
TWENTIETH ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1913



OFFICIAL PROGRAM BOOK



RICHARD WAGNER

[OFFICIAL]

TWENTIETH
ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

MAY 14, 15, 16, 17, 1913



ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1913

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THIRTY-FOURTH SEASON
1912-1913

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NELLIE GOUCHER, PIANIST

EARL V. MOORE, ORGANIST

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 14, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

MME. MARIE RAPPOLD, *Soprano*

THE CHORAL UNION

MR. EARL V. MOORE, *Organist*

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

THURSDAY EVENING, MAY 15, 8:00 O'CLOCK

"MANZONI REQUIEM"

VERDI

SOLOISTS

MISS FLORENCE HINKLE, *Soprano*

MME. ERNESTINE SCHUMANN-HEINK, *Contralto*

MR. LAMBERT MURPHY, *Tenor*

MR. HENRI SCOTT, *Bass*

THE CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

FRIDAY AFTERNOON, MAY 16, 2:30 O'CLOCK

SOLOIST

MME. ERNESTINE SCHUMANN-HEINK, *Contralto*

CHILDREN'S CHORUS

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

MR. ALBERT A. STANLEY }

FRIDAY EVENING, MAY 16, 8:00

SOLOIST

SIGNOR PASQUALE AMATO, *Baritone*

MR. FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 17, 8:00

WAGNER NIGHT

SOLOISTS

MME. MARIE RAPPOLD, *Soprano*

MISS ROSALIE WIRTHLIN, *Contralto*

MR. LAMBERT MURPHY, *Tenor*

MR. WILLIAM HINSHAW, *Baritone*

MR. FREDERICK A. MUNSON, *Baritone*

MR. HENRI SCOTT, *Bass*

THE CHORAL UNION

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

MR. ALBERT A. STANLEY }

"LOHENGRIN," Opera in Three Acts

(First performance, Weimar, August 38, 1850)

ACT I

"MEISTERSINGER," Music Drama in Three Acts

(First performance, Munich, June 21, 1868)

Finale. ACT III.

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS

FREDERICK STOCK, CONDUCTOR

FREDERICK WESSELS, MANAGER

FIRST VIOLINS

WEISBACH, H.
ZUKOWSKY, A.
RUINEN, J.
HILLMANN, C.
VAN DER VOORT, A.
ITTE, F.
NURNBERGER, L.
SCHMIDT, A.
STEINDEL, A.
RHYS, S.
BASS, G.
DU MOULIN, G.

SECOND VIOLINS

ROEHRBORN, O.
WOELFEL, P.
BRAUN, H.
BARKER, O.
RECOSCHEWITZ, J.
FITZEK, R.
FELBER, H. Jr.
RABE, H.
BUSSE, A.
ULRICH, A.

VIOLAS

ESSER, F.
DASCH, G.
MEYER, G.
SCHROETER, R.
HESELBACH, O.
ANDAUER, E.
MITTELSTAEDT, F.

VIOLONCELLOS

UNGER, W.
BRUECKNER, C.
CORELL, L.
FELBER, H., Sr.
KLAMMSTEINER, C.
DU MOULIN, T.

BASSES

JISKRA, V.
PARBS, H.
WOLF, O.
MAEDLER, R.
SPECKLIN, W.
GATERFELD, E.
OTTE, F.

HARP

SINGER, W.

FLUTES

QUENSEL, A.
BAUMBACH, C.

PICCOLOS

FURMAN, J.
SCHROETER, R.

OBOES

BARTHEL, A.
STIEGELMAYER, K.

ENGLISH HORN

HESELBACH, O.

CLARINETS

SCHREURS, J.
BUSSE, A.
PARBS, H.

BASS CLARINET

MEYER, C.

BASSOONS

KRUSE, P.
RABE, H.

CONTRA BASSOON

KRIEGLSTEIN, W.

HORNS

DE MARE, L.
POTTAG, M.
FRANK, W.
ALBRECHT, C.

TRUMPETS

LLEWELLYN, E.
HARTL, J.

CORNETS

ULRICH, A.
FELBER, H.

BASS TRUMPET

ANDAUER, E.

TROMBONES

STANGE, G.
GUNTHER, A.
KUSS, R.

BASS TUBA

OTTE, F.

TIMPANI

ZETTELMANN, J.

PERCUSSIONS

WINTRICH, M.
WAGNER, E.

LIBRARIAN

McNICOL, T.

CHORAL UNION SERIES, 1912-1913

THIRTY-FOURTH SEASON
No. CCLXIX, COMPLETE SERIES

SIXTH CONCERT

First May Festival Concert

WEDNESDAY EVENING, MAY 14, 8:00 O'CLOCK

SOLOIST

MME. MARIE RAPPOLD, *Soprano*

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

THE CHORAL UNION

MR. EARL V. MOORE, *Organist*

PROGRAM

HULDIGUNG'S MARCH	WAGNER
VORSPIEL, "Meistersinger"	WAGNER
ARIA: "Dich Theure Halle," from "Tannhäuser" MME. MARIE RAPPOLD	WAGNER
SYMPHONY, C minor, No. 5 Allegro con moto; Andante con moto; Allegro; Finale	BEETHOVEN
INTERMISSION	
"LAUS DEO" Choral Ode, for Chorus, Orchestra and Organ	A. A. STANLEY
ARIA, from "Cross of Fire" MME. MARIE RAPPOLD	BRUCH
OVERTURE, "Academic Festival," Op. 80	BRAHMS

CHORAL UNION SERIES, 1912-1913

THIRTY-FOURTH SEASON
No. CCLXX, COMPLETE SERIES

SEVENTH CONCERT

Second May Festival Concert

THURSDAY EVENING, MAY 15, 8:00 O'CLOCK

THE "MANZONI REQUIEM"

VERDI

SOLOISTS

MISS FLORENCE HINKLE, *Soprano*

MME. ERNESTINE SCHUMANN-HEINK, *Contralto*

MR. LAMBERT MURPHY, *Tenor*

MR. HENRI SCOTT, *Bass*

THE CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

- | | |
|--|--|
| I. REQUIEM E KYRIE
(Quartet and Chorus)
Requiem æternam dona eis. Kyrie
eleison. | III. DOMINE JESU
Soli—Domine Jesu Christus. |
| II. DIES IRÆ
Tuba mirum spargens sonum.
Bass Solo—Mors stupebit et natura.
Contralto Solo and Chorus—Liber
scriptus proferetur.
Trio—Quid sum miser tunc dicturus.
Quartet and Chorus—Rex tremendæ
Chorus—Dies iræ, dies illa
majestates.
Duet—Recordare, Jesu pie.
Tenor Solo—Ingenisco tanquam reus.
Bass Solo—Confutatis maledictis.
Quartet and Chorus—Lacrymosa
dies illa. | IV. SANCTUS
Double Chorus—Sanctus, Domine
Deus Sabaoth.
V. AGNUS DEI
Duet and Chorus—Agnus Dei qui
tollis peccates mundi.
VI. LUX ÆTERNA
Trio—Lux æterna luceateis.
VII. LIBERA ME
Soprano Solo and Chorus—Libera
me, Domine, de morte æterna. |
-

The audience is respectfully requested to remain in their seats until the end, as otherwise the effect of the closing measures will be lost.

