
TWENTY-SECOND ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1915



OFFICIAL PROGRAM BOOK



Gabriel Pierny

[OFFICIAL]

TWENTY-SECOND

ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM,
ANN ARBOR, MICHIGAN

May 19, 20, 21, 22
1915

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1915

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THIRTY-SIXTH SEASON
1914-1915

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 19, 8:00 O'CLOCK

OPENING CONCERT

SOLOISTS

MME. MARGARETE OBER, *Contralto*

MR. CLARENCE WHITEHILL, *Baritone*

THE CHORAL UNION

MR. FREDERICK A. STOCK; MR. ALBERT A. STANLEY, *Conductors*

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

THE NEW LIFE

WOLF-FERRARI

MISCELLANEOUS PROGRAM

SOLOISTS

MISS FRIEDA HEMPEL, *Soprano*

MISS OLIVE KLINE, *Soprano*

MR. THEODORE HARRISON, *Baritone*

CHORAL UNION

BOYS' CHORUS

MRS. MINNIE DAVIS-SHERRILL, *Pianiste*

MR. EARL V. MOORE, *Organist*

MR. FREDERICK A. STOCK; MR. ALBERT A. STANLEY, *Conductors*

FRIDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOISTS

MR. HAROLD BAUER, *Pianist*

MISS MARGARET KEYES, *Contralto*

MR. FREDERICK A. STOCK, *Conductor*

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

MISCELLANEOUS CONCERT

SOLOIST

MR. JOHN McCORMACK, *Tenor*

MR. FREDERICK A. STOCK, *Conductor*

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

ORGAN RECITAL

SOLOISTS

MR. LEWELLYN L. RENWICK, *Organist*

MISS MARGARET KEYES

MR. THEODORE HARRISON

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

"THE CHILDREN'S CRUSADE"

A Musical Legend in Four Parts - - Pierne

SOLOISTS

MISS LEONORA ALLEN,

MISS ADA GRACE JOHNSON, } *Sopranos*

MISS OLIVE KLINE,

MR. LAMBERT MURPHY, *Tenor*

MR. CLARENCE WHITEHILL, *Baritone*

THE CHORAL UNION

A CHILDREN'S CHORUS

MR. ALBERT A. STANLEY, *Conductor*

CHORAL UNION SERIES, 1914-1915

THIRTY-SIXTH SEASON
No. CCLXXXX COMPLETE SERIES

SIXTH CONCERT

First May Festival Concert

WEDNESDAY EVENING, MAY 19, 8:00 O'CLOCK

SOLOISTS

MME. MARGARETE OBER, *Contralto*

MR. CLARENCE WHITEHILL, *Baritone*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, MR. FREDERICK A. STOCK, *Conductors*

PROGRAM

"AMERICA," by Chorus, Orchestra, Organ, and Audience CAREY

OVERTURE to "Oberon" WEBER

ARIA, from "Thais" (Alexandria) MASSENET

MR. CLARENCE WHITEHILL

SYMPHONIC POEM, "The Sirens" GLIERE

ARIA OF FIDES, from "The Prophet" MEYERBEER

MME. MARGARETE OBER

INTERMISSION

OVERTURE—FANTASIA, "Hamlet." Opus 67 TSCHAIKOWSKY

ARIA OF KATHARINE from "The Taming of the Shrew" GOETZ

MME. OBER

"SIEGFRIED IN THE FOREST," from "Siegfried" WAGNER

"WOTAN'S FAREWELL" AND "MAGIC FIRE SCENE," from
"Die Walküre" WAGNER

MR. WHITEHILL

v.

CHORAL UNION SERIES, 1914-1915

THIRTY-SIXTH SEASON
No. CCLXXXI

SEVENTH CONCERT

Second May Festival Concert

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

SOLOISTS

MISS FRIEDA HEMPEL, *Soprano*
MISS OLIVE KLINE, *Soprano* MR. THEODORE HARRISON, *Baritone*
THE CHORAL UNION
BOYS' CHORUS—ST. ANDREW'S AND CONGREGATIONAL CHURCH CHOIRS
MRS. MINNIE DAVIS-SHERRILL, *Pianiste*
MR. EARL V. MOORE, *Organist*
MR. FREDERICK A. STOCK, MR. ALBERT A. STANLEY, *Conductors*

PROGRAM

CANTATA, "The New Life" (La Vita Nuova) Op. 9 WOLF-FERRARI
FOR SOLI, CHORUS AND ORCHESTRA

SYNOPSIS

PROLOGUE
SOLI AND CHORUS.—"I am an angel fair."

PART FIRST
BARITONE SOLO AND CHORUS.—"Sweet
rose of the morning."

ORCHESTRA.—"Dance of Angels."

BARITONE SOLO.—"Ye ladies all, that
with love are acquainted."

BARITONE SOLO.—"Within my lady's eyes
Love sits enthroned."

CHORUS.—"Lo! now an angel calleth!"

ORCHESTRA.—*Intermezzo.*

BARITONE SOLO.—"Ye that the burden
bear of bitter sorrow."

FEMALE CHORUS.—"Art thou, then, he?"

PART SECOND

BARITONE SOLO.—"So pure and fair and
holy."

ORCHESTRA.—"The Death of Beatrice."

CHORUS.—"Quomodo sedet sola civitas."
"Beatrice hath departed."

BARITONE SOLO.—"Weary, so weary of
infinite sighing."

SOLI AND CHORUS.—*Finale.*

INTERMISSION

OVERTURE—"Der Schauspiel direktor" MOZART

ARIA—"Queen of the Night," from "Magic Flute" MOZART

MISS FRIEDA HEMPEL

"ON THE SHORES OF SORRENTO," from Op. 16 STRAUSS

ARIA—"Ernani involami," from "Ernani" VERDI

MISS HEMPEL

OVERTURE—"Academic Festival." Op. 80 BRAHMS

STEINWAY PIANO USED

CHORAL UNION SERIES, 1914-1915

THIRTY-SIXTH SEASON
No. CCLXXXII COMPLETE SERIES

EIGHTH CONCERT

Third May Festival Concert

FRIDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

SOLOISTS

MISS MARGARET KEYES, *Contralto*

MR. HAROLD BAUER, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK A. STOCK, *Conductor*

PROGRAM

OVERTURE—"Leonore," Opus 72, No. 3 BEETHOVEN

ARIA—"Penelope Weaving a Garment," from "Odysseus" BRUCH

MISS MARGARET KEYES

CONCERTO for Pianoforte, A minor, Opus 57 SCHUMANN

Allegro affettuoso; Intermezzo; Allegro vivace

MR. HAROLD BAUER

INTERMISSION

SYMPHONY NO. I, C. minor, Opus 68 BRAHMS

Un poco sostenuto-Allegro; Andante sostenuto;

Un poco allegretto e grazioso; Adagio-Piu andante;

Allegro non troppo ma con brio

MASON AND HAMLIN PIANOFORTE USED

VII.

CHORAL UNION SERIES, 1914-1915

THIRTY-SIXTH SEASON
No. CCLXXXIII COMPLETE SERIES

NINTH CONCERT

Fourth May Festival Concert

FRIDAY EVENING, MAY 21. 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MR. JOHN McCORMACK, *Tenor*
MR. EDWIN SCHNEIDER, *Accompanist*
THE CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK A. STOCK, *Conductor*

PROGRAM

- OVERTURE—"In Spring Time," Opus 36 GOLDMARK
RECITATIVE AND ARIA, from "Mount of Olives" BEETHOVEN
 "Jehovah, Thou My Father"
 "In My Soul Dread Thoughts Awaken"
 MR. McCORMACK
LARGO, from Symphony No. 5, E minor, Opus 95 (New World) DVORAK
"FLOWER SONG", from "Carmen" BIZET
 MR. McCORMACK
"LIFE'S DANCE" DELIUS
 INTERMISSION
SUITE "Piemontesi" SINIGAGLIA
 (a) Rustic Dance
 (b) Carnival
SONGS—(a) "Singer's Consolation" SCHUMANN
 (b) "Ave Maria" SCHUBERT
 (c) "Oh! Thou billowy harvest field" RACHMANINOFF
 MR. McCORMACK
RHAPSODY "Italia" CASELLA

THE PIANO USED IS A STEINWAY

VIII.



Frederick A. Hooker

CHORAL UNION SERIES, 1914-1915

THIRTY-SIXTH SEASON
No. CCLXXXIV COMPLETE SERIES

TENTH CONCERT

Fifth May Festival Concert

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

SOLOISTS

MR. LLEWELLYN L. RENWICK, *Organist*
MISS MARGARET KEYES, *Contralto*
MR. THEODORE HARRISON, *Baritone*
MRS. MINNIE DAVIS-SHERRILL, *Pianiste*

PROGRAM

PRAELUDIUM		ERWIN LENDVAI
FUGA CROMATICA		A. LIADOW
EVENING SONG		E. C. BAIRSTOW
PAVANE		BERNARD JOHNSON
	MR. RENWICK	
ARIA—"Agnus Dei"		BIZET
	MISS KEYES	
SONATA No. 6		FILIPPO CAPOCCI
Allegro Moderato; Andantino Espresso;	Theme and Variations	
	MR. RENWICK	
SONGS—(a) Lungi		CARLO GALLONE
(b) Che fiero Costume		GIOVANNI LEGRENZI
(c) Der Neugierige		FRANZ SCHUBERT
(d) Caecilie		RICHARD STRAUSS
	MR. HARRISON	
ARCADIAN IDYLL		EDWIN LEMARE
Serenade; Musette; Solitude		
SCHERZO	}	W. C. MACFARLANE
EVENING BELLS AND CRADLE SONG		
TOCCATA		
		FAULKES

MR. RENWICK
STEINWAY PIANO USED

IX.

CHORAL UNION SERIES, 1914-1915

THIRTY-SIXTH SEASON
No. CCLXXXV COMPLETE SERIES

ELEVENTH CONCERT

Sixth May Festival Concert

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

"THE CHILDREN'S CRUSADE"

PIERNE

SOLI, CHORUS, CHILDREN'S CHORUS, AND ORCHESTRA

CAST.

ALLYS	}	MISS OLIVE KLINE, <i>Soprano</i>
ALAIN		MISS LEONORA ALLEN, <i>Soprano</i>
THE MOTHER		MISS ADA GRACE JOHNSON, <i>Soprano</i>
THE NARRATOR		MR. LAMBERT MURPHY, <i>Tenor</i>
A SAILOR		MR. CLARENCE WHITEHILL, <i>Baritone</i>
THE VOICE FROM ON HIGH		
FOUR WOMEN	}	MISS ADA GRACE JOHNSON
		MISS MAUDE KLEYN
		MISS ALICE BLITON
		MISS NORA HUNT
MEN AND WOMEN OF FLANDERS; CHORUS SERAPHICUS		THE CHORAL UNION
THREE CHILDREN'S CHORUSES FROM ANN ARBOR PUBLIC SCHOOLS		
		THE CHICAGO SYMPHONY ORCHESTRA
		MR. ALBERT A. STANLEY, <i>Conductor</i>

SYNOPSIS

PART I—THE FORTH-SETTING
PRELUDE.
FOUR WOMEN.—“Wake, awake.”
CHORUS.—“What this marvel.”
NARRATOR.—“Thro all the folk are rumors.”
CHILDREN.—“O, hear ye not the voices?”
ALLYS, ALAIN AND CHILDREN.—“There in fair gardens.”
MOTHERS.—“Children dear, go not!”
A MOTHER.—“At night I used to wake.”
ENSEMBLE.—“O come to Jerusalem!”
“O Children, think of us.”

PART I—THE HIGHWAY
PRELUDE.
CHILDREN.—“Children three were we.”
ALAIN.—“Speak to me.”
ALLYS.—“Ah! how bright and fair the year.”
THE CHILDREN.—“To Mount Olivet we go.”
ALAIN.—“O Lord help me to bear my cross, that I am blind.”

PART III—THE SEA.
PRELUDE.
NARRATOR.—“The sea, at last the sea.”
THE CHILDREN.—“The sea! The sea!”
ALLYS.—“Noël! The sea.”
CHORUS.—“Hallelujah!”
ALLYS, ALAIN AND CHILDREN.—“Blest waters.”

SAILORS.—“Ahoy! sailor lads, ahoy!”
CHILDREN.—“Look! See the stars on the sea shore.”
A SAILOR.—“Nay, the stars came from the Holy Land.”
NARRATOR.—“No, the stars have never perished.”
CHORUS.—“Jesus said, ‘I am the Life.’”
SAILORS.—“Come aboard now!”
FINALE.—“The evening falls o’er the sea.”

PART IV.—THE SAVIOUR IN THE STORM
PRELUDE.
NARRATOR.—“The night has fallen on the deep.”
SAILORS.—“Whirlwinds dark fill the air.”
CHILDREN.—“De profundis liberamos Domine.”
ALLYS.—“Alain, I’m frightened!”
ALAIN.—“Allys, I see such a radiance.”
NARRATOR, CHILDREN and SAILORS.—
“Eyes had they but they could not see.
This child, though blind, sees the Lord.”
VOICE FROM ON HIGH.—“Suffer little children to come unto me.”
FOUR WOMEN.—“Children that were Christ’s.”
CHORUS SERAPHICUS.—“Ah, ye souls baptized anew.”
FULL CHORUS.—“For all your sorrows on earth are turned to joy in Heaven.”

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

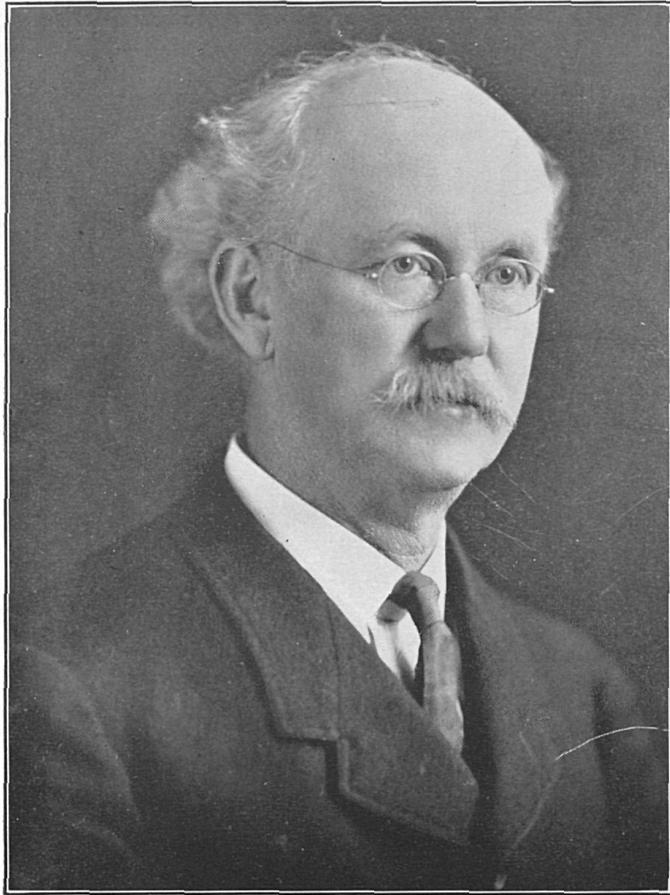
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1915

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 the *top* to the *bottom*, while the standard cases should always be approached on the left hand side.

The conductor of the choral concerts desires to express his great obligation to Miss Florence B. Potter, Supervisor of Music in the Ann Arbor Public Schools, and Mr. Reuben Kempf, Organist and Choir Master of St. Andrew's Church, for their valuable services in the preparation of the Children's and Boys' Choruses.

ALL CONCERTS
WILL BEGIN ON TIME



Albert A. Stanley.

FIRST CONCERT

Wednesday Evening, May 19

NATIONAL HYMN "AMERICA" HENRY CAREY

CHORUS, ORCHESTRA, ORGAN, AND AUDIENCE

Notwithstanding the disputed origin of the tune, a controversy in which America can present neither a claim nor a protest, and certain hyper-critical statements as to the value of the text, it is true that this national hymn is the only one with which a large audience can successfully cope, *provided the words are printed*. It is significant that the tune has been claimed by so many countries, but as it is based on melodic formulae that had been common property long before Mr. Henry Carey sang it for the first time in 1740 this is not strange.

We trust that its inclusion in our Festival program will give joy to all, for there is a great inspiration in standing shoulder to shoulder and singing together. William Byrd (1538-1623) who, by his own statement, was "one of the Gent. of the Queene's Majestie's Royal Chappell," after summing up the advantages of singing, in the Preface to "Psalmes, Sonets, and Songs of Sadness and Pietie" ("It doth open the pipes"), ends by saying—

"As singing is so good a thing
I wish that all would learn to sing."

The text:—

My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where my fathers died!
Land of the pilgrims' pride!
From every mountain side
Let freedom ring!

My native country, thee,
Land of the noble, free,
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills:
My heart with rapture thrills
Like that above.

Official Program Book

Let music swell the breeze,
 And ring from all the trees
 Sweet freedom's song:
 Let mortal tongues awake;
 Let all that breathe partake;
 Let rocks their silence break,
 The sound prolong.

Our fathers' God! to thee,
 Author of liberty,
 To thee we sing:
 Long may our land be bright
 With freedom's holy light;
 Protect us by thy might,
 Great God, our King!

OVERTURE—"Oberon" VON WEBER

Carl Maria von Weber was born at Eutin, December 18, 1786; died in
 London, June 5, 1826.

Richard Wagner in his literary works constantly emphasized von Weber's importance, and, from the days of his youth, when he was thrilled by every glimpse of his idol, to the years of his maturity, he consistently urged the greatness of his personal indebtedness to this genial composer.

The story of von Weber's career has been an inspiration to many struggling composers. Through his immortal "Der Freischütz" he was revered and beloved by the whole German people because he gave expression to their yearning for freedom. He was never so fortunate in the choice of books for his operas as in this case, and, while he rose to greater musical heights in "Euryanthe," its success was imperilled from the outset by the absurdities of its text. It contained (in unity of expression) more that was both undramatic and senseless than any book that was ever set—unless an exception be made in favor of Schumann's "Genoveva". Much the same criticism, though in a lesser degree, holds in the case of the subject matter of "Oberon." Moreover he was in a critical physical condition at the time of its composition, as the malady which resulted in his death (consumption) undoubtedly weakened his powers in other directions. Could a more beautiful swan song be conceived than this glorious overture, with its fairy-like introduction and its brilliant Allegro movement? Like all of von Weber's works the orchestration is superb and wonderfully delineative. "Oberon" received its first performance (London) on April 12, 1826, eight weeks before his death.

ARIA—"Alexandria," from "Thais" MASSENET

MR. CLARENCE WHITEHILL.

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

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 latter quality. He was a master of orchestration and few understood better than he the management of voices, both in solo and ensemble.

Among his operas which still hold the attention of the opera-going public "Thais" (1894) is not the least. Its story is based on the experiences of a monk, Athanaël, and a beautiful *danseuse*, Thais. Filled with desire to save souls the monk fails to fall a victim to her beauty, but on the contrary she succumbs to his fervent religious pleadings and renounces her sinful life. But in the meantime he falls desperately in love with her and endeavors to persuade her to renounce the vows she has taken. After many attempts to penetrate into the convent to which she has flown, he succeeds only to witness the passing of her soul.

The aria on our program occurs in the earlier part of Act I. when Athanaël, looking at Alexandria, is filled with repugnance, mixed with pity, for the beautiful city, his birthplace, which, from his point of view, reeks with vileness.

Athanaël:—"Voilà done la terrible cité!

Alexandrie!

Où je suis né dans le péché;

L'air brillant où j'ai respiré l'affreux parfum de la
luxure.

Voilà la mer voluptueuse où j'écoutais chanter la
sirène aux yeux d'or!

Oui, voilà mon berceau selon la chair

Alexandrie!

O ma patrie!

Mon berceau ma patrie!

De ton amour j'ai détourné mon coeur,

Pour la richesse, je te hais!

Pour ta science et ta beauté je te hais!

Et maintenant je te maudis comme un temple
hanté par les esprits impurs!

Venez! Anges du ciel! Souffles de Dieu

Parfumez, du battement de vos ailes, l'air corrompu
qui va m'environner!

