

SEVENTH  
ANNUAL MAY FESTIVAL

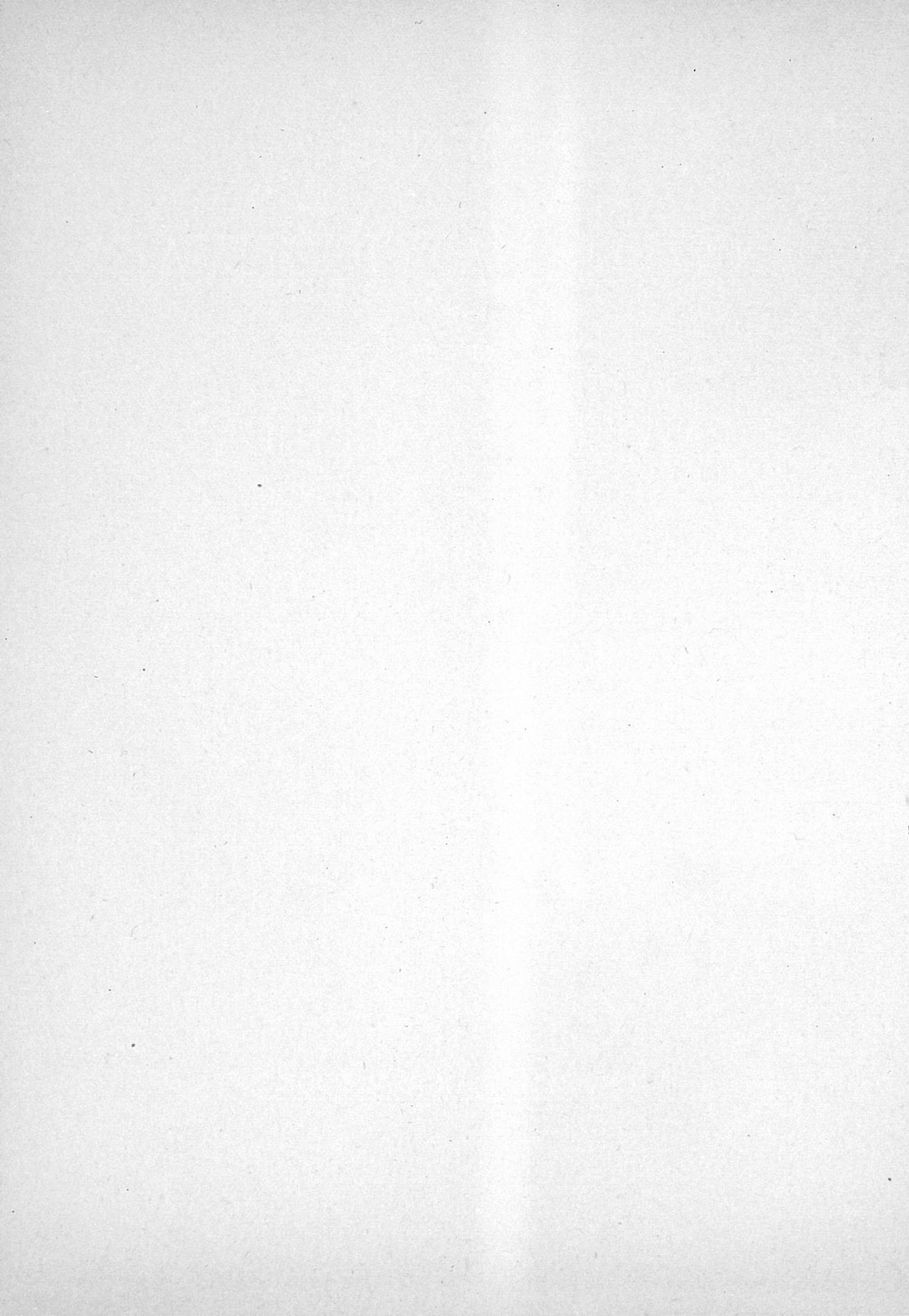
OF THE

UNIVERSITY OF MICHIGAN

1900



OFFICIAL PROGRAM BOOK











[OFFICIAL]

SEVENTH  
ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

University Hall, Ann Arbor  
Michigan

*May 17, 18, 19*  
*1900*

ANN ARBOR, MICHIGAN  
UNIVERSITY SCHOOL OF MUSIC

1900

# ILLUSTRATIONS

---

JOHN K. PAINE	- - - - -	<i>Frontispiece</i>
EMIL MOLLENHAUER	- - - - -	<i>Facing Page 4</i>
ALBERT A. STANLEY	- - - - -	" 6
GEORGE W. CHADWICK	- - - - -	" 12
SARA ANDERSON	- - - - -	" 16
EVAN WILLIAMS	- - - - -	" 18
GWILYM MILES	- - - - -	" 20
ISABELLE BOUTON	- - - - -	" 24
WILLIAM A. HOWLAND	- - - - -	" 26
ERNESTINE SCHUMANN-HEINK	- - - - -	" 28
BERNARD STURM	- - - - -	" 30
G. LEON MOORE	- - - - -	" 32
ARTHUR K. HADLEY	- - - - -	" 34
ARTHUR FOOTE	- - - - -	" 36
HENRY K. HADLEY	- - - - -	" 38
HORATIO W. PARKER	- - - - -	" 40
EMMA JUCH-WELLMAN	- - - - -	" 42
DAVID BISPHAM	- - - - -	" 44

# UNIVERSITY MUSICAL SOCIETY

FRANCIS W. KELSEY, *President*  
ALBERT A. STANLEY, *Director*

---

## *The Choral Union*

ELEVENTH SEASON  
1899-1900

---

### *BOARD OF GOVERNMENT*

PAUL R. de PONT  
*President*

THOMAS C. COLBURN  
*Secretary*

LEVI D. WINES  
*Treasurer*

ALBERT A. STANLEY  
*Conductor*

WARREN WEBSTER

\* ARTHUR O. TAYLOR

*Librarians*

### *DIRECTORS*

MRS. WIRT CORNWELL  
MRS. GEORGE F. KEY  
MISS CARRIE L. DICKEN  
MISS ELIZABETH DEAN

GEORGE F. KEY  
GEORGE B. RHEAD  
DR. E. D. BROOKS  
ERNST H. MENDEL

DR. CHARLES B. NANCREDE

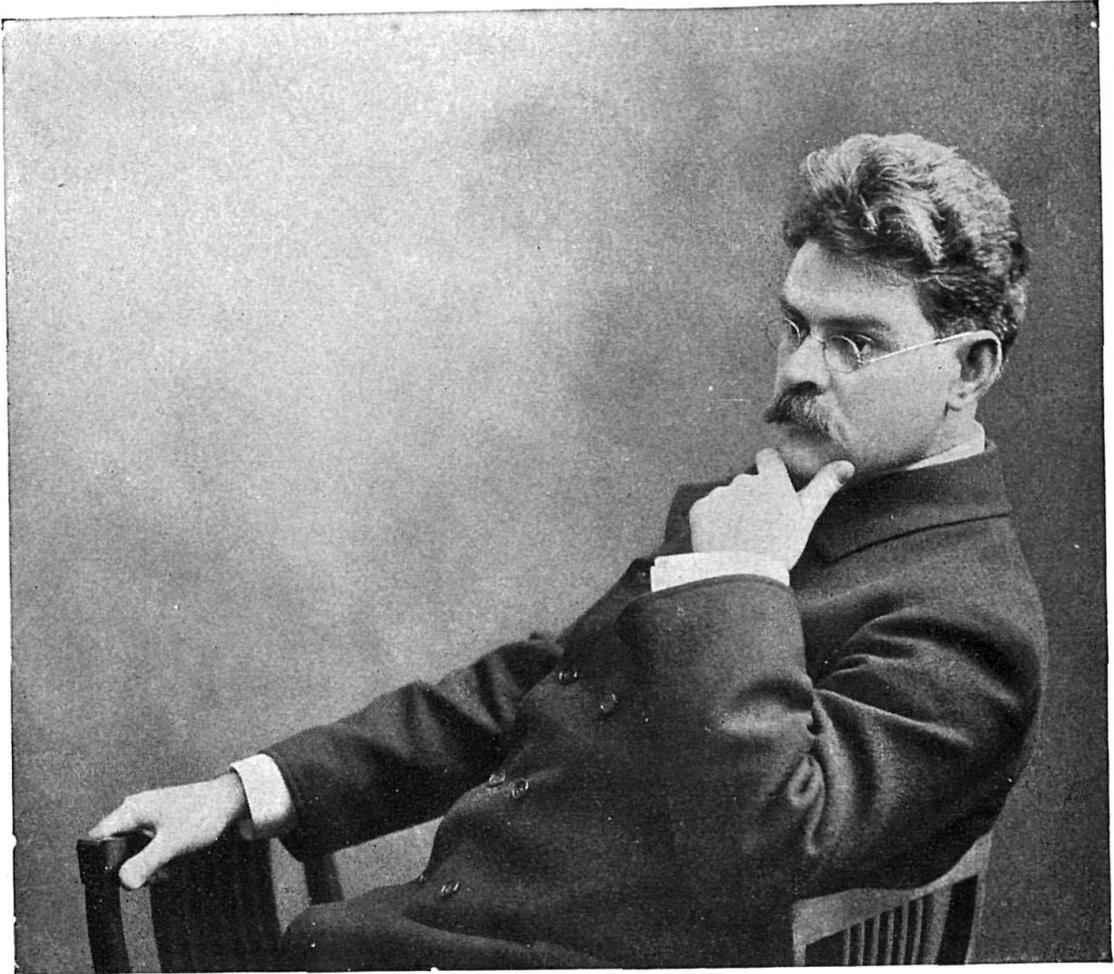
MISS M. ALICE REYNOLDS, *Pianist*

LLEWELLYN L. RENWICK, *Organist*

---

\* Deceased.





EMIL MOLLENHAUER



# *Boston Festival Orchestra*

## PERSONNEL

EMIL MOLLENHAUER, *Conductor*

---

### *First Violins*

JULIUS AKEROYD  
W. S. COTTON  
J. W. CROWLEY  
BARTLETT BRIGGS  
LOUIS G. EATON  
J. C. COLE  
G. GARMISSEN  
W. H. CAPRON  
A. S. LUSCOMB  
E. A. SABIN

### *Second Violins*

B. J. HOLMBERG  
C. G. MILLER  
J. B. FIELDING  
HAROLD SANFORD  
S. B. LEVY  
F. HENSELT

### *Violas*

W. A. HOCHHEIM  
FRANK FIALA  
JACQUES BENAVENTE  
MAX GEBHARDT

### *Violoncellos*

A. D. HADLEY  
CARL WEBSTER  
LUDWIG CORELL  
CARL BEHR

### *Basses*

R. N. DAVIS  
H. E. COUCH  
O. L. SOUTHLAND  
E. A. GOODWIN

### *Flutes*

E. A. FRANKLIN  
H. V. BALCOM

### *Oboes*

ADOLPH BERTRAM  
L. DEMUTH

### *Clarinets*

A. VANNINI  
I. O. HEMENWAY

### *Bassoons*

F. BERNHARDI  
LOUIS POST

### *French Horns*

HENRY KOCH  
JULIUS EUGSTER  
JOS. DE BLYE  
MAX MATHIEU

### *Cornets*

ARTHUR S. WONSON  
WM. HILL

### *Trombones*

D. H. MOORE  
A. P. RIPLEY  
L. S. KENFIELD

### *Tuba*

OTTO LORENZ

### *Harp*

V. V. ROGERS

### *Tympani*

J. M. CASEY

### *Drums*

CARL LUDWIG

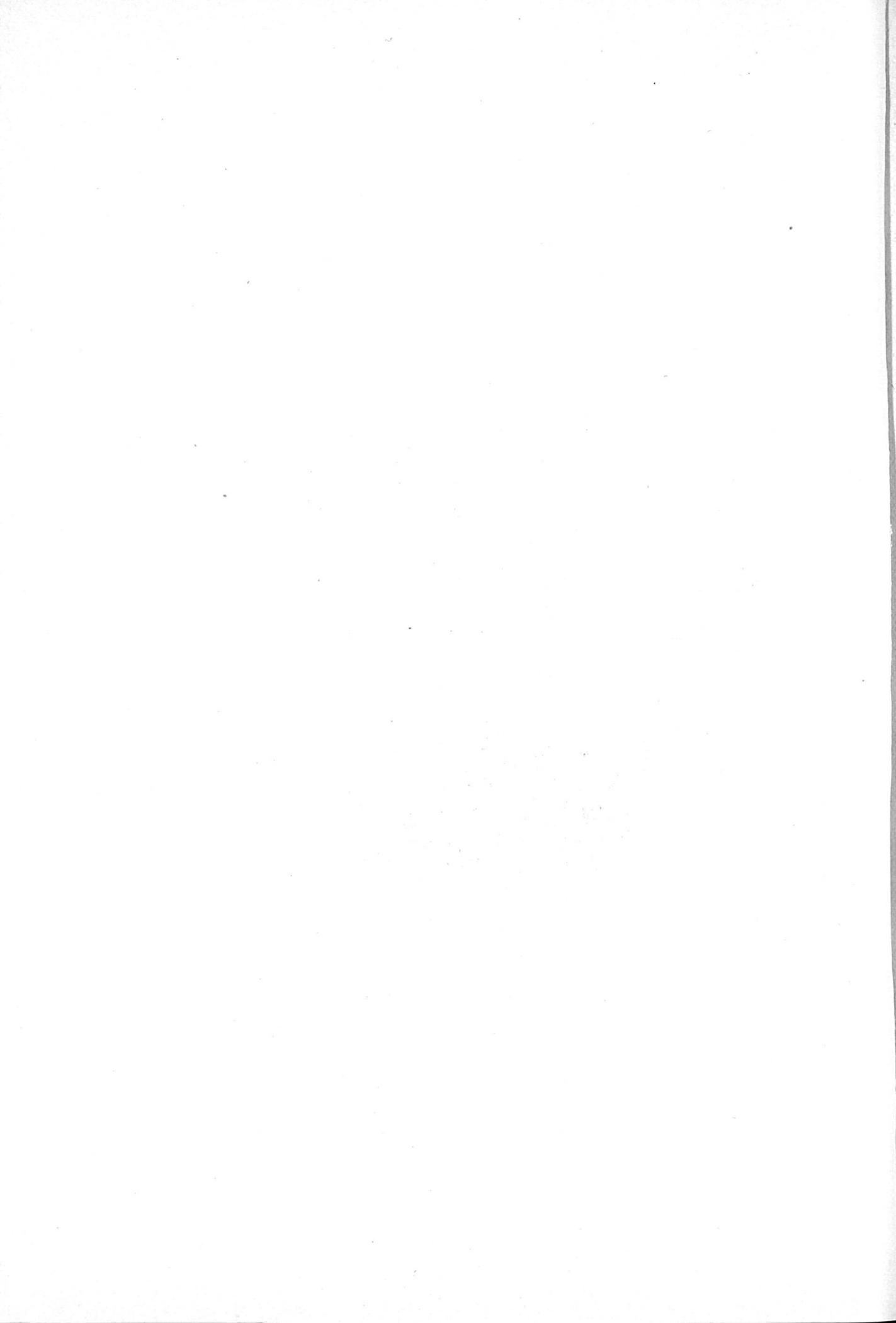
ALL CONCERTS  
BEGIN ON LOCAL TIME, WHICH IS TWENTY-  
FIVE MINUTES FASTER THAN  
STANDARD TIME

---

DOORS OPEN ONE HOUR BEFORE THE  
BEGINNING OF EACH  
CONCERT



ALBERT A. STANLEY



# PROGRAMS

# CHORAL UNION SERIES

1899-1900

ELEVENTH SEASON - SIXTH CONCERT

(No. LXXXV Complete Series)

## FIRST MAY FESTIVAL CONCERT

Thursday Evening, May 17, 8 o'clock

### SOLOISTS

Miss Sara Anderson, Soprano

Mr. Evan Williams, Tenor

Mr. G. Leon Moore, Tenor

Mr. Gwilym Miles, Baritone

Mr. Emil Mollenhauer, Mr. Albert A. Stanley, Conductors

---

---

## PROGRAM

1. Overture, "Leonore," No. 2 - - - - - *Beethoven*
2. Andante, from Quartet in B flat - - - - - *Tschaikowski*

### STRING ORCHESTRA

3. Aria, "Il est doux, il est bon," from "Hérodiade" - - - *Massenet*

### MISS ANDERSON

4. "The Lily Nymph" - - - - - *G. W. Chadwick*  
(Dramatic Poem in Seven Scenes and Epilogue, by Arlo Bates)

THE LILY NYMPH - - - - - MISS ANDERSON

SIR ALBRECHT - - - - - MR. WILLIAMS

THE LAKE SPIRIT }  
FIRST KNIGHT } - - - - - MR. MILES

SECOND KNIGHT - - - - - MR. MOORE

Chorus of Knights, Elves, Dryads, and Nymphs

### CHORAL UNION

5. Overture, "Leonore," No. 3 - - - - - *Beethoven*
- 

The audience is requested to remain seated until the very end, that the effect of the music be not lost.