CHORAL UNION SERIES, 1912-1913

THIRTY-FOURTH SEASON
No. CCLXXI. COMPLETE SERIES

EIGHTH CONCERT

Third May Festival Concert

FRIDAY AFTERNOON, MAY 16, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

MME. ERNESTINE SCHUMANN-HEINK, *Contralto*

CHILDREN'S CHORUS

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

PROGRAM

NATIONAL HYMN, "My Country, 'Tis of Thee" CAREY
CHILDREN'S CHORUS AND ORCHESTRA

OVERTURE: "Merry Wives of Windsor" NICOLAI

VITELLIA'S ARIA, from "Titus" MOZART
MME. ERNESTINE SCHUMANN-HEINK

"THE WALRUS AND THE CARPENTER" FLETCHER
CANTATA FOR CHILDREN'S CHORUS AND ORCHESTRA

ARIA: "My Heart at Thy Sweet Voice," from "Samson and Delilah" SAINT-SAENS
MME. ERNESTINE SCHUMANN-HEINK

INTERMISSION

SUITE: "The Wand of Youth" ELGAR
"March"; "The Little Bells"; "Moths and Butterflies"; "The
Fountain Dance"; "The Tame Bear"; "The Wild Bear."



FREDERICK STOCK

CHORAL UNION SERIES, 1912-1913

THIRTY-FOURTH SEASON
No. CCLXXII. COMPLETE SERIES

NINTH CONCERT

Fourth May Festival Concert

FRIDAY EVENING, MAY 16, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

SIGNOR PASQUALE AMATO, *Baritone*

MR. FREDERICK STOCK, *Conductor*

PROGRAM

- OVERTURE: "The Flying Dutchman" WAGNER
- SUITE: "Woodland," Op. 42 McDOWELL
"In a Haunted Forest"; "Summer Idyl"; "In October"; "The
Shepherdess' Song"; "Forest Spirits"
- ARIA: "Eri Tu," from "The Masked Ball" VERDI
SIGNOR PASQUALE AMATO
- "HUNGARIAN DANCES," No. 17, 18, 19, 20, 21 BRAHMS-DVORAK
- ARIA: Prologue, "Pagliacci" LEONCAVALLO
SIGNOR AMATO
- INTERMISSION
- TONE POEM: "Don Juan," Op. 20 STRAUSS
- ARIA, from "Le Roi de Lahore" MASSENET
SIGNOR AMATO
- OVERTURE, "Tannhäuser" WAGNER

CHORAL UNION SERIES, 1912-1913

THIRTY-FOURTH SEASON
No. CCLXXIII. COMPLETE SERIES

TENTH CONCERT

Fifth May Festival Concert

SATURDAY EVENING, MAY 17, 8:00 O'CLOCK

WAGNER NIGHT

SOLOISTS

MME. MARIE RAPPOLD, *Soprano*

MME. ROSALIE WIRTHLIN, *Contralto*

MR. LAMBERT MURPHY, *Tenor*

MR. WILLIAM HINSHAW, *Baritone*

MR. FREDERICK A. MUNSON, *Baritone*

MR. HENRI SCOTT, *Bass*

THE CHORAL UNION

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

"LOHENGRIN"

OPERA IN THREE ACTS

(First performance, Weimar, August 28, 1850)

CAST

LOHENGRIN

ELSA

ORTRUD

TELRAMUND

KING

HERALD

Brabantians, Nobles, Warriors, Citizens, Elsa Attendants,

MR. LAMBERT MURPHY

MME. MARIE RAPPOLD

MISS ROSALIE WIRTHLIN

MR. WILLIAM HINSHAW

MR. HENRI SCOTT

MR. FREDERICK A. MUNSON

THE CHORAL UNION

INTERMISSION

"GOETTERDAEMMERUNG" Act III

(First performance, Bayreuth, August 17, 1876)

(a) "Song of the Rhine-Daughters."

(b) Funeral March.

"THE MASTERSINGERS OF NUREMBERG"

(First performance, Munich, June 21, 1868)

Finale

CAST

WALTHER VON STOLZING

HANS SACHS

POGNER

Mastersingers, Apprentices, Citizens, Maidens from Fürth,

MR. LAMBERT MURPHY

MR. WILLIAM HINSHAW

MR. HENRI SCOTT

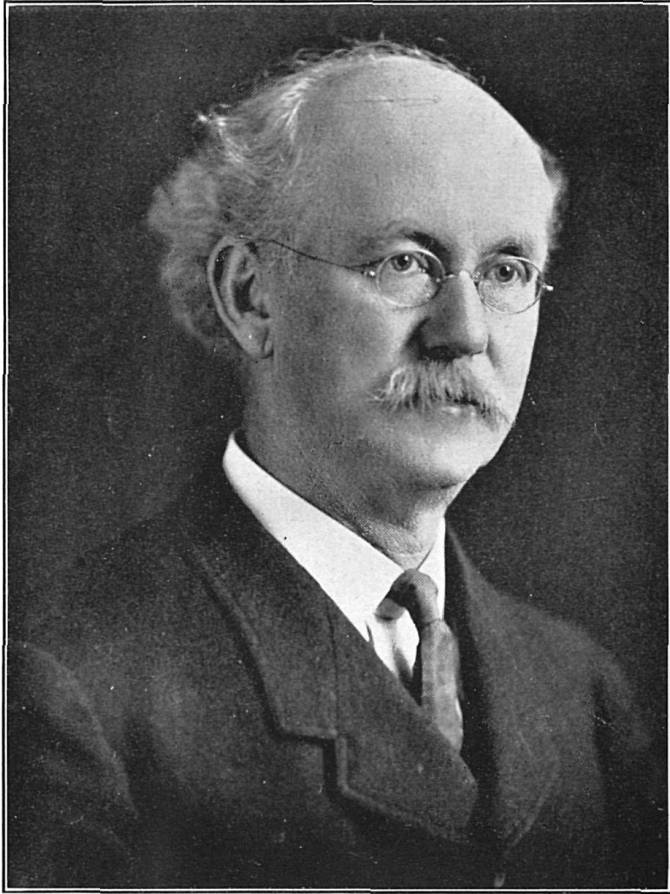
THE CHORAL UNION

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

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ALL CONCERTS
WILL BEGIN ON TIME



ALBERT A. STANLEY

FIRST CONCERT

Wednesday Evening, May 14

HULDIGUNGSMARSCH,

WAGNER

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

The "March of Homage" was composed in 1864, for the coronation of King Ludwig II, of Bavaria—to whom the score was dedicated.

The fate that overtakes most compositions written for special occasions has not befallen this, although no one can maintain that it represents Wagner at his best. On the other hand it does not show him at his worst, as does the bombastic march written for the Centennial Exposition of 1876. Wagner never completed its orchestration—the present version being partly the work of Joachim Raff—which would seem to indicate that he did not look upon it with special favor. But, it must be borne in mind that it was played—in a version for military band—at the laying of the cornerstone of the Wagner Theatre at Bayreuth on May 22, 1872, certainly one of the most important events in his life. Wagner was under such special obligation to his royal patron, however, that to choose it showed worldly wisdom, rather than a conviction of its great intrinsic value on his part. Still it richly deserves performance, especially under festival conditions, for which its brilliancy and general character make it eminently fitting.

VORSPIEL, "Meistersinger,"

WAGNER

Among the great instrumental works whose fundamental principle is that polyphony, which in the time of Palestrina was the expression of the religious idea, as applied to mankind in the mass, but which now serves as the expression of the many-sidedness of individual character as well as the complexities of modern life—the Prelude to "Die Meistersinger" stands at the head. What a triumph for the man who was derided for his lack of scholarship, because he showed no ambition to bury himself alive in dust, but who constructed with surety of control of all the resources of the most abstruse counterpoint—with no sacrifice of naturalness, simplicity, truthfulness or power of expression—a monument of polyphonic writing, such as has not

seen the light since the days of Bach. In the prelude we have a synopsis of the whole plot of the opera that follows; the sturdy pride of the burghers of Nuremberg; the angularity of the Meistersinger art; the spirit of romanticism, personified by Walter von Stolzing; the dance of the apprentices, the spontaneous expression of the joy of living on the part of these young men who were learning the mysteries of the art divine while wrestling with the problems of the cobbler, the butcher, the baker, etc., and, in the magnificent climax, the triumph of the art principles for which the composer stood.