Venez!"

(Translation)

Athanaël:—Behold now the dreadful city, Alexandria!
 Where I was born in sin;
 The clear air in which I have breathed the dangerous
 perfume of luxury.
 Behold the rolling sea where I have listened
 to the singing of the golden-eyed siren—
 Yes—there is my cradle,

Alexandria! My cradle, my native land!
 From thy love I have turned away my heart.
 As for riches—I hate them!
 As for your wisdom and beauty, I have no use
 for them, I hate them!
 And now I curse you like a temple haunted by
 wicked spirits.
 Come—heavenly angels. Breaths of God,
 Perfume with the fluttering of your wings the
 impure air which stirs about me.

SYMPHONIC POEM,—“The Sirens,” Op. 33

GLIERE

Reinhold Moritzovitch Gliere was born at Kiev, Russia, January 11, 1875;
 still living.

The student career of our composer, though brilliant, was uneventful, nor is there anything in his life to invite comment. Could we know all of the circumstances of that life, however, we might find something of interest, but the data is so restricted that we can offer nothing of any value bearing on his preparation for his work. This is to be regretted, for in the case of the composer mastery of counterpoint and musical form does not comprise the essential equipment—life alone can give it.

Although a comparatively young man, as we reckon now-a-days, Gliere can point to a large output of serious works among which this symphonic poem stands preëminent. The fact that it received two performances in the Chicago Symphony Orchestra Series last season, speaks volumes for its popularity. “*Les Sirènes*” was performed for the first time in, what was then, St. Petersburg, in April, 1912. So it bears the stamp of modernity. This may mean much or nothing, but such a hall-mark appeals to many with irresistible force. It depicts five episodes in the classical legend, explicitly—“The Sea,” “The Isle of the Sirens,” “Approach of the Vessel,” “The Song of the Sirens,” and “The Shipwreck.”

It is scored for three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, two bassoons, double bassoon, six horns, three trumpets, three trombones, tuba, kettle-drums, cymbals, bells, celesta, harp and strings.



Margarete Ober

This opulent orchestra is manipulated by him with the keen appreciation of instrumental effects so characteristic of Russian composers. The orchestral score not being available, the following description of his adaption of this apparatus to his purpose is from the pen of Mr. Felix Borowski.*

"It begins (*Andante*, F minor, 4-4 time) with material in the muted strings (organ-point in F in the basses and kettle-drum) which is intended to depict the sea. This occupies some twenty-eight pages of the score and is succeeded by a new section (*Allegretto*, 6-8 time) evidently intended to depict the Isle of the Sirens, and which brings forward—in the violoncellos, second violins and English horn—a subject of which much use is made. There is a second idea (*Leggiero scherzando*, 9-8 time) whose material is given out by the flute and celesta, and this is worked over in conjunction with the material of the preceding division.

Molto Tranquillo, A flat major, 4-4 time. Over an undulating figure in the strings the muted horns play a motive intended to suggest the approach of the vessel bearing the doomed sailors. The voices of the sirens are heard, luring the seamen to destruction. Their song is given to the violas and clarinet. The music becomes more agitated, the voices of the sirens more frenzied. A great climax is attained, and the music depicts the destruction of the ship as its hull grinds upon the rocks. After this there is a general subsidence of excitement, and the work comes to a *pianissimo* conclusion."

PRISON SCENE (Act V.) from "The Prophet"

MEYERBEER

MME. MARGARETE OBER

Giacomo Meyerbeer (Jakob Liebmann Beer) was born at Berlin, September, 5, 1791; died at Paris, May 2, 1864.

The limitations of space forbid either an adequate review of the work of Giacomo Meyerbeer or any attempt at a reconciliation of the radically opposing views of his detractors and admirers. Possibly Richard Wagner came nearer the truth than any when he stated that Meyerbeer's greatest fault was the desire "to produce an effect without an adequate cause." But he adds that "Sometimes he rises to great heights." In the selection on our program, the celebrated Fides aria from "Le Prophète," first produced in Paris in 1849—we have one of his most sublime inspirations. Schopenhauer said: "A man has a right to be represented by his best, instead of his worst," and no one can deny that this aria shows the composer at his best.

Fides, the mother of Johann, the False Prophet, has been cast by his orders into a dungeon. Realizing the full extent of his ingratitude—and at the same time knowing that he is in imminent danger of assassination, through Bertha, whom he has cruelly and basely wronged—she is in a pitiful mental condition. Hence this wonderful scene!

* Notes on program for Chicago Symphony Orchestra Concert, December 5-6, 1913.

FIDES, RECITATIVE:—

Ihr Raalspriester, ihr! Wohin habt ihr mich geführt?
 Welche düstre Kerkergruft! Weh! hier begräbt man
 mich, indessen Bertha Tod dem Sohne droht! Meinem
 Sohn! Er ist's nicht mehr! Weh! er verleugnet die
 Mutter! So falle auf sein Haupt des Himmels Rach-
 estrahl! Schlag' ihn, du, der an Kindes Haupt den Un-
 dank strafft!

Nein, Gnade für ihn!

CAVATINE:—

Du einz' Glück meines Lebens
 Entwaffnet ist mein Herz, entwaffnet ist's
 Nicht kann die Mutter hassen,
 Leb' wohl, mein Kind, leb' wohl!
 Mutterliebe hat nur Vergebung für dich und Schmerz!
 Ich hab' dir Alles, ja Alles hingegeben,
 So geb' ich jetzt auch gerne dir mein Leben!
 Nur du sollst glücklich sein!
 Nimm mein Leben hin, ich harre jenseits dein!

RECITATIVE:—

Er wird mir nah'n! Ich soll ihn seh'n! Doch ach!
 Von Schuld schwer beladen! Gott, Gott!

ARIA:—

Wirf deines Lichts blitzenden Strahl in seine Seele,
 Der Wahrheit Glanz läutere sein Herz von Schuld und Fehle!
 Ja läutere ihn durch Flammenkraft!
 Führe ihn zurück in deinen Arm!
 Ihr heiligen Schaaren, beschirmt ihn mit eurer Huld und Gnade!
 O steigt hernieder und führet ihn zu Gott zurück!
 Ja, so führe ich mein Kind zu Gott zurück,
 In seine Hand zurück.

(Translation)

FIDES:—Ye Priests! Where have ye led me?

What a gloomy cell! Woe! here I am buried
 While Bertha threatens my son with death!
 My son! He is no more! Woe! he disclaims his mother.
 May Heaven's vengeance fall on his head!
 Strike him, ye who punish the unfilial! No!—grant him mercy!

CAVATINA:—Thou only joy of my life,
 Disarmèd in my heart
 A mother cannot hate.
 Farewell, my child, farewell!
 The mother love hath forgiveness for thee and sorrow.
 I have given my all to thee
 And now I gladly give my life.
 Thou must be happy—
 Take my life, and I will wait for thee beyond.

RECITATIVE:—He will come near! I shall see him!
 But oh, so full of guilt! Oh, God!

ARIA:—Send down thy light into his soul
 And purify with truth his heart from guilt.
 O, purify through fire.
 O, lead him back within thine arms!
 Ye heav'nly hosts protect him with your mercy
 Descend and lead him back to God.
 Yea, so I lead my child back to his God.
 Back to his arms.

OVERTURE-FANTASIA, "Hamlet"

TSCHAIKOWSKY

Peter Iljitsch Tschaiakowsky was born at Wotkinsk, Russia, May 7, 1840;
 died at St. Petersburg, November 6, 1893.

There are certain episodes in the life of the great Russian composer whose implications reveal idiosyncrasies of temperament not remote from those displayed by the "Melancholy Dane."

If one may judge from the revelations of his inner life, recorded in his biography, he must have felt to the full the tragedy and pathos of the story the salient points of which furnish the inspiration for this work. The opinion is held by many that in it he did not reach the high altitudes attained in his "Manfred," nor in his F minor symphony, which he, in writing to Frau von Mech, called "our symphony."

The designation "Overture-Fantasia" prepares one for greater elasticity of form and more daring treatments than we discover in the score, in which the gloomy character of Hamlet and the pathetic lot of Ophelia find adequate delineation against a background descriptive of the environment in which the tragedy is laid. Taking the themes so illustrative of these personalities as the first and second themes in the sonata-form, the other formal factors stand out so clearly as to be unmistakable in their bearing on the portrayal of the dramatic bases of the tragedy.

It only remains to be said that a long introduction—A minor—*Lento lugubre*—4-4 time—establishes the proper mood at the outset and leads into the section in which the formal sonata structure dominates—F minor, *Allegro vivace*, 4-4 time. A march-like theme gives suggestions of environment, while the material of the introduction figures in a fitting conclusion. The work, composed in 1882, is scored for a large orchestra and received its first performance at Petrograd, November 24, 1888.

ARIA—From "The Taming of the Shrew"

GOETZ

MME. OBER

Hermann Goetz was born in Königsberg, December 17, 1840;
died near Zurich, December 3, 1876.

In previous issues of the "Official Program" the fact that Shakespeare has found his most sympathetic musical interpreters in composers not of English extraction has been commented on quite at length. To the list of such interpreters—Gounod, Lortzing, Thomas, and Verdi, must be added the name of the composer on this evening's program—and it must be stated that his contribution is immeasurably superior, both musically and dramatically, to any settings but those of Verdi.

"The Taming of the Shrew" won immediate success at its first performance (Mannheim, October 11, 1874) and has maintained its hold on German audiences ever since. For some unknown reason it is not known as it should be in our English-speaking centers—God save the mark! He was richly endowed with the melodic gift—a distinction no less in evidence in his beautiful F major Symphony than in this opera. For many years a semi-invalid, he could not complete his second opera (Francesco di Rimini). At his request the score was finished by his intimate friend, Franck (1847-1889), but, as has almost unvariably happened with such collaborations, its initial performance (Mannheim, September 20, 1877) was not the beginning of a triumphal career.

This aria occurs in Act IV, Scene III, and marks the climax of Katherine's woes. In the very next scene the course of true love changes from a series of rapids and shallows difficult to negotiate, to a pellucid stream in which the lineaments of Hymen are mirrored. The text in the original German and a very free English translation is given below. The liberties taken with Shakespeare's text by the librettist, Joseph Victor Widman, may serve as a cloak to hide the deficiencies of the English translation.

Katharine:—Die Kraft versagt, des Kampfes bin ich müde,
Und wie ein Schiff im Seesturm untergeht,
So stirbt des kühnen Mutes letzter Schimmer,
In dem Orkane seines Zorns dahin.
Sind Weibes Waffen nicht Strohhalmen gleich!
Wo ist mein Stolz? Wie bin ich jetzt so weich!
Und hass ich ihn? O nein! welch' Wort, ihn hassen!
Mein Leben wollt' ich für ihn lassen,
O könnt ich ihn versöhnt und milde seh'n!
Sonst muss in seinem Zürnen ich vergeh'n.
Es schweige die Klage!
In Demuth es trage,
Was noch so Schweres
Er Dir beschliesst!
In freundlichem Scheine
Winkt Dir nur eine,
Nur eine Hoffnung
Die Dir's versüsst:



Clarence Whiteley

Das ihn die Arme
Zuletzt erbarme,
Dass Ihre Demuth
Ihn endlich rührt.
O Wonnegedanke!
O Glück ohne Schranke!
Dass ihn die Liebe
An's Herz mir fuhr.

D'rum schweige die Klage!
In Demuth es trage,
Was noch so Schweres
Er dir beschliesst.

(Translation)

My strength is gone, of strife I tire,
And, as a ship by the tempest is wrecked,
So dieth the last spark of courage
In the hurricane of his wrath.
Are not woman's weapons like to helmets of straw!
Where is my pride? Why am I so weak!
And do I hate him? O, no! I hate him!
My life I'd gladly give up for him now,
Could I but see him forgiving and mild!
Be he otherwise, I'll die 'fore his wrath.

O cease complaining
As duty regard,
Whate'er he determines
Be it never so hard,
For twinkling above
One bright ray doth shine
One fond hope to sweeten
That hard lot of thine.

That he with deep pity
Will look on thy need,
That thy submission
Will move him indeed.
O joy without measure!
O rapturous thought!
That love to thine heart
Thy lover hath brought.

"SIEGFRIED IN THE FOREST," from *Siegfried*

WAGNER

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

Can any one conversant with the "Ring" think of Siegfried in any environment other than the forest? Born in its depths; nurtured in one of its many caverns; skilled in woodcraft; on intimate terms with bird and beast, he was the personification of its ideals. He has arrived at the conviction that he can not be the son of Mime—the Niebelung dwarf who found his mother dying that he might live, and who has brought him up for an ulterior purpose—and now, reclining in the shadow of a linden tree, muses over the mother whom he never knew. Having conquered the dragon and possessed himself of the ring and the tarn-helmet, he listens to the song of a bird, whose note conveys the information that on the flame encircled rock Brunnhilde sleeps till some hero who can dare and achieve shall waken her. Joyfully he departs in search of this wondrous being, the bird leading on as a tuneful guide. This is the subject matter of the episodes covered by this excerpt from that wonderful music-drama "*Siegfried*." Musical literature can offer nothing to compare with this as a revelation of the spirit and atmosphere of the forest, and the moods of an untutored youth who has yet to come into contact with mankind.

"WOTAN'S ABSCHIED," and "FEUER ZAUBER"

WAGNER

MR. WHITEHILL.

"Die Walküre," from which this scene is taken, is the second drama in the Tetralogy of the "*Nibelungen Ring*." Wotan, who by intrigue and falsehood, to say nothing of worse lapses from virtue, has incurred the displeasure of Fricka, his wife, in pursuance of a promise extorted from him by her, is obliged to mete out punishment on his favorite Valkyr daughter, Brunnhilde, who has disobeyed him, although, as he states in the following drama, "*Siegfried*," she by so doing made possible the realization of his most cherished plan. As she kneels in contrition before him, his affection for her impels him to grant her request that she be surrounded by a circle of fire, that her long sleep—her punishment—be not broken by any but a hero of more than mortal prowess. He grants this prayer and takes leave of her in this beautiful "Farewell." He then calls on Loki, who surrounds with flames the rock on which she rests. In the music we hear some of the most expressive of the many motives that unite to make this work one of the greatest of the series of music dramas written by Richard Wagner. Prominent among them are the "Pleading," "Magic Fire," "*Siegfried*," and "Slumber" motives. The text is as follows:

WOTAN:—"Farewell, my brave
and beautiful child!
Thou once the life
and light of my heart,

farewell, farewell, farewell!
Loth I must leave thee;
no more in love
may I grant thee greeting;
henceforth my maid
ne'er more with me rideth,
nor waiteth wine to reach me.
When I relinquish
thee, my beloved one,
thou laughing delight of my eyes,
thy bed shall be lit
by torches more brilliant
than ever for bridal have burned!
Fiery gleams
shall girdle the fell,
with terrible scorching
scaring the timid,
who, cowed, may cross not
Brunhilde's couch;—
for one alone free-eth the bride;
one freer than I, the God!

(Brunhilde, touched and enraptured, throws herself into his arms.)

These eyes so lustrous and clear,
which oft in love I have kissed,
when warlike longings
won my lauding,
or when with lispings
of heroes leal
thy honied lips were inspired;—
these effulgent, glorious eyes,
whose flash oft my gloom dispelled,
when hopeless cravings
my heart discouraged,
so when my wishes
toward worldly pleasure
from wild warfare were turning;—
their lustrous gaze
lights on me now
as my lips imprint
this last farewell!
On happier mortal
here shall they beam;
the grief suffering god
may never henceforth behold them!
Now, heart-torn,
he gives thee this kiss
and taketh thy god-hood away.

Official Program Book

(As he kisses her on both eyes, which then remain closed, she sinks gently unconscious back in his arms. He bears her tenderly and lays her on a low mossy mound overshadowed by a wide-spreading fir tree. Again he gazes on her features, then closes her helmet visor; once more his look rests sorrowfully on her form, which he at last covers with the long steel shield of the Valkyrie. Then he stalks with solemn resolution to the middle of the stage, and turns the point of his spear to-wards a huge rocky boulder.)

Loki hear,
listen and heed!
As I found thee at first,
a fiery glow,
as thou fleddest me headlong,
a hovering glimmer,
as then I bound thee,
bound be thou now!
Appear, wavering spirit,
and spread me thy fire around this fell!
Loki! Loki! appear!

(At the last invocation he strikes his spear point thrice against the rock, which thereupon emits a stream of fire; this quickly swells to a sea of flame, which Wotan, with a sign of his spear, directs to encircle the rock.)

He who my spear
in spirit feareth
ne'er springs through this fiery bar!"

(He disappears through the flames.)

H. AND F. CORDER.



Ernest Wolf Fernald

SECOND CONCERT

Thursday Evening, May 20

CANTATA, "THE NEW LIFE," (La Vita Nuova, Dante)

WOLF-FERRARI

That Dante's "La Vita Nuova" should not have inspired some composer long ere this to wed it to music seems strange, but it is fortunate that its beauties at last found so sympathetic an interpreter as Ermanni Wolf-Ferrari.

The perfect blending of Teutonic depth and sincerity of feeling with Latin grace and fervor of expression, permeating this work, is somewhat unusual, and accounts for many of its most appealing characteristics. Italian music without melody is unthinkable—but that melody often lacks distinction. It is—since the Verdi of "Aida," "Otello" and "Falstaff," we may say *was*—frequently superficial. The Teutonic muse, on the other hand,—after Gluck pointed out the way—has been occasionally over-insistent on dramatic fidelity and, possibly in some instances, a trifle unappreciative of the power of pure melody. Wolf-Ferrari—German on his father's side, Italian on his mother's—in his art gives us the charm of broadly conceived melody resting on a foundation of significant harmony. Invoking the aid of the modern orchestra with its endless resources, and displaying consummate mastery of the heights and depths of vocal expression, the composer, animated by lofty poetic purpose, has given us one of the most beautiful creations of modern times. To say that, from the date of its first performance (Munich, March 21, 1903), the "New Life" has been accepted as in every way worthy of the immortal poem it illustrates, is to record the concensus of critical judgment—a judgment endorsed by those who have listened to it uninfluenced by any critical bias. The work deserves, however, more than mere generalizations and may be better appreciated through the following non-technical analysis.

The Prologue opens with a charming introductory section for orchestra—E major, *Cantando molto*, 9-8 time—leading into a solo for soprano—"I am an angel fair"—to which a baritone solo, "These are the words we read in a vision"—responds. The chorus is added at the words "Love is the fire that ever fills me with rapture," and the ensemble proceeds in terms of broadly flowing melody, leading through several inspiring intensifications to the climax at the words, "Their Lord we greet, whose name is Love immortal," a "typical" melody utilized in succeeding numbers.

The happy use of boys' voices in this and succeeding numbers is to be particularly noted.

The First Part is introduced by a beautiful Spring Song, "Sweet rose of the morning,"—A major, 3-8 time,—for baritone solo and chorus. This song is as fresh

and sparkling as a May morning. The text is given direction through the section—E major, *Piu largo*—"More lovely than the roses, lady mine, thou appearest!" which, followed by a repetition of the theme of the first section, leads into the "Dance of Angels" ("o'er field and meadow, merrily") in which, in the orchestration, the composer shows his originality. The pianoforte and seven kettle drums are added to the harp and strings. The drums are used, not as Berlioz employed them for purposes of noise-making, but to accentuate the basses playing *pizzicato*. Both the organ and pianoforte are treated as orchestral instruments throughout the entire work, thus enforcing Wolf-Ferrari's modernity. An Arioso—F sharp minor, *dolcissimo*, common time—for baritone, "Ye ladies all, that with love are acquainted" now ensues, followed by a Sonetto, which is one of the most original conceptions of the whole work and of great technical interest in that it is, to all intents and purposes, a modern intensified version of the "long measure" of the earliest Italian operas. It therefore lends itself to a style of delivery that may be termed a semi-improvisation. This is accompanied by the pianoforte alone, and is followed by an echo of the "Dance of Angels," B major, 6-8 time. The next number is a Canzone, "Lo now an angel calleth," for chorus, the opening tenor phrase of which yields an important typical motive. The first section ends in a thrilling climax—"Lord!" thrice repeated. Heralded by an interesting orchestral interlude—3-4 time—enters one of the most charming bits of writing in the entire work, "On earth is a wonder revealed." A strong unison passage "Then spake th' Almighty," is followed by a choral-like section ending in a *pp* statement of the typical melody heard in the Prologue, to which the oboe solo gives individuality. An orchestral Intermezzo—E minor, common time—is succeeded by a baritone solo—"Ye that bear the burden of bitter sorrow." A violin solo—F major, *Adagio*, common time—leads to a chorus for female voices, which is one of the most exquisite products of the composer's genius. The violin solo—*quasi recitativo*—and the characteristic accompaniment motive of the Arioso are significant features in the orchestra, while the melody and harmony of the voices illustrate ultra-modern practice. Note the wonderful effect of the harmonies accompanying the last two words of the line "That such as fain would have gazed upon her." Such a treatment, in which chords are used as a painter would use color, constitutes one of the charms of the "idiomatic speech of music"—a phrase which has the sanction of Richard Wagner. Also note the typical melody given out by the oboe *pp* in the concluding measures.

