGNER—Huldigungsmarch (2)—269; Kaisermarch; "Siegfried Idyl"; "Träume" (2)—287; Overtures—"Faust" (2); "Polona"; "Rienzi" (4)—287; "Flying Dutchman" "Spinning Song"; Overture (3)—272; "Lohengrin"—Overture (5); Act I (3)—273; Prelude, Act III; "Lohengrin's Narrative"—402; "Tannhäuser" (Paris Version) (2)—380; Overture (13)—386; Bacchanale (3)—275; "Die Meistersinger"—Overture (10)—361; Chorale and Finale (3)—391; "Prize Song"—402; "Die Walküre"—"Ride of the Walküres" (4)—354; "Magic Fire Scene" (3)—290; "Siegfried"—"Siegfried in the Forest"—290; "Waldweben" (2); "Siegfried and the Bird"; Ascent of Brünhilde's Rock and Finale—429; "Götterdämmerung"—Siegfried's Rhine Journey (6)—382; Song of the Rhine Daughters—273; Siegfried's Death—273; Siegfried's Funeral March (3)—423; Closing Scene; "Tristan and Isolde"—"Love Scene and Brangane's Warning"; Prelude and Love Death (2)—339; Prelude (5); Symphonic Excerpts (arranged for concert performance by F. A. Stock)—408; "Parsifal"—Prelude (2); Flower Girls Scene; Good Friday Spell (3)—392; Procession of Knights of the Holy Grail (2)—376.
- VON WEBER—"Invitation to the Dance" (2); Overtures—"Jubel"; "Euryanthe" (4)—344; "Der Freischütz" (2)—365; "Oberon" (8)—381.
- WEINIAWSKI—Concerto—D minor (Violin) (7)—275.
- WILLIAMS—"A London Symphony"—412.
- WOLF—"Italian Serenade."
- WOLF-FERRARI—"The New Life" (3)—376; Overture—"Secret of Suzanne" (2)—408; Sinfonia da Camera—B flat major, Op. 8 (For ensemble of 11 instruments)—334.

Summary

Summary of Works

1888-1925

46 Larger Choral Works	by 32 composers, were given	98 performances
32 Smaller Choral Works	" 21 " " "	58 "
42 Symphonies	" 21 " " "	96 "
195 Symphonic Poems, etc.	" 75 " " "	280 "
76 Overtures	" 42 " " "	173 "
48 Concertos	" 33 " " "	75 "
50 Chamber Music Works	" 23 " " "	58 "

Practically the entire literature of piano, violin, violoncello, organ, flute, harp, etc., solos, songs and arias has been covered in this series, many of the individual compositions having been performed several times each. The list of individual titles totals more than 2400.

Summary of Organizations and Artists

1888-1925—431 Concerts

11 Orchestras	took part in	210 concerts
2 Bands	" " "	3 "
12 Chamber Music Organizations	" " "	24 "
1 Opera Company	" " "	3 "
28 Conductors	" " "	254 "
101 Sopranos	" " "	111 "
43 Contraltos	" " "	91 "
47 Tenors	" " "	99 "
64 Baritones and Basses	" " "	169 "
50 Pianists	" " "	92 "
37 Violinists	" " "	50 "
21 Cellists	" " "	22 "
12 Organists	" " "	21 "
2 Miscellaneous	" " "	2 "

The activity of the University Musical Society is by no means covered by this list. The 1475 programs included in the various concert series of the University School of Music, all of which are complimentary, cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonable conservative estimate of the number of works performed at these concerts would place them at approximately 11,350. These added to the Choral Union total would give considerably more than 13,500 works heard during this period.

Record of Musical Season

1924-1925

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES AND THE EXTRA CONCERT SERIES.

These concerts were given in Hill Auditorium.