The next Concert in this Series will be given Friday, May 18, at 3:00 P. M.

# CHORAL UNION SERIES

1889-1900

ELEVENTH SEASON - SEVENTH CONCERT

(No. LXXXVI Complete Series)

## SECOND MAY FESTIVAL CONCERT

Friday Afternoon, May 18, 3 o'clock

### SYMPHONY CONCERT

#### SOLOISTS

Miss Isabelle Bouton, Contralto    Mr. William A. Howland, Baritone

Mr. Emil Mollenhauer, Conductor

---

---

## PROGRAM

1. Overture, "Oedipus Tyrannus," Op. 35 - - - - - *J. K. Paine*
2. Aria, "Ah! rendimi," from "Mitrane" - - - - - *Rossi*  
*MISS BOUTON*
3. Suite, in D - - - - - *Bach*  
(Overture, Air, Gavottes I and II, Bourrée, Gigue)
4. Aria, "I fain would hide," from "Euryanthe" - - - - - *Von Weber*  
*MR. HOWLAND*
5. Symphony, No. 6, "Pastoral," Op. 68 - - - - - *Beethoven*  
Allegro ma non troppo; Cheerful Impressions excited on arriving  
in the Country  
Andante molto moto; By the Brook  
Allegro; Peasant's Merry Making  
Allegro; Storm—Allegretto; The Shepherd's Hymn; Gratitude and  
Thanksgiving after the Storm

---

The next Concert in this Series will be given this evening at 8 o'clock.

# CHORAL UNION SERIES

1899-1900

ELEVENTH SEASON - EIGHTH CONCERT

(No. LXXXVII Complete Series)

## THIRD MAY FESTIVAL CONCERT

Friday Evening, May 18, 8 o'clock

### MISCELLANEOUS CONCERT

#### SOLOISTS

Madame Ernestine Schumann-Heink, Contralto    Mr. Bernard Sturm, Violinist  
Mr. Emil Mollenhauer, Conductor

---

## PROGRAM

1. Overture, "In der Natur," Op. 91 - - - - - *Dvorak*
  2. Suite, "Indian," Op. 48 - - - - - *E. A. Mac Dowell*
    - (a) Legend
    - (b) Love Song
    - (c) In War Time
    - (d) Dirge
    - (e) Village Festival
  3. Recitative and Aria, "Non piu di fiori," from "Titus," - - - - - *Mozart*

*MADAME SCHUMANN-HEINK*
  4. Concerto, No. 1, G minor, Op. 26 - - - - - *Bruch*

Introduction, Adagio; Finale, Allegro energico  
*MR. STURM*
  5. "Die Allmacht," - - - - - *Schubert*

*MADAME SCHUMANN-HEINK*
  6. (a) Selections from "Walkuere" }  
(b) "Trauer Marsch" from "Goetterdaemmerung" } - - - - - *Wagner*
  7. Songs with Piano
    - (a) Sapphische Ode - - - - - *Brahms*
    - (b) Es blinkt der Thau - - - - - *Rubinstein*
    - (c) Wohin - - - - - *Schubert*

*MADAME SCHUMANN-HEINK*
  8. Kronungs Marsch - - - - - *Svenasen*
- 

The next Concert in this Series will be given Saturday, May 19, at 2:30 P. M.

# CHORAL UNION SERIES

1899-1900

ELEVENTH SEASON - NINTH CONCERT

(No. LXXXVIII Complete Series)

## FOURTH MAY FESTIVAL CONCERT

*Saturday Afternoon, May 19, 2:30 o'clock*

### MISCELLANEOUS CONCERT

#### SOLOISTS

Mr. G. Leon Moore, Tenor    Mr. Gwilym Miles, Baritone    Mr. Arthur K. Hadley, 'Cellist  
Mr. Emil Mollenhauer, Conductor

---

---

## PROGRAM

1. Overture, "Figaro's Hochzeit" - - - - - *Mozart*
  2. Variations on "Austrian National Hymn" - - - - - *Haydn*  
*STRING ORCHESTRA*
  3. Recitative and Aria, "Liebe ist die zarte Bluethe," from "Faust" - - - *Spohr*  
*MR. MILES*
  4. Short Symphony in G - - - - - *Mozart*  
Allegro; Andante; Allegro
  5. Aria, "L'Amour," from "Romeo and Juliet" - - - - - *Gounod*  
*MR. MOORE*
  6. Serenade for strings, Op. 69 - - - - - *Volkmann*  
' Cello obbligato by *MR. HADLEY*
  7. Theme and Variations, and Finale, from Suite in D minor, Op. 36 - - - *A. Foote*
  8. Dramatic Ballad, "Young Lochinvar" - - - - - *G. W. Chadwick*  
*MR. MILES*
  9. Festival March - - - - - *H. K. Hadley*
- 

PLEASE NOTICE that the performance of "Hora Novissima," the final Concert in this Series, will commence promptly at 7:30 this evening—a half hour earlier than the other evening Concerts.

# CHORAL UNION SERIES

1899-1900

ELEVENTH SEASON - TENTH CONCERT

(No. LXXXIX Complete Series)

## FIFTH MAY FESTIVAL CONCERT

Saturday Evening, May 19, 7:30 o'clock

### SOLOISTS

Mrs. Emma Juch-Wellman, Soprano      Miss Isabelle Bouton, Contralto

Mr. Evan Williams, Tenor      Mr. David Bispham, Baritone

The Choral Union, Orchestra, and Organ

Mr. Llewellyn Renwick, Organist,

Mr. Emil Mollenhauer, Mr. Albert A. Stanley, Conductors

---

---

## PROGRAM

- I. Overture, "Tragic," Op. 81 - - - - - *Brahms*
2. "Hora Novissima," Op. 30 - - - - - *H. W. Parker*  
(Being the Rhythm of Bernard de Morlaix on the Celestial Country)

### PART I

1. Introduction and Chorus - - - - - { "Hora Novissima"  
"Cometh earth's latest hour"
2. Quartet - - - - - { "Hic breve vivitur"  
"Here life is quickly gone"
3. Aria (Bass) - - - - - { "Spe modo vivitur"  
"Zion is captive yet"
4. Chorus - - - - - { "Pars mea, Rex meus"  
"Most Mighty, most Holy"
5. Aria (Soprano) - - - - - { "O bona patria"  
"O country bright and fair"
6. Quartet and Chorus - - - - - { "Tu sine littore"  
"Thou ocean without shore"

### PART II

7. Solo (Tenor) - - - - - { "Urbs Syon aurea"  
"Golden Jerusalem"
8. Double Chorus - - - - - { "Stant Syon atria"  
"There stand those halls on high"
9. Solo (Alto) - - - - - { "Gens duce splendida"  
"People victorious"
10. Chorus a Capella - - - - - { "Urbs Syon unica"  
"City of high renown"
11. Quartet and Chorus - - - - - { "Urbs Syon inclyta"  
"Thou city great and high"

(English Translation by Isabella G. Parker)



GEO. W. CHADWICK



# DESCRIPTIVE PROGRAMS\*

---

## FIRST CONCERT

---

Thursday Evening, May 17

---

OVERTURE, "Leonore," No. 2 - - BEETHOVEN

Born at Bonn, Dec. 16, 1770. Died at Vienna, March 26, 1827.

AS early as 1803 Beethoven arranged with Schikaneder, manager of the Theater an der Wien, to write an opera. Joseph Sonnleitner undertook to furnish the libretto. He chose Bouilly's "Leonore, ou l'Amour conjugal" which a certain Gaveaux had set to music for a Paris theatre and which Paer had also utilized for an opera given in Dresden. This Sonnleitner adapted to Beethoven's satisfaction. Beethoven desired to have the title Leonore retained for his opera, and at every performance insisted on having the name Fidelio, which had probably been decided upon in order not to offend Paer, give place to the former, but without success. Three of the four overtures written for the opera, however, Beethoven called "Leonore." The fourth one is known as "Fidelio." The First Overture, the one intended for the first performance of the opera, which took place on Nov. 20, 1805, was not played on that occasion, as it had been declared at a private hearing in the house of Prince Lichnowsky not to be effective. So Beethoven wrote a second one, on entirely different lines, retaining from the first only the melody of Florestan's song in the second act of the opera, and this was used at the first representation. Of Fidelio, in its original shape only three performances were given on account of its unfavorable reception by the critics and the public. The following year Beethoven completely revised the score, condensing its three acts into two and rewriting the overture, which, as is asserted by some biographers, presented too great difficulties to the choir of wind instruments, though this view seems scarcely tenable when the two versions are compared. It is more probable that Beethoven realized how much more impressive he could make the overture as a whole. The opera in its new form and with the new Third Overture was performed on March 29 and April 10, 1806, again with moderate success only. Then nothing more was heard of Fidelio for eight years.

In 1814 three singers of the Royal Opera were given permission to arrange a benefit, provided a work would be chosen for the use of which no outlay would be necessary. Beethoven was therefore requested to permit his Fidelio to be again presented. He at once agreed, under condition that he be given time to make numerous alterations. With the assistance of Treitschke, a well-known stage manager and libretto writer, the opera was again revised, and in this, its final shape, it was performed on May 23. As the new overture which Beethoven had decided to compose for the occasion was not completed, the Overture to "The Ruins of Athens" was sub-

\*Several of the analyses have been taken from the programs of the Boston and Chicago Symphony Orchestras, to the compilers of which we express our indebtedness.

stituted for it; but at the repetition of the opera, three days later, the overture now known as "Overture to Fidelio," the fourth one of the Leonore-Fidelio series was played. This is in the key of E major (the first three are in C major), and is entirely independent of the opera so far as its melodic material is concerned. In its new version Fidelio at last proved successful. During the season of 1814, it was presented twenty-two times. This is in brief the story of the opera and its overtures, of which the two comprised in the present program are by far the most interesting, as affording a glance into Beethoven's workshop.

How self-exacting Beethoven was in deciding on the final form of a theme and in determining on apparently unimportant details in his compositions has frequently been pointed out; but the two Leonore overtures in question are the only examples we have of completed works which disclose by comparison a change of spiritual attitude in the execution of a definite plan, for the revision was clearly prompted by the desire to arrive at greater unity of thought, continuity of musical ideas, and practicality of execution.

Yet there are not a few authorities who find in the Second Overture quite as much dramatic power as in the Third. The opportunity to hear both (in the same program) is not often afforded. The second one is dependent to the highest degree on technical perfection of performance and on sympathetic conception for the effect which Beethoven had in mind when he composed it, and the difficulty which practical experience taught him to stand in the way of its adequate interpretation was probably to a great extent determinative with him in revising it, while the Third Overture, though in the same measure relying for its full impression on a performance saturated with genuine enthusiasm, is better adapted to the peculiar genius of the orchestra. With the exception of the representation of Fidelio above noted, the Second Overture seems to have been played in public only once or twice at concerts during Beethoven's life time. A review of one of these occasions contains the following remarks: "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." What the criterion could have been which was assumed in passing this sentence it would be difficult to conceive, did not the history of music present many equally flagrant aberrations of judgment. After Beethoven's death nothing more was heard of this overture until an incomplete copy of it fell into Mendelssohn's hands, who, with that enthusiasm for resuscitating forgotten masterworks, which was one of his many amiable qualities, prepared it for performance by filling the gap in the manuscript with a parallel passage from the Third Overture, and conducted it on Jan. 11, 1840, at a Gewandhaus concert in Leipzig.

In this form the score was published for the first time by Breitkopf and Härtel. About twenty years later the celebrated biographer of Mozart, Otto Jahn, unearthed a complete manuscript copy of the overture, which he edited with the most punctilious care, comparing it with the orchestral parts which had in the meanwhile been discovered. The results of this research he has embodied in the preface to the edition which, at his instance, was published by the same firm. These parts show that Beethoven himself, no doubt under unavoidable compulsion, made a number of excisions, one of which applied to the whole of the trumpet call ridiculed in the above quoted review. The fact that Beethoven not long before his death gave the score and parts of the overture, carefully tied up in a bundle, to Schindler for safe keeping, when considered in connection with his habitual indifference to the fate of his manuscripts, shows how well he was aware of the merits of the work.

It may be of interest to consider a few of the differences which are apparent in the general plan of the two overtures. The Second Overture is subdivided into an introductory Adagio, including Florestan's Air, an Allegro built on the same themes as the revised overture and embracing the two trumpet calls; a second Adagio, again with Florestan's Air, the famous violin passage and a Coda, *Presto*. In the Third Overture the introduction is shorter by almost one half. The Allegro movement continues without interruption, though the Florestan Air is introduced and a motive from it extensively employed. The trumpet calls are remodeled and the melody which follows them in the opera is retained. To point out the changes in thematic workmanship which Beethoven made when he wrote the overture would necessitate most copious quotations. Two features, which will strike even the casual listener, may be noted.

In the first measures of the introduction of the Second Overture a tentative beginning of the eloquent descending scale passage will be observed which in the Third Overture has been rejected. Comparison of the two Adagios will disclose similar excisions and abbreviations, which add unmistakably to the conciseness of the movement. In the opening measures of the Allegro the different ways in which the self-same subject is presented and a climax developed can not escape observation. In the body of the Third Overture the thematic workmanship will be found to be more elaborate, carried out more in detail, and on the whole more effective from a purely musical standpoint. Wagner has characterized it and defined its purpose most clearly in these words: "Far from serving only as a musical introduction to the drama, it presents the same more completely and impressively than this is done subsequently in the disconnected action of the play. This work is no longer an overture, but the most tremendous drama itself."

ANDANTE, from Quartet in B-Flat - TSCHAIKOWSKI

STRING ORCHESTRA

The composer of this charming morceau was born Dec. 25, 1840, at Wotkinsh in the Ural District of the Russian Empire, and certainly stands among the remarkable composers of the century. He died at St. Petersburg, Nov. 6, 1893.

He was a pupil of Zuremba and Rubinstein, and utilizes in his composition, to a great extent, the peculiar rhythms and harmonic sequences of Russian folk-songs.

His characteristics in composition are bold modulations and subtle melodic turns, and a wealth of gorgeous effect in orchestration. He visited this country in 1891, conducting concerts in New York and elsewhere with marked success.

ARIA, "Il est doux, il est bon," from  
"Hérodiade" - - - - - MASSENET

Born, Monteaux, May 12, 1842. Still living.

MISS ANDERSON

The religious opera "Hérodiade" was produced by Massenet at Brussels, December 19, 1881, and ran through the season. It was also given in Paris, Jan. 30, 1884, after being partly rewritten by the composer.

The literal translation of the aria sung in this concert is as follows:—

He whose speech cures every pain, the Prophet, is here! To him I am going! He is gentle, he is good, his speech is calming. He speaks: all is quiet; more lightly over the plain the listening air passes noiselessly by. He speaks! Ah! when will he return? When can I hear him? I suffered; I was alone, and my

heart was calmed when hearing his melodious and tender voice. Prophet, well beloved, how can I live without thee? It was there, in the desert, where the wondering throng had followed in his steps, that once he welcomed me, a deserted child, and opened his arms to me!