None but a professional art critic—or a dictionary-maker—can control enough adjectives to worthily characterize the beauty of the solo "So pure and fair and holy seems my lady," with which the SECOND PART opens. A happy inspiration was the use of the most striking melodic phrases of the *Canzone*. After the final phrase—"That bids the spirit sigh ever!" comes the gloom of Beatrice's death, (orchestra) with the unaccompanied chorus—"Quomodo sedet sola civitas" leading into a magnificent unison melody for basses, and later for full chorus,—"Beatrice hath departed." The *Finale*—C minor, *declamando*, common time—opens with a despairing note—"Weary, so weary of infinite sighing." The accompaniment to this is for pianoforte alone. The solo part is interrupted by cries of "Ah! Ah!" by the chorus. In this section the orchestra develops tremendous intensity. Dying to *pppp*—the second division of the *Finale*—C major, *Adagio sostenuto*, 6-4 time—introduces the theme of "So pure and fair." Then, through a *crescendo*—leading into the most intense modern harmonic and rhythmical schemes—6-4, 3-4, 4-4, 5-4, 6-4 in quick succession—the chorus is introduced as a part of the orchestral mass,—as the singers merely vocalize on "a"—and



Olive K. Pine

an inspiring climax is reached. The real climax, however, comes with the soprano solo—on one tone—"I dwell in peace," the response—"May all blessings be thine!" (baritone) and the soft chords—*tranquillo*—through which the work comes to an end.

Without doing violence to the spirit of Wolf-Ferrari's conception, one may consider the baritone the personification of Dante, while in the opening solo in the Prologue—and in the concluding measures of the *Finale*—the voice of the glorified Beatrice is heard.

PROLOGUE*

PRELUDE.

(Orchestra.)

SOLI AND CHORUS.

SOPRANO SOLO.—I am an angel fair, from Paradise descending,

I come to tell you of its joys unending,
All the vain delights this world can offer transcending!

From Heav'n I come, to Heav'n am I returning,

And who, beholding me, knows nought of Love's strange yearning,

Then Love to him shall ever be hidden treasure.

To give light to all in fullest measure,
To sing the praise of beauty was I chosen.

From the heights of heav'n am I descending,

To tell ye, oh! mortals of love unending.

BARITONE SOLO.—These are the words we may read in the vision of an angel to us revealed,

And I, who as my very life those bright eyes cherish,

Must surely perish

If they be concealed.

What tho' the wound be deep, and naught may heal it,

Yet will I still gaze upon those eyes enrapturing,

Till in a torrent all my tears are falling,
Till in a torrent bitter tears are falling.

CHORUS.—Love is the fire that ever fills me with rapture,

Love is the fire that fills my being,

Love is the magic flame filling my heart with rapture.

To every soul that suffers now give we greeting.

And those who know the joy and pain of loving

Their lord we greet, whose name is Love immortal!

* The poems by Dante on which the Prologue is based, are included in the Supplement to the Italian editions of the "Vita Nuova."

THE FIRST PART

BALLATA.*

BARITONE SOLO.—Sweet rose of the morning,

The meadows adorning,
With dew-laden petals
Upturned to the sunlight,
In fair woodland mazes
I'll sing thy praises!

CHORUS.—With sound of joyous singing
The meadows shall all be ringing,
As merrily the maidens greet thee,
Pretty rose, pretty rosebud of morning!

BARITONE SOLO.—As all the birds of heaven

From morning until even—

CHORUS.—The woodland choir rejoices
From morning until even—

In the branches are singing

All hearts are singing.

Because the winter's over,

And the springtime is coming

And all her joys await the happy lover.

BARITONE SOLO.—More lovely than the roses,

Lady mine, thou appearest!

Unto me the best,

The dearest that all this world discloses!

CHORUS.—Dearest!

By the spell of thy beauty

Human hearts thou ensnarest;

More fair than is the fairest;

Of Nature's children rarest!

BARITONE SOLO.—Lo! all thy sisters hail thee as "Dearest!"

(As thou art, love!)

The charms that are thine, love

Say who shall recount them?

'Twas bounteous Nature crown'd thee

Queen among mortals!

CHORUS.—Dearest!

Yet not alone for mortals

Was thy beauty created,

Since the Almighty

In thee delighted.

* Probably not by Dante.

BARITONE SOLO.—Let the light of thy
presence
Dispel all grief and sadness,
And fill my heart with gladness.
If I declare my passion
For thee in this fashion,
Beauteous lady, ah! do not chide me,
Since it is Love that sways me,
'Tis Love, 'Tis Love,
And his might may ne'er be resisted.

DANCE OF ANGELS.

(O'er field and meadow merrily.)

ARIOSO.

["After this, it chanced that, as I passed along a path beside a stream of clear water, so great was my desire for speech, that I pondered upon the method of my utterance; and it seemed to me unfitting that I should speak of her save as I addressed other ladies in the second person, and not *all* ladies, but only such as were gentlewomen, not women merely. So, then, I declare that my tongue spake, as of its own accord, and said:"]

BARITONE SOLO.—Ye ladies all, that with
love are acquainted,
With you I fain would speak of my own
lady;
Not that I rightly may sing of her
praises;
But by discourse of her my mind is
eased.
When I muse on all her beauty,
Then Love upon my heart doth shed
such sweetness,
That, if my courage did not wholly fail
me,
The words I uttered should move all
hearts to love!

SONETTO.

[Then the longing came to me to say more in praise of my beloved and to show thereby how this love for her awoke, and how she not only roused the slumberer, but, though Love was not, yet in marvellous wise did she create him. So, then, I indited the following sonnet:]

BARITONE SOLO.—Within my lady's eyes
Love sits enthroned;
Thus she ennobles all on which she gaz-
eth,
And as she passes all men turn towards
her

And him she greeteth feels his heart
a-trembling.
His glance he turns away and is
ashamed;
Aware of all his sin for which he sor-
rows.
Wrath at her glance doth flee, and hate
is banished!
Prithee help me, oh! ladies, to do her
honour!
All thoughts that are both humble,
sweet and lovely
Dwell in the heart of him to whom she
speaketh,
Whoso beholds her, he doubly is blessed!
All that she seems when she smiles for
a moment
May not be told nor retain'd in the
mem'ry;
A miracle divine is she my lady!

(The dance recurs; an echo, as it were, that dies in the distance.)

CANZONE.*

CHORUS.—Lo! now an angel calleth,
All divine knowledge possessing,
And sayeth: Lord!
On earth is a wonder revealed,
That proceeds from a soul
Whose glory reaches even hither.
Since Heaven not another thing re-
quireth save her alone,
Now of its lord doth crave her.
Ev'ry saint for this mercy doth clam-
our.
Pity alone yet protecteth our treasure;
Then spake th' Almighty (for well He
knoweth my lady)
In peace I pray ye to suffer
Oh my beloved!
That she, your hope, yet stay upon the
earth awhile.
Where dwells one who sorely dreads to
lose her;
And when in hell he shall say unto the
damned:
"The hope have I beheld of God's elect-
ed."
["Then, sighing deeply, I said within
myself, "It must some time come that
the most gentle Beatrice must die."
Then came such great dismay that
my brain began to work as the brain of
one demented . . . and so strong was
this idle imagining that I seemed to see
my lady dead . . .

* A continuation of the Canzone in Chapter XIX of the Vita Nuova, the beginning of which occurs in the Arioso.

* Vita Nuova. Chapter XIX.



Theodore Harrison.

At the sight of her such humility possessed me that I called unto death, saying, "O sweetest death, come to me, and be no longer harsh to me . . . And already I had said 'O Beatrice,' when, rousing myself I saw that I had been deceived."*]

INTERMEZZO.

(Orchestra.)

["After this, not many days passed when the father of that most wondrous and noble Beatrice departed this life and passed to that glory which in very truth is eternal. And, according to the custom, many ladies assembled where Beatrice was weeping grievously; and I, seeing several ladies returning from her, overheard them speaking of my beautiful one and of how she was grieving. . . . Then, after reflection, I resolved to indite something wherein I should include all that these ladies had said. . . . Thus I wrote two sonnets."†]

SONETTO I.

BARITONE SOLO.—Ye that the burden bear of bitter sorrow
With downcast eyes all your anguish betraying,
Whence come ye hither that thus all your faces
Wear the expression of a gentle pity?
Have ye beheld her, our lady most gracious,
Seen her sweet face that in love's tears is bathed?
Tell me, ye ladies, as my heart doth tell me,
Since thus I see you go, with mien dejected;
If ye have come then, from all her great sorrow.
Stay with me for a season here, I pray you!
And how it fares with her oh! tell me truly!
Your eyes have wept, and even now are weeping!
Ah! when I see ye sad, of joy bereaved,
My heart doth grieve because that ye are grieving.

SONETTO II.

CHORUS (Female Voices)—Art thou, then, he who so often hath chanted to us
And us alone, of our dear lady?

In very truth is thy voice like his voice;
Yet is thy face as the face of another.
And wherefore weapest thou, for lo!
Thy grieving with pity fills our hearts
who hear thy plaint?
Hast thou then seen her weep
That thou from us canst not conceal the
grief within thy bosom?
Leave this weeping to us; 'tis we should
sorrow;
(It were a sin if ye sought to console us)
Since her sweet voice have we heard thro' her weeping!
Yea, in her face such bitter grief abideth,
That such as fain would have gazed upon her,
Would there have straightway fallen dead before her.

THE SECOND PART.

["She shewed herself, I say, so gentle and so kind, that all who beheld her felt a noble and sweet delight beyond expression; nor could any one look upon her without he sighed. Such, and more wondrous things yet were wrought by her marvellous virtue. Then I, considering this, and desirous to resume the theme of her praises, resolved to write some thing that should make others, and not alone those who could see her with the eyes of the senses, know such things concerning her as words have power to proclaim. So, then, I wrote this sonnet."*]

BARITONE SOLO.—So pure and fair and holy seems my lady,
That, as she passes and unto all gives greeting,
Ev'ry faltering tongue finds nought to utter,
And eyes no longer dare to gaze upon her.
She goes her way, if praise of her she heareth,
Clad in the modest garb of sweet humility;
She seems an apparition newly descended from Heaven to earth, unto us a marvel displaying!
So pleasant doth she seem to those who see her,
To human hearts such sweetness she imparteth,
That none indeed may know save those who prove it.

* Vita Nuova, Chap. XXIII.

† Vita Nuova, Chap. XXII.

* Vita Nuova. Chap. XXVI.

Behold from out her sweet lips there
cometh a sigh low and tender,
That bids the spirit sigh for love, sigh
ever!

LA MORTE.

THE DEATH OF BEATRICE.
(Orchestra.)

["How doth the city sit solitary that
was full of people! How is she become
a widow, she that was great among the
nations!" (Lamentations of Jeremiah I.
I.)]

RECITATIVE.

CHORUS.—"Quomodo sedet sola civitas
plena populo!
Facta est quasi vidua, domina gentium."

CANZONE.*

CHORUS.—Beatrice hath departed to
highest heaven.
To the kingdom where the angels are
at peace,
With these she dwelleth, and you, ladies,
hath forsaken.
'Twas not the bitter biting frost that
took her,
Nor yet the summer heats, to others
deadly;
Nay, 'twas her goodness, 'twas her good-
ness only!
And from her radiant meekness arose
such glory,
Filling the heav'ns with the fame of her
goodness,
That e'en th' Eternal Sire was moved to
wonder
And at last he desired to call unto Him-
self such blessed beauty,
And bade her from this earth ascend to
Heaven.
Counting this tedious life of strife and
sorrow

As all unworthy of so fair a creature.

[Mine eyes were like two things
which longed to weep, and it often
chanced that from their long continued
weeping they were surrounded with a
purple hue such as the halo worn by
martyrs.†]

SONETTO.

BARITONE SOLO.—Weary, so weary of in-
finite sighing, my heart alas!
Thro' blighted love is broken;

* Vita Nuova. Chapter XXXII.

† Vita Nuova. Chapter XL.

Now, mine eyes fail me, and their
strength is exhausted,
Nor can they glance at folk that would
behold them!

In truth they seem as they were twin
desires that long to be weeping and
to show their sorrow,
And often do they weep so much that
Love doth circle them as with a mar-
tyr's halo.

Thoughts such as these and all the sighs
I utter

Fill this poor heart of mine with such
great anguish,

That Love within my soul doth faint and
languish.

For, graven on themselves, these mourn-
ers bear it,

That sweetest name of her, my gentle
lady,

And many words of grief touching her
dying.

CHORUS.—Ah! Ah! Ah!

[After this sonnet I beld a won-
drous vision wherein I saw things which
made me resolve to say nought else con-
cerning by Blessed one until I could
discourse more worthily of her. And
to this end I labour all I can, as truly
she knoweth. Wherefore if it please
Him by whom all things live that for
some years yet my life shall last, I hope
to say that concerning her which never
yet hath been said concerning any wo-
man, and then it may please Him who
is the Lord of courtesy that my soul
may go hence to behold the glory of
its lady to wit: of that blessed Beatrice
who in glory gazeth upon the counte-
nance of Him *qui est per omnia saecula
benedictus.*]*

CHORUS.—"a" (vocalizing).

BOYS.—May blessings ever attend thee,
beauteous spirit.

SOPRANO SOLO (a voice sounding from
Heaven).

I dwell in peace.

BARITONE SOLO.—May all blessings be
thine!

[English translation (copyrighted) by
Percy Pinkerton.]

* Vita Nuova, Chap. XLVIII.

OVERTURE, "Der Schauspieldirektor"

MOZART

Wolfgang Amadeus Mozart was born at Salzburg, January 27, 1756;
died at Vienna, December 5, 1791.

This simple, tuneful overture was written in 1786 as the introduction to a very unpretentious work brought out at Schönbrunn on February 7, 1786. The operetta itself, for it was nothing more, has sunk into forgetfulness for it was but a *pièce d'occasion*, and contains but little outside of the overture that would appeal to a modern audience. One could not expect very much from such a "loose, ill-jointed" libretto, nor could Mozart with the best will in the world rise to a high level in a work intended for summer-palace consumption only. The overture, in the sonata form, which Mozart always used with fluency and lucidity, is scored for a small orchestra as befits its modest outline and naive content. It serves as an admirable introduction to the aria which follows and no less genially leads from the ultra-modern "La Vita Nuova" to the music of a different nature dominating Part II.

ARIA, "QUEEN OF THE NIGHT," from "The Magic Flute"

MOZART

MISS FRIEDA HEMPEL

On the seventh of March, 1791, Emanuel Schikaneder (1751-1812), a brother Freemason, brought to Mozart the book of a fairy opera in which were incorporated many of the mysteries of Freemasonry. As Schikaneder was in financial distress, Mozart, always too generous for his own good, gladly undertook its composition. Schikaneder did not redeem his promises, and proved himself so ungrateful that Mozart, who was ever charitable in his judgments, called him "Der Lump." It was first performed on September 30, 1791, in Vienna. The house program of that date shows the name of Emanuel Schikaneder in capitals at the top, while the name of Mozart, as the composer of the music and conductor, occurs in fine print at the bottom. It was successful, but the presumptuous Schikaneder stated at the time that "it would have been more successful had not Mozart spoiled it." The first twenty-four performances brought Schikaneder over 8,000 guildens, and Mozart—nothing. Future years, however, have brought Schikaneder a few lines in musical dictionaries and Mozart—immortality.

The "Magic Flute" contains many wonderful arias, none of more importance than the one to be sung this evening. It is of extreme difficulty, and calls for a voice of extraordinary range and unimpeachable vocal technique. It possesses great intrinsic value, and its significance in the opera justifies the employment of the brilliant devices which here a means, in similar arias, are too often the end.

Der Hölle Rache kocht in meinem Herzen
Tod und Verzweiflung tobten um mich her;
Fühlt nicht durch Dich Sarastro Todesschmerzen,
Bist Du mein Kind, bist mir nicht Tochter mehr.

Verstossen sei auf ewig!
 Verlassen sei auf ewig!
 Zertrümmert seien alle Bande der Natur!
 Wenn nicht durch Dich Sarastro wird erblassen!
 Hört Rachegötter! Hört der Mutter!
 Hört der Mutter Schwur!

(Translation)

Consuming wrath my inmost soul is tearing,
 Death and despair are raging all about me;
 If not through thee Sarastro feels the pangs of death;
 Thou art my child no more.

Despised be thou ever,
 Deserted be thou ever,
 And broken every natural tie!
 Hear the mother's oath!
 Hear, ye avenging gods!

"ON THE SHORES OF SORRENTO,"

RICHARD STRAUSS

Richard Strauss was born at Munich, June 11, 1864; still living.

It is interesting to view the South as it appealed to the imagination of this particular composer, who seems to have little sympathy with the simpler side of life—if we may judge from the general tenor of his great orchestral works. It will be observed that this excerpt from the Symphonic Fantasia, Op. 16—bearing the title "Italy,"—is a somewhat rhapsodical, impressionistic sketch. In it we find no trace of the super-strenuous composer of the "Sinfonia Domestica," or "Helden-leben." We may safely assume that his impressions of the ever-beautiful Sorrento, "Lying high above the waters," were not disturbed by visions of the chromatically dissonant and morally decadent Salomé, the gory Elektra, nor any of the depraved and unpleasant characters with whom he has consorted of late in his operas.

ARIA, "Ernani involami," from "Ernani"

VERDI

MISS FRIEDA HEMPEL

Giuseppe Verdi was born at Roncole, Italy, October 9, 1813;
 died at Milan, January 17, 1901.

No one will seriously challenge the assertion, that the career of no Italian composer presents more of interest than that of Giuseppe Verdi.

It is a far cry from "*Un giorno di regno*," his first opera, (Milan, September 5, 1840) to *Falstaff*, his last (Milan, February 9, 1893). The score of the monumental work that closes his career as an operatic composer sparkles with the vigor and buoy-



Frank Lampson

ancy of youth; evinces the maturity of artistic judgment that comes only with the years; and contains no hint of any diminution of creative power. If, in the Kingdom of Art, there exists a "Fountain of Perpetual Youth," Verdi must have drunk deeply of its waters.

He, rather than any one of the composers of the super-strenuous, ultra-modern Italian school, stands for the idealism and bounding life we associate with youth—for, when he died, at the age of eighty-eight, he was the youngest man in Italy.

Whether the composers referred to will prove themselves worthy successors of this great genius remains to be proven, but two of them, at least, have already shown signs of approaching barrenness.

Verdi's significant works fall into three periods. The first, covering exactly two years, includes *Nabuco*, *I Lombardi*, and *Ernani*, a fine trio, which shows a constantly increasing growth in power. Then, after a period of seeming retrogression, in the latter years of which he seemed to have again "found himself," comes a second, and extremely fruitful period, beginning with *Rigoletto*, and including, among others, *Il Trovatore* and *La Traviata*. Again, he seems to have evolved a newer and greater art, while giving proofs of his mastery of the older, and we have the Verdi of *Aida*, *Otello*, and *Falstaff*.

"*Ernani*," from which the aria on our program is taken, is the third in the first group. It was first produced March 9, 1844. The aria occurs in Act I and the text runs as follows:

ELVIRA :—RECIT.