The technical mastery displayed is clearly apparent to the listener and needs not to be urged—while the consistent application of the typical motive in a work in which the poet-composer dealt with men and women instead of gods, goddesses, and superhuman heroes—which Dryden stated “made up the content of opera”—has disarmed those hypercritical objectors to his art who looked upon the device as puerile, and only adopted for the exploitation of myths.

The Prelude opens with the “Mastersingers” motive—C major, *Mässig bewegt*, 4-4 time—followed in the twenty-seventh measure by the lovely motive (“Feeling”) representing all for which Walther von Stolzing stands. This covers fourteen measures, when, through a stirring passage for strings, it is superseded by the “Masters’ Festival” motive, which is a theme from an old Meistersinger *Weise*. Then (after seventeen measures) enters the broad “Art” motive (thirty-one measures) which leads into a combination of the “Love” and the “Feeling” motives. The key changes to E major as the “Prize Song” motive enters. After a general exploitation of motives representing all that is involved in the newer outlook personified in Walther, comes the “Jollity” or “Apprentice” motive, as it might be termed when we consider its application in the music drama. Again the ponderously stated “Mastersinger” motive, with which the “Prize Song” and the “Festival” motive genially combine. Later the “Art” motive appears and, with a final statement of the “Mastersinger” motive against which, in the final measures, the “Apprentice” motive is heard, the composition comes to an end.*

The work is an epitome of the great tendencies which from time to time have influenced music. Masterly counterpoint, glowing melody, expressive harmony—note the order—strength, tenderness, naivete, passionate intensity, prevade the score, and over all there presides a dignity that is elemental.

ARIA, “Dich. Theure Halle,” from “Tannhäuser,”

WAGNER

MME. MARIE RAPPOLD

The cool reception accorded “The Flying Dutchman”, (Dresden, January 2, 1843), did not deter Richard Wagner from pursuing the course which was already evolving in his mind, and which, he was soon made to realize, led him directly away

* To those who read German the series of librettos edited by Dr. Julius Burghold in which the “Ring” is included as well as the “Meistersinger,” is recommended. He gives in the margin, opposite the line of text affected the motive or motives involved, and in an alphabetically arranged list at the back the music of each. These books will be found invaluable.

from the paths trodden by his predecessors—although he felt that he was following the trail left by Beethoven. He next presented “Tannhäuser” which, on its first performance (Dresden, October 19, 1846), showed him to be “lacking in form and appreciation of melody”—that is—in the judgment of his critics and the public as well. Even Robert Schumann saw nothing in it to admire save “a little canon in the overture”. This showed as much appreciation as one might display who, having met Franz Liszt for the first time, carried away with him as his greatest impression the memory of the mole on his face. It seems strange to moderns that this work should have been received with scant appreciation, especially on hearing the magnificent aria on our program. Its peculiar fitness on this occasion needs but to be mentioned.

ELIZABETH—Dich, theure Halle, grüss' ich wieder,

Froh grüss' ich dich, geliebter Raum.
 In dir erwachen seine Lieder
 Und wecken mich aus düstrem Traum.
 Da er aus dir geschieden,
 Wie öd erschienst du mir!
 Aus mir entfloh der Frieden,
 Die Freude zog aus dir!
 Wie jetzt mein Busen hoch sich hebet,
 So scheinst du jetzt mir stolz und hehr;
 Der mich und dich so neu belebet,
 Nich weilt er ferne mehr!
 Sei mir gegrüsst, sei mir gegrüsst!
 Du theure Halle, sei mir gegrüsst!

Oh, hall of song, I give thee greeting,
 All hail to thee, thou hallow'd place!
 'Twas here that dream so sweet and fleeting,
 Upon my heart his song did trace.
 But since by him forsaken,
 A desert thou dost seem!
 Thy echoes only waken
 Remembrance of a dream!
 But now the flame of hope is lighted,
 Thy vaults shall ring with glorious war,
 For he, whose strains my soul delighted,
 No longer roams afar!
 All hail to thee!
 All hail to thee!
 Thou hall of glory dear to my heart!

SYMPHONY, No. 5, C minor, op. 67

BEETHOVEN

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

ALLEGRO CON BRIO;
 ANDANTE CON MOTO;
 ALLEGRO; ALLEGRO.

In the presence of a work like the C minor Symphony one realizes the inadequacy of words to explain or describe all that it conveys to the soul. Art is the shadowing forth of the infinite, and of all arts music does this most completely. No composer has ever equaled Beethoven in his power of suggesting that which can never be expressed absolutely, and nowhere in his compositions do we find a work in which all the noblest attributes of an art so exalted as this more happily combine. No formal analysis, dealing with the mere details of musical construction can touch the real source of its power, nor can any interpretation of philosopher or poet state with any degree of certainty just what it was that moved the soul of the composer, though they may give us the impression the music makes on them. They may clothe in fitting words that which we all feel more or less forcibly. The philosopher, by observation of the effect of environment and conditions on man in general, may point out the probable relation of the outward circumstances of a composer's life at a certain period to his work; the poet, because he is peculiarly susceptible to the same influences as the composer, may give us a more sympathetic interpretation, but neither can ever fathom the processes by which a great genius like Beethoven gives us such a composition as the symphony we are now considering. Possibly, were music so definite that interpretations of absolute music were obvious, we should lose one of its greatest charms, for music, indefinite to the mass, becomes definite to the individual when it is allowed to possess the soul and given freedom of suggestion. Of the many interpretations put upon this work we cite the following by Nohl; "It is the musical Faust of the moral will and its conflicts; a work whose progress shows that there is something greater than Fate, namely, Man, who, descending into the abysses of his own self, fetches counsel and power wherewith to battle with life; and then, reinforced through his conviction of indestructible oneness with the god-like, celebrates, with dythyrambic victory, the triumph of the eternal Good, and of his own inner Freedom."

It may not be generally known that Beethoven was so attracted to Goethe's "Faust," that he at one time seriously considered using it as the subject of an opera. When we realize that Beethoven was infinitely greater in the domain of the symphony than the opera we may rejoice that he gave us this sublime symphony instead.

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

Haydn had developed a form full of symmetry and perfectly adapted to the expression of such musical ideas as would naturally occur to a man in whose life there was no excitement, whose soul was rarely stirred to its depths, and to whom the problems of hair-dressing and satisfying the petty exactions of court etiquette



MARIE RAPPOLD

represented the only "storm and stress" he knew. His music was simple, naive and full of good humor. Could one expect that he would develop to the utmost a form containing such infinite possibilities of expression as the symphony? Neither could it be expected of Mozart, who, although a greater composer, by the very sunny qualities of his genius, turned his back, in-so-far as his music was concerned on the graver aspects of life, even though he, like Beethoven, was compelled to face its most earnest problems. As a matter of fact Mozart did extend its scope, but almost entirely on the formal side, and for the sake of objective beauty, not as the results of a compelling need of expression. Mozart relieved the symphony of many conventionalities, and working with freedom within its limitations, created as beautiful examples of the form as can be found. They were, however, objectively beautiful for he did not aim at subjective expression. Neither Haydn nor Mozart were profound, in the sense that Beethoven was profound, and neither attempted to express those depths of experience for which Beethoven discovered fitting speech.

Formally, the C minor Symphony is characterized by conciseness, and exceptional clarity, and no one of the great symphonic works more clearly enunciates the structural principles given below—with no apology for the frequency with which this explanation has appeared in the pages of Festival Programs—than this.