Choral Union Pre-Festival Series

FORTY-SIXTH SEASON—FIRST CONCERT—No. CCCCXIV COMPLETE SERIES

MARIA JERITZA, SOPRANO

MAXIMILIAN ROSE, Violinist

EMIL POLAK, Pianist

Thursday Evening, October 23, 1924

Larghetto		<i>Handel-Hubay</i>
Rondo		<i>Mozart-Kreisler</i>
	Maximilian Rose	
Aria—"Divinités du Styx," from "Alceste"		<i>Gluck</i>
	Mme. Jeritza	
Widmung (Dedication)		<i>Schumann</i>
Song of the Lute, from "Die Tote Stadt"		<i>E. W. Korngold</i>
Cäcilie (Cecily)		<i>Richard Strauss</i>
	Mme. Jeritza	
Le Manoir de Rosemonde (The Road to Rosemonde)		<i>Henri Duparc</i>
Beau Soir (Evening Fair)		<i>Claude Debussy</i>
Ah, Love But a Day		<i>H. H. A. Beach</i>
The Answer		<i>Robert Huntington Terry</i>
	Mme. Jeritza	
Andante		<i>Lalo</i>
Le Coucou		<i>Daquin-Manen</i>
Zigeunerweisen		<i>Sarasate</i>
	Maximilian Rose	
Aria—"Suicidio," from "La Gioconda"		<i>Ponchielli</i>
	Mme. Jeritza	

SECOND CONCERT—No. CCCCXV COMPLETE SERIES

GUY MAIER AND LEE PATTISON, PIANISTS

Monday Evening, November 3, 1924

Gavotte and Musette		<i>Raff</i>
Andante and Variations		<i>Schumann</i>
Scherzo		<i>Saint-Saëns</i>
Sonata (in one movement)		<i>Clementi</i>
Six Waltzes		<i>Brahms</i>

Scherzino	<i>Schuett</i>
"The Arkansas Traveller"	<i>Pattison</i>
Waltz	<i>Arensky</i>
Prelude "The Afternoon of a Faun"	<i>Debussy</i>
Feu Roulant ("Pinwheels")	<i>Duvernoy</i>
Spanish Rhapsody	<i>Chabrier</i>

THIRD CONCERT—No. CCCCXVII COMPLETE SERIES
THE MARRIAGE OF FIGARO

(Mozart)

MR. ERNEST KNOCH, Musical Director

Wednesday Evening, November 19, 1924

Cast of Characters

The Count Almaviva	Alfredo Valenti
The Countess Almaviva	Clytie Hine
Figaro, Count's man servant (formerly the barber of Seville)	Pavel Ludikar
Susanna, Countess' maid	Editha Fleischer
Cherubino, page	Celia Turrill
Don Basilio, music teacher of the Countess	Ralph Brainard
Dr. Bartolo, former guardian of the Countess	Herman Gelhausen
Marcellina, Bartolo's housekeeper	Celia Turrill
Antonio, gardener	Herman Gelhausen
Don Curzio, Justice of the Peace	Ralph Brainard

The opera staged, mounted and produced under the personal direction of
William Wade Hinshaw

FOURTH CONCERT—No. CCCCXVIII COMPLETE SERIES
JASCHA HEIFETZ, VIOLINIST

ISIDOR ACHRON, Pianist

Friday Evening, December 5, 1924

Sonata in C minor, No. 1, Op. 45	<i>Grieg</i>
(For Piano and Violin)	
Rondo Capriccioso	<i>Saint-Saëns</i>
Stimmung in D minor	<i>Joseph Achron</i>
Cortège	<i>Lily Boulanger</i>
Dance No. 20	<i>Brahms-Joachim</i>
Perpetuo Mobile	<i>Riess</i>
Nocturne in E flat major	<i>Chopin</i>
Ronde des Lutins	<i>Bazzini</i>