Surta è la notte, e Silva non ritorna!
 Ah! non tornasse ei più!
 Questo odiato veglio, che quale immondo
 spettro ognor m'insegue
 Col favellar d'amore,
 Più sempre Ernani mi configge in core.

CAVATINA :—

Ernani! Ernani, involami all'abborrito amplesso
 Fuggiamo Se teco vivere mi sia d'amor concesso,
 per antri e lande inospite
 ti seguirà il mio piè.
 Un Eden di delizia saran quegli antri a me,
 Un Eden, un Eden di delizia saran quegli antri a me.

RECIT. :—

M'è dolce il voto ingenuo che il vostro cor mi fa.

ARIA :—

Tutto sprezzo che d'Ernani non favella a questo core
 Non v'ha gemma che in amore possa l'odio tramutar
 Ah! Vola, o tempo e presto reca di mia fuga
 il lieto istante; vola, o tempo, al core
 amante è supplizio l'indugiar.

(Translation)

Night is approaching, and Silva not returned!
 Ah! might he ever stay!
 Never thus to haunt me,
 A dark and fearful phantom my life to follow,
 With vows of love, with vows of love to proffer,
 Thou only, Ernani, hast a home in my bosom!

Ernani, Ernani, fly with me,
 Far from this scene of sorrow,
 Forever to dwell in joy with thee,
 And life from love to borrow,
 Thro' other lands tho' dark and drear,
 I follow thee with my love, with my love;
 An Eden of rapture,
 Life then forever will prove,

Worthless gift that of Ernani,
 Tells not fondly the love and sadness.
 Gold can never turn into gladness,
 The hatred born of today!
 Ah! fly, oh! moments, and relieve me,
 From this dark and o'er-whelming dejection:
 Sever, fate, this abhor'd connection;
 There is torment in delay.

OVERTURE, "Academic Festival," Op. 80

BRAHMS

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

Although this eminently characteristic overture was played in the Festival of 1913, it is submitted again with no apology for its selection. To listen to important works so frequently that they become familiar is one of the privileges and rights of the concert-goer, and to make this possible is a duty of every concert institute animated by artistic ideals.

As is well known, it was produced under the direction of the composer, January 4, 1881, on the occasion of the bestowal on him of the degree of Doctor of Philosophy, by the University of Breslau. The subject matter consists largely of popular student songs occurring in the following order: "Wir hatten gebauet ein stättliches Haus" (We had built a stately house); "Der Landesvater" (The Father of his Country); "Wer kommt dort von der Höh" (Who comes there from the Heights); and, in the coda, "Gandeamus Igitur."

It must not be inferred that they are treated in the style of a potpourri or medley. They appear in conjunction with, and supplementary to, other subjects of a more elevated style. Aside from the fact that it is adapted to the present environment, it deserves its position as the closing number of a program in which melody is regnant by virtue of its genial exploitation of the same element.

THIRD CONCERT

Friday Afternoon, May 21

OVERTURE, "Leonore," Op. 72, No. 3, BEETHOVEN

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

The recent rehabilitation of the original unrevised "Leonore," Beethoven's only opera, and its inevitable comparison with "Fidelio," its condensed version, emphasizes the true greatness of Beethoven and the narrowness of the majority of the critical opinions of his contemporaries. It proves to be nearly everything his critics and friends said it was not.

Beethoven was a prophetic genius, one who looked far beyond the ken of any of his day, and although the overture known as "Leonore" No. 3, written for the performance of "Fidelio" in 1806, like its predecessors, followed established lines, and conformed to the general concept of the functions of the overture, Beethoven realized that it was an anti-climax. He saw that this massively ordered and vividly pictorial introduction dwarfed the opening scenes, which are pervaded by the atmosphere of *Gemüthlichkeit*. Inasmuch as these scenes are much more accentuated in the original version, and the general character of the three overtures is so similar, it is easy to discern why neither the first nor the second fully satisfied the composer. How effective the overture on our program becomes, when, played between the two acts of the present version, it so perfectly illustrates the Wagner concept of the form, and becomes at once a remembrance, and a prophecy! Our interest is so thoroughly aroused, and our sympathies are so completely enlisted by this time, that we look forward to the opening scene of the Second Act with foreboding, yet with certainty of ultimate triumph. In the technical structure of the three overtures, as well as in their relation to the opera, there are many points of similarity, but when Beethoven in the fourth, or "Fidelio," overture gives the *Stimmung* of the opening scene, he draws nothing from the opera as a whole, and gives us a work as distinct in form and content from the others as possible.

Beethoven did not compose with the facility for which Mozart was noted, but subjected his work to the severest criticism. Many of the themes which appear to have flown spontaneously from his pen were in reality the results of toil. Many examples might be cited of this fact, none more conclusive than the mass of rejected material one finds in the book of sketches from "Leonore." This care is responsible for the fact that we have three overtures, the comparative study of

which is so full of suggestion. The evolution from the first, through the second to the third, came through a change of values, that is to say, in the relative stress laid upon opposing dramatic elements, rather than in the purely musical treatment. The No. 3 is best adapted to the genius of the orchestra, hence more effective in performance, but we have seen that in spite of its sublimity of conception and style, Beethoven rejected it—as an introduction to the opera—for purely dramatic reasons, and, moreover, reasons that could not have been so thoroughly appreciated then as now.

That one cannot hope to find much that is helpful from contemporaneous criticism is shown by the following extract from a review of the No. 2.

“The most grotesque modulations—in truly ghastly harmony—follow one another throughout the piece; and the few trivial ideas that there are—which, however, are carefully guarded from anything like nobility, as for instance, a post-horn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression.”

ARIA, “Penelope am Gewand wirkend,” from “Odysseus,” . . . BRUCH

MISS MARGARET KEYES.

Max Bruch was born at Cologne, January 6, 1838; still living.

At fourteen years of age Max Bruch brought out his first symphony, followed in 1858 by his first dramatic work. He has written in all the serious instrumental and vocal forms with success, but his most important contribution to music is the epic cantata, a form in which his most important works are cast. His compositions are characterized by clear melodic invention and beauty of orchestral color, rather than by depth of feeling or originality. The aria on this evening's program is fairly illustrative of his style, and is one of the most effective excerpts from a work held by many to be superior to his better known “Arminius.”

Penelope:—This garment by day I weave in my sorrow,
 And ravel the web in the still hours of night;
 Thus wearying long, yet my tears greet the morrow,
 Hope vanishes as the long years take their flight;
 Where art thou, my husband?
 Hath bitter fate borne thee down to the hateful abyss of Hades?
 Or, by tempests toss'd, art thou roving
 Upon the wide and desolate sea?
 Dost thou stray o'er its billowy wastes?
 Return, my Odysseus, return, oh my husband!
 Come, ere this garment my hands shall have wrought!
 Importunate suitors with boldness assail thy devoted spouse,
 Unjustly despoil they thy son of his birthright!
 Each day and each night 'neath thy roof they carouse!
 Return, my Odysseus, my husband!



Harold Kane

CONCERTO, A minor, Op. 54 SCHUMANN

ALLEGRO AFFETTUOSO; ANDANTE GRAZIOSO; ALLEGRO VIVACE.

MR. HAROLD BAUER.

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

In Robert Alexander Schumann we see one of the foremost composers of the last century, and one of the founders of the neo-romantic school. A composer of commanding genius, he was at the same time a critic of a type practically unknown since his day. He was sympathetic in his judgment of his contemporaries, many of whom, like Mendelssohn, Hiller and Hauptmann, failed to recognize his genius, not realizing that such pronounced literary power and critical acumen could be combined with even greater creative musical genius. Franz Liszt and Moscheles appreciated him from the first. Schumann, like Liszt, possessed great discernment and was one of the first to welcome Chopin, of whom he said: "What is a whole year of a musical paper to a concerto by Chopin?" He also heralded the advent of Brahms in glowing terms. To understand Schumann's compositions fully one should study his critical methods, for his articles over the names of Florestan, Eusebius, Raro, etc., looking at subjects from many points of view, display an insight into the hidden processes of creative art that illuminates his own methods. Early in his artistic career there were premonitions of the malady that brought his life to an end in a madhouse, but in the period just after his happy marriage with Clara Wieck, who afterwards became the greatest interpreter of his pianoforte works, his compositions sparkle with life and vigor. To this period belongs the concerto on our program.

The first movement—A minor, *Allegro Affettuoso*, common time—was written in 1841 and was given the title "Fantasie," as it was intended to form an independent composition. The other two movements were written in 1845. It is free in form, for Schumann allowed formal rules to rest very lightly upon him, realizing, as Wagner states, "that a worthy idea will create an adequate form." In this as in all his works, however, his ideas are developed with a breadth well nigh symphonic, although Schumann did not look upon the concerto as a symphony for orchestra in which the piano is but a part. The first four measures of the principal theme remind one forcibly of Mendelssohn, but here all resemblance to his contemporary ceases, for, as the movement proceeds, it has little in common with the polished but somewhat superficial style of that composer. The second subject is a lovely melody treated with an admirable appreciation not only of the solo instrument, but also of its relation to the orchestra. The cadenza is happily illustrative of the composer's style, and, above all, of his disdain of difficulties as such. The Intermezzo—F major, *Andante grazioso*, 2-4 time—with its alternations of solo instrument and orchestra, and the beautiful second subject, for 'celli, is worthy of that much abused designation "Tone-poem." It is hardly developed when it merges into the final movement—A major, *Allegro vivace*, 3-4 time,—a virile ending to the work. It bristles with difficulties, which, as in some of the more modern concertos, are realized more by the performer than the listener. This statement emphasizes the dignity of Schumann's art, for the tendency to magnify the

technical side of performance, while it gave rise to the form originally, is a constant source of danger to the composer, and may account for the fact that only such works as disregard this element, as the end, are retained in the repertoire of the true artist.

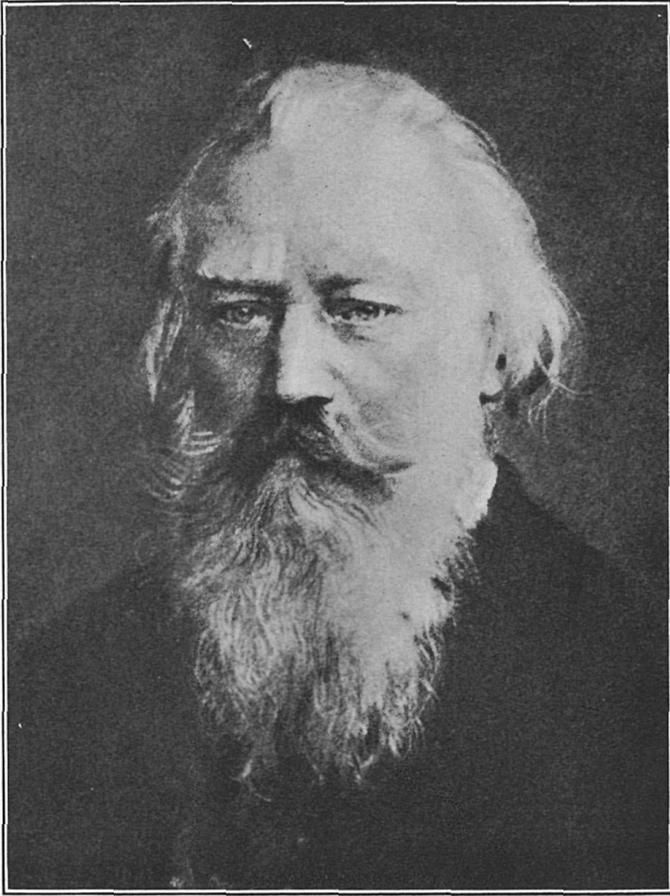
SYMPHONY No. 1, C minor, Op. 68 BRAHMS

UN POCO SOSTENUTO—ALLEGRO; ANDANTE SOSTENUTO; UN POCO ALLEGRETTO E GRAZIOSO; ADAGIO—PIU ANDANTE; ALLEGRO NON TROPPO MA CON BRIO.

The reputation of Brahms is consistently making headway and he has gloriously redeemed all that Robert Schumann so enthusiastically prophesied. His position has become unassailable and circles that at first were lukewarm, or coldly respectful, have become ardent in their appreciation of the elevated concepts and purity of expression that characterize every product of his genius. While the reputation and influence of many contemporaries of the Vienna master have declined somewhat in recent years, his hold on the world of music has been growing more secure. A significant scheme of concerts can not be imagined in which he is not represented, and, strangely enough, the qualities which many thought were lacking in his style are those through which he now makes his strongest appeal. He was considered cold, lacking in melody, deficient in imagination, etc., etc., but no one dreams of making such strictures on his art now-a-days. This may be stating it over-strongly, but, whereas such criticisms were stated in chorus at one time, the voices are now those of a few isolated solo performers.

The symphony on our program will never be as popular as the perennial D major offering in this form, but although it was his first, it contains no hint of the apprentice, grasps one at the outset, and the grip is tightened when we come to the glorious last movement. Symphonic literature contains not a few works in which the inspiration runs well for a season, but becomes attenuated before the end, so that they frequently stop without ending—dying of inanition. No such criticism can hold when applied to Brahms' work. As a matter of fact, reference is generally made to a superabundance of thematic material and too prodigal a use of orchestral color, the first leading to lack of clearness in outline, and the latter to a clouding of detail through "muddy" orchestration. Fuller-Maitland, in his admirable book on Brahms, referring to this particular symphony, takes up the cudgels in his defense by saying (Page 157) "the case is almost parallel to certain poems of Browning—the thoughts are so weighty, the reasoning so close, that the ordinary means of expression are inadequate. To try to re-score such a movement (as the first) with the sacrifice of none of its meaning, is as hopeless a task as to rewrite 'Sordello' in sentences that a child should understand." The German critics have gleefully pointed out the rhythmic resemblance of the principal theme of the last movement to the finale of Beethoven's Ninth Symphony, but in this connection we must remember R. Wagner's statement that "The Almighty created Art in order that German criticism might have a new joy." These musical Jack Horners have long since come out of their corners.

The C minor Symphony was begun as early as 1862 and was still unfinished late in 1875. It was first produced at Karlsruhe, November 4, 1876. On March 8, 1877, it was given by the Cambridge Musical Society under the direction of Joachim. This will be its first performance in Ann Arbor. May it not be the last!



J. P. Abraham.

It is scored for the usual symphony orchestra. As is not infrequently the case, the Introduction—C minor, *un poco sostenuto*, 6-8 time—is prophetic of the principal theme of the *Allegro* which is given below.

Allegro.

Wind. *f* *ff* Strings.

(A) Violins.

Cellos.
Bassoons.

The second theme makes its appearance in due time, after the material of the opening subject has been exploited with the thoroughness always displayed by Brahms. He secures unity of expression by suggestions of that theme in the accompanying figures of the new idea.

Oboes.
Clarinets.

p *Espress.*

Cellos.

Violins.

Those to whom Brahms' beautiful songs appeal will discover in the second movement—E major, *Andante sostenuto*, 3-4 time—the melodic qualities so distinctly in evidence in the smaller form. Nor is a knowledge of his lyrics indispensable to enjoy this web of exquisite melody from beginning to end. The quotation given below is an indication of the plane on which the entire movement is held. Naturally this theme is supplemented and placed over against still other ideas which will present themselves with great lucidity as they enter. Note the clarinet and oboe themes and the beautiful effect of the violin solo.

Andante Sostenuto.

Strings. *p* *pp*

Bassoons. *8va. p* Cor.

To write a symphony without a *Scherzo* must have demanded some courage, provided Brahms ever took the matter into consideration, which he probably did not. The principal subject—A flat major, *Poco allegretto e grazioso*, 2-4 time—herewith given,

Poco allegretto e Grazioso.
Clarinet.

p Dolce.

is prophetic of a pleasure which will be augmented by the entrance of the second part with its contrasting theme in B major, 6-8 time.

Wind. Flutes. *8va.*

Strings.

Heralded by a magnificent and somewhat extended introduction—C minor, *Adagio*, 4-4 time—the principal subject of the Finale is given out by the first violins—C major, *Allegro non troppo, ma con brio*, 4-4 time.

Allegro non troppo, ma con brio.

Poco f

Pizz.

Allusion has already been made to the resemblance between this theme and that of the finale of Beethoven's Ninth Symphony. It will be seen that it is not unlike in spirit, but, as Miss Florence May writes, "Brahms' movement develops on its own lines which do not resemble those of Beethoven." The second subject

Animato.

p

is a genial inspiration. As the movement proceeds, with the themes developed as Brahms knew how to bring out every shade of meaning, the onward progress of the whole movement is irresistible in its power.

Signor Giovanni Martinelli

Will sing the following Arias at the Fourth Concert, taking the place of John McCormack, who was obliged to cancel his engagement on account of illness.

TEXTS (in translations) of Arias in Fourth Concert, in the order in which they will be sung.

ARIA, "E lucevan le stelle," from "Tosca" . . . *Puccini*

SIGNOR GIOVANNI MARTINELLI

GIACOMO PUCCINI was born at Luca, Italy, 1858.

CAVARADOSSI—I leave behind me one whom I cherish fondly.

Can you grant me leave to write a few words to her?

Nothing is left of all that I possessed but this little ring * * *

If you will pledge your word to convey my last farewell to her safely, it is yours * * *

When the stars were brightly shining
And faint perfumes the air pervaded,
Creaked the gate of the garden,

And a footstep its precincts invaded,
'Twas her's, the fragrant creature,

In her soft arms she clasped me

With sweetest kisses, tenderest caresses,

A thing of beauty, of matchless symmetry in form and feature!

My dream of love is now dispelled forever!

I lived uncaring,

And now I die despairing!

Yet ne'er was life so dear to me, no, never!

ARIA, "Racconto di Rodolfo," from "La Boheme" . . . *Puccini*

SIGNOR MARTINELLI

RUDOLPH—Your tiny hand is frozen!

Let me warm it into life.

Our search is useless;

In darkness all is hidden.

Ere long the light of the moon shall aid us,

Yes, in the moonlight our search let us resume, dear.

One moment, pretty maiden, while I tell you in a trice

Who I am,

What I do, and how I live.
Shall I?

I am a poet.
What's my employment?
Writing!
Is that a living?
Hardly!

I've wit tho' wealth be wanting;
Ladies of rank and fashion all inspire me with passion,
In dreams and fond illusions or castles in the air—
Richer is none on earth than I!
Bright eyes as yours, believe me,
Steal my priceless jewels
In Fancy's storehouse cherish'd.
Your rougish eyes have robb'd me,
Of all my dreams bereft me—dreams that are fair yet fleeting—
Fled are my truant fancies,
Regrets I do not cherish.
For now life's rosy morn is breaking, now golden love is waking.
Now that I've told my story, pray tell me yours, too, tell me frankly,
Who are you?
Say will you tell?

ARIA, "Celestial Aida," from "Aida" *Verdi*

SIGNOR MARTINELLI

RADAMES—What if 'tis I am chosen, and my dream
Be now accomplished! Of a glorious army I the chosen leader,
Mine glorious vict'ry, by Memphis received in triumph!
To thee returned, Aida, my brow entwined with laurel:
Tell thee, for thee I battled, for thee I conquer'd!

Heav'nly Aida, beauty resplendent,
Radiant flower, blooming and bright;
Queenly thou reignest o'er me transcendent.
Bathing my spirit in beauty's light.
Would that, thy bright skies once more beholding.
Breathing the air of thy native land,
Round thy fair brow a diadem folding,
Thine were a throne by the sun to stand.

FOURTH CONCERT

Friday Evening, May 21

OVERTURE—"Im Frühling," Op. 36. GOLDMARK

Karl Goldmark was born May 18, 1830 at Kerzthely; died January 3, 1915.

Hans Sachs, in "Die Meistersinger," says, substantially as follows: "If in youth, when the heart is young and life is in its Spring-time we sing—that is Nature! If, after the snows of many winters have silvered our hair, and grief and disappointment have laid their burdens on our souls, we sing—that is Art."