To fully comprehend the structural characteristics of the sonata form, of which the symphony is the highest expression, it must be stated that the term has two quite distinct meanings. The first refers to a cyclical form which includes several complete and contrasting movements; the second is generally applied to the first movement alone, and is now used in that sense. It must be borne in mind, however, that, although in the majority of symphonies the first movement is the only one in this specific form, the principles of development, and to a certain extent the formal means of their application, may condition any or all of the remaining movements.

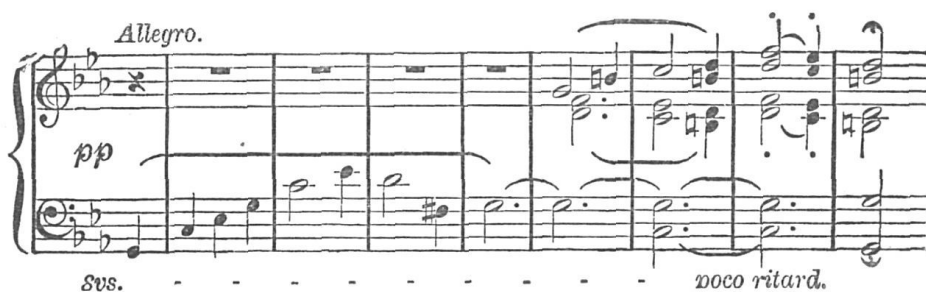
A movement written in this form is divided into three sections. In the first, the "exposition," we have two principal subjects, in different keys, which give us the thoughts or emotional expression the composer wishes to enunciate. These subjects are separated by a section called the "modulatory phrase". Through this the first subject merges into the second instead of the two standing shoulder to shoulder—as it were. The artistic reason for this procedure is quite obvious. As, in a strict interpretation of the form, the entire first section is repeated, it becomes necessary for this and other reasons to bring it to a satisfactory conclusion through a closing subject, or theme. This necessity seems to be less urgent in these days for the repetition is observed less frequently.

These themes contain infinite possibilities, the revealing of which is the function of the second division, the "illustration" or "development". The processes in the second division are often so complex, and introduce so many transformations of the leading subjects, as well as extraneous matter, that herein lies the necessity for the repetition of the first section. The third division, the "recapitulation," follows the formal structure of the first, gives the various contrasts between the two most important subjects save that of key, and the thematic material is treated in the light of the fuller insight gained through the other divisions. This division closes with a "coda," which, instead of being perfunctory in nature as in the early days of the form, under Beethoven's hand developed into a part of the organic structure.

It will be seen from this, of necessity inadequate, explanation of the form, that acquaintance with the salient characteristics of the leading themes is a better pre-

A member of beautiful subsidiary themes are introduced as the movement progresses, each adding its special charm. They are easily noted and for that reason are not given.

The Scherzo—C minor, *Allegro*, 3-4 time—introduces a questioning motive which, through its repetition insistently demands an answer.



The theme now given out by the horns forcibly recalls the initial figure of the first movement and seems to be the answer to the initial theme.

Its kinship to the figure noted establishes that wonderful unity so characteristic of the Master, a unity that is not marred in the least by the somewhat brusque figure with which the Trio (C major) enters.



Pressing boldly on the Scherzo, following a most genial anticipatory connecting passage, comes the principal subject of the *Finale*—C major, 4-4 time; *Allegro*.

After this triumphant appeal, following a short transition, appears the second subject.



Following the logical course of the "development" comes the "recapitulation," which leads into the stirring coda with which the symphony ends. This movement is the most sublime song of victory ever penned.

"LAUS DEO" Choral Ode for Chorus, Orchestra and Organ

A. A. STANLEY

Albert Augustus Stanley was born May 25, 1851, in Manville, R. I.

Of this composition little will be said in way of analysis, but the following remarks may not be out of place. The work is divided into three parts, of which the first section of the present work is a working over of an earlier composition. This is a somewhat dangerous procedure and the composer has no intention of stating whether it has been successful or the reverse. As to the second and third sections, it may be said that the second is in the nature of a pastorale as befits the text, which, although this division has been given lofty moments by the poet, is idyllic in the main. The third, after a short introduction based on the first section, is the longest and is written for double chorus, in fact it is a double fugue, with three subjects. A broad choral melody with modal harmonies, "Alleluia! Allulia! Hearts and voices heavenward raise; Sing our Lord a song of gladness, Sing our Lord a song of Praise," introduces the second chorus, after the first exposition of the fugue by the first, and is utilized throughout the section. Sung in unison, to a figured accompaniment by the orchestra based on the harmonies of the organ, it forms the climax.

The reason for its inclusion in the opening program of our series is the desire to express the feeling of gratitude on the part of the chorus and its conductor towards the generous donor of this magnificent auditorium. It is intended to express our grateful memory of the donor, by an indication of the feelings evoked by the gift. Inadequate as it is, it is offered with sincerity and affection.

The text, given below in a translation by J. W. Neale (1818-1866), is the famous Sequence for Septuagesima—"Canterus cuncti melodum nunc Alleluia"—by Notker Balbulus (the stammerer) (840?-910), a monk of the celebrated St. Gallen School."

The text of the choral is taken from an Easter hymn by Bishop C. Wordsworth (1806-1892).

Notker put the stamp of genius on the Sequence and the one we quote is included in the list of 46 of whose authenticity there is no doubt. The remaining 69 are classified as follows: 24 probable, 37 possible and 8 impossible.

Notker while still a very young man, even if we accept the possible date of 835 as that of his birth, was displeased with the lack of artistic appreciation displayed by his predecessors in their settings and having succeeded, as he thought, in developing a finer interpretation showed some of the results of his work to Iso and Marcellus (the latter an Irishman) who taught in the school from 853-871 and 853-860 respectively. They put the stamp of their approval on his efforts and caused them to be included in the authorized list. The original hymn is found in the Einsiedeln Mss. (10th century) and also in the Munich Mss. written by the monks of the St. Bemmeran Monastery, Regensburg, in the 11th century.

The strain upraise of joy and praise, Alleluia!
 To the glory of their King
 Shall the ransomed people sing, Alleluia!
 And the choirs that dwell on high
 Shall re-echo through the sky Alleluia!

First Concert

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They in the rest of Paradise who dwell,
The blessed ones with joy the chorus swell Alleluia!
The planets beaming on their heavenly way,
The shining constellations, join and say Alleluia!

Ye clouds that onward sweep,
Ye winds on pinions light,
Ye thunders, echoing loud and deep,
Ye lightnings, wildly bright,
In sweet consent unite your Alleluia!

Ye floods and ocean billows,
Ye storms and winter snow,
Ye days of cloudless beauty,
Hoar frost and summer glow;
Ye groves that wave in spring,
And glorious forests, sing Alleluia!

First let the birds, with painted plumage gay
Exalt their great Creator's praise, and say Alleluia!
Then let the beasts of earth, with varying strain,
Join in creation's hymn, and cry again Alleluia!

Here let the mountains thunder forth sonorous Alleluia,
There let the valleys sing in gentler chorus Alleluia!
Thou jubilant abyss of ocean cry Alleluia!
Ye tracts of earth and continents, reply Alleluia!

To God, Who all creation made,
The frequent hymn be duly paid: Alleluia!
This is the strain, the eternal strain our God, the Lord
Almighty loves: Alleluia!
This is the song, the heavenly song, that Christ, the King,
approves: Alleluia!
Wherefore we sing, both heart and voice awaking,
And children's voices echo, answer making, Alleluia!

Now from all men be outpoured
Alleluia to the Lord;
With Alleluia evermore
The Son and Spirit we adore.
Praise be done to the Three in One,
Alleluia! Alleluia! Amen!

Text of Choral—Alleluia! Alleluia!

Hearts and voices heavenward raise;
Sing to God a song of gladness,
Sing to God a hymn of praise.