“THE LILY NYMPH,” - - - G. W. CHADWICK

(A Dramatic Poem in Seven Scenes and Epilogue by Arlo Bates.)

THE LILY NYMPH	- -	MISS ANDERSON.
SIR ALBRECHT	- -	MR. WILLIAMS.
THE LAKE SPIRIT,	}	MR. MILES.
FIRST KNIGHT,		
SECOND KNIGHT	- -	MR. MOORE.

Chorus of Knights, Elves, Dryads, and Nymphs.

George Whitfield Chadwick was born at Lowell, Mass., Nov. 13, 1854. After pursuing his musical studies in Boston for several years he went to Leipzig, 1877-78, where he studied in the Conservatory under Reinecke and Jadassohn. In 1879 he studied composition with Rheinberger in Munich; in 1880 he settled in Boston. He was organist of the South Congregational Church for many years. He was appointed at the same time teacher of harmony, counterpoint, and composition in the New England Conservatory, of which institution he has been director since 1897. As a composer he has won for himself a position in the very front rank of American writers. He has written three symphonies, a number of remarkably effective overtures, besides songs, church music, string quartets, and choral works of importance. Among the latter his “Phoenix Expirans” (1892) and “The Lily Nymph” (1895) stand pre-eminent. As a teacher Mr. Chadwick’s influence has been very great, as he has had under his instruction many of the young composers who are beginning to make themselves felt. At the present time Mr. Chadwick is conductor of the Worcester Music Festival.

“The Lily Nymph,” which in respect to form and literary as well as musical treatment might be classified as a dramatic ballad, was written for the Montreal Philharmonic Society. The subject is a familiar one in fairy lore—the fatal result of love between man and a supernatural creature—but Mr. Bates has localized the story in harmony with a tradition which attaches to a lake in the Black Forest of Germany. The lilies of that lake, according to the old tale, are enchanted maidens, who once a year, on Midsummer night, are permitted to resume their original forms. Should mortal man meet one of them and yield to their charms, death is the result. This is what happened to Sir Albrecht, in the story, who fell a prey to one of the sirens, while on his way to meet his bride. In choosing such a subject Mr. Chadwick was plainly seeking to combine the lyric or romantic, the dramatic or tragic, and the picturesque. To help to this end Mr. Bates created groups of elves and dryads to contrast with the knights of Sir Albrecht’s retinue and serve the romantic, as also a demon, who, besides representing the evil principle and aiding the rationale of the story, supplies the picturesque element.

The piece is divided into seven scenes and an epilogue. In the first we are introduced to Sir Albrecht and his knights, and the elves and dryads, who serve later as commentators on the woeful tragedy, assuming for that purpose a character like that of the classic chorus. In scene II Albrecht is made acquainted with the danger that threatens, but which he continues resisting, in fancied security in the love of his bride.



SARA ANDERSON



The next scene brings us the picture of the lilies and their magic awakening; the next the love scene between the knight and the nymph, in which the domain of opera is frankly entered on. In scene V we again find the chorus of dryads and elves telling us of what the absence of dramatic spectacle will not permit us to see. The sixth scene pictures the reweaving of the spell; the seventh, the punishment and farewell of the lovers.

In the music Mr. Chadwick has been eclectic, as the loose form of the poem permitted him to be. He has used delineative music when it was called for, and has tried to blend the feeling which belongs to fantastic romance and real human passion, as in the dramatic climax. He has not ignored, but neither has he followed, the system of typical phrases. Nevertheless he has one melody which he identifies with the fate of the lovers, and from which he borrows motives that are used all through the score. He has also characterized the lake spirit by means of a striking rhythm. The subject asked for warm orchestral color, and this it has received.

(H. E. KREHBIEL.)

SCENE I.

(*Night.—A valley in the Black Forest. In the middle a lake dotted with white lilies, and stretching back to thick forest. The tramp of horses is heard. Enter Sir Albrecht followed by a group of retainers.*)

THE KNIGHTS:

How still and how peaceful the forest lies  
sleeping;  
We ride through the night like the  
shapes of a dream.  
Beside us the shadows, their phantom  
march keeping,  
Like comrades and knights of our fel-  
lowship seem.  
Tramp, tramp, our horses go,  
Threading the darkness slow;  
And yet when the moon shall rise eager  
we ride,  
Since joyful our master speeds on to his  
bride.

(*The sound of female voices is heard from the forest.*)

FIRST KNIGHT:

Hark, hark! what sound awakes?  
Music the silence breaks.  
What may these notes betoken?

SECOND KNIGHT:

It is midsummer night,  
When spirits take their flight  
And elfin spells are broken.

(*Enter a group of Dryads twining one another in garlands.*)

THE DRYADS:

We love the aisles of the forest trees,  
And the pattering murmur of leaves;

We love the sound of the morning breeze  
As it laughs, and sighs, and grieves;  
But best we love the airy flight  
Where elfins play the livelong night.  
By leafy ways to meet them,  
We haste to find and greet them.  
Hark, hark! their song fantastic, clear!  
The elfin band draws near.

(*Will-o-the-Wisp flashes appear in the forest and over the lake. The elves enter dancing and frolicking.*)

THE ELVES:

Light as mote  
In the beam,  
As they float,  
As they gleam,  
Do they hasten to find us,  
If we tease them,  
Shall we please them;  
Still they follow,  
By hill and hollow,  
In embraces to bind us.

ENSEMBLE.

THE KNIGHTS:

Hark, hark! the wood sprites call;  
The forest trembles with singing.  
List to the musical murmurs that fall,  
Like fairy bells tinklingly ringing.

THE ELVES:

Light as mote  
In the beam,  
As they float,  
As they gleam,  
Do they hasten to find us,

If we tease them,  
Shall we please them;

Still they follow,  
By hill and hollow,  
In embraces to bind us.

THE DRYADS :

Hark, hark! their song fantastic,  
clear!  
The elfin band draws near.

SCENE II.

(*The Knights dismount and come forward.*)

FIRST KNIGHT:

From fairy spell set free,  
To-night the lilies fair  
That on this lake ye see,  
Their own true forms may wear;  
Till morn shall break  
Their joyance take  
In dance and revelry.

SECOND KNIGHT:

But who has seen their lovely band,  
No more may find in any land  
Maidens so fair to see.  
Their loveliness can naught express,  
So all divine they be.

SIR ALBRECHT:

What are the lilies that we sleeping see,  
Who dance to-night in jocund revelry?

SECOND KNIGHT:

They are lilies enchanted  
By the Lake Spirit planted  
White as the stars in their bloom.  
But on midsummer even,  
Is the elfin spell riven,  
And they dance in the gloom.

FIRST KNIGHT :

Fatal the beauty of the fair lily daughters;  
Deep dwells the Lake Spirit under its  
waters;  
And his charm  
Worketh harm.  
The power of his spell is above them,  
That man may not see but to love them.

SECOND KNIGHT:

But all passion is vain,  
They will not love again;  
Since love would consume them like fire,  
One for them must be death and desire!

TRIO.

FIRST KNIGHT:

Beware the fatal charm,  
Flee ere it works thee harm!

SECOND KNIGHT:

O Knight, beware the spell,  
Flee while yet all is well!

SIR ALBRECHT:

Safe in her love no charm  
Hath power to work me harm.

SIR ALBRECHT:

No magic of beauty can charm me,  
Save that of the maid who is mine;  
No spell may have power to harm me,  
Protected by her love divine.  
Safe in her love no charm  
Hath power to work me harm,  
I fear no fairy spell,—  
Who loves shall find all well.  
I fear not the lake daughters' beauty,  
My heart can not yield to their spell;  
It beats but where passion is duty,  
So fondly it loves and so well.  
Here will I watch whate'er betide,  
Since morning speeds me to my bride.

SCENE III.

(*The lake is covered by a light mist.  
The Dryads and Elves return, gathering  
in clusters and watching the lake.*)

THE DRYADS:

Cold on the lake's calm breast  
The lilies white are sleeping,  
Lulled in their wave-rocked rest,  
Of dreams the secret keeping.  
The stars float with them on the tide,  
And loving press them to their side;  
They sleep till midnight's charmed hour  
Shall wake them with its magic power.

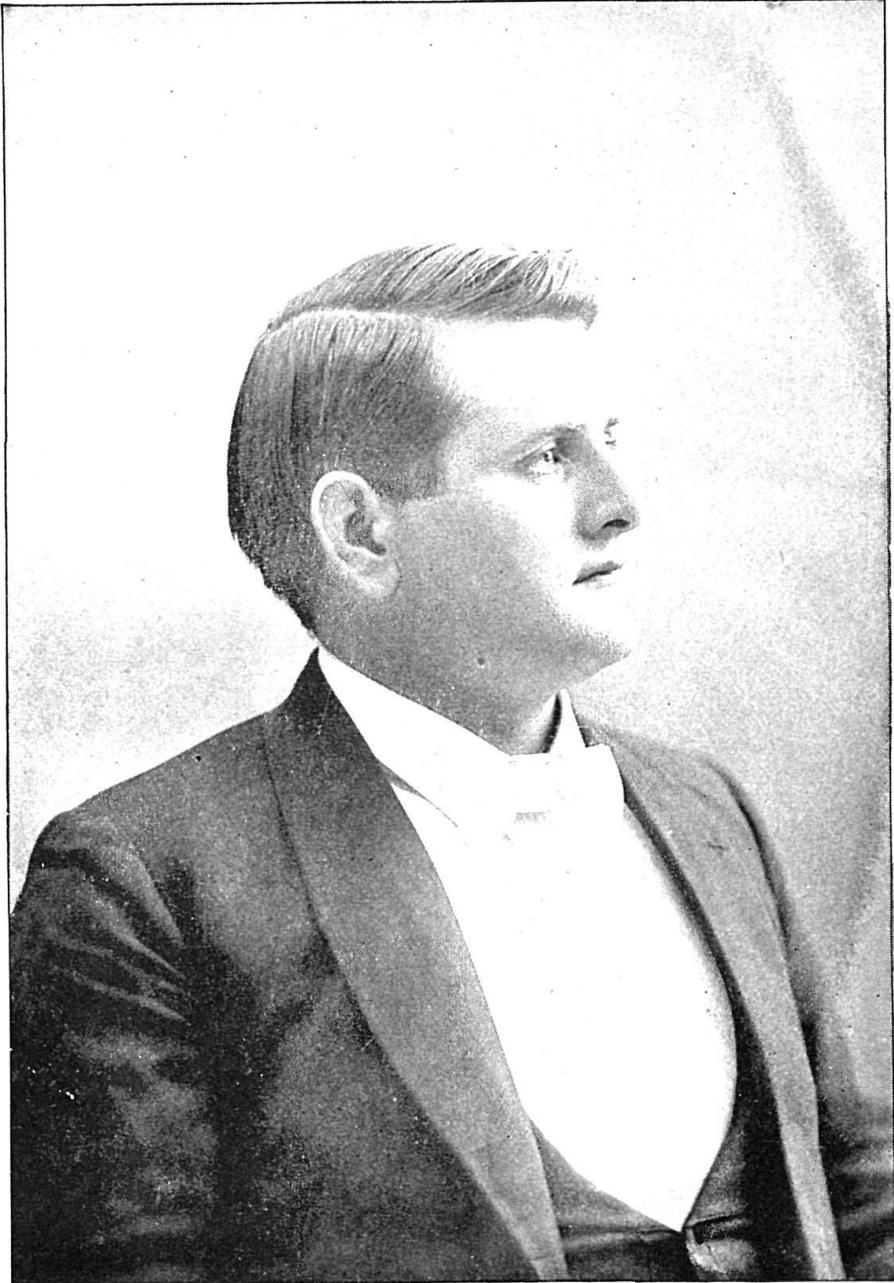
(*The mist rises, and over the surface  
of the water is seen a company of  
beautiful Nymphs.*)

The hour is here! They wake! They wake!

(*The Lily Nymphs move over the water  
in a graceful dance.*)

THE KNIGHTS :

See, brothers, the lilies waking,  
Their fairy semblance taking.



EVAN WILLIAMS



## THE DRYADS :

In the dance do they glance the lake  
over,  
Now advance, now retreat, singing  
ever ;  
Springing fleet, as the bee to the clover,  
Clinging sweet, who so quickly  
must sever.

## THE LILIES :

White gliding feet,  
That meet the tide,  
And sliding fleet  
Peep out and hide,—  
Arms moonbeam white,  
That gleam and leap,  
Flashing like light  
To charm the deep,—  
Bosoms of snow,  
And sweep of hair  
Flung to and fro  
On smooth necks bare  
In flow like gold,—  
Our charms behold.

## THE DANCE OF THE LILY NYMPHS.

(*Instrumental.*)

## THE KNIGHTS:

They beckon us there,  
Those forms of night,  
Their dance to share;  
They soothe and excite,  
But the fall of their spell  
Shall inthrall thee well !

## THE LILIES:

Oh, yield to beauty's magic spell !  
Are we not fair as words can tell ?  
Safe in our love no charm  
Hath power to work thee harm.  
Then, gallant knights, love us well,  
and forever;  
Love us well, love us well !

## THE KNIGHTS:

Oh, fatal beauty's magic spell !  
Who shall escape its power fell ?  
Beware the fatal charm,  
Flee e'er it works thee harm.  
Enchantment ensnaring,  
Spread they around;  
Fatal, unsparing,  
Their magic profound.  
Love means to life last farewell, and  
forever;  
Last farewell, last farewell !

## SCENE IV.

Duet and Chorus of Nymphs.

(*A Lily Nymph approaches, addressing  
Sir Albrecht.*)

## THE LILY NYMPH:

Out of the heart of the waters,  
Out of the black wave below,  
Fairest of all the white daughters,  
Bloomed I as pure as the snow.

Ah ! man may not see but to love me,  
And will by my glances is slain;  
But the power of a spell is above me,  
And hearts break with turbulent pain.

But all passion is vain,  
I can love not again,  
Since love would consume me like fire,  
And for me one are death and desire.

## SIR ALBRECHT:

Maiden, most fair, I adore thee,  
Such spell has thy beauty cast o'er me.  
Oh, stay, though but for one moment  
it be;  
I love thee! I love thee! my heart burns  
for thee.

## THE LILY NYMPH:

Ah! mortal entreating,  
I glide past thee fleeting;  
To listen were danger,  
To love thee were death.

## SIR ALBRECHT:

Fair maiden endearing,  
What danger in hearing?  
I love thee, sweet ranger,  
Far more than my breath.  
If thou canst but love me,  
Thy doom how sweet to share it;  
If woe hang above thee,  
My heart will help thee bear it.  
Ah, love! My spirit yearns for thine,  
Give to my arms thy form divine.

## THE LILY NYMPH:

Ah, no! It can not be! Ah, no!  
And yet I can not leave thee so.

(*The Lily Nymph approaches nearer.*)

## SIR ALBRECHT:

My heart burns for thee, dearest!

## THE LILY NYMPH:

My heart, what is 't thou fearest?

## SIR ALBRECHT:

I live but in thy glances!

## THE LILY NYMPH:

What power my will entrances !

(*The Lily Nymphs implore her by gesture to return, while the Dryads and Elves show the utmost consternation.*)

THE LILY NYMPHS:

Beware, beware, O fairest;  
If mortal love thou sharest,  
Thy doom is surely spoken!

THE LILY NYMPH AND SIR ALBRECHT:

(*She flings herself into the arms of Sir Albrecht.*)

Ah! what is death beside this bliss!  
Who would not dare doom for this kiss?  
Love's raptures so our hearts are filling,  
All else is lost in joy so thrilling.

(*They sink in rapturous embraces.*)

NYMPHS AND KNIGHTS:

He clasps her, with kisses  
Her ruby lips staining;  
In joy's fullest blisses  
Hearts know no restraining,  
Delirious embracing  
While sadly retracing  
{ Our way down the waters,  
{ Their  
{ We go the lake daughters.  
{ They go

(*The Lily Nymphs, with sorrowful gestures, move slowly backward over the lake.*)

SCENE V.