"In Spring Time," is a title full of appeal, when we realize that it was written when Goldmark was on the verge of the "Three score years and ten" allotted to man: that within the next ten years he produced two operas, and that he sang to the end. Max Bruch—who is eight years Goldmark's junior—recently produced a new violin concerto which is said to be fully equal to his perennially beautiful "G minor." Youth is a relative term after all and cannot be estimated by years, for, while these two composers in their declining years have produced music full of the elasticity and buoyancy of youth, many of our younger men are writing music which is prematurely old and so lacking in the virile qualities that compel attention that they are obliged to invoke the aid of poetry, sensationalism, and curiosity to advertise their wares.

As to the overture on our program, it is in no sense an epoch-making work, but it is permeated with the unique qualities of its creator's art, and leads along pleasant and restful paths. In view of the composers recent passing it acquires new meaning and constitutes our tribute to his memory.

RECITATIVE AND ARIA, from "Mount of Olives" BEETHOVEN

"Jehovah, Thou My Father,"
"In My Soul Dread Thoughts Awaken."

MR. JOHN McCORMACK.

Beethoven, the symphonist, looms so large on the musical horizon that the world is somewhat neglectful of his work in other directions, notably as a composer of religious choral works.

It used to be maintained, and with a certain show of reasonableness, that his demands on both soloists and chorus were so excessive as to be almost prohibitive. There is no doubt that they are difficult, largely on account of his frequent and sustained use of high notes. But when one examines the "Children's Crusade", "The

New Life" and the "Dream of Gerontius",—not to mention still other more notable examples—we find that modern composers continually use, not high, but the highest registers.

The "Mount of Olives" was written in 1800 or 1801, and was first performed at Vienna, April 5, 1803. It is full of the harmonic and melodic characteristics we term Beethovenesque, and moves on a very high plane. Possibly, were it not for the "Hallelujah Chorus," which is sung very frequently, it would be less known than it is. It cannot rank with his sublime D Major Mass, but neither does Handel's "Jephthah" equal his "Messiah." Even works of men of genius do not always display their highest attributes. The aria on our program occurs early in the oratorio, in the scene—"Christ on the Mount of Olives."

The text is as follows:

Jehovah, Thou, My Father, oh send me solace, pow'r and fortitude, now is the hour approaching of my suff'rings, which chosen were by me, before the world, at Thy command, from chaos was releas'd.

I listen to the thunder of Thy Seraphs, they loudly ask, Who will in place of man, now stand before Thy judgment seat?

O Father to this call I here respond;
Redeemed I will be atoning,
I alone for sins of man.

How could this feeble race, from dust created, endure a judgment which I Thine only Son can scarce endure?

Behold! what deadly fear what agony, with pain, invades my heart!

I suffer much, My father! Behold, I suffer much, Have mercy, Lord.

In my soul dread thoughts awaken, of the torments drawing near, and my members all are shaken by a crushing sense of fear.

Death, with terrors most appalling overwhelms, o'erwhelms me like a flood.

From my brow, no sweat is falling, there are falling drops of blood.

Father, thus before Thee bending, humbly prays Thy Son to Thee, to Thee! Thou has pow'r all pow'r transcending; take this bitter cup from me!

LARGO, from Symphony, "New World," Op. 95 DVORAK

Antonin Dvorak was born September 8, 1844 at Mühlhausen;
died May 1, 1909 at Prague.

A great German conductor once said, "Had Dvorak been born in Germany he would have been the greatest composer of the nineteenth century." This remark may have been one of those half truths which are mischief-makers in art and science; it may have been due to Teutonic complaisance—or it may rest on a fundamental truth. Among its implications might be the following: A great composer is more than an individual gifted with unusual powers of perception, keenly alive to the subtlest suggestion of environment and association, and possessed of creative power through which he imparts the results of his artistic beholding in terms of music. To behold, he must have a point of view, and the altitude of this point of vantage, which necessarily determines the range of his outlook, may be the result of an historic past,

and thus represent national ideal attainment. Again, the keenness of vision which would define the measure of his accurate perception of all included within the circle of his horizon, and the process of delineation and interpretation through which he would make the world "partners of his artistic joy" may depend on racial temperament. Thus, while as an observer, a genius may see, or feel, more keenly than his fellows, in his role of interpreter he may not venture beyond the racial ideal.

This comparison of men of genius by the historic (sic) method might be made very interesting. By shrewd manipulation it might be made to work, were it not for two rather disturbing factors—men of genius, the concrete, and *genius*, itself, the abstract. Men of genius are uneasy when harnessed, and genius is a law unto itself.

Dvorak was a composer of great originality, and of unusual versatility. His activity in every field of composition was inspiring and, to the ordinary man, appallingly discouraging. He was one of the few great European masters who came into more or less close touch with the musical life of our country. He cherished the conviction that he had found, in negro melodies, the real source from which might be drawn abundant inspiration for an American school of composition. Did he not write the "New World Symphony" in which he immortalized "Swing Low, Sweet Chariot," and other typical negro melodies? Is not his example being followed by many of our younger men, who are engaged in constructing a musical halo about the North American Indian, attempting to prove that the "good Indian" is not a "dead Indian," but a "singing Indian?" Puccini, in his "Girl of the Golden West," has given artistic endorsement of lynching and other idiosyncrasies of the "wide open" life, and who knows when next the magic of (foreign) genius will invoke our real national music from—what? This tendency of the alien to usurp the "racial note" is a disturbing factor in the problem propounded in our initial paragraph.

Not stopping to define just what is meant by "racial note," for definitions are frequently evasions, it must be noted that in his glowing apotheosis of the musical products of the ante-bellum and pre-Booker-Washington negro this particular movement stands out with compelling power.

Subdued chords, vaguely mysterious, herald the appearance of the following melody for the English horn—D flat major, *Largo*, 4-4 time.



It is of a quasi-religious character and full of purity and sweetness. Some one has said that "it seems to voice the pathos of a race." Another said, "It is the American spirit as it would like to be at times." Still other attacks on its meaning have been made, but such a bit of real inspiration untainted by racial, scholastic, or artistic prepossessions needs neither explanation nor platitudinous gush.

Again the subdued chords of the introduction, and then a new melody—C sharp minor, *piu mosso*—by the flutes and oboes, whose quaint charm makes a powerful



appeal to our hearts, after which the plaintive first theme reappears and the lovely close comes like a benediction.

"FLOWER SONG", from "Carmen" BIZET

MR. McCORMACK.

George Alexandre' Ce'sar Leopold Bizet was born at Paris, October 25, 1838;
died at Bougival, June 3, 1875.

Tschaikowsky voiced a quite general opinion when he stated that "Carmen" is the greatest opera France has produced. Naturally, he might have revised his judgment had he lived in our day, but it may be doubted. However, comparisons are not called for at this time. It remains to be pointed out that it is compelling both dramatically and musically. The number on our program occurs in Act II and is considered one of the most beautiful lyrics in the work.

DON JOSÉ: La fleur que tu m'avais jetée,
Dans ma prison m'était restée,
Flétrie et sèche, cette fleur
Gardait toujours sa douce odeur;
Et pendant des heures entières,
Sur mes yeux, fermant mes paupières,
De cette odeur je m'enivrais
Et dans la nuit je te voyais!
Je me prenais à te maudire,
A te détester, à me dire:
Pourquoi faut-il que le destin
L'ait mise là sur mon chemin!
Puis je m'accusais de blasphème,
Et je ne sentais en moimême,
Je ne sentais qu'un seul désir, un seul espoir:
Te revoir, ô Carmen, oui, te revoir!
Car tu n'avais eu qu' à paraître,
Qu' à jeter un regard sur moi,
Pour t'emparer de tout mon être,
O ma Carmen!
Et j'étais une chose à toi!
Carmen, je t'ai me!

(Translation.)

This flower that you threw to me,
I kept it still while in the jail,
And still the flow'r, tho' dead and dry,
A sweet perfume did e'er exhale;
And, thro' many a silent hour,
On mine eyelids clos'd, lay the flow'r,
This rare perfume was my delight;
I saw your face at dead of night!
Then I began to curse your name,
And e'en to detest you, and t' exclaim:—
Why must it be, that in my way



John A. Loomach

She should be set by Destiny!
 Then, I'd call myself a blasphemer,
 And within my heart thrill'd a tremor,
 I only knew a sole desire, one hope alone:
 Carmen, 'twas to see you, my own!
 For hardly had you met my vision,
 Or cast a single glance at me,
 Of all my soul you took possession,
 O my Carmen!
 And I liv'd only yours to be!
 Carmen, I love you!

"LIFE'S DANCE" DELIUS

Frederick Delius was born at Bradford, England, 1863; still living.

The title of the composition which introduces this composer to our Festival patrons is quite in keeping with the career of the creator. Born in what might be considered at first blush the uncongenial atmosphere of an industrial center, with a father whose aspirations were entirely commercial, the young man found little to his liking in the introductory section of his "Life's Dance." It is also quite in evidence that getting close to Nature as an orange planter in Florida did not fill his soul with joy nor his portfolio with scores. Finally he kicked over the whole commercialized house of cards and hied him to Leipzig, where he devoted himself to the serious study of his chosen art. Then this son of German parents—born in England—chastened by American experience—educated in Germany—settled down as a resident of France.

Delius has been a fairly prolific composer and is one of the men with whom the future of creative art largely rests. He is decidedly original; is not obsessed by blind devotion to traditions that need dusting and, best of all, looks to real life experiences for his subjects, even to those of a lowly and commonplace nature.

The score calls for a large orchestra including what used to be called unusual instruments. In form it is very clear, though varied as one would naturally infer from its title. While it contains no hint of any of the so-called new dance rhythms—the sole theme of the "light, fantastic" type being in waltz measure—it escapes the charge of not being "up to date" by ending in an unresolved chord—but so does "Life's Dance" not infrequently.

SUITE "PIEMONTESI," Opus 36. SINIGAGLIA

- (a) RUSTIC DANCE.
- (b) CARNIVAL.

Leone Sinigaglia was born at Turin, Italy, August 14, 1868; still living.

Possibly the most cheering fact in connection with modern Italian music is again emphasized by Sinigaglia's record, for he, like Sgambati and Enrico Bossi, in reality to a greater degree than the latter, has devoted himself to forms so remote from the stage that many of his countrymen look upon such composers as he as occupying interstellar spaces. We may not question the sincerity of such a feeling but it is cer-

tainly a cause for congratulation that so many are now found who are not seduced by the footlights.

Many years ago our Festival Program included a marvellously effective concert etude for strings from his pen, and a charming overture—"Le Baruffe Chiozzotte"—was heard in the same environment in 1910. The Suite "Piemontesi" will be found no less interesting, although it moves on broader lines. The list of his works for string quartet—violin solo—and orchestra, while not large, removes him from the charge of idleness and sustains the contention that he is a very conscientious and careful worker. "Haste makes waste" in composition as well as in other fields—and with overproduction comes too frequently imputations of superficiality.

The titles of the excerpts given this evening show that he, like the majority of successful modern composers, finds inspiration in the life and activity of the folk. The "Rustic Dance"—D major—*Allegro 2-4* time—is full of rhythmical verve and fitting melody, while the "Carnival" is as kaleidoscopic as the jolly event it so admirably portrays. There are many hints of folk-song motives in this number, as well as remembrances of themes heard in a previous movement. Any formal analysis is so superfluous that it will not be entered upon.

THREE SONGS.

- | | |
|--|---------------------------------|
| (a) "Singer's Consolation" | ROBERT SCHUMANN
(1816-1856). |
| (b) "Ave Maria" | FRANZ SCHUBERT
1797-1828) |
| (c) "Oh, thou billowy harvest-field" | SERGEI RACHMANINOFF
(1873-) |

MR. MCCORMACK.

Those who have followed the career of the distinguished artist on our program will rejoice at the opportunity of hearing him in the beautiful group of songs chosen from the works of three great song writers. They are so well known that comment upon them would be superfluous.

"THE MINSTREL'S CONSOLATION" R. SCHUMANN

Though sad tears no maiden o'er my grave may shed,
 Flowers will with dewdrops water my lone bed!
 Though no wand'rer linger as he passes by,
 Yet the moon looks on it, wand'ring through the sky,
 Though on me no mortal cast a thought away
 Grove and mead are ever mindful of my lay.
 Flowers, groves and moonlight, stars that rise and set
 They their minstrel never, never will forget.

“AVE MARIA”

F. SCHUBERT

Ave Maria! Holy Maid!
Oh deign to hear a maiden's vow;
To thee we humbly look for aid,
To thee, to thee in supplication bow.
The heart with sin and sorrow laden,
Beneath thy care shall find repose.
Then hear, O! hear a lowly maiden,
And soothe the anguish of her woes!
Ave Maria! Ave Maria!
Mother dear, the heath on which we now lie sleeping
A down bed seems if thou art near,
To guard us in thy holy keeping.
When thy soft smile creation cheereth,
To rest is lull'd the stormy gale,
The moon more silv'ry white appeareth,
The dew shines brighter o'er the vale,
Ave Maria! Ave Maria!
Hear our pray'r.
If still by thy protection blest,
No spirits of the earth or air shall dare,
Shall dare to break our peaceful rest.
Thy child with care and sorrow laden,
In lowly supplication bows,
Be near we pray thee holy Maiden,
Virgin Mother hear our vows.
Ave Maria!

“O THOU BILLOWY HARVEST-FIELD”

S. RACHMANINOFF

O thou billowy harvest-field of grain!
Never may'st thou be mown at a single swath,
Never may'st thou be bound in a single sheaf!
Ah, ye thoughts and ye dreams so fraught with care!
Who can garner you in heart or mind!
Who can grasp you or bind you up in words!
Over thee, O field, hurried a driving storm,
Down it bent all thy harvest of grain to earth,
All thy ripen'd seed it flung abroad!
Ah, how widely were ye scattered,
O my dreams! Yet where'er one among you has fallen to earth,
There have sprung from the soil weeds of misery,
There has flourished the bitterest heart's distress!
Ah!—————Ah!

RHAPSODY "ITALIA," Op. 11. CASELLA

Alfredo Casella was born at Turin, 1878; still living.

Turin appears to have come into its own in the matter of composers, for singularly enough, two appear this evening on the same program. Almost nothing regarding Casella is available. This seems strange in the case of a composer who has produced significant works in the fields of symphonic and chamber music. It may be that his fame as a pianist has diverted attention from his more serious claims upon the world.

The work on our program was first produced April 23, 1910, at the Salle Gaveau, Paris. On the score appears the following: "The composer has endeavored to picture musically—but without any 'program' whatever—Sicilian and Neapolitan life; the first, tragic, superstitious, passionate as it is found under the scorching southern sun or in the inferno of the sulphur mines; the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples."

The expression marks—*Lento; grave; tragico; con molto fantasia; lamentoso; Lento assai; Allegretto grazioso; piu mosso; Allegro molto vivace; Assai vivace con brio*; give an inkling of the contents of the work. The range of emotion so clearly set forth above may be the more concretely stated by considering that they represent a ferocious lover, who sings a theme from the province of Caltanissetta to an unresponsive and shrewish mistress; the song of the sulphur-mine workers in the same province; A Good Friday hymn; song of the female workers in the marble quarries of Catitu; and a glowing exploitation of three Neapolitan songs "Funiculi-Funicula" (Denza), "Lariula" (Mario Costa) and a fragment of "A maredriare" (Tosti). It is to be hoped that no one will object to the materials employed in the Finale, for any one who has lived in Italy, specifically Naples, knows how dear they are to the common people. Nothing that is taken to the hearts of the folk can be dismissed with a sneer.



Margaret Hayes

FIFTH CONCERT

Saturday Afternoon, May 22

LLEWELLYN L. RENWICK, Organist.

Soloists: MARGARET KEYES, Contralto; THEODORE HARRISON, Baritone;

MRS. MINNIE DAVIS-SHERRILL, Pianiste.

On a lovely September afternoon in 1889 the wonderful man whose name is inscribed on the memorial tablet carried by the organ to which we shall listen this afternoon, said to his companion—"I know that some day there will be a large concert organ in University Hall; that we will have fine choral and orchestral concerts; that the School of Music will become a significant and influential institution; I shall not live to see all this but you will." Not long afterwards he was taken from us.

Few of those who knew and loved him listen to the organ, or to the concerts with which we are favored, without wishing that he might be here, or feeling that his spirit may be hovering about us. So it has been felt that the Frieze Memorial Organ should be heard, not merely as a support for the chorus, as in oratorio, or as a part of the orchestral ensemble, as in many modern works, but as a solo instrument. It has also been determined that this recital should no longer be considered a supplementary offering, but should be an integral part of the Festival Series.

It will be noted that among the organ composers are many new names. This is neither for or against the value of their offerings, for in the last decade the number of those who write for this instrument has increased very rapidly. The resources of a modern organ make possible a treatment of the instrument unknown to the older composers. The comparative merits of these treatments will not be discussed here, for these notes are explanatory rather than controversial. The wide range of nationalities represented is a notable feature of the program and illuminative in its revelation of the concepts of organ music obtaining in various countries. Liadow, the Russian (1855—), Capocci (1840—), the Italian, and Lendrai, whose antecedents are absolutely hidden, are balanced by Bairstow (1874—), Johnson, Faulkes, and Lemare (1870—), who are English. Macfarlane (1870—), is an American, and is at present City Organist of Portland, Maine.

In the first vocal selection Bizet (1838-1875) will appear in a new light to those who only know him as the composer of "Carmen." He was in reality one of the most versatile composers France has produced.

In the song groups we meet a new man—Carlo Galloni (1881—); one of the old Italian masters—Giovanni Legrenzi (1625-1690), and two German composers whose names are household words, that is in musical households.

The texts are herewith given:—

“AGNUS DEI” BIZET

Agnus Dei! qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.

Lamb of God, thou that takest away the world's guilt,
O have compassion upon us.
May thy peace be with us.

“LUNGI” CARLO GALLONE

Lungi su l'ali del canto
Di qui lungi recare ti vó
Là nei campi fioriti del santo Gange
Un luogo bellissimo io so.
Le viole bisbiglian vezzose
Guardan gli astri su in alto passar
E tra loro si chinan' le rose odorose .
Novelle a contar
Oh! che sensi di pace e di calma
Beveremo nell'aura colá,
Sogneremo seduti a una palma
Lunghi sogni di felicità.

“CHE FIERO COSTUME” GIOVANNI LEGRENZI

Che fiero costume
d'aligero nume,
che a forza di pene si faccia adorar!
E pur nell'ardore
il Dio traditore
un vago semblante mi fe'idolattrar.

Che crudo destino
Che un cieco bambino
con bocca di latte si faccia stimar!
Ma questo tiranno
con barbaro inganno,
entrando per gli occhi, mi fe'sospirar.

VII. "DER NEUGIERIGE" FR. SCHUBERT

<p>Ich frage keine Blume. Ich frage keinen Stern, Sie können mir alle nicht sagen, Was ich erfähr' so gern, Ich bin ja auch kein Gärtner, Die Sterne steh'n zu hoch, Mein Bächlein will ich fragen, Ob mich mein Herz belog. O Bächlein meiner Liebe, Wie bist du heut' so stumm,</p>	<p>Will ja nur Eines wissen, Ein Wörtchen um und um. Ja, heisst das eine Wörtchen, Das ander heisset Nein, Die beiden Wörtchen schliesen Die ganze Welt mir ein. O Bächlein meiner Liebe, Was bist du wunderlich! Will's ja nicht weiter sagen, Sag, Bächlein, liebt sie mich?</p>
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"CACILIE" RICHARD STRAUSS

Wenn du es wüsstest,
 was träumen heisst, von brennenden Küssen,
 von Wandern und Ruhem mit der Geliebten, Aug.' in Auge,
 und Kosend und Plaudernd,—
 wenn du es wüsstest,
 du neigtest dein Herz!
 Wenn du es wüsstest
 Was bangen heisst in einsamen Nächten,
 umschauert vom Sturm,
 da niemand tröstet milden Mundes
 di Kampfmüde Seele,—
 wenn du es wüsstest,
 du kämest zu mir,
 Wenn du es wüsstest,
 was leben heisst,
 umhaucht von der Gottheit weltschaffendem Atem,
 zu schweben empor, lichtgetragen,
 zu seligen Höhn,
 Wenn du es wüsstest,
 du lebstest mit mir.