ARIA, "Ave Maria," from "The Cross of Fire,"

BRUCH

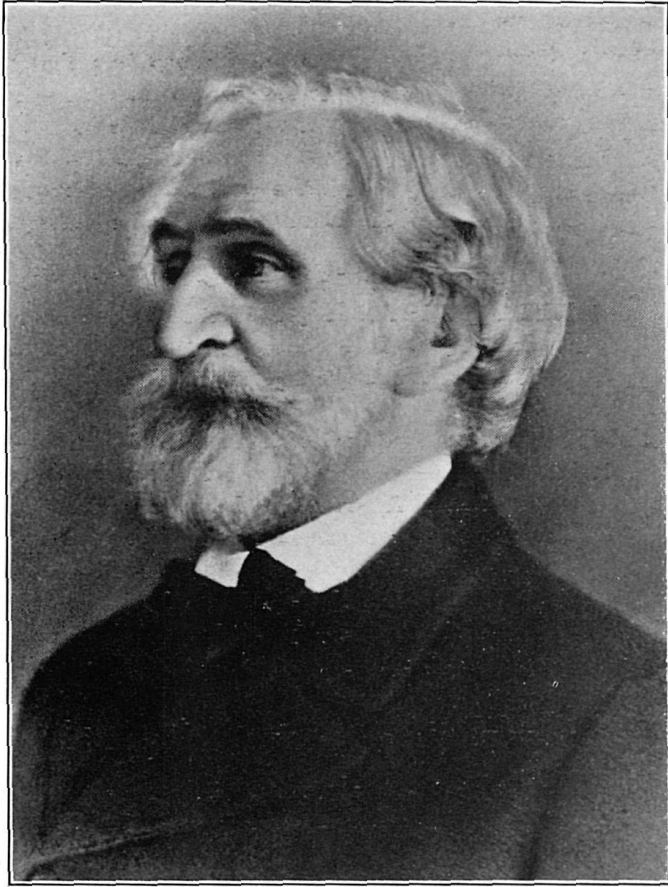
MME. MARIE RAPPOLD

Max Bruch was born in Cologne, January 6, 1858.

Max Bruch is still alive and is enjoying the reward of his artistic activity displayed through many marks of esteem paid him by his grateful students, and the public as well. His career has been a long and honorable one, and his latest works show no diminution in creative ability. His buoyancy of invention reveals the spirit of youth, which may survive the passage of the years. The "Fire Cross" was written in 1888 and is by many considered his finest choral work.

Wo weilst du, Geliebter in schrecklichen Dunkel?
 Wer bettet dein Haupt zu erquickender Ruh'
 Wer deckt dich mit liebenden Armen zu?
 Und weicht die Nacht,
 Wer schirmt dich in Getummel der Schlacht?
 Pfeil' und Lanzen fallen wie Schlossen,
 Weh' mir! Ausgegossen
 Auf der Unsern ehernen Wall
 Der Rose Schwall!
 Sie brausen heran,
 Heiland der Welt! Norman!
 Er wankt! Er fällt!
 Ave Maria, Königin! Ave Maria!
 Hin durch die Meerflut wandelst du,
 Und es verstummt ikr wildes Tosen!
 Du lächest, und aus Fels und Dorn
 Erblühen sommerliche Rosen
 Wir sind ein Wichts mit uns'rer Macht!
 Sei uns're Wehr in heisser Schlacht!
 Der du liebst, bewahre vor Schaden,
 Du bist voll Gnaden!
 Ave Maria, Königin! Ave Maria!

Ave Maria, Hear my pray'r! Ave Maria!
 Thou canst hear, tho' from the wild, yea, thou canst save
 amidst despair,
 Safe may we sleep beneath thy care. Sweet mother! Hear thy
 suppliant child!
 Foul demons of the earth and the air
 From this their wonted haunt exiled
 Shall flee before thy presence fair
 O! maiden mild.
 Ave Maria, stainless styled, Ave Maria!



GIUSEPPE VERDI

The night is over, where tarries my lover?
Where now shall thou pillow thine aching head?
Exiled from these my encircling arms;
When night hath fled, who knows I may not find thee 'mid the dead!
Arrows fly, and lances they rattle.
Norman, foremost aye in battle!
Yet our serried ranks give way!
I see them sway
The foe is upon them
They fall like grass!
Norman! wounded! Alas!
Ave Maria! Hear my prayer! Ave Maria!
The flinty couch we now must share,
Shall seem with down of eider piled
If only thy protection hover there,
And thou hast smiled.
We bow to our lot of care
Beneath thy guidance reconciled
Maiden! Hear a maiden's prayer!
Mother, O hear thy suppliant child!
Ave Maria! Maiden mild, Ave Maria!

OVERTURE, "Academic Festival," Op. 80

BRAHMS

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

Johannes Brahms was by no means the first great composer to receive an academic degree, but no composer or artist ever had more right to such a distinction than he. His serious intellectual outlook, his intense devotion to high ideals, and his utter repugnance to everything superficial or weakly sentimental made him self-critical to a superlative degree. While this may have resulted in an apparent loss of spontaneity, through it he developed a style replete with scholarly qualities and compelling the respect even of his opponents. In the two overtures, "Academic Festival," op. 80, and "Tragic," op. 81, which were performed on the occasion of the conferring of the degree of Doctor of Philosophy on him by the University of Breslau in January, 1881, the best qualities of his genius are displayed in a light fully justifying the honor bestowed. The accusation that his compositions are lacking in genialty and wanting in much that appeals to the ordinary lover of music is still made—but is lacking in the insistence formerly laid upon it. The term "geniality"—used in the German sense—has taken on a deeper meaning with the passage of the years, and the ordinary lover of music responds to a higher appeal than formerly. Still we all have our personal points of view, so there are many who do not admire Brahms and, in all probability never will. Even they, however, always except this particular overture, possibly the perennial D major Symphony, and invariably his songs from their criticism.

The work is based on the following songs, all of them dear to the heart of the German student:

1. "Wir hatten gebauet ein stattliches Haus" (We had built a stately house);
2. "Der Landesvater" (The father of his country); "Hört, Ich sing das Lied der Lieder" (Hark, I sing the song of songs);
3. "Das Fuchs-Lied" (The "Fox" or Freshman's Song); "Was kommt dort von der Höh?" (What comes from the hills?);
4. "Gaudeamus Igitur."

The first two are introduced into the opening section in a quasi-episodical manner. They serve neither as principal nor as secondary subjects while the opening motive, C minor, 2-2 time, contains no hint of the distinctive character of the composition. No. 3, with its humorous, not to say bibulous suggestions very appropriately opens the second or "free fantasia" section, after which, in the third or "recapitulation" section, the three are treated in a masterly manner, even though the principal subject retires in favor of the more extensive development. As a brilliant coda and a fitting climax "Gaudeamus Igitur" appears. With a stirring treatment of this fine old song the composition is brought to an end (C major). To introduce so many distinctive and well known melodies into the warp and woof of the formal structure of the classic overture, in which they could not be the leading themes from the structural point of view, is an environment which would of necessity attract the utmost attention to them, involved no small amount of judgment and a keen sense of values. It is therefore idle for formal anti-expansionists to complain of certain irregularities of structure. That Brahms was genial in his appreciation of the possibilities of his subject must be admitted no less than the fact that his solution of the inherent difficulties was successful.

SECOND CONCERT

Thursday Evening, May 15

"MANZONI REQUIEM," for Soli, Chorus, and Orchestra,

VERDI

GUISEPPI VERDI, Born in Le Roncole, October 9, 1813; died in Milan
January 17, 1901.

The year 1813 was of tremendous importance in the political world, but no less significant in the domain of music, for it brought to earth two epoch-making geniuses, Richard Wagner and Guiseppi Verdi.