(*The light of morning begins to appear.*)

THE DRYADS AND ELVES:

With the lisp of light leaves  
In the morning breeze shaken,  
Down the dim forest aisles  
See the gleaming dawn waken.  
Softest glow, faintest flush,  
In the sky wax and thicken,  
Till they die on the beach  
As the lake ripples quicken.  
Fast the morning star fades  
Like a pearl dropped in wine,  
As more clear and more near  
Doth the coming day shine.  
For the night is at end,  
And with trembling leaves shaken,  
See the gleaming dawn waken!

SCENE VI.

SOLO AND CHORUS OF NYMPHS.

(*A commotion is heard over the water, and the voice of the Lake Spirit calls from the depths.*)

THE LAKE SPIRIT:

Return, return, ye Lily Maidens,  
Once more your snowy semblance take;  
Again my spells with might enchain you,  
That naught your charmed sleep may  
break,  
Again my spells have power;  
Now comes the morning hour.

THE LILY NYMPHS:

Backward returning, we hasten  
Back to the lake where we sleep;  
Soon in the sunbeams will glisten  
Cool dewy tears which we weep.

THE LAKE SPIRIT:

Return, return, ye Lily Maidens,  
And float once more upon the tide;  
Unless the fire of love has touched you,  
And mortal won you to his side.  
Then shall ye blighted fall,  
And death make end of all.

THE LILY NYMPHS:

Backward returning, we hasten  
Back to the lake where we sleep,  
Fading like mist wreaths that glisten,  
Fading away while we weep.

THE LAKE SPIRIT:

Return, return, ye Lily Maidens,  
Unless the taint of love ye know;  
Then blighted fall thy beauty holy,  
Withered and stained your leaves of  
snow.  
Once more my spells have power;  
Now comes the morning hour.

SCENE VII.

THE LILY NYMPH:

The doom upon me falls, alas!  
On the lake's bosom as before,  
With my white sisters shall I float  
In loveliness no more.

SIR ALBRECHT:

Nay, what is doom against our love?  
Can spells divide my heart from thine?  
Lean on my breast, and only think  
Of this sweet rapture so divine.

THE LILY NYMPH:

Too late! too late! Soon will be sleeping  
The lilies all, save I alone.

SIR ALBRECHT:

Ah, bitter woe! What blight is creeping  
O'er those clear eyes, that peerless  
shone?



GWILYM MILES



THE LILY NYMPH :

Farewell ! farewell ! fatal the spell.

SIR ALBRECHT :

Ah ! leave me not, my life is in thy  
keeping !  
Ah ! leave me not to bitter, bitter weeping !

THE LILY NYMPH :

*(She kisses him passionately, then releases herself from his embrace and glides down again to the lake, where she stretches up her arms in farewell.)*

Too late, too late ! farewell, farewell !  
Heart's dearest, I for thee am slain !  
*(She sinks from sight.)*

THE LILIES :

The doom on her falls. As before  
Once more to blossoms turning,  
Untouched by passion's yearning,  
We float, but she is there no more.

*(The mist again conceals the lake for a moment ; when it lifts, the Nymphs are gone and the lilies are again on the water.)*

SIR ALBRECHT :

Heart's dearest thou, where art thou  
sleeping ?  
I plunge to seek thine arms again.

*(He flings himself into the lake.)*

EPILOGUE.

ELVES AND DRYADS :

Ah, Lily Maid, fare thee well ! and,  
forever,  
Farewell, gallant Knight ; truest  
lovers, farewell !  
Doom, with its spell, fondest bosoms  
will sever,  
Leaving but blight of their passion  
to tell !

THE KNIGHT :

Fare thee well, Lily Maid !  
Fare thee well, gallant Knight !  
Woe bear we to the bride,  
Who for her love doth bide.

Fare thee well, gallant Knight ; truest  
lovers, farewell !

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

# SECOND CONCERT

Friday Afternoon, May 18

OVERTURE, "Oedipus Tyrannus," Op. 35 - J. K. PAINE

JOHN KNOWLES PAINE, the Nestor of American composers, was born at Portland, Me., Jan. 9, 1839. He studied under Hermann Kotzchmar of that city, and made such progress that he composed a string quartet at the age of sixteen. In 1858 he went to Berlin, Germany, where he resided three years pursuing his studies under Haupt, Fischer, and Wieprecht. His ability as a composer soon attracted the notice of the critics of the Prussian capital, and the direction in which he was to display his greatest activity was thus clearly marked out for him. He returned to America in 1861, settling in Boston. He was an accomplished organist and a thoroughly trained musician. He was one of the first Americans to receive such a well-rounded technical education, and he began immediately to exert an influence upon the art of his native country that can hardly be overestimated. In 1862 he became teacher of music in Harvard College and organist of Appleton Chapel. He developed the work to such an extent that in 1876 the professorship of music, the first in the country, was established and he was appointed to the chair, a position he still holds. Of Professor Paine's ability as a composer there can be but one opinion. From the very first his compositions have been full of nobility and power. He has always been true to the highest ideals, and however much his art may have changed in other respects there has never been any deviation from these ideals. His earlier works were molded in the strictest classical forms, but of late his tendencies incline more in the direction of the romantic school. Among his earlier works may be mentioned as of particular importance, the Mass in D, and the oratorio of "St. Peter." The Mass was performed in the Singakademie, Berlin, in 1867, and was received with such approbation that since that time his reputation has been firmly established in Germany. Of his later works, the "Spring" symphony, op. 34; "The Tempest," symphonic poem; and the music to "Oedipus Tyrannus" may be selected as thoroughly representative of his best. He has, besides these, produced a large number of compositions in all forms, including cantatas for chorus and orchestra, motets, overtures, etc., etc., not one of which but is worthy of extended mention.

He has just completed a grand opera on a mediæval Provençal subject, "Azara." At a recent concert by the Boston Symphony Orchestra the "Ballet Music" from this work was produced. The reception accorded it augurs well for the success of the opera. The influence exerted by Professor Paine as a teacher has been very great, and he has been for many years an inspiration to the men who have been under his instruction, while his example has been of incalculable benefit to American music.

The prelude, incidental music, and postlude to the "Oedipus Tyrannus," were written by Professor Paine for the performance of the tragedy in the original Greek by students of Harvard University at Sanders' Theatre, in Cambridge, Mass., on May 17, 1881. The tragedy itself consists of a trilogy comprising "Oedipus Tyrannus," "Oedipus in Kolonos," and "Antigone." Music to the last two was written by

Mendelssohn for the performances, in Donner's translation, at the New Palace in Potsdam on October 28, 1841 and September 19, 1843. Since the performance in Sanders' Theatre, music to the "Oedipus Tyrannus" has been written by Charles Villiers Stanford for a similar performance in Cambridge, England, on November 22-26, 1887.

The music consists of a prelude and six choruses. In the prelude the attempt is made to epitomize the play, to show the spirit and essential life of the whole tragedy in utmost concentration; to make a reflection in miniature of the whole work. It is chiefly based on two themes: the second theme of the second chorus — that expressing the love of the people for their king and their confidence in his innocence and goodness, which dispels the alarm caused by the words of the blind seer and bring to them hope and peace — and the theme of the sixth chorus, with its "tones of agony" for him who is now fallen a victim of those fatal horrors that it had been his lifelong struggle to avert. The prelude thus foreshadows that powerful contrast which is the very marrow of the tragedy — that between the fair appearance and the horrid reality in the condition of Oedipus. Between the extremes of feeling expressed in these two principal themes, the imagination is quickened by hints of other salient themes and motives of the choruses to a rapid conception of that fatal growth of trust into suspicion, and of hope into despair. It is as though one's glance were to flash through the play in presentment: there is the apparent assurance of peace constantly tending toward the restlessness of foreboding, and at the conclusion hurrying on through the cry of doubt to the final notes of oppressive and unspeakable sadness.

ARIA, "Ah! rendimi," from "Mitrane" - - - ROSSI

MISS BOUTON

Francesco Rossi was born at Bari, Italy, about the year 1645. The date of his death is uncertain. Although he was in orders and a prolific writer of sacred music, he contributed no small amount to the development of the opera.

"Mitrane," his fourth opera, was produced in Venice in 1689. The aria from this work on to-night's program is not only an excellent example of his style, but is also thoroughly representative of the nobler characteristics of the compositions of his day.

Ah! give me back that heart of thine,  
Give me back all that love divine,  
Give me back that heart I cherished,  
Give me back that love that perished,  
By thee awakened.

Ever the same were my thoughts and thine,  
Ever the same were thy will and mine,  
Now why so cruel, so cruel?  
Why hast thou from me departed?  
Oh, why hast thou from me departed?  
Left me sad hearted?  
Give me back that joy  
Which in loving me thy love imparted;  
Ah! give it back!

Give it back once more,  
That dear love of yore;  
Give it back,

That I might unite  
 My being with thine!  
 Ah! give it back,  
 That love divine!

English translation by Nathan Haskell Dole.

SUITE IN D MAJOR - - - - - BACH

Born at Eisenach, March 21, 1685. Died at Leipzig, July 28, 1750.

OVERTURE, AIR, GAVOTTES I AND II, BOURREE, GIGUE

The first movement of this Suite, Overture in D major, is in the form of the old so-called French overture, as it was established by Jean Baptiste Lully. It opens with a slow movement in D major, followed by a Vivace in the same key in the form of a fugue. This fugue is of a peculiar sort, approaching more closely what Fétis calls an irregular fugue, than any other established variety. The exposition has the peculiarity of the response being a measure longer than the subject. There are several passages for violin solo in this fugue, after the manner of the old concerto grosso.

The second movement, Air, *lento*, in D major is for strings only. It has probably been played at concerts, separated from the rest of the suite, oftener than any orchestral composition by Bach. It has also become familiar in chamber concerts through a transcription for violin and piano forte by August Wilhelmj, who transposed it to C major, writing the violin part a major 9th lower than in the original for the G string.

The third and fourth movements, Gavotte I and II, *allegro*, in D major would count nowadays as a single movement, the second Gavotte being the alternative or trio of the first. The Gavotte is an old French dance, its name said to be derived from the Gavots, or inhabitants of the Pays du Gap. Originally its peculiarity, as a danse *grave*, was that the dancers lifted their feet from the ground, whereas they walked or shuffled in the older dances of its class. It was in common time and generally of moderately quick movement.

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

The sixth movement is a Gigue, *allegro vivace* in D major. The Gigue or Giga was an old Italian dance. It is uncertain whether its name is derived from that of the old Italian fiddle or vice versa. It was always in triple time, which was written indiscriminately as 3-8, 3-4, 6-8, 6-4, or 12-8 time. It was the conventional finale of suites and partitas in Bach and Handel's day.

SCENE AND ARIA, "I fain would hide," from

"Euryanthe," - - - - - VON WEBER

Born at Eutin, December 18, 1786. Died at London, June 5, 1826.

MR. HOWLAND.

Euryanthe, from a purely musical point of view von Weber's greatest opera, was produced at the Kaerthnerthor Theater, Vienna, October 25, 1823. In spite of the



ISABELLE BOUTON



nobility and grace of the music the lack of dramatic consistency in the opera has always militated against its success. In many ways it points quite unmistakably in the direction of Wagner, and the 2d. Act of "Euryanthe" is sometimes spoken of as the prophecy of "Tannhaeuser."

I fain would hide! Where can I rest recover?  
 Oh, mad'ning phantasy, thou didst betray  
 To see in her an easy prey!  
 Ye mountains, crush a baffled lover,  
 Ye echoes round, ne'er make reply,  
 No answer to my hopeless sigh!  
 She scorns my love!  
 My heart is rent asunder!

Stay ardent longing stealing o'er me!  
 From me she turns to Heaven above—  
 As Queen of virtue I adore thee,  
 So pure in nature and in love—  
 What will be lands and wealth to me?  
 Deprived of her, how drear the world must be!  
 Could I be loved?  
 My heart says nay!  
 Away, unhappy thought, away! She loves him!  
 And shall he obtain thee?  
 And live to shame me?  
 He triumph, while in dust I die?  
 Ah no! he shall not live—  
 For him a thousand pangs are nigh—  
 Yet demon! ye have not love to give,  
 She loves him!  
 I alone must die!

Ye powers of vengeance now allure me,  
 I yield my heart to them at last;  
 The seeds of death with rage I cast,  
 Of fatal fruit they now assure me.  
 So vanish, dream of love!  
 Ah, sweetest thought, farewell!  
 But rage and vengeance lash my breast,  
 My tempest-riven breast.

SYMPHONY No. 6, "Pastoral," Op. 68. - - - BEETHOVEN

The indefiniteness of the construction which is applied to the term "program music" has given rise to the utmost confusion, and, in consequence, to discussions as to its justification from an esthetical standpoint, which are worse than useless because they start out from altogether different premises. The Pastoral Symphony has been quoted indiscriminately for and against the question in these arguments, notwithstanding the fact that Beethoven clearly defined his standpoint in the words: "*Mehr Ausdruck der Empfindung als Malerei*," "more an expression of feeling than painting." The imitation of the sounds of nature—the call of birds—is instanced by those who would depict in tone definite occurrences, incidents, or situations to the sacrifice of purely musical beauty, sensuous as well as formal. The superscriptions

with which Beethoven supplied the different movements of his symphony give in themselves conclusive proof as to the object he had in mind in composing it, for with one exception, "Storm," they are suggestive of moods, states of mind, not of particular phenomena, and depend principally on the association of ideas to convey his fancies more directly in tones.

Thayer quotes the following remark by Ries, a pupil of Beethoven's, which defines his attitude toward descriptive music: "Beethoven often thought of something definite in composing, although he often laughed and scolded at musical paintings, particularly at trivial ones. When he did this 'The Creation' and 'The Seasons,' by Haydn, frequently had to suffer, but not without Beethoven's gladly recognizing Haydn's higher merits."

That the explanatory titles for the different movements were an afterthought with Beethoven, is made evident by one of his sketch books in which draughts for the first movement are superscribed "Characteristic Symphony, Recollections of Country Life," and accompanied with the marginal note, "the hearer is to be allowed to find out the situation for himself." Furthermore, Beethoven assured Schindler that the imitations of the nightingale, the quail, and the cuckoo, if imitations they can be called, were intended for nothing more than a joke. Indeed, the most cursory examination discloses the fact that they are not essentials — constructive features of the *Andante* — but details, which however charming, are not vital parts of the movement. Highly interesting though it may be to search in the symphony for passages and figures which can be traced to definite prototypes, this procedure will add little, if anything, to the conception of the work as a whole. For transmission of the moods which the sympathetic contemplation and enjoyment of nature excited in Beethoven he had at command means infinitely above those provided by imitation.

The Pastoral Symphony was composed in the environs of Vienna, probably during the summer of 1808. It was performed for the first time on December 22 of the same year, together with the Fifth Symphony, which latter was on that occasion announced as the Sixth, while the Pastoral was designated as No. 5. The confusion as to the proper numbering of these two symphonies continued to exist in Vienna for no less than fifteen years.