"LUNGI" CARLO GALLONE

TRANSLATION

Far away on the wings of song,
 Far from here do I wish to take thee.
 There in the flowering fields of the sacred Ganges
 A beautiful spot I know.
 The violets whisper happily
 As they watch the passing clouds;
 And among them bend the lovely roses,
 New tales to each other relating.
 Oh, what a sense of peace and calm
 We will drink in that lovely place;
 Dreaming, while resting under palms,
 Our long, happy dreams of bliss.

"CHE FIERO COSTUME" GIOVANNI LEGRENZI

TRANSLATION

The fates in derision have writ their decision,
 That love's sweet emotion should waken our cries!
 But Cupid is master, so let come disaster!
 A vision all fleeting's the thing that I prize.

For sad tho' it may be, this blind little baby,
 Scarce weaned from his father, should make me unwise,
 This tyrant untender, of hearts the rude render,
 Entrancing my senses, hath fill'd me with sighs.

a. "DER NEUGIERIGE" SCHUBERT

I ask no flow'r the question,
 No star invoke to show,
 For neither can ever tell me
 What I should like to know.
 O brooklet, my beloved,
 Thou ne'er wast dumb before,
 I seek to know but one thing,
 One brief word o'er and o'er.

I am no ready gard'ner,
 The stars are all too high,

My brooklet, tell me, can I
 Upon my heart rely?
 "Yes," is one speedy answer;
 The other, it is "No;"
 Each little word containing
 My fate on earth below.

O brooklet, my beloved,
 How strange thou seem'st to be,
 I ne'er will tell thy secret,
 Say that she loves but me.

"CAECILE" RICHARD STRAUSS

TRANSLATION

If you but knew, sweet, what 'tis to dream
 Of fond, burning kisses, of wand'ring and resting
 With the beloved one; gazing fondly, caressing and chatting.
 Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking,
 Through nights long and lonely,
 And rocked by the storm, when no one is near,
 To sooth and comfort the strife-weary spirit,
 Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
 In the creative breath of God, Lord and Maker;
 To hover, upborne on dove-like pinions
 To regions of light. If you knew it.
 Could I but tell you, you'd dwell, sweet, with me.



Llewellyn - L. Renwick -

SIXTH CONCERT

Saturday Evening, May 22

"THE CHILDREN'S CRUSADE" PIERNE

A Musical Legend in Four Parts for Solo Voices, Choruses and Orchestra.

CAST

ALLYS	MISS OLIVE KLINE
ALAIN	MISS LEONORA ALLEN
A MOTHER	MISS ADA GRACE JOHNSON
THE NARRATOR	MR. LAMBERT MURPHY
AN OLD SAILOR	MR. CLARENCE WHITEHILL
THE VOICE FROM ON HIGH }	
FOUR WOMEN }	MISS ADA GRACE JOHNSON
	MISS MAUDE KLEYN
	MISS ALICE BLITON
FLEMISH CITIZENS; SAILORS; CHORUS SERAPHICUS	MISS NORA HUNT
CHILDRENS' CHORUS	CHORAL UNION ANN ARBOR PUBLIC SCHOOLS

ALBERT A. STANLEY, Conductor.

Henry Constant Gabriel Pierne was born at Metz, August 16, 1863; still living.

Nothing can more forcibly illustrate the rapidity with which a successful composer can dominate the musical world than the paucity of detail regarding this composer contained in any of the standard biographical dictionaries.

He was a pupil of Marmontel, César Franck, and Massenet, at the Paris Conservatoire, winning first prizes in both performance and theory. In 1882 he achieved the highest distinction offered by this institution by becoming the holder of the *Grand Prix de Rome*. In 1890 he succeeded César Franck as organist of St. Clothilde, Paris. Many interesting but not highly significant works represent the interim between this date and 1904 when he produced "The Children's Crusade." Given for the first time at the Concert de Châtelets, January 18, 1905, under the direction of M. Edouard Colonne, it was soon in demand by choral organizations, for of late years new works of real importance in that field have been conspicuous by their absence. We must not ignore

the fact that he received a special prize from the city of Paris. The text was written by Manuel Schwob and rests on the following argument:*

"About that time, many children, without leader and without guidance, did fly in a religious ecstasy from our towns and from our cities, making for the lands beyond the seas. And to those who asked of them whither they were bound, they did make answer: 'To Jerusalem, in search of the Holy Land.' * * * They carried staves and satchels, and crosses were embroidered on their garments * * * and many of them came from beyond Cologne. They travelled to Genoa and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters. * * * And to those who asked of such of the children as were saved, the reason of their journey, these replied: 'We do not know.'" Chronicles of Albert De Stade, of Jacques De Voragine and of Alberic Des Trois-Fontaines.

The story so charmingly told by the poet is full of compelling human interest and the part played by the choruses of children is one of the most important instances of the trend of modern composition. From the time of Bach, youthful voices have lent their charm to the vocal ensemble, but almost invariably this potent musical factor has been of secondary importance, as witness the great Leipzig Cantors employment of a boy choir in his "St. Mathew Passion," to quote one specific instance. In another work of Pierné—"The Children of Bethlehem"—there is no adult chorus whatever, the only contributing vocal factors other than children being the solo parts.

In the work now under consideration, everything moves on an exalted plane, and one must be deficient in sympathy who is not moved by the tender appeal of these children who bravely faced the unknown "for Jesus." This "musical legend"—so called by the composer—is divided into four parts "The Forth-setting," "The Highway," "The Sea" and "The Saviour in the Storm." The Narrator (tenor) tells the story, or rather the parts not sung by soloists or the chorus, while Allys and Alain, ardent youths, the latter totally blind; the grieving Mother (all three sopranos); an Old Sailor (baritone), and "The Voice from on High," represent the solo element. An adult chorus and three distinct children's choruses combine with a full orchestra (in the modern sense of the term) in the carrying out of the story. The legend is laid first of all in an old Flemish town, then follows the highway to the sea, on which the children embark. The time is 1212.

To go more into detail, we note first the eloquent orchestral introduction to Part First—D minor, *Lento*, 4-4 time—in which the delicacy of instrumentation, so distinctive a feature of the workmanship of French composers, comes to evidence. This leads into an appeal to action—"Wake-wake-awake!" sung by four women, who are supposed to be invisible and who hold forth at intervals throughout the work. The chorus responds, the altos leading, "What this marvel that is brooding over the nations." This is a delicious example of obligato writing in which we discover a peculiar quality

* Manuel Schwob (1867-1905) was a man of whom it has been said—"Only a seer would have taken the outer man for the delicate and dreamy author of the 'Children's Crusade.' Only insight into his dreams and deeds, and the generousities and subtleties of his endlessly acquisitive, endlessly shaping brain, could have found the tenderness with which Schwob was to breathe into this series of tales the spirit of those wistful, wild bands of children, who, seven centuries ago, surged towards the sepulchre of Christ."

Possibly this delineation of the spirit of the poet will better serve the present purpose than any enumeration of the struggles and experiences of a man who was doomed to an early death, but who "will be remembered by the genius for compassion with which he transfigured the 'temple illumination' of his 'Children's Crusade.'"

The quotations given above are from the Preface to "The Children's Crusade," translated by Henry Copley Greene, and published by Thomas B. Mosher, Portland, Maine.

noticeable in all of Pierne's music. There is somewhat of César Franck's influence discernible, but nothing that can in the least detract from the composers individuality. The orchestra though agitated rhythms prepares the way for the Narrator who details the sensation produced by the call from the sky. Then the children—"Oh hear ye not the voices that call us?" The remonstrances of the fathers—the naive acceptance of the call by Allys and Alain—"Tis Jesus calls"—the vigorous accents of the children—"Then up. Jesus calls!" follow. When the fathers call the attention of the children to the fact that "Jerusalem lieth far away o'er the sea"—they reply—"The sea will divide itself." Even when the mothers in their agony cry "Go not!" and tell of their maternal cares and pains, the children can not be moved from their determination but prepare to journey forth undismayed "Unto Jesus we go!" A glorious climax is reached as they announce their purpose. This dies away into the prayer of the mothers "O Lord protect these innocents." No finer examples of pure melody, such as children delight in, can be found than in this section, while the ensemble writing and the management of the highly delineative orchestra compels admiration, not to say, wonder.

In Part Second we meet the children as they journey along a beautiful highway toward Genoa. The chorus is divided into three groups, one of which is invisible. From the valley, far below, a group of the latter section is heard singing an old modal melody—"Children three were we who were going on our way." This refrain is answered by a group still more remote. Then the two groups on the stage respond singing responsively the same strain whose burden is also identical. Alain calls for the support of Ally's hand, for she is afraid. The children's melody now continues for many measures until Allys' voice is heard—"Ah, how bright and fair the year!" The children sing—"Green crosses—flowering crosses lead us on" and Alain joins with her pathetic "Oh Lord, help me bear this my cross—that I am blind." Allys and Alain sing appealingly—"O Lord, suffer the little children to come unto Thee." Far away in the distance, as though they had passed on almost beyond hearing, we hear the children again—"Children three, etc." The orchestral introduction—E major, *Lento*, 6-4 alternating with 3-4 time—in which the harmonies are so constantly shifting that the designation "E major" merely refers to the signature, is prophetic of the alternation of rhythm between 3-4 and 2-4 throughout the entire Second Part. As before stated the melodies are all modal, as befits the period in which the story runs. The prevailing key is G sharp minor with lapses into other related tonalities. At times the orchestra is delicacy itself, and when it takes on more elaboration than in the earlier stages of the development of the scene, it loses none of its lucidity and old time flavor. Verily this section of the work is a marvel of construction!

In Part Three we come to the sea, near Genoa, in the Gulf of Lyons. The Narrator gives greeting—"O thou cradle of blue—bear thou to their Lord—these children that stray!" The children shout "The Sea! The Sea! Noël! Oh! here we are at last at the wide blue sea!" Then follows a mixed chorus "Hallelujah!" Allys and Alain continue the movement—"Blest waters, blue sea—baptize us thou—be kind to thy children." Repeated by the mixed chorus, then by the children it gives way to a rapturous song "Noël! It is the glorious sea" in which Allys, Alain and the children take part. "Ahoy! sailor lads ahoy!" introduces the male chorus (Sailors) who proclaim "the magistrates have ordered out these ships for Palestine." "Come aboard!" "Guide these swallows to Thee!" The children, excited by all the strange sights, are jubilant. "With flowers of luminous tissues that move, the sea doth abound!" sing the sailors. The children interrupt—"They're the stars of the sky that have been drowned

in the sea!" A sailor sings of the nativity and the cruelty of mankind to the Son of God. "'Tis for Jesus that all the stars have been drowned!" sing the children. Then follows a beautiful chorus concerning the resurrection after which the children heed the command to "Come on board!" Part Three ends with a most idyllic evening song for the sailors, which is lifted into greater intensity when Allys, Alain, and the children join in the refrain. "Onward ov'r the lonely sea, onward to Jerusalem—sail on."

The ending falls like a benediction and "All's well with the world."

The increasing development of the material prepares for the terrific experiences of Part Four. At the beginning we have one of the finest representations of a storm at sea to be found in choral literature. "Whirlwinds dark fill the air. Ho! stand by! Reef in the mainsail! That awful wave is going to fall on us! Keep hold of the ropes!" This is a part of the text of the most difficult male chorus ever penned. Allys, Alain, and the children are terrified, and the chant "De profundis libera nos, Domine!" comes almost unbidden to all lips. Suddenly Alain cries "I see such a radiance, one glorious burst of brightness! Noël! Noël! I see the Lord!" The children and sailors continue their chant. Allys—"Where see'st the Lord?" Alain—"Up there, on high, Hallelujah!" The exultant strain is taken up by the children. Joining the male chorus in a superb ensemble it leads to a tremendous climax, when suddenly, quiet chords herald the "Voice from on High"—"Suffer little children to come unto me." A short episodal final appearance of the four women, followed by a brief female chorus—Chorus Seraphicus—leads into the finale—"For all your sorrows on earth are turned to joy in Heav'n—Hallelujah!" In this we find some masterly eight part writing and a series of climaxes relieved by occasional lapses into four part writing and quieter moods. The strenuous demands made by modern writers on voices are clearly discernable, for high B flats are meted out with an unsparing hand, while in the orchestra every man is expected to do valiant deeds for the glory of music, in general, and French Art, as exemplified by Pierné, in particular.

It may be said in conclusion that in many ways the "Children's Crusade" is the most popular composition of the last decade. Many important details of orchestration demand attention, but to do justice to such an elaborate and extended score would transcend the limits imposed by good sense. It may be impressed on all, however, that in no modern choral work, does the orchestra play a more significant part, and more fully justify its mission as detailed by the great maser—Richard Wagner.

PART I

THE FORTH-SETTING

A public square in a Flemish town in 1212. Night.

PRELUDE (Orchestra)

FOUR WOMEN

Wake! wake! awake!
Set forth for Jerusalem,
Where Jesus waits.

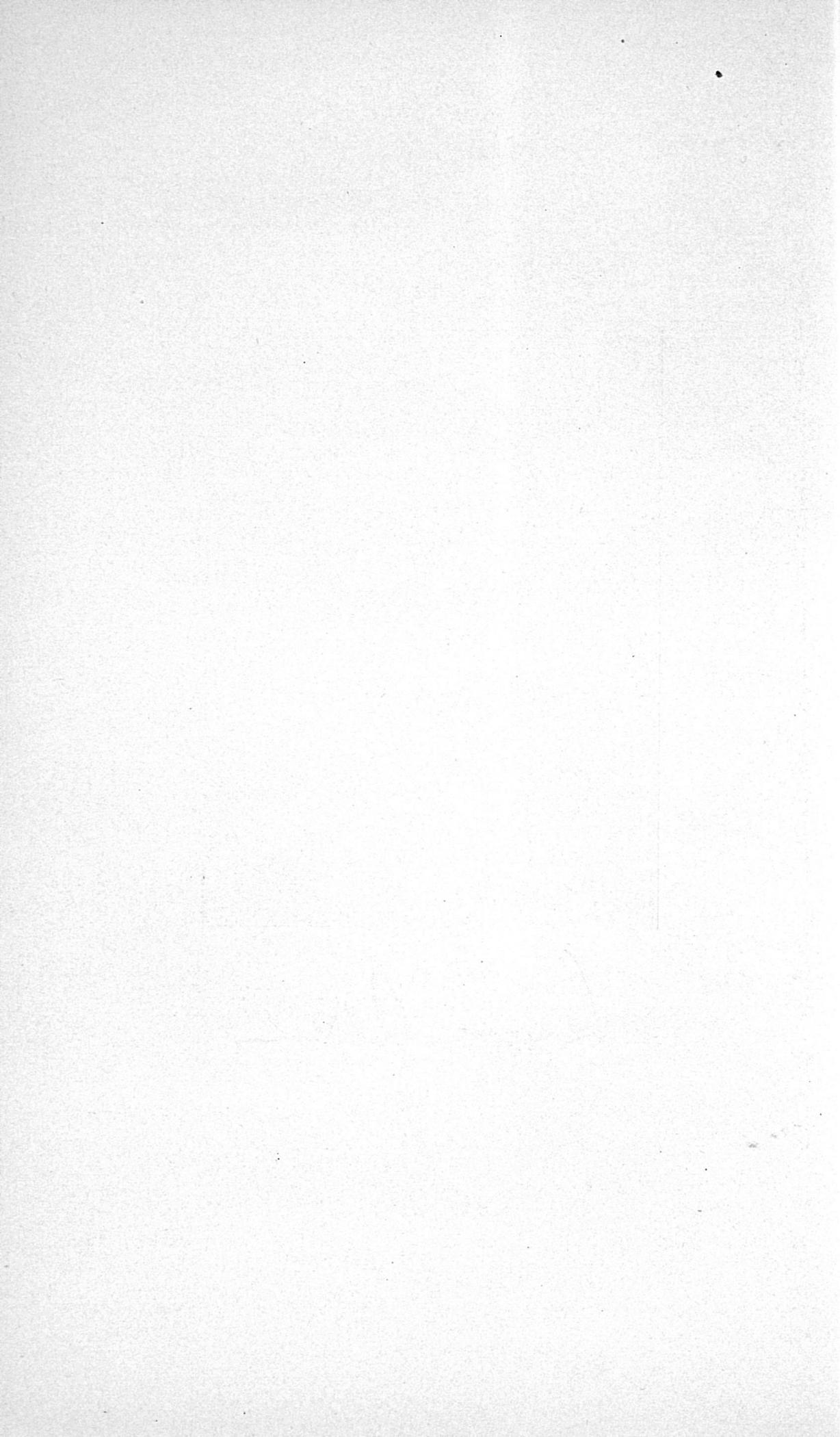
CHORUS

What is this marvel that is brooding o'er
the nations?
Is a miracle impending?

Through the night,
Through the shades of night,
Comes a voice,
Mysteriously yet plainly
Athwart the gloom of the darkness,
So clear,
Comes a wondrous voice from out the
gloom of the darkness.



Leona Allen



FOUR WOMEN

Wake! wake! awake!
Set forth for Jerusalem,
Where Jesus waits.

THE NARRATOR

Through all the folk are rumours astir,
And women run about the streets
Uplifting their hands to the heavens.
Children, too, in their frenzy,
Batter the doors down,
Leave their parents' homes,
Escape from the arms of their mothers.
O Lord, is this the time appointed?
O Lord, is it a crusade that Thou com-
mandest?

FOUR WOMEN

Wake! wake! awake!
Set forth for Jerusalem,
Where Jesus waits.

THE CHILDREN

O, hear ye not the voices that call us?
Do ye not hear the pale voices?
Alain! Allys!
Do ye not hear heavenly voices?

THE NARRATOR

Ah! dear Lord,
Dost Thou see these bands of little ones,
That answer to Thy call?

THE CHILDREN

O, hear ye not through the night
The pale voices that are calling?

CHORUS OF MEN

Dear Lord, and can it be
Thou bid'st our children seek the Cross?

FOUR WOMEN

Wake! wake! awake!
Set forth for Jerusalem,
Where Jesus waits.

ALAIN

O, hear ye not the voice?
Ah, where it calls, there fain would I go.
O God, I was born sightless, sightless;
O God, Thou mad'st me blind and sight-
less,
Never yet have I known what the light is.
Where is Jerusalem? O, dear Lord,
Lead me there, help me go.

ALLYS

'Tis Jesus calls us,
Jerusalem shines brightly through the
dark,

And I, thy little Allys,
I will find the way.
Alain, 'tis Jesus calls us; let me hold thy
hand.

ALAIN

Jerusalem is shining, gleaming through
the dark.
Ah! would I might be following those
voices that call us.
O Lord, be my guide, for I ne'er have
known what the light is.
Jerusalem is shining, gleaming through
the dark.
Then up, children all!
Up, since our knights have cast aside
their armour,
Our kings no longer rule, nay, nor reign!

THE CHILDREN

Then up! Jesus calls!
Up! since the knights have cast aside
their armour.
No King, no, nor man,
Dare go to battle for the faith.
Then up! Jesus calls! To Jerusalem!

ALLYS AND ALAIN

There in those fair gardens
We'll pluck sweet flowers,
And many a cross we'll weave
Of green leaves and red roses,
For Jesus.
For, like the little swallows in autumn
That fly away homeward,
So must we seek the sun.
Let us seek the Holy City,
And Jesus!

THE CHILDREN

There in those fair gardens
We'll pluck sweet flowers,
And many a cross we'll weave
Of green leaves and red roses,
For Jesus.
For, like the little swallows in autumn
That fly away homeward,
So must we seek the sun,
We must go to the sun,
We all shall gather flowers,
And green leaves and red roses,
For Jesus.

BASS CHORUS (THE FATHERS)

Alas! foolish ones!
Where think ye now to fare,
When all is darkness?

THE CHILDREN; ALLYS, ALAIN

Jerusalem is shining,
Gleaming through the dark.

CHORUS OF MEN

Jerusalem lieth far away o'er the sea.

THE CHILDREN; ALLYS, ALAIN

The sea will divide itself,
The sea shall become dry land,
We shall walk between its waves;
Unto Jesus we go, unto Him, unto Him!
To reconquer the Holy City!

CHORUS OF MEN

Alas! Alas! Foolish ones! Go not!
Go not! foolish ones! Ye are mad!
Whither go ye into the darkness?