They represent two great musical nations, and while in their artistic outlook they were influenced by national tendencies, they were alike in their appreciation of the novel and more significant musico-dramatic points of view—which, in the last analysis, were due to the same causes as the political situation obtaining at the time of their birth.

Guiseppi Verdi was born in Roncole, Italy, October 9, 1813. Le Roncole was the name given to a small cluster of laborers' houses, a short distance from Busseto—at that time in the Duchy of Parma. Dame Fortune must have watched over this child of genius, for in 1814 Russian and Austrian troops passing through Le Roncole ruthlessly massacred women and children, and young Guiseppi was saved only by the presence of mind of his mother, who, taking him in her arms, climbed up a narrow ladder into the belfry of the church, and hid herself and her baby in some lumber until the drunken troops left the hamlet. No wonder Sandra Belloni, in George Meredith's novel of the same name, in the most impassioned manner takes herself to task that she, an Italian, should be carried away by Beethoven's music, when he "lived in Austria and ate Austrian bread." Later, while yet a young boy, Guiseppi fell into a deep canal, and was rescued by a peasant woman, when, chilled and exhausted by the icy water, he was being carried under. Of his early reverses and successes we may not speak, although their record makes an intensely interesting and instructive story, for we are now more concerned with his work as the composer of the *Manzoni Requiem*.

Shortly after Rossini's death (November 13, 1868), Verdi suggested that Italian composers should unite in writing a worthy requiem as a tribute to the memory of the "Swan of Pesaro." This was to be performed only at the Cathedral of Bologne every hundredth year, on the centenary of Rossini's death. This was a curious proposition to submit to Italian composers, who lived for the applause of their countrymen

only, and may have stifled their inspiration, for the resulting work was wanting in unity and lacking in spontaneity. The only bond of union was a fixed succession of tonalities determined on in advance—possibly by Verdi—who took the final number, "Libera Me." The thirteen numbers of the Requiem were divided among composers as follows:

1. Requiem æternam (G minor, Buzzola, 1815-1871.
2. Dies Iræ (C minor), Bazzini, 1818-1897.
3. Tuba Mirum (E flat minor), Pedrotti, 1811-1893.
4. Quid sum miser (A flat minor), Gagnoni.
5. Recordare (F major), Ricci, 1819-1877.
6. Ingemisco (A minor), Mini.
7. Confutatis (D major), Bonchinon.
8. Lachrymosa (G major), Coccia, 1782-1873.
9. Domine Jesu (C major), Gaspari, 1807-1881.
10. Sanctus (D flat major), Platania, 1828-1863.
11. Agnus Dei (F major), Petrella, 1813-1877.
12. Lux æterna (A flat major), Mabollina, 1817-1897.
13. Libera me (C minor), Verdi, 1813-1901.

It is unfortunate that this attempt suffered shipwreck, as, had it been successful, we might have some idea of the artistic significance of this group of composers, the majority of whom seem to have "embalmed themselves alive," for two of them cannot be found in any Biographical Dictionary, which speaks volumes for their artistic status. Many of them were very prolific opera composers, the most of them dabbled more or less in sacred forms, while two were known chiefly by work in other directions than creation, one being the best musical historian Italy has produced, and the other the author of a very dry treatise on Canon and Fugue. The extreme range of tonalities employed removes the probability of Verdi's having been the guiding spirit in the choice. It would almost appear that each composer chose his favorite key. At all events the attempt was an absolute failure.

The power of Verdi's contribution to this musical crazy-quilt so impressed his friends that he, upon the death of Alessandro Manzoni, was persuaded by the late M. Mazzacuto of Milan, to compose an entire requiem in memory of the great statesman.

Its production (Milan, May 22, 1874, Wagner's birthday), was the signal for a controversy which has not died away, and its admirers and detractors seem to have ranged themselves along national lines—as they do now. The Germans, with Händel and Bach in mind, see in it little but theatrical tawdriness and overwrought sentimentality. The English point of view wavers somewhat, for the memories of Händel and Mendelssohn are still conditioning factors with many. The French and Italians, especially the latter, find in its idioms a perfect expression of religious emotion. They see nothing out of the way in the employment of idioms already familiar and beloved of them through their use in opera. They care little for polyphonic writing, especially the fugue form, for, in the main, they are signally unsuccessful in this style. Yet Palestrina was one of the greatest masters of polyphony the world has known; and Guilmant, the Frenchman, was *sui generis* in this form. The memory of Händel is, moreover, somewhat robbed of its directive power when we reflect that no one could



LAMBERT MURPHY

tell the difference between his oratorio arias and the most rapid examples of his operatic style. Did he not use a gavotte in "Joshua" and contemplate adding a minuet to the "Messiah" overture? Verdi, like Palestrina, Bach, Händel, and Beethoven, used the "symbols in use in his day and generations"—as Elgar has done in his "Dream of Gerontius,"—consequently his appeal is natural and justified, even though we prefer the Teutonic to the Latin concept of sacred music. Had it been otherwise, had he used idioms unfamiliar to him, and with which his nature was not in sympathy, the "Manzoni Requiem" would not figure on our program, for it would be calmly reposing on the musical dust-heap with Gounod's "Mors et Vita." If a personal opinion as to its value is desired the inclusion of the work in our program is sufficient answer.

We append an analysis of the work from which we have attempted to eliminate any personal bias, and view the work from the only justifiable point of view, one in which it is assumed that we accept the composer's own judgment, both as to the character and intrinsic value of the idioms employed, and their adaptability to the noble end he had in view. Of structural interest is the fact that Verdi through genial combination divides the thirteen settings contemplated in the original plan into seven, which shows how far he had progressed along newer lines, although he consciously or unconsciously followed the example given in Beethoven in his great Messe Solonelle in D major, which might be called symphonic in its formal structure.

The Introduction (*A minor*) to the "Requiem e Kyrie" (Grant them rest) gives us a quiet and mournful theme, developed entirely by the strings. In this portion of the work the chorus is purely an accompaniment to the melody played by the violins, but at the words "*Te decet hymnus*"—(There shall be singing) it is supreme. After this division, (*F major* sung *a capella*) the introductory theme reappears. At its conclusion the solo parts come into prominence (*A major*) and the rest of the number is a finely conceived and elaborately executed eight voiced setting of the words *Kyrie eleison*.

The "Dies Iræ" (Day of Anger) is divided into nine parts, for solo, chorus and orchestra. The first of these divisions the "Dies Iræ" is a very dramatic setting of the text. It is in the key of G minor and introduces vocal and orchestral effects which are startling in their intensity. The second division "Tuba Mirum" (Hark! the trumpet) (*A flat minor*) is preceded by a dramatic treatment, of the orchestra in which the trumpet calls in the orchestra are answered in the distance—until a magnificent climax is reached by the \sharp chords for the full brass, leading into a great unison passage for male voices, accompanied by all the power of the full orchestra. In quick succession follows No. 3, solos for Bass and Mezzo Soprano. The words "Mors stupebit" (Death with wonder is enchained,) (*D minor*) and "Liber scriptus properetur" (Now the record shall be cited) involve a change of treatment. An abridged version of the first division follows, to be succeeded in turn by a beautiful trio for Tenor, Mezzo and Bass, (*G minor*). The next division, "*Rex tremendæ majestatis*" (King of Glory) (*C minor*), is written for solo and chorus. The solo parts to the text "Salve me fons pietatis," (Save me Lord with mercy flowing), introduce a melody entirely distinct from that of the chorus, and the ingenious contrasts of the two leading up to the final blending of both in the "Salve me" are intensely interesting and effective.