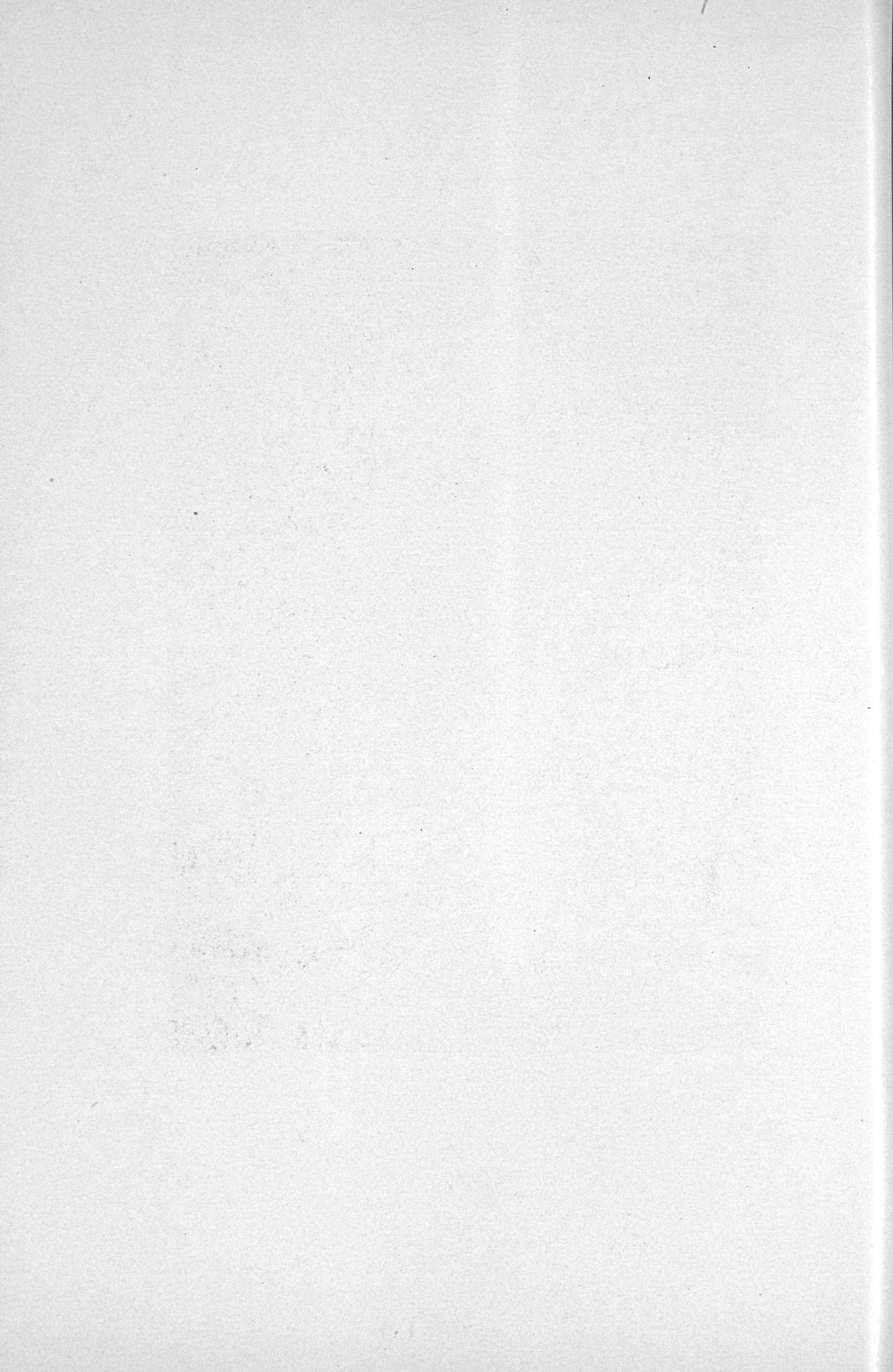
The following is a more technical analysis:—

The first movement, in F major, is marked *Allegro* (2-4), and opens quietly, the first violins having the theme upon a fifth held by the 'celli and violas. The second violins add an alto in the last measure of the phrase, after which the theme is given again with a little more elaboration. With the ninth measure a new theme enters, an earnest, deeply felt motive, in quarter notes, by all the strings, except the basses. After eight measures of this a subsidiary motive is introduced leading to a repetition of the first theme, the oboe taking the melody while the horns sustain. The second subject, in C major, now follows, ending in a charming melody in thirds, played by the oboes and bassoons with occasional co-operation of the clarinets. The development and recapitulation are carried out in strict formal style, and the various themes are elaborated and contrasted with significant episodes in Beethoven's happiest vein.

The second movement, *Andante molto moto*, B flat (12-8), opens with a flowing figure given to the second violins, two 'celli with mutes, and the violas, the horns sustaining long tones, while the remaining 'celli and the basses mark the measure accent *pizzicato*. Upon this foundation the violins play short melodic phrases developing in the fourth measure into a beautiful *cantabile* theme. Further on the flute gives out a motive, which the bassoons take up two measures later leading into the second subject, a dreamy melody for 'celli, violas, and bassoons. At the very end are imitations of birds by the flute, oboe, and clarinet.



WILLIAM A. HOWLAND



The third movement, *Allegro*, F major (3-4), is a Scherzo full of free and frolicsome humor, and carried out with extreme simplicity and directness. The Trio is in the form of a contra-dance, the motive recalling the principal theme of the first movement. It is interrupted by a thunder storm, *Allegro*, F minor (4-4), the precursor of many an orchestral storm since Beethoven's day.

The Finale, *Allegretto*, F major (6-8), is a pretty, pastoral movement in which simple harmonies, natural and obvious melodies, and naive feelings chiefly come to expression. Formally the structure is a rondo, well worked out, but needing little or no explanation.

# THIRD CONCERT

---

Friday Evening, May 18

---

OVERTURE, "In der Natur," Op. 91. - DVORAK

Born at Mühlhausen, Bohemia, Sept. 8, 1841; still living.

THE title of this overture is not easy to translate succinctly; the German "In der Natur" quite conveys the meaning of the original Czech "V přírodě," which the English "In Nature" certainly does not do so well. It might be freely rendered by "On Nature's Bosom" or "Mid Natural Scenery." Dr. Dvorak might well have chosen Schiller's—

*Freude trinken alle Wesen  
An den Brüsten der Natur,\**

as the motto for his work.

The overture begins with a slow introduction, *Allegro ma non troppo* in F major, with a slow sustained *pianissimo* tonic organ point—sustained notes in the bass-clarinet and fourth horn, a soft roll in the kettle drums, repeated quarter-notes in the double basses—over which the bassoons and violas give out the first theme, each phrase of which is answered by a little flicker in the flute or oboe. The thesis of this theme is developed at some length by various orchestral combinations in a gradual *crescendo* until it is at last given out *fortissimo* by the full orchestra, and followed by its natural antithesis. This development, which is quite extended, is followed by a short subsidiary in A minor, modulating back to F major at its close, and this by a brief episode on figures from the first theme, ending with a definite modulation to A major. Now comes a light tricky second theme in A major given out *pianissimo* by the strings, and extendedly developed by them and the wood-winds; a more *cantabile* subsidiary follows (still in the same key) in the violins in octaves, leading to a more turbulent conclusion-theme which is developed to a gradual climax by fuller and fuller orchestra, the thesis of the first theme returning *fortissimo* to round off the climax and conclude the first part of the movement in A major.

Then follows the free fantasia, which is very elaborate, if not very long. The third part of the movement begins rather vaguely, somewhat as if it were still part of the free fantasia, with the first theme in the English-horn and bass-clarinet, then taken up by the flute and developed rather more briefly in *crescendo* than in the first part. After this the third part presents no essential irregularities, the first subsidiary comes in F minor, the second theme in F major. The coda opens brilliantly with a *fortissimo* return of the first theme in the horns and trumpets against a high tremolo in the violins and violas. The turbulent developments which follow upon this outburst soon subside, however, and the overture ends softly with some dreamy play with the first theme.

\* All beings drink joy at Nature's breasts.



MME. ERNESTINE SCHUMANN-HEINK



## SUITE, "Indian," Op. 48 - - E. A. MAC DOWELL

Edward Alexander Mac Dowell was born in New York, Dec. 18, 1861. He studied with local teachers, later with Theresa Carreno. In 1876 he was admitted to the Paris Conservatoire, an unusual honor for an American. There he studied piano under Marmontel and theory under Savard. In 1879 he went to Frankfort, where he studied with Raff and Heymann. From 1881 to 1882 he was head teacher of piano at the conservatory at Darmstadt. Through the influence of Raff and Liszt his works were performed at the meeting of the "Allgemeiner deutscher Musikverein." At this time he was living in Wiesbaden. In 1888 he returned to America, taking up his residence in Boston. In 1896 he was appointed Professor of Music in Columbia University. Since that time he has resided in New York. He has been given the degree of Mus. Doc. by Princeton. Mr. Mac Dowell is a prolific writer and has composed a large number of works that would grace the literature of any nation. He writes with ease and conviction in every form, has a wonderful sense of orchestral color together with an absolute mastery of orchestral *technique*. A magnificent pianist, he has brought out several sonatas of a type seldom met with in these days. Of songs he has written many, all of them characterized by fancy and a fine discrimination in the use of vocal effects. His piano concertos rank among the very first of the modern works of this *genre*, and have been received with enthusiasm, not alone in this country, but in Europe. Among the many larger works for orchestra composed by him, the Suite on this evening's program is of particular interest on account of the fact that the themes are based on (in fact are in many instances identical with) genuine Indian melodies. This fact would not of itself be a justification for the use of such motives, but the themes themselves are interesting musically, and in the hands of such a master as Mr. Mac Dowell almost any theme can be made of interest.

It is stated on good authority that the Indian Suite was all but completed a number of years ago. Its publication, however, was deferred until very recently.

Mr. Mac Dowell has prefaced the score with the following explanatory remarks: "The thematic material of this work has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to northern European themes seems to the author a direct testimony in corroboration of Thorfinnkarlsefin's Saga. If separate titles for the different movements are desired, they should be arranged as follows:—

- |                      |                |
|----------------------|----------------|
| I. LEGEND.           | II. LOVE SONG. |
| III. IN WAR TIME.    | IV. DIRGE.     |
| V. VILLAGE FESTIVAL. |                |

Mr. Mac Dowell was undoubtedly influenced in turning to aboriginal American melodies by Dvorak's counsel, precept, and example, for it was Dvorak who boldly championed the availability for musical art works of the idioms they contain, and fortified his assertion by composing a symphony and works for the chamber in accordance with these views. The application of this principle to Indian as well as to negro melodies is in line with this argument. Theodore Baker, in a dissertation "On the Music of the North American Aborigines," submitted as a thesis to the Leipzig University in 1882, gives a number of Indian melodies and themes partly noted down by himself, partly collated from different sources. The deductions which he has drawn after analysis of their rhythmic and melodic elements are not only interesting, but can also serve as a guide to one who has so completely mastered the technic of musical compositions as to be able to apply them in a composition without doing violence to the fundamental requirements of a musical art work.

To quote side by side with the themes which Mr. MacDowell has introduced, the Indian songs and dances on which they are based, would require more

space than is here available. It must suffice to point out that he has gathered his material largely from those collected by Dr. Baker, and attributed mostly to the Iroquois and Iowa Indians, by adapting them to the purposes of his composition, retaining at times melodic progressions, and at times rhythmic peculiarities.\*

In the first movement the horns announce two themes (which can be traced to an Iroquois harvest song), the first one loudly with emphasis, the second one softly, the instruments being muted. With these the composer has constructed a rhapsodical introduction which is in admirable accord with the title, Legend, and leads into the rapid movement proper. The germ out of which this grows is a rhythmic transformation of the second of the above quoted themes.

In the course of its working out a feature is introduced which is peculiar to Indian melodies; namely, the frequent use of the *appoggiatura*. In the other movements this is even more pronounced, and adds materially to the oddity of the melodic progressions and to the effectiveness of their harmonic investiture.

A more quiet second subject affords a necessary contrast and offsets the first one.

The second movement begins with a melody which is a faithful copy of a love song of the Iowas, and can be heard at the annual festival of the Onondaga Indians, the Green Corn Dance, celebrated on their reservation near Syracuse. The characteristic *appoggiatura* will here be noticed again.

Tender and pathetic as is this melody in itself, it is made doubly impressive by the rich accompaniment and the delicate instrumentation which the composer has provided for it, and the interludes which he has interspersed.

On the first theme of the third movement, "In War Time," Mr. Mac Dowell based his view that similarity between melodies of the American Indians and Northern European nations pointed to the truthfulness of the Thorfinnkarlsefin's Saga, because it resembles one in Rimsky-Korsakow's "Antar" Symphony. Theodore Baker remarks that according to a legend this song was heard as if it had come from heaven, by the people living on the Atlantic coast, several years before the arrival of the white man, and that it was considered to be music of the spirits and was sung at high festivals only. In the Suite it is given out, unaccompanied, by the flutes.

The clarinets supplement this with another lively tune, which is a lovesong of the Dakotas, the burden of the text being, "Who would fear such a man, indeed?"

In the course of this movement the dirge of the following one is foreshadowed. The principle themes are then again taken up and increasing speed and fuller orchestration form a brilliant climax to the war dance.

The tolling of bells introduces the fourth movement, a dirge, the first subject of which begins with a moaning, sighing figure. The plaintive song rises at times to cries of anguish and despair, but recedes rapidly and finally dies away in a faint echo.

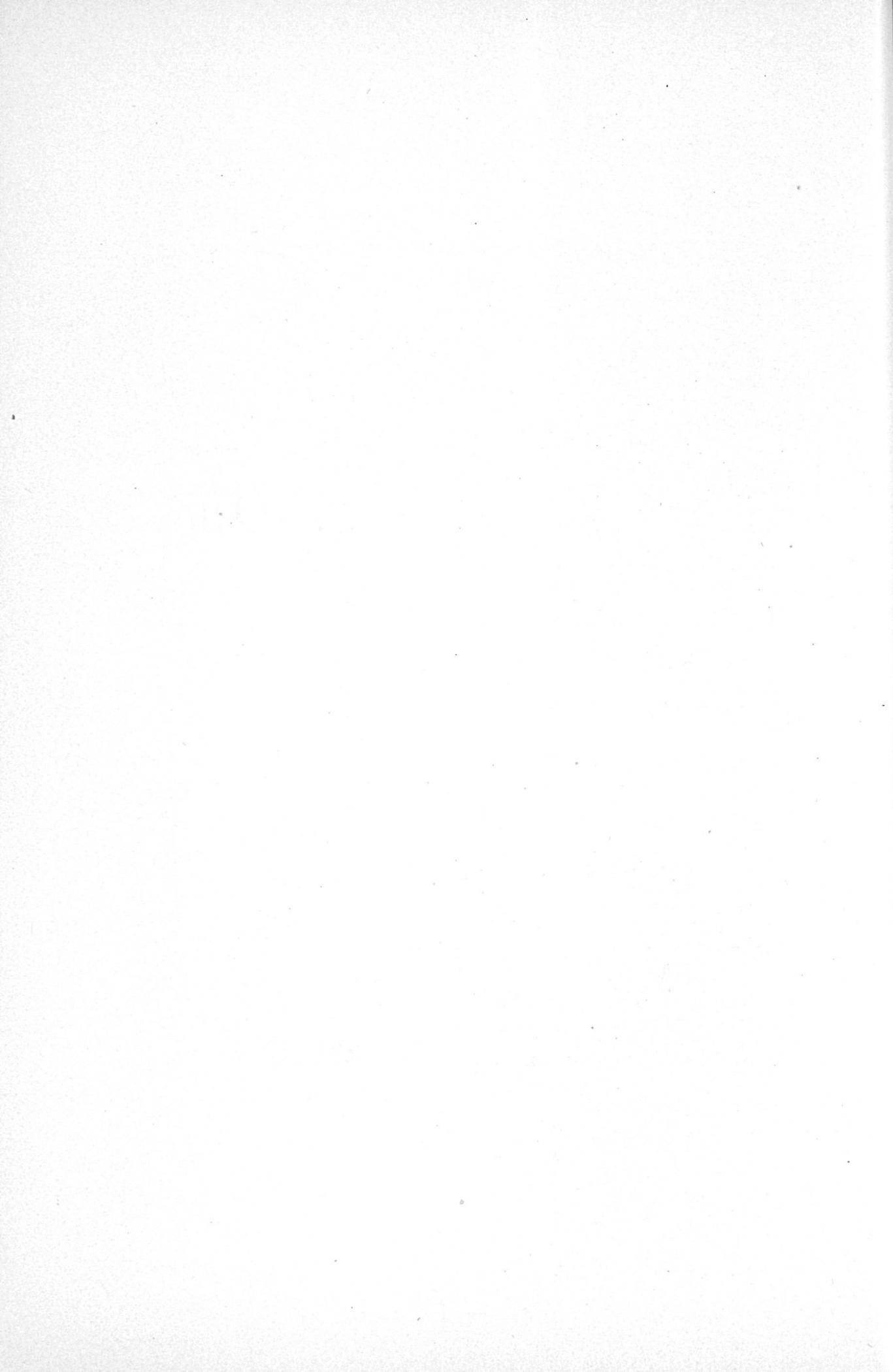
The two principal themes of the last movement are adapted from a war song and a woman's dance of the Iroquois. The composer's fancy has molded them into shapes to serve for his fanciful pictures of a village festival. The first one is given out by the violins, *pizzicato*, the second by the flute and piccolo, with accompaniment of the wood-winds and a *pizzicato* figure in the strings.