CHORUS OF WOMEN

But, children, who will give you each
day,
Your daily bread?

ALAIN

'T is Jesus that will give us our bread,
And we shall live even as the birds of
heaven,
For Jesus will provide us with fountains
of water,
And there in His gardens
Shall we gather fruits. Aye! and through
the night
We'll sleep out of doors on the hay,
While the moon so friendly o'er our
sleep will watch,
From up on high!

THE CHILDREN; ALAIN

For Jesus, He will give us our bread,
And we shall live even as the birds of
heaven,
And through the night
We shall sleep in the loving embrace of
the moon.

CHORUS OF WOMEN (THE MOTHERS)

Children dear, go not!
But stay here with your mothers.
Ah, can you forget
What we suffered when we bore you,
And all our care since then?
Ah, can you forget
All that for you we have suffered?
Ah, no, my little child, dearest child
That I so softly used to rock to sleep
In thy cradle. Sweet my child!

SOPRANO SOLO

And at night I used to wake,
Just to be sure thou didst breathe.
Thy body itself was once a part of mine.
Thou art my flesh and blood!
O thou my child, my child,

Leave me not behind thee here in the
dark!

Thou art my very flesh and blood!
Leave me not! Leave me not!
Whom I for so long have borne in my
arms.
That mine eyes are red with weeping.
Do not leave me here alone,
My child, do not go!
Dearest child that I've lulled so oft.
Leave me not! Do not go!
Ah, ye children, think of us!

CHORUS OF WOMEN

I used to wake but to be sure thou
didst breathe,
Wake at night to hear the sound of thy
breath.
Thou thy very self wert once a part of
me!

Thy flesh my flesh,
Thy blood my blood!
Child, O my child, leave me not behind
thee here in the night.
Do not leave me so! I fear to let thee
go!
Thou art my flesh and blood!
Whom I for so long have borne in my
arms,
Wilt thou force me to weep for ever?
So much I've wept,
That mine eyes are red with weeping.
Ah! Sweet my child, do not leave me
here alone,
Leave me not behind thee here in the
dark,
Dear child that I've lulled so oft.
Leave me not! Do not go!
Ah! ye children, think of us!

FOUR WOMEN

Depart for Jerusalem! Set forth,
Jesus awaits!

ALAIN

Ah! Listen to the voice,
The pale voice from out the night.

FOUR WOMEN

Set forth for Jerusalem! Depart,
For Jesus waits!

ALAIN

Ah! To us He is calling!

ALLYS AND ALAIN

O come to Jerusalem,
That shines so brightly through the
night.
There in those gardens fair

We'll pluck sweet flowers,
For Jesus.
Let us go to the sun!
We all shall gather flowers,
And green leaves and red roses,
For Jesus.

THE CHILDREN

He calls! Away! Away!
There in those fair gardens
We'll pluck sweet flowers,
And many a cross we'll weave
Of green leaves and red roses,
For Jesus.
And, like the little swallows in autumn
That fly away homeward,
Let us go to the sun!
We all shall gather flowers,
And green leaves and red roses,
For Jesus.

CHORUS (TUTTI)

O children, think of us!
Do not forsake us like this!
Forsake, ah! forsake us not!
Oh! stay with us! Ah! little ones!
Oh! dear children, go not!
Jerusalem lies far away,
Far beyond the confines of Ocean!
Oh! remain! Ah me! Do not forsake us!

O do not leave us! Stay, stay with us,
Little children! Ah! go not!

CHORUS

Alas! Foolish ones!
For your guide is a child, and sightless!

THE CHILDREN; ALLYS, ALAIN

What if this world he sees not,
Jesus he can see, the Christ he sees!
The sea will divide itself,
The sea shall become dry land,
We shall walk between the waves!
Unto Jesus we go, unto Him!
To reconquer the Holy City!

ALAIN

What if this world I see not,
Jesus I can see, the Christ I see!

CHORUS

Jerusalem lieth far away o'er the sea.
O Lord, have pity! Alas! foolish ones!
O Lord, have mercy, and keep them safe,
Pardon them, and keep them safe.
Go not, foolish ones! Mad are ye!
O God, keep them safe, pardon them,
O Lord.

CHORUS OF WOMEN

O Lord, protect, O God, these innocents.

PART II

THE HIGHWAY

*A highroad between a broad meadow bright with flowers and a strip of woods.
A warm morning in Spring.*

PRELUDE (Orchestra)

THE CHILDREN

Children three were we,
Who were going on our way.
And, as we went, lo!
We met with our blessed Lord, Jesus
Christ.

ALAIN

Allys, this hand of thine I hold is all
a-tremble;
Art thou not weary, my beloved?
Speak to me;
Thou, whose face I see not,
Must be as fair as are the lilies of God.

THE CHILDREN

Children three, what do ye here?
Be good to us, O Saviour dear,
And let us pluck the flower, we pray,
That all Thy grief shall take away.

ALLYS

Hear them all singing!
They are thronging along,
They look like a swarm of bees, of
white bees.
Like pilgrims they go marching on,
And staves they bear of hazelwood,
And green and leafy crosses.

THE CHILDREN

And staves of hazelwood,
And green and leafy crosses.
Flowering crosses, living crosses,
Crosses green and leafy.
Be good to us, O Saviour dear.

ALLYS

Ah! how bright and fair this year is
the Spring!
Ah! how fair!

For our Lord, He is here with us now.
Here in this hawthorn so red,
Behold the Lord, and in all things;
In the hum of wings,
And in the song of the crickets.

THE CHILDREN

Green crosses, white crosses, and in
flower.

Creature that flyeth,
Cricket that chirpeth.

Be good to us, O Saviour dear.

ALAIN

Ah! how bright and fair this year is
the Spring!

For our Lord is in all.

In the wind blowing by,
That over my face doth fling thy golden
tresses.

Oh! shall we see our blessed Lord
Clothed in holy light?

THE CHILDREN

To Mount Olivet now go we,
And pluck the flower from off its tree.
Come, help us pluck the flower, we pray,

That all Thy grief shall take away.
Green crosses, flowering crosses,
Lead us on, gladden our hearts.
Soon we shall come to the sea,
We shall see Jerusalem.

Children three were we,
Who were going on our way.

And, as we went, lo!

We met with our blessed Lord, Jesus
Christ.

Be good to us, O Saviour dear,
And let us pluck the flower, we pray,
That all Thy grief shall take away.

ALAIN

O Lord! help me to bear this my cross,
That I am blind.

ALLYS AND ALAIN

O Lord, suffer the little children to
come unto Thee.

THE CHILDREN

Children three were we,
Who were going on our way.

PART III

THE SEA

Shore of the Mediterranean near Genoa, in the Gulf of Lyons.

*The silvery sand, spangled with bright seashells and blue-tinted starfishes, sparkles
in the sunshine.*

PRELUDE (Orchestra)

THE NARRATOR

The sea, at last the sea,
The mighty ocean, whose soft folds of
blue

Are edged above with white,
As were 't a heavenly garment!
Sky so deep, alive with thy stars,
Crystal waters clear, pure and holy!
Thou receiv'st that river divine,
Where Saint John did cleanse mankind
from evil.

In thee were reflected
The faces and the forms of the Apostles.
O thou cradle of blue,
That dost not ebb nor flow,
Bear thou to their Lord
These children that stray!

To the Christ!

Bear the children on o'er thy holy
waters,

Show them a face ever fair of heavenly
blue;
Thy voice to them the gentlest of mur-
murs,
And wear thou for them thy rosiest
smile.

With children thou shouldst play,
Caress them with thy touch.
O thou cradle of blue, O sea,
Bear these children on to their Lord!

THE CHILDREN

The sea! The sea!

THE NARRATOR

Look! look! See these blameless ones
All singing for joy by thy borders!
O thou cradle of blue, take these chil-
dren to thee!



Lambert Murphy

THE CHILDREN

Noël! Oh! here we are at last
At the wide blue sea! The sea!

ALLYS

The sea! Noël!
Here is the glorious ocean!
Noël! The sea!

THE CHILDREN

Hark! the sea is moaning,
Hark! the sea is murmuring.
Jerusalem lieth there at the end of this
lovely sea!
O hear how it laughs,
Hear how it is moaning.
Hark! the sea is murmuring,
Look how it laughs bright and blue!

ALLYS

Noël! The sea! Noël!
Jerusalem lieth there!
Noël! Noël!
Jerusalem lieth there
At the end of this lovely sea!

THE CHILDREN

The sea! Oh here we are at last,
Here's the wide blue sea!
See there the lovely sea,
'T is the wide blue sea!
Noël! Noël!
Jerusalem lieth there
At the end of this lovely sea!

ALAIN

Allys, I hear something great complain-
ing,
Hear it groan, hear it weeping.
Where are we now? Oh, where are we?

ALLYS

Alain, rejoice, dear!
There is nothing complaining
Or groaning or that weeps,
'T is the mighty sea that chanteth for
joy,
And its foaming waves
Are murmuring and cooing like doves
together
And each one of its murmuring waves
sings
Hallelujah! Hallelujah!
Each of its foamy waves is singing
And is cooing for joy! Noël!
Jerusalem lieth there o'er the lovely sea!
Hallelujah!

ALAIN

O, beautiful water blue!
O. let me now but dip my hands
In waves that lap on Palestine's border!

CHORUS

Hallelujah! Hallelujah!

ALLYS AND ALAIN

Blest waters, blue sea,
Baptize us thou, be kindly thou,
Be kind to thy children twain.

CHORUS

Blest waters, blue sea,
Caress and baptize them,
These little children all.

THE CHILDREN

Blue sea, blest waters,
Baptize us all, be kind to us,
Thy children all.

ALAIN

Noël! It is the glorious sea,
It is the lovely sea,
'Tis the wide blue sea.

ALLYS

Noël! Thy foaming billows are chanting
for joy. Noël!

THE CHILDREN

Noël! Noël!

THE CHILDREN; ALLYS, ALAIN

Hark! the sea is moaning,
Hark! the sea is murmuring.
Jerusalem lieth there
At the end of this quiet sea!

ALLYS

Oh hark, hear it laugh!
Its foaming waves are chanting for joy!

ALAIN

Hear, hear, now 'tis murmuring,
Its foaming waves are chanting for joy!

THE CHILDREN

Hear, hear it laugh!
Hear how it laughs, the bright blue
ocean!

THE CHILDREN; ALLYS, ALAIN

Jerusalem lieth there, Jerusalem lieth
there!
Noël! Noël!

CHORUS OF MEN (SAILORS)

Ahoy! sailor-lads, ahoy!
 Here are the ships that by the town are
 sent,
 The town of Genoa!
 The magistrates have ordered out these
 ships
 For Palestine land!
 Come aboard! Ahoy! Come aboard!
 Many a time for a distant shore
 Have we charted our courses,
 Never yet have we had
 Such a force of fair hair among the
 canvas.
 'Tis a flight of pretty little swallows,
 A flight that's starting for the East.
 Jesus, Jesus, guide Thou this passage
 of swallows,
 Guard them, safeguard this passage of
 swallows,
 Guide them to Thee,
 Watch over Thy children.

THE CHILDREN

Look, look!
 See the stars here on the seashore,
 See the stars there in the sea!
 Look, look! See, see!
 See, they're all either violets or roses,
 Are the stars of the sea!

CHORUS OF MEN (SAILORS)

In curious creatures the sea doth abound,
 With flowers of luminous tissues that
 move.
 But come, children, come aboard! All
 aboard!

THE CHILDREN

A wonder!
 They're the stars of the sky
 That have been drowned in the sea.
 A wonder! A wonder!

CHORUS OF MEN

Come! come!

A SAILOR

Nay, the stars there in the sea
 Come from the Holy Land.
 Lend an ear, young things,
 And I'll tell you their story.
 Upon that Christmas night,
 When came to earth our blessed Lord,
 (Lord of children is He,
 On that same night was a star created:
 'Twas great and blue.
 Watch did it keep o'er Him in the
 manger;

When He walked abroad, that star fol-
 lowed Him,
 And the star did Jesus love.
 But when evil men slew Him wickedly,
 And when the blood of the Christ flowed
 forth,
 This bright blue star did turn red and
 lurid,
 There fell from it tears of blood.
 The fire that it wept dropped like rain
 from the sky,
 And when our Lord was dead, then died
 the star, as well;
 And then fell the star in the sea, and
 there was drowned.

THE CHILDREN

Noël! 'T is for Jesus that all the stars
 have been drowned,
 And have perished in the sea!

ALLYS, ALAIN

Noël! Noël! 'T is for Jesus that all
 the stars have been drowned,
 And have perished in the sea!

THE NARRATOR

No, the stars, they have never perished,
 But with Jesus they live above.
 For see! As the twilight falls,
 The sky doth turn roseate and turquoise,
 And there the stars are a-shining,
 All alive above us there!
 'T is Jesus that doth call, ever call them
 to Him.

For Jesus said:
 "I am the Life, the Resurrection from
 the dead."

CHORUS OF MEN

Jesus said:
 "I am the Life, the Resurrection from
 the dead."

THE NARRATOR (WITH CHORUS)

Behold! In the sky, there on high in the
 sky
 The holy, glowing souls of stars are
 shining!

CHORUS OF MEN

Ahoy! sailor-lads, ahoy!
 Come aboard now! it is time to sail!
 Board the ships sent by the town of
 Genoa!
 (*The Children embark; it grows dark.*)

CHORUS OF MEN

The evening falls o'er the sea,
 And there the crescent moon rises redly,

And she sails through the sky as were 't
a ship of fire.

See, O see!

The wind of the evening is filling our
spreading canvas.

Sail we o'er the lovely sea,
Sail away, for the wind is fair!

ALLYS AND ALAIN (THE CHILDREN)

Sailing, sailing o'er the peaceful sea,
Sail we to Jerusalem, sail on to the
Holy Land,

Onward o'er the lovely sea,
Onward to Jerusalem o'er the quiet sea

That rocks us through the night.

Onward, sail on, sail on.

CHORUS OF MEN

Sail we o'er the lovely sea,
Sail we o'er the deep blue sea,
Sailing to the Holy Land and to Jeru-
salem,

Onward o'er the lovely sea,

Onward to the Holy City,

Onward o'er the sea

That rocks us through the night.

Sail on, onward, sail on, sail on.

PART IV

THE SAVIOUR IN THE STORM

PRELUDE (Orchestra)

THE NARRATOR

The night has fallen on the deep,
And the ship trembles here in the dark-
ness!

Hear how the wind-tauten'd cordage is
groaning

And complaining as in anguish!

Alas! the billows are rising,
And the ship sobs and sighs 'gainst the
waters!

Whirlwinds dark fill the air,
And whirlpools fierce churn the water!

CHORUS OF MEN (SAILORS)

Whirlwinds dark fill the air,
Whirlpools fierce churn the water!

CHORUS OF MEN (SAILORS)

Ho! Stand by! stand by for the topsail!
Reef in the mainsail!

The hatch! close the hatch!

Hurry to shut the portholes!

That wave, the huge one, O! 't will fall
upon us!

Hold hard the tiller, hold hard!

For that awful wave is going to fall
upon us!

To brace the foremast, all hands!

Look alive! the mizzen is falling!

The tiller is gone!

Captain! Captain! Where is the captain?

The mainmast's going! Ah!

THE CHILDREN (WITH CHORUS)

De profundis libera nos, Domine.

CHORUS OF MEN

Keep a hold of the ropes all,
Hold ye fast to the handrail!
Lord, protect us now! Lord have mercy
on us!

De profundis libera nos, Domine.

O Lord God, save us now, protect us
now!

O Lord, save us now!

THE CHILDREN

O Herbert! O Dennis! O Eleonor!

Do not leave me here!

O Bernard! O Herbert! O Eleonor

Hold me close to thee!

De profundis libera nos, Domine.

O Lord God, save us now, protect us
now!

O Lord, save us now!

ALLYS

Alain, I'm frightened! Oh! where art
thou?

Spindrift blinds me, I can not see!

Art thou there? Alain!

ALAIN

Allys, hallelujah! hallelujah!

I see, I see such a radiance,

One glorious burst of brightness!

Noël! Noël! I see the Lord!

ALLYS

Oh!

CHILDREN, SAILORS

De profundis libera nos, Domine.

ALLYS

Alain! Dost see the Lord?
Alain, where see'st the Lord?

ALAIN

Up there, on high. Hallelujah! Hallelujah!
Our Lord is there, in that great radiant brightness!
Noël! Noël! I see the Lord!

CHORUS OF MEN

Hallelujah!

THE CHILDREN

Noël.

THE NARRATOR

Eyes had they, as well, yet they could not see!

This child, though blind,
Sees the Lord here in the darkness.
Happy he, though blind, that sees the Lord in His glory!

THE CHILDREN (WITH CHORUS)

We had eyes, as well, yet we could not see.

This child that's blind
Sees the Lord here in the darkness.
Happy he, though blind, that sees the Lord in His glory,
Where Jesus reigns! Hallelujah!

ALAIN

Allys, my beloved! let me have thy hand,
For now I am to lead thee, beloved!
See! look there, O look there into the brightness!

Ah! See, there is the Lord!
Look ye all! O look ye at the radiant brightness!

He is there, we shall go to Him.

The Christ is there,
We're going to Him, to Jesus, to God.
Then on to Him! Hallelujah!

ALLYS

Take thou my hand, lead thou me on
Toward the radiant brightness!
Ah! I see the Lord! Ah! I see!

I see Jesus! Oh! my brother, lead me on to Him,

He is there, we shall go to Him.

He is there, I can see, we're going to Him,

To Jesus, to God. Then on to Him!
Hallelujah!

THE CHILDREN (WITH CHORUS)

Hallelujah! Happy he, though blind,
That sees the Lord in His glory!
This child that's blind leads us on to God.

The sightless child leads us on all in the darkness.

Jesus is there, He is there, we shall go to Him.

He is there, I see Him, we shall go to Him,

To Jesus, to God. Then on to Him!
Hallelujah!

BARITONE SOLO (THE VOICE FROM ON HIGH)

Suffer little children to come unto me.

FOUR WOMEN

Children that were Christ's, now have risen again.

CHORUS OF WOMEN (CHORUS SERAPHICUS)

Ah! ye souls baptized anew in deepest waters,

Unto Life everlasting born again, rejoice, rejoice!

And come, ye little ones, rejoice, live again,

And be full of joy, ye little ones;

O come, O come!

CHORUS (TUTTI)

Hallelujah!

For all your sorrows on earth

Be turned to joy in Heaven!

All your suffering upon earth be joy in Heaven!

Hallelujah!

Eyes but lately blind on earth,

Now are open for ever

The eyes that on earth were blind,

Now are open for ever

Your pain and sorrow on the earth

Be changed into joy in Heaven.

Resurrection! Resurrection!

Hallelujah! Hallelujah!

All things that blessed are and holy

Shall end in joy.

Hallelujah! Hallelujah!

Oh joy of joys, holy joy, joy everlasting.

All things that blessed are and holy

Shall end in joy!

Hallelujah! Hallelujah!



Ada Grace Johnson

THE CHILDREN

Hallelujah! Hallelujah!

CHORUS (TUTTI)

Ah! celestial flowering forth of terrestrial sorrows!

So in heaven do blossom forth all terrestrial sorrows.

Flowering forth immortal of terrestrial sorrows!

Holy joy, joy of joys!

Celestial flowering forth of terrestrial sorrows

End victorious o'er every trouble!

Joy of joys! Holy joy,

Joy of joys, joy everlasting,

Joy of joys! Hallelujah! Joy of joys!

THE CHILDREN

Joy of joys! Holy joy,

Joy of joys, joy everlasting,

Joy of joys! Hallelujah! Joy of joys!