The sixth number, a duet for Soprano and Mezzo- (*F major*), is thoroughly Italian in spirit, is beautifully written for the voices, and carries out most perfectly

the spirit of the words: "Recordare," (Ah! remember). The Tenor and Bass Solos which now follow, the "Ingemisco," (Sadly Groaning) (*E flat major*), and "Confutatis," (*E major*), in the opinion of many critics contain the finest music in the whole work. Be this as it may, this portion is very interesting, and to the musician presents technical points of importance. The "Dies Iræ," as a whole, ends with the "Lacrymosa," (Ah! what weeping) (*B flat minor*), a tender setting of these words. A wonderful crescendo on the word, *Amen*, is to be noted.

The Solo Quartet (*A flat major*), "Domine Jesu Christu, (O Lord God, Lord Jesus Christ) is very beautiful, but presents no special points of interest.

The Sanctus (*F major*) is an exalted inspiration of genius. With its glorious double fugue, its triumphal antiphonal effects at the close leading into a soul uplifting climax, it would, of itself, make the reputation of a lesser composer.

If the Sanctus is sublime in its grandeur, no less so in its pathos is the Agnus Dei, "Lamb of God," (*C major*), written for solo voices (Soprano and Mezzo) and chorus. A simple melody with three different settings is the basis of this important number, and in originality and effectiveness it is not at all inferior to the inspired Sanctus which precedes it.

The "Lux æterna," (Light eternal) (*B flat*) calls for no extended notice. It is written for three solo voices in the style which we find in Verdi's later works.

The closing number, (7), "Libera Me," (*C minor*) begins with a recitative (Soprano) "Libera me Domine, de morte æterna," (Lord deliver my soul from eternal death) interrupted by the chorus which chants these words, and introducing a fugue of stupendous difficulty, gives us a repetition of the beautiful introduction to the whole work, (*B flat minor*) and ends with the repetition of the recitative, while the chorus holds out a sustained chord (*C major*) *ppp*. In the repetition of the introduction to the chorus just alluded to, the solo voice (Soprano) takes the melody originally played by the violins, while the chorus accompany a *capella*. The ending of the work is very dramatic. Everything seems to be hushed while the awful significance of the words is impressed upon the mind with irresistible force.

The whole work reveals Verdi at the maturity of his genius—shows the mastery of vocal resources characteristic of Italian composers, with a control of the possibilities of the orchestra in which he stands alone among the composers of Italy. A careful study of the final fugue will clearly reveal that Verdi possesses distinguished power as a contrapuntist. The fact that his themes are so very melodious that this element is constantly in evidence has a tendency to draw away one's attention from the constructive skill revealed in this fugue. The work is genuinely Italian in spirit, but it shows on every page the imprint of genius, and genius knows no national boundaries.

I—REQUIEM E KYRIE

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.

Eternal rest give unto them, O Lord,
and let perpetual light shine on them.

Thou, O God, art praised in Zion, and
unto Thee shall the vow be performed
in Jerusalem.

Hear my prayer, unto Thee shall all
flesh come.

Lord have mercy! Christ have mercy.

II—DIES IRAE

Dies iræ, dies illa,
Solvat sæclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus.
Cuncta stricte discussurus.

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo, cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuæ viæ;
Ne me perdas illa die.
Quærens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
No perenni cremer igne.
Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

Day of vengeance, lo! that morning,
On the earth in ashes dawning,
David with the Sibyl warning!
Ah! what terror is impending,
When the Judge is seen descending,
And each secret veil is rending!

To the Throne, the trumpet sounding,
Through the sepulchres resounding,
Summons all with voice astounding.

Death and Nature, maz'd are quaking,
When the grave's deep slumber breaking,
Man to judgment is awaking.

Now the written book containing
Record to all time pertaining,
Opens for the world's arraignment,
See the Judge, his seat attaining,
Darkest mysteries explaining,
Nothing unavenged remaining!

What shall I then say unfriended,
By what advocate attended,
When the just are scarce defended?

King of Majesty tremendous,
By thy saving grace defend us;
Fount of piety, safely send us.

Jesus, think of thy wayfaring,
For my sins the death-crown wearing;
Save me in that day despairing.
Worn and weary thou has sought me,
By Thy cross and passion bought me,
Spare the hope Thy labors brought me.
Righteous Judge of retribution,
Give, O give me absolution,
Ere that day of dissolution.

As a guilty culprit groaning,
Flushed my face, my errors owning,
Spare, O God, Thy suppliant moaning.
Thou to Mary gav'st remission,
Heard'st the dying thief's petition,
Bad'st me hope in my contrition.
In my prayers no worth discerning
Yet on me Thy favor turning,
Save me from Thy endless burning!
Give me, when Thy sheep confiding
Thou art from the goats dividing,
On Thy right a place abiding.

When the wicked are rejected,
And to bitter flames subjected,
Call me forth with thine elected.
Low in supplication bending,
Heart as though with ashes blending,
Care for me when all is ending.

When on that dread day of weeping,
Guilty man in ashes sleeping,
Wakes to his adjudication.
Save him, God, from condemnation.
Lord Jesus, all-pitying,
Grant them rest. Amen.

III—DOMINE JESU

Domine Jesu Christe, Rex Gloriæ, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu:

Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repræsentet eas in lucem sanctam; quam olim Abrahæ promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eos, Domine, de morte transpire ad vitam, quam olim Abrahæ promisisti et semini ejus.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful dead from the punishment of hell, and from the deep lake:

Deliver them from the lion's mouth; let not hell swallow them, let them not fall into darkness; but let Saint Michael, the standard bearer, bring them into the holy light which once thou didst promise to Abraham and his seed.

Offerings of prayer and praise we bring Thee, O Lord; receive them for those souls whom to-day we commemorate. Let them go from death to that life which once thou didst promise to Abraham and his seed.

IV—SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloriæ tuæ. Osanna in excelsis.

Benedictus, qui venit in nomine Domini. Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest!

Blessed is He that cometh in the name of the Lord. Hosanna in the highest!

V—ANGUS DEI

Angus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, that taketh away the sins of the world, grant them rest, Lamb of God, that taketh away the sins of the world, Grant them rest everlasting.

VI—LUX AETERNA

Lux æterna luceat eis, Domine, cum sanctis tuis in æternam, quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Let perpetual light shine on them O Lord, with thy saints forever, for thou art Gracious.

Eternal rest give unto them, O Lord, and let perpetual light shine upon them.

VII—LIBERA ME

Libera me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra, dum veneris judicare seculum per ignem.

Tremens factus cum ego et timeo, dum discussio venerit atque ventura ira, quando cœli movendi sunt et terra.

Dies iræ, dies illa, calamitatis, et miseriæ, dies magna et amara valde.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from eternal death, in that dread day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

I am full of terror and fear at the judgment that shall come and at the coming of thy wrath, when the heavens and the earth shall be moved.

Day of wrath, dread day of calamity and misery, dread day of bitter sorrow.

Eternal rest give unto them, O Lord, and let perpetual light shine on them.



FLORENCE HINKLE

THIRD CONCERT

Friday Afternoon, May 16

PATRIOTIC HYMN, "My Country 'Tis of Thee"

CAREY

Children's Chorus.

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

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

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

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

S. F. SMITH.

OVERTURE—"Merry Wives of Windsor"

NICOLAI

OTTO NICOLAI was born June 9, 1810, in Königsberg; died May 11, 1841, in Berlin.

Shakespeare seems to have made a more successful appeal to the imagination of foreign composers than to that of his fellow countrymen. The reason for this may or may not rest in the inability of English composers to rise to the heights demanded, but the fact remains. We have only to cite "The Taming of the Shrew" by Hermann Goetz, an inspired work; "Otello" and "Falstaff" by Verdi through which Verdi proclaimed the essential youthfulness of his old age; and the "Merry Wives of Windsor" by Otto Nicolai, the overture to which still holds a wondrous appeal through its rare musical and delineative qualities. One might seriously question whether Gounod's "Romeo and Juliet" and Thomas's "Hamlet" are valid proofs of our initial assertion, for no one could accuse either of these composers of having attained greatness in these works. It must also be remembered that Shakespeare was a member of Richard Wagner's musical Trinity, and that, while still a pupil of the Kreuzschule, Dresden, he mastered English that he might read the dramas of this immortal Englishman in the original.