This mere enumeration of themes conveys no idea as to the admirable art with which the composer constructed his work and the evident sympathy which in so doing he brought to his task. Mr. Mac Dowell has long since passed beyond the experimental, the technical stage of musical workmanship. He controls with sovereign authority all the means of musical expression and employs them with absolute certainty as to the ultimate result which he has in mind and which he has determined upon with evident appreciation of the dignity of the art.

\*In this connection reference must be made to the more recent investigations of Miss Alice Fletcher and Prof. John Comfort Fillmore.



BERNARD STURM



RECITATIVE AND ARIA, "Non piu di fiori," from  
 "Titus" - - - - - MOZART

Born at Salzburg, Jan. 27, 1756. Died at Vienna, Dec. 5, 1791.

MADAME SCHUMANN-HEINK.

This work received its first performance in Prague, Sept. 6, 1791. Mozart was throwing himself, heart and soul, into the composition of his immortal Requiem, when he received a commission to write a festal opera in honor of the Emperor Leopold's coronation at Prague. The text selected was Metastasio's "Clemenza de Tito." Although the time allowed him was very short, and in spite of the fact that the subject given him was distasteful, he began work upon it with his accustomed enthusiasm. He was however obliged to set out on his journey to the Bohemian capital with the score unfinished. Arriving at Prague in the middle of August, he completed the opera, rehearsed it, and produced it in eighteen days after his arrival. It was not successful, for the people were too much occupied with the brilliant festivities of the week to be in a receptive mood, and the work itself was not calculated to arouse enthusiasm. Many parts were of unusual merit, notably the principal arias. One of the most famous of these arias is the one on this evening's program. A literal translation of the aria is as follows:—

Vitellia: Ha! now strikes, O Vitellia, the dread hour of trial! Hast thou the courage to behold the noble, faithful Sextus bleed for thee? Sextus, who loves thee more than life; who for thy sake became a traitor; who proves his fidelity through death; who unrewarded loves thee still! In spite of this wilt thou, forgetting thy guilt, with cheerful mien share the throne with Titus? Will not the picture of Sextus restlessly pursue thee? The breezes, the very walls will reveal my secret to Titus! No! I will at his feet my guilt confess! Through this confession I shall excuse the guilt of Sextus! Can I not blot out this stain; then farewell to all hope of the throne and to love forever!

Perfume-distilling roses are fading,  
 Blossoms and flow'rets my presence doth blight!  
 Shadows are falling, terror foreboding,  
 Powers of evil are closing me round.  
 Woe! Accurséd one!  
 Shame and curse follow me in my despair!  
 Die, dearest Sextus,  
 Soon will follow thee the forsaken one!

CONCERTO, No. 1, G minor, Op. 26 - - - BRUCH

INTRODUCTION, ADAGIO; FINALE, ALLEGRO ENERGICO.

MR. STURM.

Max Bruch was born at Cologne, Jan. 6, 1838. At fourteen years of age he 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 concerto on this evening's program is a great favorite with violinists, and was written at Coblenz, where he resided from 1865 to 1867.

“DIE ALLMACHT” - - - - - SCHUBERT

Born at Lichtenthal, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.

MADAME SCHUMANN-HEINK.

Great is Jehovah the Lord!  
 The works of creation proclaim  
 His wondrous power.  
 'T is heard in the fierce raging storm,  
 In the wild torrent's deep thundering roar:  
 Great is Jehovah the Lord!  
 Yea, and great his pow'r!  
 'T is heard in the murmur of leafy forests,  
 Seen in the gold of the wavy corn,  
 In the ravishing hue of lovely flow'rs,  
 In the splendor bright of the star studded welkin,  
 Awful its voice in thunder's deep roll,  
 The glare in the lightning,  
 Swiftly darting from heav'n,  
 Yet in the unrest of the soul  
 Most deeply is felt the power of God.  
 Tearful eyes lifting up,  
 We hope for mercy and pardon,  
 Great is Jehovah the Lord.

SELECTIONS from “Walkuere,”

TRAUER MARSCH, from “Götterdämmerung”

WAGNER

Born at Leipzig, May 22, 1813. Died at Venice, Feb. 13, 1883.

The two selections from the “Nibelung Ring” are well contrasted both as to their purely musical character and position in the cycle. The “Walkuere,” the second drama in the Tetralogy, contains some of the most beautiful music ever written, while the Death March is in some respects the noblest dirge in the whole literature of music. This march is an epitome of the life of Siegfried, and is built up very largely on themes illustrative of the history of the Volsung race as well as his own adventures.

SONGS WITH PIANO

- (a) Sapphische Ode - - - - - BRAHMS  
 (b) Es blinkt der Thau - - - - - RUBINSTEIN  
 (c) Wohin - - - - - SCHUBERT

MADAME SCHUMANN-HEINK.

“KRONUNGS MARSCH” - - - - - SVENDSEN

Johann Severin Svendsen was born in 1840 at Christiania; served six years as jæger in the Norwegian army, diligently pursuing the study of music in his leisure hours. After tedious wanderings, he joined a band of itinerant musicians at Hamburg as violinist, and went with it to Lubeck in 1862. Thence he went to Leipzig Conservatory, where, however, he was forced by a malady of the fingers to exchange the study of the violin for that of composition. Since 1872 he has lived in Christiania. He has written many works in the larger forms and in them displayed thorough technical routine and originality of conception. He may be justly considered one of the best writers of his own nation, as well as one of the most interesting of the more modern composers, although he would not be considered as occupying a position in the very first rank of contemporary writers. The work on the present program is of decided strength and beauty as well as thoroughly characteristic of his style.



G. LEON MOORE



# FOURTH CONCERT

Saturday Afternoon, May 19

OVERTURE, "Figaro's Hochzeit" - - - MOZART

This overture is justly regarded as one of the best examples of Mozart's purest style. The opera to which it is an introduction was produced for the first time at Vienna, May 1, 1786. It came very near to failure on account of a conspiracy among the singers engaged in its production. At that time the feeling was very intense in Vienna, among the singers at least, in favor of the Italian composers Paisiello, Sarti, and Cimarosa, who were the arbiters of musical taste. The opera was received with great enthusiasm in Prague, and since then has always maintained its position on the stage as one of the brightest and most spontaneous productions of Mozart's genius.

VARIATIONS, on "Austrian National Hymn" - HAYDN

Born at Rohrau, March 31, 1732, died at Vienna, May 31, 1809.

STRING ORCHESTRA.

RECITATIVE AND ARIA, "Liebe ist die zarte

Bluethen," from "Faust" - - - SPOHR

MR. MILES.

Louis Spohr, born at Brunswick, April 5, 1784; died at Cassel, Nov. 22, 1859, was a remarkable violinist, agreeable teacher, and one of the most important composers of the romantic school. His opera "Faust" was written for Vienna, but on account of disagreements with the conductor was not produced. In 1817 Spohr became the conductor of the Frankfort Opera, and there he brought out his "Faust" in 1818. It achieved great success, and is considered a work of great power, although it is seldom given. The aria on the program is sung by Faust in his study, and is a most admirable example of the characteristics of Spohr's style.

The fiend of darkness each blessing shall render,  
His mighty pow'r to my dread will shall bend;  
Hell shall behold me Virtue's stern defender;  
On me alone let all its ire descend!  
Love, if thou wilt but smile away my sadness,  
My cup will then be crowned with earthly gladness!  
Love's a tender flow'ret shedding  
Magic fragrance where it blows,  
In its blushing leaves just spreading,  
All the charms of life repose.

Love, my Rosa's breast will nourish,  
 Foster'd in her arms;  
 There it will unfading flourish,  
 Shedding heav'nly charms.  
 While on Hope vainly relying,  
 From me the blessing is flying!  
 Scorpions assail me, around me they hiss,  
 And in spite. The Powers of the night,  
 Fiendlike, poison the cup of my bliss!  
 Hell, I defy the pow'r of thy malice!  
 Poison is harmless with Love in the chalice.  
 Rosa! Rosa!  
 Love's a tender flow'ret shedding  
 Magic odor where 't is found!  
 Sweets receiving, sweetness spreading,  
 Heav'nly blessings float around.

SHORT SYMPHONY IN G - - - - MOZART

ALLEGRO; ANDANTE; ALLEGRO.

This work, written as near as can be determined when Mozart was but thirteen years of age, is of great interest, not alone as a youthful work of one of the greatest geniuses the world has seen, but also on account of its form.

The so-called Italian Theatre Symphony consisting of three movements—two quick movements separated by an Andante—was a favorite form of composition in the middle of the eighteenth century. On the formal side it still retained the impress of its founder Scarlatti. It had nothing in common with the more dignified French overture, neither was it influenced particularly by the concerto which, in Germany at least, it all but supplanted. It was, however, the germ of the overture and symphony of later days. A group of composers in Mannheim first attempted the improvement of the form, by making the hitherto neglected wind instruments of more importance, and introducing more individuality in the use of both the strings and wind. At the same time they extended the formal side, making the relation of the various parts to each other less conventional. Still more important was the work done by the composers known as the Vienna group. Among these Haydn, Dittersdorf, and Mozart stand pre-eminent. The Mannheim composers developed more elasticity in the form, but the Vienna composers added to the content the qualities up to that time lacking. The symphony on the program of this concert is written in the earlier form, following quite closely the structure of the Italian Theatre Symphony. It consists of three movements. In the first, *Allegro* (4-4), the themes are simple and are but tentatively developed. The second movement, *Andante* (3-4), follows the first without any break in the continuity. It is a naive songlike melody with repetitions. The Finale, *Allegro* (2-4), introduces imitation, and has many qualities prophetic of the mature style of the master.

ARIA, "L' AMOUR," from "Romeo and Juliet," - GOUNOD.

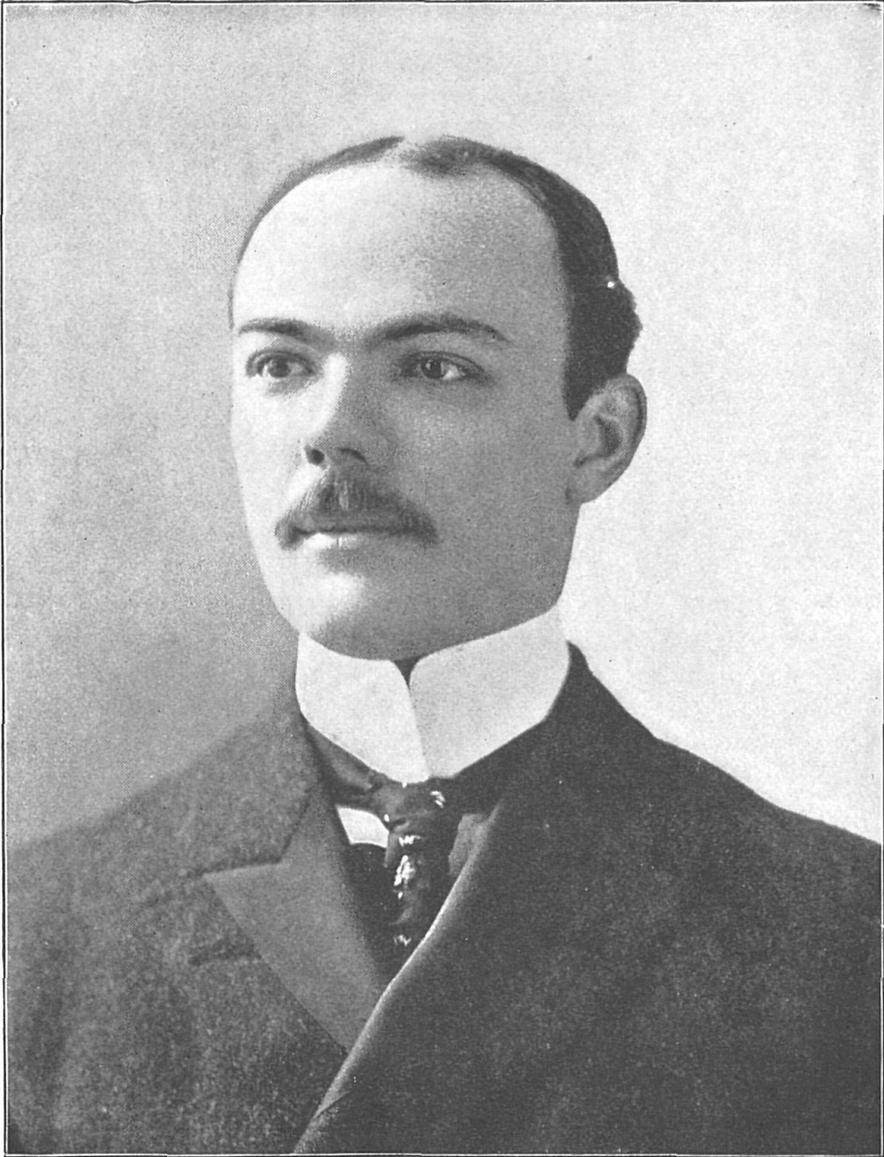
Born in Paris, June 17, 1818, died there Oct. 17, 1893.

MR. MOORE.

SERENADE, Op. 69, for String Orchestra (with 'cello

Obligato) - - - - VOLKMANN

MR. HADLEY.



ARTHUR K. HADLEY.



Friedrich Robert Volkmann was born at Lommatzsch, Saxony, April 6, 1815; died at Pesth, Oct. 30, 1883. He was encouraged by Robert Schumann to devote himself to composition. The wisdom of this advice is proved by the high character of Volkmann's work. He has written in the symphonic forms with marked success, displaying refined melodic gifts and mastery of technical details. Of the three Serenades for strings written by him, the one in D minor played this afternoon is considered the best.

TWO MOVEMENTS FROM SUITE IN D MINOR, Op. 36,  
A. FOOTE

- (a) Theme and Variations, B flat, 2-4.  
(b) Finale, D major, 3-4.

Arthur Foote was born at Salem, Mass., March 5, 1853. He studied under B. J. Lang, S. A. Emery, and J. K. Paine. He took the degree of A. M. at Harvard University (in music) in 1875. Since that time Mr. Foote has lived in Boston where he has established himself as a successful teacher. Since 1878 he has been organist of the First Unitarian Church. He has written in all forms with success. His songs are especially popular. He has written a large number of compositions in the chamber music forms, as well as several important orchestral works. Prominent among these is the Suite in D minor from which two movements will be played this afternoon. Mr. Foote's compositions are very scholarly, and in all his work one feels that he has been severely critical of himself. For this reason they invariably appeal to musicians, and the public as a whole may be said to have given general approval to his works. The Suite in D minor received its first performance by the Boston Symphony Orchestra under Mr. Emil Paur, March 7, 1896. The third movement is in the form of variations, *andante*, G minor (2-4), the theme being given out simply by the strings. From this theme are then evolved seven ingenious and interesting variations which reveal much cleverness of invention, and many diversities of rhythm and scoring.

The last movement, *Presto Assai*, in D major (3-4), goes on swiftly and bustles to the end, with two themes plainly stated and with very little development.

BALLADE, "Young Lochinvar" - G. W. CHADWICK

MR. MILES.

O, young Lochinvar has come out of the west,  
Through all the wide Border his steed was the best;  
And save his good broadsword he weapons had none,  
He rode all unarm'd, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

He staid not for brake, and he stopp'd not for stone,  
He swam the Eske river where ford there was none;  
But ere he alighted at Netherby gate,  
The bride had consented, the gallant came late,  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,  
Among bridesmen, and kinsmen, and brothers, and all;  
Then spoke the bride's father, his hand on his sword,  
(For the poor craven bridegroom said never a word,)

"O come ye in peace here, or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar?"