FIFTH CONCERT—No. CCCCXXI COMPLETE SERIES
ALFRED CORTOT, PIANIST

Wednesday Evening, January 28, 1925

Moonlight Sonata, Op. 27, No. 2	<i>Beethoven</i>
Twelve Etudes (Op. 10 and 25)	<i>Chopin</i>
Children's Corner	<i>Debussy</i>
Carnival	<i>Schumann</i>

SIXTH CONCERT—No. CCCCXXII COMPLETE SERIES

SOPHIE BRASLAU, CONTRALTO

LOUISE LINDER, Accompanist

Friday Evening, February 13, 1925

Cantata (for one voice)	Bassani
Furibondo	Handel
Der Doppelgänger	} Schubert
Liebesbotschaft	
Der Erlkönig	
My Love of Londonderry (arr. by Knox)	Old Irish
Thou Art Risen, My Beloved	Coleridge-Taylor
The Singing Girl of Shan	Alice Barnett
The Faltering Dusk	A. Walter Kramer
The Old Refrain	Fritz Kreisler
Song of Thanksgiving	Allitsen
Vocalise (Song without words), "The Cry of Russia"	Rachmaninoff
Night	Rubinstein
Berceuse	Moussorgsky
Malaguenas	Pragans
Eternal	Erich Wolff
As We Part	Ilgenfritz

Extra Concert Series

SIXTH SEASON—FIRST CONCERT—No. CCCCXVI COMPLETE SERIES

SOUSA AND HIS BAND

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA, Conductor

NORA FAUCHALD, Soprano

ROBERT GOODING, Saxophone

JOHN DOLAN, Cornet

GEORGE CAREY, Xylophone

Thursday Evening, November 13, 1924

Overture, "Maximilien Robespierre"	Litolf
Cornet Solo, "Our Maud"	Short
Mr. John Dolan	
Suite, "El Capitan and His Friends"	Sousa
Vocal Solo, "Maids of Cadiz"	Delibes
Miss Nora Fauchald	
Symphonic Poem, "Don Juan"	Strauss
Fantasia, "Music of the Minute" (new)	Sousa
Saxophone Solo, "Valse Fantasie"	Gurewich
Mr. Robert Gooding	
March, "Marquette University" (new)	Sousa
Xylophone Solo, "The Pin-Wheel"	Geo. Carey
Mr. George Carey	
Finale, "Carnival Night in Naples"	Massenet

FOURTH CONCERT—No. CCCCXXIII COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

Soloists

GUY MAIER, LEE PATTISON AND ARTHUR SHATTUCK

Pianists

Monday Evening, February 23, 1925

Funeral Music from "Götterdämmerung" *Wagner*

In Memoriam

MARION LEROY BURTON

1874-1925

Seventh Symphony, A major, Op 92 *Beethoven*

Concerto in C major, for Three Pianos and Orchestra *Bach*

Messrs. Maier, Pattison and Shattuck

Suite "Peer Gynt," No I, Op. 46 *Grieg*

Concerto Pathetique for Two Pianos and Orchestra *Liszt*

Messrs. Maier and Pattison

FIFTH CONCERT—No. CCCCXXIV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, Conducting

EDITH RHETTS, Lecturer

Monday Afternoon, March 16, 1925

"Nutcracker," Suite, Op. 71 *Tchaikowsky*

Second Movement, "In the Village," from "Caucasian Sketches" . . . *Ippolito-Ivanov*

Two Songs Without Words *Mendelssohn*

(a) Spring Song

(b) Spinning Song

War Dance *Skilton*

American Fantasy *Herbert*

SIXTH CONCERT—No. CCCCXXIV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

Soloist, ILYA SCHKOLNIK, Violinist

Monday Evening, March 16, 1925

Overture, "Carnival," Op. 92 *Dvorak*

Symphony in D minor *Franck*

Symphonie Espagnole for Violin and Orchestra, Op. 21 *Lalo*

Mr. Schkolnik

Roumanian Rhapsody in A major, Op. 11, No. 1 *Enesco*