(Translated by Henry Grafton Chapman)

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, CONDUCTOR
FREDERICK WESSELS, MANAGER

<i>First Violins—</i> WEISBACH, H., Principal ZUKOVSKY, A. KRAUSS, A. ITTE, F. HILLMAN, C. NURNBERGER, L. FELBER, H., Jr. BRAMHALL, J. RHYS, S. DU MOULIN, G. SILBERSTEIN, J. ROSENSWEET, D.	<i>Basses—</i> JISKA, V., Principal PARBS, H. WOLF, O. MAEDLER, R. HOUDEK, J. WEMHEUER, O.	<i>Contra Bassoon—</i> KRIEGLSTEIN, W.
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Robert Swain
Herbert Tenney
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Phillipp Wagner
Robert Wagner
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Fred Williams
Harry Wright
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MADE UP OF CHILDREN FROM THE ANN ARBOR
PUBLIC SCHOOLS

NELLIE M. POTTER, Supervisor of Music

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Official Program Book

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Dolores Shackleton
Dorothy Scholl
Constance Smith
Margaret Strauss
Hartley VanKleek
Philip Wagner
Ruth Welsh
McLaren White
Gordon Wier

ALTOS

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Ruth Canfield
Robert Cannon
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Fred Cuthbert
Harold Gauss
Harry Glen
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Fred Williamson

Repertoire of the May Festival and Choral Union Series

From 1888 to 1915 Inclusive

The final concert in the Festival Series this year will be number 295, 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 twenty-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.

The Boston Festival Orchestra, Emil Mollenhauer and Albert A. Stanley, Conductors, appeared in Festivals I to II inclusive. At the remaining Festivals, the Chicago Symphony Orchestra, with Frederick A. Stock, and Albert A. Stanley, Conductors, appeared.

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; "Carnival Romaine," Overture, Berlioz; "Leonore" Overture, No. 3, Beethoven; Suite, "Woodland," MacDowell; Piano Concerto, E flat, Liszt; Piano Concerto, F minor, Chopin.

SECOND FESTIVAL

May 17, 18, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William R. Reiger, 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"; Suite "L'Arlesienne," Bizet; Piano Concerto, Op. 22, G minor, Saint-Saëns; Overture, "Melpomene," Chadwick.

Official Program Book

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 Liebstdod," 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; Phantasia, "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.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tschaikowsky; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tschaikowsky; Violin Concerto, No. 2, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn; "Arminius," Bruch.

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; Symphony Pathétique, Tschaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "España," Chabrier; Ballet Music (Carmen), Bizet; "Flying Dutchman," Wagner.

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-Heinck, 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," G. W. Chadwick; Overture, "Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorak; 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-Heinck, 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; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaikowsky; "Wotan's Farewell" from "Walküre," Wagner; Symphony, "In the New World," Dvorak; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Tschaikowsky; Vorspiel and Liebestod, "Tristan and Isolde," Wagner; "Phantasie Triumphalis," for Organ and Orchestra, Dubois; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet; "Golden Legend," Sullivan.

Official Program Book

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 Gorgoza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Ernest Hutcherson, 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 Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gorgoza, 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 Gorgoza, Baritones; Mr. Frederic Martin, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture Fantasie, "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, "Carnival," Dvorak; 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; Mlle. 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, Tschaiakowsky; 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," Dvorak; "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, "Tannhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scenes 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.

Official Program Book

FIFTEENTH FESTIVAL

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

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heinck, 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," 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; Herbert Witherspoon, Bass; Alfred Barthel, Oboe; 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," A. A. Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuernot), 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, Cesar 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; "Vschyrard," "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, Tschaikowsky; 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. Schumann-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; Overture, "Tannhäuser," Wagner; Suite, "Wand of Youth," Elgar; Suite, "Woodland," Op. 42, MacDowell; Tone Poem, "Don Juan," Richard Strauss; Hungarian Dances, Brahms-Dvorak; "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, Sopranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Murphy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

PRINCIPAL WORKS

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

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915--Six Concerts

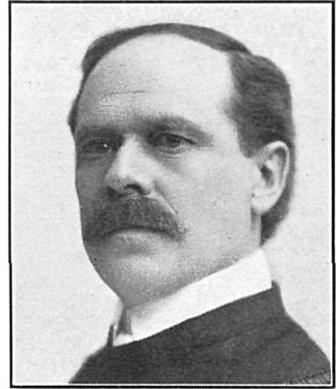
Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Lambert Murphy, Tenor; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

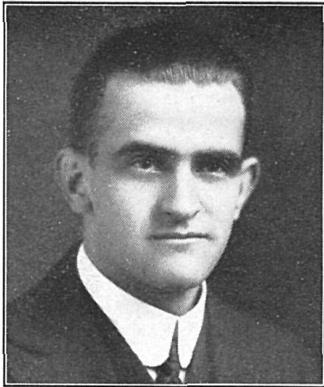
"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture "Leonore," No. 3, Beethoven; Fantasia-Overture "Hamlet," Tschaiakowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest,"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



FRANCES L. HAMILTON



REUBEN KEMPF



KENNETH N. WESTERMAN



FLORENCE B. POTTER



MRS. E. S. SHERRILL



EARL V. MOORE

DETAILED REPERTOIRE

List of Organizations and Artists

CONDUCTORS

Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (75); Stock (34); Stokowski (2); Thomas (6); Urach; Zeitz.

ORCHESTRAS

Boston Festival (51); Boston Symphony (4); Chicago Festival (3); Detroit (10); Philadelphia (2); Pittsburg (7); Seidl; Chicago Symphony (57); Cincinnati (2).

STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (5); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet.

CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (4); Bizet, "Carmen"; Bruch, "Arminius" (2); "Odysseus"; Buck, "Light of Asia"; Chadwick, "Lily Nymph"; Dvorak, "Stabat Mater"; Elgar, "Caractacus" (First time in America, 1893), (2); "Dream of Gerontius" (2); Gluck, "Orpheus"; Gounod, "Redemption," "Faust" (2); Händel, "Judas Mac-cabeus," "Messiah" (5); Haydn, "Creation," "Seasons"; Mendelssohn, "Elijah" (2); St. Paul (2), "42d Psalm" (2); Parker, "Hora Novissima"; Pierné, "The Children's Crusade"; Rheinberger, "Christophorus"; Rossini, "Stabat Mater"; Saint-Saëns, "Samson and Delilah" (4); Stanley, "A Psalm of Victory," "Laus Deo"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaiikowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (3), "Aida" (2); Wagner, "Flying Dutchman," "Lohengrin," Act I (3); Meistersinger (Finale), (2); "Tannhäuser" (Paris version); Wolf-Ferrari, "The New Life," (2).

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

Benoit, "Into the World" (Children's Chorus); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Fanning, "Song of the Vikings"; Foote, "Wreck of the Hesperus"; Fletcher, "Walrus and Carpenter" (Children's Chorus); Gounod, "Gallia" (5); "Lovely Appear" and "Unfold Ye Everlasting Portals," from "Redemption" (3); Grieg, "Discovery" (2); Marchetti, "Ave Maria" (2); Massenet, "Narcissus"; Rheinberger, "The Night" (2); Saint-Saëns, "Spring

Song" from "Samson and Delilah"; Stanley, "Chorus Triumphalis" (4); Verdi, "Stabat Mater"; Wagner, "Flying Dutchman," Act II; "Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal," "Bacchanale" and "Chorus of Sirens" from "Tannhäuser," Act I, Scene 1. Finale. In addition a large number of part-songs, madrigals, motets, etc., both ancient and modern, have been given.

SYMPHONIES

Beethoven—No. 2, D major (2); No. 3, "Eroica"; No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (3); No. 8, F major (3). Borodin—No. 2, B minor. Brahms—C minor, No. 1; D major, No. 2 (4); E minor, No. 4. Dvorak—D major, No. 1; "In the New World," No. 5 (2). Franck—D minor (2). Glazounow—G minor, No. 6. Goldmark—"Rustic Wedding." Haydn—E flat, No. 1. Mendelssohn—A minor, "Scotch." Mozart—G major (Short Symphony); G minor (2). Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (2). Schumann—B flat (3). Sphor—"Consecration of Tones." Stanley—F major. Tschaikowsky—E minor, No. 5 (4); "Pathetic" (4).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (2). Beethoven—Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" symphony; "Danse des Sylphes"; Menuetto, "Will o' the Wisps; Marche "Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne." Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances. (Fourth Set). Cassella—"Italia." Chabrier—Entr'acte "Gwendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches. Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (2); "March Ecossaise"; "Cortege" and Air de Danse. Delibes—Intermezzo, "Naila." D'Indy—Introduction, Act I, "Fervaal." Delius—"Life's Dance." Dohnanyi—Suite. Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier." Dvorak—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth"; March, "Pomp and Circumstance." Franck—Symphonic Poem, "Les Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de concert. Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony. Gounod—"Hymn to St. Cecelia." Grieg—"Herzwunden," "Im Frühling" Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Céphale and Procris." Hadley—Variations. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma." Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiele II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie." Liadow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Preludes" (4); "Tasso"; Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony. MacDowell—Suite, Op. 42 (2); "Indian." Mackenzie—Benedictus. Massenet—Prelude, Act III, "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische," Danse

"Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème." Rimski-Korsakow—Symphonic Poem, "Scheherazade"; Capriccio Espagnol, Op. 34. Saint-Saëns—"A Night in Lisbon"; "Symphonic Poem," "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaëton." Schillings—"Vorspiel," Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia"; "En Saga." Sinigaglia—"Suite Piemontese Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vyschard"; "On the Moldau" (2). Stanley—Symphonic Poem, "Attis" (2); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty." Strauss, Ed—"Seid umschlungen Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (2); Love Scene from "Fuernot"; "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; "Kroenung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschai-kowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Slav"; Serenade, Op. 48 (2); Suite, "Casse Noisette." Volbach—"Es waren zwei Königs-Kinder." Van der Stucken—"Spring Night." Wagner—Bacchanale (3); Huldigungsmarsch (2); "Kaiser-marsch" (2); Introduction to Act III, "Lohengrin" (4); "Good Friday Spell, "Parsifal" (3); "Procession of the Knights of the Grail" and "Glorification"; "Flower Girl's Scene" (2); "Ride of the Valkyries" (3); "Siegfried in the Forest"; "Siegfried and the Bird"; "Siegfried's Death"; "Siegfried" Idyll; "Siegfried's Rhine Journey and Passing to Brünnhilde's Rock," (4); "Song of the Rhine Daughters"; "Waldweben" (2); "Forge Songs"; "Fragment from Tannhäuser"; "Magic Fire" (3); "Träume" (2); "Love Scene" and "Brangäne's Warning"; Closing Scene from "Götterdämmerung." Weber—"Invitation to the Dance." Wolf—Italian Serenade.

OVERTURES

d'Albert—"Der Improvisator." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (2); "Leonore" Nos. 1, 2 and 3, (6). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (2). Brahms—"Akademische Fest" (3); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorak—"Carnival"; "In der Natur." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (2). Glazounow—"Carnival"; "Solonelle" (2). Humperdinck—"Hänsel and Gretel" (2). Litolf—"Robespierre." Nicolai, "Merry Wives of Windsor." Mendelssohn—"Fingal's Cave"; "Mid-Summer Night's Dream" (2); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (3). "Der Schauspieldirektor. Paine—"Oedipus Tyrannus." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinpflug—"To a Shakespeare Comedy." Schumann, G—"Liebesfrühling." Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (2). Thomas—"Mignon." Tschai-kowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polona"; "Rienzi" (4); "Tannhäuser" (8); "Tristan" (5). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (6); "Jubel."

CONCERTOS

Beethoven—E flat (Pianoforte). Boellman—(Violoncello). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Grieg—A minor (Pianoforte). de Grandvaal—D minor (Oboe). Guilment—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lindner—(Violoncello). Liszt—E flat; A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (3). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (2). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2). Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tschaiakowsky—B flat minor (Pianoforte). Wienawski—(Violin) (3).

ENSEMBLE MUSIC (QUARTETS, ETC.)

Bach W. Friedman—"Sonata a Tre." Beethoven—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5. Dvorak—F major, Op. 96 (2); E flat major, Op. 51; A flat major, Op. 105. Grieg—Op. 27. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3. Jadassohn—Quintette, Op. 76. Kurth—Sextette. Leclair l'Aine—Sonata a tre. Mendelssohn—E flat, Op. 12. Mozart—D major (2). Raff—D minor. Rubinstein—C minor, Op. 17, No. 2, Op. 19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (3). Schumann—Piano Quintette, Op. 44. Smetana—E minor. Tschaiakowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italienische Serenade."

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Percival Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Mrs. Bussing; Mme. Calvé; Mrs. Cumming; Miss Doolittle; Mrs. Ford (2); Mme. Fabris (3); Mme. Fremstad (2); Mme. Gadske (3); Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel; Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Miss Johnson; Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Mme. Linne; Miss Lohmiller; Mme. Maconda (2); Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (2); Miss Rio (5); Mme. de Vere-Sapio; Mme. Sembrich; Mrs. Sammis MacDermid (2); Miss Stevenson; Miss Stewart (5); Mme. Steinbrich; Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Miss Crawford; Mrs. Clements (2); Miss Muriel Foster; Miss Glenn; Miss Hall; Miss Heinrich; Mme. Homer (5); Mme. Jacoby (2); Miss Keyes (7); Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roselle (2); Mme. Schumann-Heink (6); Mrs. Scott; Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Miss Weed; Mme. Van der Veer; Mrs. Wright; Miss Wirthlin.

TENORS

Beddoe (3); Berthald (4); Bonci; Cowper (2); Davies; Dippel (2); Gordon; Hall (8); Hamlin (5); Johnson (4); Jordan (2); Knorr (2); Lavin; McKinley (2); Murphy (5); Stevens (4); Towne (3); Van Hoose (4); Van Yorx; Wegener; Williams (4).

BARITONES AND BASSES

Amato (2); Beresford (2); Bispham (6); Campanari (11); Campion; Campbell; Clarke; Connell (2); Crane; D'Arnalle; Del Punte; Gogorza (5); Marion Greene (2); Plunket Green (2); Theodore Harrison (3); Heinrich (9); Henschel; Holmes; Howland (11); Killeen (2); Lamson (6); Martin (7); Meyn (5); Miles (5); Mills (2); Munson; Scott (4); Senger; Spalding; Werrenrath (2); Whitehill (4); Whitney (2); Witherspoon (7).

PIANISTS

d'Albert; Aus der Ohe (4); Bauer (2); Busoni; Carreno (2); Gabrilowitsch; Dohnanyi; Durno-Collins (2); Friedheim (2); Hambourg; Jonas (5); Lachaume (2); Tina Lerner (2); Lhevinne; Lockwood (3); de Pachman; Paderewski (2); Pugno; Samaroff (2); Scharff; Schmall (3); Seyler (2); Siczek; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (2).

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Burmester; Ern; Flesch; Halir; Heermann; Kramer; Kreisler; Lichtenberg; Lockwood; Loeffler; Macmillan; Musin; Miss Powell (2); Rivarde; Sturm (2); Winternitz; Ysaye; Yunk (2); Zeitz (3).

VIOLONCELLISTS

Abel; J. Adamowski; Bramsen; Bronstein; Diestel; Gerardy; Giese; Heberlein; Heindl; Hekking; Hoffman; Elsa Ruegger (2); Schroeder; Steindl.

ORGANISTS

Archer; Eddy (2); Guilmant; Middleschulte; Moore; Renwick (8).

ARIAS (BY COMPOSERS)

Bach; Beethoven (4); Bellini (3); Bizet (4); Bruch (4); Caccini (2); Chadwick (3); Charpentier (2); Donizetti (6); Gluck (3); Goetz; Gounod (12); Händel (18); Haydn (4); Leoncavallo (7); Massenet (16); Mercadante (2); Meyerbeer (4); Mozart (15); Pergolese (4); Rossi (3); Rossini (5); Saint-Saëns (2); Thomas, A. (7); Thomas, G. (3); Tschaikowsky (7); Verdi (16); Wagner (42); Weber (7); Bemberg; Berlioz; Boito; Bononcini; Cornelius; David; D'Aqua; Giordani (2); Gomez; Gretry; Graun; Halevy; Meyerbeer; Monteverdi; Pasiello; Peccia; Ponicchielli; Puccini; Schubert; Spohr.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Bantock; Beech (4); Beethoven (3); Bemberg (3); Bizet (2); Bohm (2); Brahms (45); Cadman (3); Callone; Carissimi (2); Chadwick (9); Chaminade (2); Cimarosa (2); Clay (7); Colburn; Coleridge-Taylor; Cornelius; Cowen (2); Damrosch (2); Debussy (2); Elgar (3); Old English (17); Fanning; Foote (6); Franz (6); Old French (2); Giordiani (2); Goldmark; Gounod (4); Grieg (8); Hahn (3); Hammond (2); Henschel (9); Hildach (4); Horrocks (3); Old Irish (16); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Legrenzi; Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Marchesi; Mascagni; Massenet (2); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Pitt; Purcell (5); Rachmaninoff (4); Reger (2); Rimsky-Korsakow (2); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (71); Schumann (59); Old Scotch (6); Schneider (2); Scott; Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, A.; Thomas, G. (15); Tosti (3); Tschaikowsky (8); Weingartner; Wolf (14); and 66 untabulated songs by as many composers.

PIANO SOLOS

Bach (11); Beethoven (13); Brahms (9); Chopin (102); Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Händel (3); Henselt (3); Liszt (48); Mendelssohn (8); Moskowski (2); Mozart (3); Paderewski (8); Rachmaninoff (2); Rubinstein (6); Saint-Saëns (3); Schubert (4); Schumann (17); Aus der Ohe; Carreno; D'Acqua; d'Albert; Debussy; Delibes; Dvorak; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Merkler; Poldini; Pugno; Raff; Rameau; Schütt; Schultzevler; Scriabine; Sgambati; Stavenhagen; Strauss-Tausig; Tschaikowsky; Weber.

VIOLIN SOLOS

Bach (12); Bazzini (2); Brahms (5); Couperin (2); Ernst (3); Mozart (5); Paganini (4); Schubert (2); Pugnani (2); Schumann (3); Tartini (2); Vieuxtemps (2); Wagner-Wilhelmj (2); Wieniawski (2); Zarzycky (2); Nardini (2); Bach, F., Boccherini; Bruch; Cui; Francouer; Glazounow; Halir; Händel; Hubay; de Kontsky; Musin; Martini; Paderewski; Ries; Sarasate; Schubert; Saint-Saëns; Spohr; Tschaikowsky.

VIOLONCELLO SOLOS

Bach (2); Boccherini (3); Popper (6); Saint-Saens (2); Schubert (2); Schumann (2); Arensky; Bruch; Colsmann; Davidoff; Faure; Gluber; Goens; Goldbeck; Goltermann; Gluck; Heberlein; Locatelli; Salmund; Servais; Tschaikowsky.

ORGAN SOLOS

Bach (9); Baldwin (2); Boellman (2); Buxtehude (2); Callaerts (2); Dubois (4); Faulkes (4); Gigout (2); Guilmant (19); Hollins (2); Maily (2); Merkel (3); Parker (2); Saint-Saëns (2); Schumann (3); Wagner (2); Widor (2); Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Foote; Gounod; Hoyte; Johnson; Krebs; Lemare; Lendrai; Liadow; Liszt; Macfarlane; Malling; Maitland; Middleschulte; Moszowski; Renner; Salome; Silas; Stainer; Verdi.

SUMMARY

Summary of Works

	(1888-1915)	
Large Choral Works	37 works	60 performances
Smaller Choral Works	24 "	43 "
Symphonies	26 "	53 "
Symphonic Poems, etc.	153 "	173 "
Overtures	63 "	120 "
Concertos	30 "	38 "
Quartets, etc.	25 "	31 "
Piano Solos	257	273 "
Violin Solos	72	27 "
Violoncello Solos	32	14 "
Organ Solos	103	22 "
Arias	222	
Songs	535	

Summary of Organizations and Artists

Orchestras	9 took part in	154 performances
String Quartets	5 " " "	15 "
Conductors	14 " " "	164 "
Sopranos	31 " " "	76 "
Contraltos	26 " " "	71 "
Tenors	27 " " "	66 "
Baritones and Basses	31 " " "	104 "
Pianists	26 " " "	48 "
Violinists	22 " " "	27 "
Violoncellists	14 " " "	14 "
Organists	7 " " "	22 "
Total number of works—Instrumental	781	
Vocal	818	
Total	1600	

The activity of the University Musical Society is by no means covered by this list. The 950 programs included in the various concert series of the University School of Music 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 reasonably conservative estimate of the number of works performed at these concerts would place them at 7,200. These added to the Choral Union Total would give approximately 8,800 works heard during this period, or an average of 400 each year.