"I long woo'd your daughter, my suit you denied ;—  
Love swells like the Solway, but ebbs like its tide—  
And now am I come, with this lost love of mine,  
To lead but one measure, to drink one cup of wine.  
There are maidens in Scotland more lovely by far,  
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet ; the knight took it up,  
He quaff'd off the wine, and he threw down the cup.  
She look'd down to blush, and she look'd up to sigh,  
With a smile on her lips, and a tear in her eye.  
He took her soft hand, ere her mother could bar,—  
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,  
That never a hall such a galliard did grace ;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume ;  
And the bride-maidens whisper'd "'T were better by far,  
To have match'd our fair cousin to young Lochinvar."

One touch to her hand, and one word in her ear,  
When they reach'd the hall door, and the charger stood near ;  
So light to the croupe the fair lady he swung,  
So light in the saddle before her he sprung !  
"She is won ! we are gone, over bank, bush, and scaur ;  
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan :  
Forsters, Fenwicks, and Musgraves, they rode and they ran ;  
There was racing and chasing on Cannobie Lee,  
But the lost bride of Netherby ne'er did they see.  
So daring in love, and so dauntless in war,  
Have ye'er heard of young Lochinvar ?

Walter Scott.

## FESTIVAL MARCH

H. K. HADLEY

Henry Kimball Hadley was born Dec. 20, 1871, at Somerville, Mass. At an early age he displayed marked musical talent and was placed under the best instructors in Boston. In 1894 he went to Vienna, where he pursued his studies under Eusebius Mandyszcwski and Hermann Csillag. Returning to America, he accepted the position of director of music at St. Paul's Cathedral School, Garden City, N. Y. In Vienna his first symphony, "Youth and Life," was sketched, and on his return to America he finished the work, which was given its first performance under Anton Seidl's baton. The work was received most favorably by the New York critics and public. Since then it has been performed several times with great success. The "Ballet Suite" (No. 3), composed in Vienna, has also made a decided impression, for like all of Mr. Hadley's orchestral works, it is full of melodic charm and effectively scored. His songs, over one hundred in number, are noted for their refinement and beauty. Recently Mr. Hadley has written a fine concert overture, "In the Forest," while his second symphony, "The Four Seasons," was given its first hearing in New York in January, 1900. Although still very young, Mr. Hadley has won for himself a distinct place among American composers, and from the character of the work already accomplished one can predict still greater achievements in the future.



ARTHUR FOOTE



# FIFTH CONCERT

---

Saturday Evening, May 19

---

OVERTURE, Tragic, Op. 81, - - - BRAHMS

Born May 7, 1833, at Hamburg. Died April 3, 1897, at Vienna.

Among other fruits of a summer's work at his favorite watering place, Ischl, Brahms brought back with him to Vienna two overtures, the "Academic" and the "Tragic." The former he composed in grateful recognition of the appreciation of his services to art which the University of Breslau publicly signalized by offering him the degree of Doctor of Philosophy; the latter, its companion-piece, is not traceable to any particular circumstance, as indeed are few of Brahms's instrumental works. Both overtures were brought out at Breslau on Jan. 4, 1881, and repeated at Leipzig on January 13 following. It is remarkable that two works so antipodal in character should have occupied the master's mind simultaneously.

The Academic Overture, based, as will be remembered, on German students songs, is brimful of humor, permeated with the elements of comedy, while the Tragic is fraught with the darkest thoughts, the shadows of an impending, unknown, and for that reason all the more dreadful fate. Uncertainty, doubt, the fear of a threatening catastrophe, alternate with passionate efforts to free the mind from the haunting thoughts and the anticipation of its approach. The power of the portraiture lies in the mysteriousness which, like a veil, enfolds the whole tone-picture, and lends it the impressiveness which Brahms knew so well how to obtain by means of harmonies and melodies vague in their tonalities and rhythmic structure. These again he throws into relief by themes sharply defined and clear cut in rhythm, and thus provides contrast without injuring the unity of the work. The Overture is an imposing tragedy in tones, a tragedy not of actual happenings, but of soul life.

HORA NOVISSIMA, Op. 30, - - - H. W. PARKER

The Rhythm of Bernard de Morlaix on the Celestial  
Country, for Solo, Chorus, and Orchestra

MRS. EMMA JUCH-WELLMAN, Soprano

MISS ISABELLE BOUTON, Contralto

MR. EVAN WILLIAMS, Tenor

MR. DAVID BISPHAM, Baritone

Horatio William Parker was born at Auburndale, near Boston, Sept. 15, 1863. He studied under Boston teachers for several years, and in 1882 went to Munich where he studied with Rheinberger, whose favorite pupil he soon became. While there he wrote several important works, among them the "King Trojan" which was produced there under his direction. It was well received by the German critics. It has since then received several performances in this country, always with success. In 1885 Mr. Parker returned to this country, settling in New York. In 1893 he became

organist of Trinity Church, Boston. In 1894 he was called to the chair of music at Yale University. His compositions include a symphony, several descriptive ballads for chorus and orchestra, and a large number of church compositions, songs, orchestral pieces, organ music, etc., etc.

His style inclines to the romantic, yet of late years he has displayed a wonderful breadth of conception, as all must admit after a hearing of the "Hora Novissima." His compositions as a whole are characterized by much melodic and harmonic beauty and fluency of expression; his instrumentation is at once sonorous and full of color, but with the reserved power of a fine artistic instinct. His work at Yale has been very successful, and no account of the man is complete that does not take into consideration the influence such a well-trained teacher can exert on the young aspirants for distinction who come into contact with him.

Bernard of Morlaix was a monk belonging to the Abbey of Cluny, and is perhaps better known as Bernard of Cluny. The Rhythm of Bernard is a long 3,000-line poem on De Contemptu Mundi, in which he sends up a bitter wail over the corruption of the age, especially within the church, but gradually rises to an almost beatific vision of the Heavenly City of the Apocalypse.

In the selection and adaptation from the devout old monk's 3,000 lines Mr. Parker has shown skill and judgment of a high order. The first three numbers depict the gloom of Bernard's mind under the consciousness of the evil in the world, and his having fallen on the last days: "Hora novissima"—"Cometh earth's latest hour." He then turns to the brevity of life in comparison with that of Paradise, and we have, "Hic breve vivitur"—"Here life is quickly gone." In the third picture we have the captivity of Zion, by Babylon's wave, her harps on the willows: "Spe modo vivitur, et Syon angitur a Babylone"—"Zion is captive yet, longing for freedom sweet, in exile mourning."

These are followed by three numbers which lift up the thought from earth and prepare it for the final vision of the celestial city. The first is the turning to the God of Israel, "Pars mea, Rex meus," and followed by two eulogistic songs, "O bona patria, lumina sobria te speculantur"—"O country bright and fair," and "Tu sine littore"—"Thou ocean without shore."

This completes the first part. The second part contains four numbers extolling the golden Jerusalem and depicting the joy, peace, and love of its inhabitants, and closes with a confession of unworthiness and prayer that he may still attain unto an entrance:—

O land of full delight,  
Thy peerless treasures bright,—  
    May we behold them!  
Thou home of beauty rare,  
May we thy blessings share!  
    Priceless we hold them.

The almost prodigal abundance of imagery, poetic thought, and feeling in the text, while furnishing a strong spring of inspiration also makes it very difficult for the composer; for unless he hold a steady rein over his imagination, and seek for the general and essential thought, he is apt to be carried away by the profuseness of theme and thus lose force. And this happens to a certain degree in the first number, —a chorus—in which Mr. Parker treats the three stanzas in the style of the "durchcomponirtes Lied" (thoroughly composed song). Hence we find a superabundance of themes,—nine besides the orchestral; each change of thought is in fact characterized by its own special theme, which, however, is not carried through logically. Mr. Parker has succeeded in producing a strong sense of unity, and developed the underlying and essential thought notwithstanding the employment of so



HENRY K. HADLEY



large a number of themes. This is accomplished in two ways: in the skill with which the themes themselves are woven together, but mainly by the way the orchestral accompaniment is developed. The principal theme of the orchestral part is one characteristic of the first line of the poem.

The first chorus enters to the accompaniment of this theme, followed by the warning "vigilemus." The theme appears a few times in the chorus parts, but is mainly treated in the orchestral score.

A comforting middle movement in D flat leads to a powerful passage when the chorus reaches the contrasting thought to "Giveth the rich reward" — "Meteth the penance hard."

It is a strong chromatic passage in half notes, from E flat, fourth space, down an octave and a fourth, ending in B (below the clef), as the dominant tone of E minor, thus leading back to the fourth part of the chorus, in which are treated the two contrasting thoughts of darkness —

Cometh earth's latest hour,  
Evil hath mighty power,

working up a climax *fff* on the first theme and ending with the "vigilemus," the orchestra gradually decreasing in power for three measures after.

The second principal theme enters quietly, the chorus reciting, "Recta remuneret," etc.—"True hearts in mansions fair,"—and the number ends in a broad though subdued presentation of the first theme.

The second number, "Hic breve vivitur," is a quartet developed from five themes in choral imitation style; it is beautifully made and most delicately sung.

The third number is an aria for the bass, "Spe modo vivitur," strong in both the voice part and orchestral setting; it has a middle part in which the rhythm changes from four to three beats in alternate measures, lengthening later into five and six beats.

The fourth number is an introduction for fugue and chorus, joyful in character throughout. This is one of the most effective numbers, especially when the theme occurs as a climax in its original form in the orchestra while the chorus sings it augmented at the same time.

The six bars closing this number are *molto largo*. "Joyful beholding," sings the chorus in a broad, substantial phrase, and with the history of the poem before us it comes easily to the imagination that Bernard in his inspiration had almost seen the shadowy portals of the Celestial Country.

Following this in a reflective mood comes the aria, "O Bona Patria," "O country bright and fair," very appropriately assigned to the soprano. It is accompanied principally by the solo instruments.

We now come to number six the closing chorus of part first, beginning with an orchestral prelude (*allegro* and *ff*). The first theme is announced boldly in the brilliant key of B major but becomes quiet before the entrance of the chorus, which sings very softly in three octaves against the first theme.

"Tu sine littore, tu sine tempore."  
( "Thou ocean without shore.")

Solo voices then enter and the movement becomes eight-voiced.

The second principal theme is then taken up as a soprano solo accompanied by the male chorus.

The solo quartet again enters with the chorus and the number ends jubilantly with the stanza:—

"Tota negotia  
Cantica dulcia  
Dulce tonare."

Part second opens with a tenor solo accompanied by 'celli, "Urbs Syon aurea" ("Jerusalem the Golden"). This is from its nature stronger than the soprano aria and broadens out into long, sustained strains. The orchestral setting is strong and characteristic in its themes and treatment.

Next comes a double chorus, "Stant Syon Atria," principally in eight real parts. It is of unusual interest and reveals a fine command of the technique of choral development, massing of voices, contrapuntal treatment, and harmonic breadth. The men's and women's choruses sing antiphonally "Est ibi pascua" etc., and after much development by the alternate choirs, the sopranos and basses unite in singing "Regis ibi thronus," while the altos and tenors maintain the rapid "Stant Syon Atria."

In the finale of this number the full chorus sings unison passages, with an effect lofty in the highest degree.

An alto solo, "Gens Duce Splendida," follows and contains some effective points.

In the tenth number we have "Urbs Syon unica," a chorus *a capella* written in old church style. It is fugal in form and in its modulations and general treatment carries one back to the "pure school" days of Palestrina.

The finale, a quartet and chorus, "Urbs Syon inclyta," follows after an orchestral prelude; the sopranos enter followed by the altos; and the tenors and basses soon after.

Following an extensive building-up by the chorus and orchestra, an interlude introduces the second principal theme in the violins, against which the solo quartet sings "Spe tamen ambulo," the chorus interjecting the "Urbs Syon inclyta" theme. A brilliant orchestral interlude leads to the second principal theme again while the chorus now sings in unison "Urbs Syon inclyta f."

Soon the quartet enters softly "O bona patria," then the chorus still more softly almost breathing in unison "O bona patria," and through this number are several beautiful and effective similar examples, employing all the resources of fugue and fugal imitation in both chorus and orchestra.



HORATIO W. PARKER



# HORA NOVISSIMA.

Being the Rhythm of Bernard De Morlaix on the Celestial Country.

---

THE ENGLISH TRANSLATION BY ISABELLA G. PARKER.

---

## PART I.

### I. CHORUS.

Hora novissima,  
Tempora pessima  
Sunt, vigilemus!  
Ecce minaciter  
Imminet Arbiter  
Ille supremus:

Imminet, imminet,  
Ut mala terminet,  
Æqua coronet,  
Recta remuneret,  
Anxia liberet,  
Æthera donet.

Auferat aspera  
Duraque pondera  
Mentis onustæ,  
Sobria muniat  
Improba puniat,  
Utraque juste.

### II. QUARTET.

Hic breve vivitur,  
Hic breve plangitur,  
Hic breve fletur:  
Non breve vivere,  
Non breve plangere,  
Retribuetur.

O retributio!  
Stat brevis actio,  
Vita perennis;  
O retributio!  
Cœlica mansio  
Stat lue plenis;

Quid datur et quibus  
Æther? egentibus,  
Et cruce dignis,  
Sidera vermibus,  
Optima sontibus  
Astra malignis.

## PART I.

### I. CHORUS.

Cometh earth's latest hour,  
Evil hath mighty power;  
Now watch we ever—  
*Keep we vigil.*  
Lo, the great Judge appears!  
O'er the unfolding years.  
Watching for ever.

Mightiest, mightiest,  
He is made manifest  
Right ever crowning—  
True hearts in mansion fair,  
Free from all anxious care,  
Ever enthroning.

Bears He the painful goad,  
Lightens the heavy load,  
Heavy it must be;  
Giveth the rich reward,  
Meteth the penance hard,  
Each given justly.

### II. QUARTET.

Here life is quickly gone,  
Here grief is ended soon,  
Here tears are flowing;  
Life ever fresh is there,  
Life free from anxious care,  
God's hand bestowing.

O blessed Paradise!  
Where endless glory lies,  
Rapture unending.  
O dwelling full of light,  
Where Christ's own presence bright  
Glory is lending.

Who shall this prize attain,  
Who this blest guerdon gain,  
Here the cross bearing?  
Crown for the lowliest,  
Thrones for the holiest,  
Heaven's honours sharing.

Sunt modo prælia.  
 Postmodo præmia.  
 Qualia? plena:  
 Plena refectio.  
 Nullaque passio,  
 Nullaque pœna.

III. ARIA — BASS.

Spe modo vivitur,  
 Et Syon angitur  
 A Babylone;  
 Nunc tribulatio;  
 Tunc recreatio,  
 Sceptra, coronæ.

Tunc nova gloria  
 Pectoria sobria  
 Clarificabit,  
 Solvet enigmata,  
 Veraque Sabbata  
 Continuabit.

Patria splendida,  
 Terraque florida,  
 Libera spinis,  
 Danda fidelibus  
 Est ibi civibus,  
 Hic peregrinis.

IV. CHORUS — INTRODUCTION  
 AND FUGUE.

Pars mea, Rex meus,  
 In proprio Deus  
 Ipse decore  
 Visus amabitur,  
 Atque videbitur  
 Auctor in ore.

Tunc Jacob Israel  
 Et Lia tunc Rachel  
 Efficietur,  
 Tunc Syon atria,  
 Pulcraque patria  
 Perficietur.

V. ARIA.—SOPRANO.

O bona patria,  
 Lumina sobria  
 Te speculantur;  
 Ad tua nomina  
 Sobria lumina  
 Collacrymantur:

Est tua mentio  
 Pectoris unctio,  
 Cura doloris,  
 Concipientibus  
 Æthera mentibus  
 Ignis amoris.

Tu locus unicus,  
 Illeque cœlicus  
 Es paradisus:  
 Non ibi lacryma,  
 Sed placidissima  
 Gaudia, risus.

Now is the battle hour,  
 Then great rewards our dower,  
 What are they? blessing—  
 Blessings unknown before,  
 Passion shall vex no more,  
 Peace yet increasing.

III. ARIA — BASS.

Zion is captive yet,  
 Longing for freedom sweet,  
 In exile mourning;  
 Now is the hour of night,  
 Then, crowned with full delight,  
 Zion returning.

Ever new glories still  
 The inmost heart shall fill  
 With joy supernal.  
 All doubts shall disappear,  
 When dawneth, calm and clear,  
 Sabbath eternal.

O country glorious  
 Love hath prepared for us,  
 Thornless thy flowers!  
 Given to faithful ones,  
 There to be citizens—  
 Such joy be ours!

IV. CHORUS — INTRODUCTION  
 AND FUGUE.

Most Mighty, Most Holy,  
 How great is the glory  
 Thy throne enfolding!  
 When shall we see Thy face,  
 And all Thy wonders trace,  
 Joyful beholding?

All the long history,  
 All the deep mystery,  
 Through ages hidden.  
 When shall our souls be blest,  
 To the great marriage feast  
 Graciously bidden?

V. ARIA.—SOPRANO.

O country bright and fair,  
 What are thy beauties rare?  
 What thy rich treasure?  
 Thy name brings joyful tears,  
 Falling upon our ears,  
 Sweet beyond measure.

Thou art the home of rest,  
 Thy mention to the breast  
 Gives bliss unspoken.  
 Who learn thy blessed ways  
 Shall have, in songs of praise,  
 Comfort unbroken.

Thou only mansion bright,  
 Full of supreme delight,  
 Thou art preparing.  
 There shall all tears be dry,  
 There is serenest joy,  
 All shall be sharing.



MRS. EMMA JUCH-WELLMAN



## VI. CHORUS.

Tu sine littore,  
Tu sine tempore,  
Fons, modo rivus,  
Dulce bonis sapis,  
Estque tibi lapis  
Undique vivus.

Est tibi laurea,  
Dos datur aurea,  
Sponsa decora,  
Primaque Principis  
Oscula suscipis,  
Inspicis ora.

Candida lilia,  
Viva monilia,  
Sunt tibi, sponsa,  
Agnus adest tibi,  
Sponsus adest tibi,  
Lux speciosa.

Tota negotia,  
Cantica dulcia  
Dulce tonare,  
Tam mala debita,  
Quam bona præbita  
Conjubilare.

## PART II.

## VII. ARIA.—TENOR.

Urbs Syon aurea,  
Patria lactea,  
Cive decora.  
Omne cor obruis,  
Omnibus obstruis  
Et cor et ora.

Nescio, nescio,  
Quæ jubilatio,  
Lux tibi qualis,  
Quam socialia  
Gaudia, gloria  
Quam specialis:

Laude studens ea  
Tollere, mens mea  
Victa fatiscit;  
O bona gloria,  
Vincor; in omnia  
Laus tua vicit.

## VIII. DOUBLE CHORUS.

Stant Syon atria  
Conjubilantia,  
Martyre plena  
Cive micantia,  
Principe stantia,  
Luce serena;

Est ibi pascua  
Mitibus afflua,  
Præstita sanctis;  
Regis ibi thronus,  
Agminis et sonus  
Est epulantis.

## VI. CHORUS.

Thou ocean without shore,  
Where time shall be no more,  
Dwelling most gracious.  
Fountain of love alone,  
Thou hast the living stone,  
Elect and precious.

Thou hast the laurel fair,  
The heavenly Bride shall wear,  
Robed in her splendor.  
First shall the Prince confer  
All priceless gifts on her,  
With glances tender.

There are the lilies white,  
In garlands pure and bright,  
Her brow adorning.  
The Lamb her Spouse shall be,  
His light shines gloriously,  
Fairer than morning.

There saints find full employ,  
Songs of triumphant joy  
Ever upraising.  
They who are most beloved,  
They who were tried and proved,  
Together praising.

## PART II.

## VII. ARIA.—TENOR.

Golden Jerusalem,  
Bride with her diadem,  
Radiant and glorious;  
Temple of light thou art,  
O'er mind and soul and heart,  
Thou art victorious.

Who can tell—who can tell  
What noble anthems swell  
Through thy bright portal?  
What dear delights are thine,  
What glory most divine,  
What light immortal!

Longing thy joys to sing,  
Worthily offering  
Love overflowing;  
Glory most bright and good,  
Feed me with heavenly food,  
New life bestowing.

## VIII. DOUBLE CHORUS.

There stand those halls on high,  
There sound the songs of joy  
In noblest measure.  
There are the martyrs bright  
In heaven's o'erflowing light—  
The Lord's own treasure.

In pastures fresh and green  
The white-robed saints are seen,  
Forever resting;  
The kingly throne is near,  
And joyful shouts we hear,  
Of many feasting.

## IX. ARIA.—ALTO.

Gens duce splendida,  
 Concio candida,  
 Vestibus albis,  
 Sunt sine fletibus  
 In Syon ædibus,  
 Ædibus almīs;

Sunt sine crimine,  
 Sunt sine turbine,  
 Sunt sine lite  
 In Syon ædibus  
 Editioribus  
 Israelitæ.

## X. CHORUS.—A CAPELLA.

Urbs Syon unica,  
 Mansio mystica,  
 Condita cœlo,  
 Nunc tibi gaudeo,  
 Nunc mihi lugeo,  
 Tristor, anhelo:

Te quia corpore  
 Non queo, pectore  
 Sæpe penetro;  
 Sed, caro terrea,  
 Terraque carnea,  
 Mox cado retro.

## XI. QUARTET AND CHORUS.

Urbs Syon inclyta,  
 Turris et edita  
 Littore tuto,  
 Te peto, te colo,  
 Te flagro, te volo,  
 Canto, saluto:

Nec meritis peto;  
 Nam meritis meto  
 Morte perire;  
 Nec reticens tego,  
 Quod meritis ego  
 Filius iræ.

Vita quidem mea,  
 Vita nimis rea,  
 Mortua vita,  
 Quippe reatibus  
 Exitibus  
 Obruta, trita.

Spe tamen ambulo,  
 Præmia postulo  
 Speque fideque;  
 Illa perennia  
 Postulo præmia  
 Nocte dieque:

Me Pater optimus  
 Atque piissimus  
 Ille creavit,  
 In lue pertulit,  
 Ex lue sustulit,  
 A lue lavit.

## IX. ARIA.—ALTO.

People victorious,  
 In raiment glorious,  
 They stand forever.  
 God wipes away their tears,  
 Giving, through endless years,  
 Peace like a river.

Earth's turmoils ended are,  
 Strife, and reproach, and war,  
 No more annoying:  
 Children of blessedness  
 Their heritage of peace  
 Freely enjoying.

## X. CHORUS.—A CAPELLA.

City of high renown,  
 Home of the saints alone,  
 Built in the heaven;  
 Now will I sing thy praise,  
 Adore the matchless grace  
 To mortals given.

Vainly I strive to tell  
 All thy rich glories well,  
 Thy beauty singing;  
 Still, with the earnest heart,  
 Bear I my humble part,  
 My tribute bringing.

## XI. QUARTET AND CHORUS.

Thou city great and high,  
 Towering beyond the sky,  
 Storms reach thee never:  
 I seek thee, long for thee;  
 I love thee, I sing thee,  
 I hail thee ever.

Though I am unworthy  
 Of mercy before Thee,  
 Justly I perish;  
 My follies confessing,  
 Nor claiming Thy blessing,  
 No hope I cherish.

In deepest contrition,  
 Owing my condition,  
 My life unholy;  
 Burdened with guiltiness,  
 Weary and comfortless,  
 Help, I implore Thee.

Yet will I faithfully  
 Strive those rewards to see,  
 Beck'ning so brightly;  
 Ask in unworthiness  
 Heavenly blessedness,  
 Daily and nightly.

For He, the Father blest,  
 Wisest and holiest,  
 Of life the Giver,  
 Maketh His light to shine  
 In this dark soul of mine,  
 Dwelling forever.



DAVID BISPHAM



O bona patria,  
Num tua gaudia  
Teque videbo?  
O bona patria,  
Num tua præmia  
Plena tenebo?

O sacer, O pius,  
O ter et amplius  
Ille beatus,  
Cui sua pars Deus :  
O miser, O reus,  
Hac viduatus.

O land of full delight,  
Thy peerless treasures bright,  
May we behold them!  
Thou home of beauty rare,  
May we Thy blessings share!  
Priceless we hold them.

O blessed forever  
A thousandfold they are  
Who shall inherit  
Thee, their portion unfailing  
And that mercy availing  
Through Thy own merit.

# THE CHORAL UNION

## SOPRANOS

Grace Alexander  
Genevieve Allen  
Clara Armbruster  
Florence A. Atchison  
Elizabeth E. Austin  
Bessie L. Barber  
Edith A. Barnard  
Mrs. Julia L. Beebe  
Mrs. George Blaich  
Amelia M. Breed  
Katherine Brewster  
Alice M. Brooks  
Nellie Brown  
Mrs. Flora Buck  
Edith I. Burgess  
Faith Butler  
Minnie B. Caldwell  
Elizabeth L. Campbell  
Frances E. Caspary  
Mrs. Wirt Cornwell  
Edith Crego  
Lulu Daley  
June L. Davis  
Nina M. Davison  
C. Frances Dickinson  
Martha M. Drake  
Frances J. Dunbar  
Ruth Durheim  
Mrs. E. H. Eberbach  
Leila H. Farlin  
Clara S. Feick  
Babette L. Fischer  
Anna E. Fisher  
Alma C. Frost  
Ola J. Gates  
Helen D. George  
Ella M. Glazer  
Effie Godfrey  
Stella L. Godkin  
Mrs. C. S. Gorsline  
Stella Blanche Hedrick  
L. Mabel Heywood  
Ruth Naomi Hill  
Mary Hogan  
Estelle Jenney  
Ruth A. Kapp  
Mrs. E. A. Keith  
Mrs. G. F. Key

Mrs. M. R. Kinsey  
Marguerite Knowlton  
Cornelia C. Koch  
Flora Koch  
Carrie Krause  
Amy L. Krolick  
Annetta La Vigne  
Rose C. Mc Clurkin  
Augusta Meiser  
Cora A. Merithew  
Lena Miller  
Mrs. Glen V. Mills  
Mrs. Emma J. Mitchell  
Jessie I. Otto  
Mrs. T. H. Potter  
Mattie I. Palmer  
Carrie Pennell  
Vive B. Perrin  
Mrs. M. C. Peterson  
Merinda A. Pierson  
Elizabeth P. Pond  
Emily J. Purfield  
Mrs. L. L. Renwick  
Amanda E. Reyer  
Julie Rominger  
Mrs. Frank L. Sage  
Edith Schleede  
Ruth G. Scott  
Laura K. Seeley  
Leslie G. Smith  
Lois S. Smith  
Florence I. Spence  
Ora Sperry  
Georgia Suber  
Mrs. W. L. Taylor  
Mary R. Tinker  
Mabel Trask  
Kate Tremper  
Estella J. Vaughan  
Mary E. Vincent  
May Vincent  
Ella L. Wagner  
Agnes A. Waite  
Annabel Wilsey  
Florence A. Wilson  
Cora Woodmansee  
Mrs. H. M. Woods  
Ina B. Wright

## ALTOS

Emma K. Ackerman  
Frances J. Allen  
Emma E. Bach  
Loretta May Baker  
Mrs. F. A. Baldwin  
Daisy E. Ben Oliel  
Ella Burrell  
Nora E. Burrell  
Mrs. W. H. Butts  
Ida Carrell  
Celia A. Caspary  
Dula N. Chandler  
Mrs. W. K. Childs  
Arvilla Clark  
Martha C. Clark  
Ina V. L. Clawson  
Rose E. Coffey  
Mae B. Coldren  
Ruie A. Connor  
Marguerite E. Crego  
Jennie E. Crozier  
Minna C. Denton  
Carrie L. Dicken  
Katharine Diehl  
Cecil V. Dunbar  
Mrs. O. S. Flanagan  
S. Allie Gates  
Mabel F. Greene  
A. Katharine Haller  
Florence M. Hazen  
Maude Hess

Katharine G. Hine  
Mrs. W. B. Hinsdale  
Ivy Susan Hovey  
Anna E. Ingold  
Melvina Koch  
Myrtle E. Lare  
Nellie L. La Vigne  
Sara Lund  
E. Rose Maier  
Mrs. E. K. Mac Arthur  
Rachel B. Mc Kenzie  
Blanche Mallory  
Emily R. Marschke  
Elizabeth C. Mogk  
Susan G. Palmer  
Cora J. Parkhurst  
Olive Pepper  
Mrs. Edith Randall  
Evelyn St. James  
Augusta E. Samp  
Mary S. Seymour  
Edith Simmons  
Marian Smith  
Clara D. Stonebraker  
Mildred Tremper  
Neva Wilkins  
Ethel May Williams  
Mrs. J. C. Wilson  
Cora M. Wise  
Blanche L. Wood  
Kate A. Wright

## TENORS

Lucius E. Allen  
Fred R. Austin  
Rollo C. Barnum  
Ralph W. Bayley  
Albert J. Becker  
William J. Belknapp  
Fred M. Capron  
Herbert W. Carpenter  
Francis L. Church  
Richard D. Clippinger  
Alfred M. Durham  
John H. Ehlers  
John A. Ferguson  
Charles G. Hampton, Jr.  
Enoch H. Harriman  
Henry W. Harvey  
Thomas H. Kerns  
George F. Key

August G. Koch  
George B. Lake  
Ora M. Leland  
Douglas Macduff  
George E. Mann  
William J. Marshall  
J. Harold Montgomery  
James B. Pollock  
George B. Rhead  
Burt C. Rice  
John Ross  
Richard W. Runge  
Carl E. Smith  
Walter L. Taylor  
Frank Vandeburg  
Charles C. Walker  
Charles M. Welch  
Frank H. Wilkinson

**BASSES**

John R. Allen  
 Frank E. Andrews  
 Oliver R. Austin  
 George N. Bentley  
 William A. Biggs  
 John Bigham  
 August E. Bjork  
 Dr. Edwin D. Brooks  
 Edward B. Caldwell  
 Oscar J. Campbell  
 Tracy Y. Cannon  
 John A. Clayton  
 Frank C. Collier  
 Robert F. Culver  
 Lewis W. Curtis  
 Robert P. de Bruyn  
 Ernest A. Densmore  
 Paul R. de Pont  
 Charles J. Ewald  
 Donald M. Ferguson  
 Alfred C. Finney  
 George L. Grimes  
 John G. Harvey  
 Herbert Hawley  
 Fred W. Hillyer  
 Dane Harrison Hinkley  
 Scott F. Hodge  
 Robert M. Hopkins  
 Fred C. Kinsey  
 Albert H. Knapp  
 Eugene J. Koch  
 Ineson J. Kohler  
 Edward D. Kremer

Carl F. Lange  
 George W. Levin  
 Norman F. McCarty  
 Kenneth S. Markham  
 John M. Maughton  
 Ernst H. Mensel  
 Allan S. Moore  
 Seymour F. Morse  
 Fred H. Meyer  
 Dr. Charles B. Nancrede  
 Stanley Partridge  
 William Prakken  
 Hermann E. F. Ruoff  
 Frank L. Sage  
 Roy W. Sanner  
 Elisha F. Sevensma  
 J. Frank Smith  
 Charles F. Smurthwaite  
 Jonathan Stanger  
 George A. Stegeman  
 John E. Stoffer  
 Clarence E. Sutliff  
 Edward O. Sutton  
 Leland H. Tower  
 Herbert A. Vandeman  
 Raymond A. Wallace  
 Daniel Warren Webster  
 Frederick H. Weng  
 Oswald Whalley  
 Levi D. Wines  
 Rex S. K. Wood  
 George D. Wuerfel  
 Edward Young

Theodore Zbinden