There have been many settings of the "Merry Wives," but Nicolai far surpassed his rivals in his keen insight into the drama, and in his power of musical interpretation. He had enjoyed the instruction of Mendelssohn's teacher—Zelter—and by reason of his sojourn in Rome, and later in Vienna, he came into close contact with other schools of writing than the German, and was in a position to bring to bear on the composition of this work all that he had gleaned from these fields. This very largely accounts for his style, for Nicolai was not a composer who indulged in prophecy and created an absolutely original style. But time has conclusively proven that his art was adequate to the task, for his is the only setting of this subject that has survived, and today it maintains its position by the side of Verdi's "Otello" and "Falstaff." It is a curious commentary on taste that "The Taming of the Shrew" is only occasionally given in Germany and is practically unknown on this side of the water.

"The Merry Wives of Windsor" was begun in Vienna and finished in Berlin, where it was given its first performance, March 9, 1849. It was Lortzing's swan song, for he died on May 11th of that year. It needs no formal analysis to any one familiar with Shakespeare's text and to others its spontaneity of melody and characteristic atmosphere will make its appeal immediate and irresistible.

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

MOZART

WOLFGANG AMADEUS MOZART was born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791.

MADAME ERNESTINE SCHUMANN-HEINK.

This work received its first performance in Prague, September 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.

At this time Mozart was harassed by the conviction that he was writing his own requiem, for the work he was leaving behind him had been ordered by a very mysterious personage under conditions that aroused in him superstitious forebodings. He could call neither philosophy nor the resources of a well trained mind to his aid, and his superstition was emphasized by the fact that, just as he and his wife Constance were entering the post chaise to set out for Prague, this mysterious personage appeared, and, pointing his finger at Mozart, said, "Don't forget the Requiem." It later developed that this man was the secretary of one of the nobility who wished to honor his recently deceased wife's memory through a requiem, which, although written by Mozart, he intended to claim as his own. Truly a beautiful example of conjugal affection—but it cost the life of one of the greatest geniuses the world has known. Mozart brooded over the circumstance until his health failed him so completely that he could not resist the disease which four months later, brought him to a pauper's grave. So he was not in a happy frame of mind when he set out on this journey. As indicative of the fact that genius knows no limitations, after his return from Prague, he composed his "Magic Flute," which was produced September 30, 1791.

As before stated the opera as a whole was not successful but many parts were of unusual merit, notably the principal arias. One of the most famous of these is the one on this program. A literal translation of the text 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!

CANTATA FOR CHILDREN, "The Walrus and the Carpenter,"

FLETCHER

Percy E. Fletcher was born December 2, 1880, in Derby, England.

As a pendant to "The Wand of Youth," what could serve better than this product of the author of "Alice in Wonderland" and, "In a Looking Glass"? Topsy-turvydom must have been Lewis Carroll's birthplace. His contributions confirm the definition of imagination, as "the power of making fiction appear as improbable as the truth," and no less surely enforces the fact that men are but children of a larger growth. The Mad Hatter has often sat with his knees under our mahogany, and we must now put on two extra plates for the Walrus and the Carpenter, for, after the recital of their perplexities to which we shall listen this afternoon, we shall feel like coming into close prandial and post-prandial relations with them both.

The number of really important works for children's voices is not so large as to make a choice embarrassing, and inasmuch as the more serious ones are not overwhelmingly inspiring, the lot has fallen on one in which there is no attempt at impressive statement, but which revolves around such absurdities as delight children, from eight to eighty—to go Dr. Osler twenty better.

If the works for children's voices alone are very restricted, the value of this particular tone quality to the choral mass is increasingly appreciated by modern composers, like Pierne, Wolf-Ferrari—in fact by nearly all the most significant composers of our day.

(The conductor feels constrained to express his obligations to Mrs. Lulu Yingling Geddes, Supervisor of Music in the Ann Arbor Schools—and the teachers of the schools represented for their work in preparing the chorus.)

PROLOGUE.

We have a story to relate
Which may be rather long,
And so as not to worry you
We'll tell it you in song.
'Twas told to gentle Alice,
(Who reads the book will see),
By Tweedledum's twin brother,
Whose name was Tweedledee.

The Walrus and the Carpenter
Is what the tale is called,
And by its quaint philosophy
You soon will be enthralled.
The moral of the story
We leave for you to guess;
But though you may not do so,
You'll like it none the less.

THE STORY.

The sun was shining on the sea,
Shining with all his might;
He did his very best to make
The billows smooth and bright,
And this was odd, because it was
The middle of the night.

The sea was wet as wet could be,
The sands were dry as dry;
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead,
There were no birds to fly.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done:—
"It's very rude of him," she said,
"To come and spoil the fun!"

The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it *would* be grand!"



ERNESTINE SCHUMANN-HEINK

"If seven maids, with seven mops,
Swept it for half a year,
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.

"Oh, Oysters, come and walk with us!"
The Walrus did beseech—
"A pleasant walk, a pleasant talk,
Along the briny beach;
We cannot do with more than four
To give a hand to each."

The eldest Oyster looked at him,
But never a word he said;
The eldest Oyster winked his eye,
And shook his heavy head—
Meaning to say he did not choose
To leave the oyster-bed.

But four young Oysters hurried up,
All eager for the treat;
Their coats were brushed, their faces
washed,
Their shoes were clean and neat—
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more—
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

"The time has come," the Walrus said,
To talk of many things:
"Of shoes—and ships—and sealing wax
—Of cabbages—and kings—
And why the sea is boiling hot—
And whether pigs have wings!"

"But wait a bit," the Oysters cried,
"Before we have our chat;
For some of us are out of breath,
And all of us are fat!"
"No hurry!" said the Carpenter:
They thanked him much for that.

"A loaf of bread," the Walrus said,
"Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed—
Now, if you're ready, Oysters dear,
We can begin to feed."

"But not on us," the Oysters cried,
Turning a little blue,
"After such kindness, that would be
A dismal thing to do!"
"The night is fine," the Walrus said,
"Do you admire the view?"

"It was so kind of you to come,
And you are very nice!"
The Carpenter said nothing, but
"Cut us another slice:
I wish you were not quite so deaf—
I've had to ask you twice!"

"It seems a shame," the Walrus said,
"To play them such a trick,
After we've brought them out so far,
And made them trot so quick!"
The Carpenter said nothing, but
"The butter's spread too thick!"

"I weep for you," the Walrus said,
"I deeply sympathize!"
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.

"Oh, Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none—
And this was scarcely odd, because
They'd eaten every one.

THE EPILOGUE

Our story now is ended,
Our fairy-tale is told;
You've listened to it patiently
As Alice did of old.
No doubt you like the Walrus best
Because he was so grieved;
Or do you think he ate the most,
As Tweedledee believed?

Then should you like the Carpenter
Because he ate the least,
You must agree with Tweedledum,
He had a monstrous feast;
But if you dream of them to-night,
We hope you will not end
By thinking you were gobbled up
By the Walrus and his friend.

ARIA, "My Heart at thy sweet Voice" from "Samson and Delilah" SAINT-SAENS

MADAME ERNESTINE SCHUMANN-HEINK.

The opera "Samson and Delilah" has been heard so frequently in Ann Arbor that it is only necessary to give the text of the beautiful aria, from Act II, on our program. It has been sung so frequently in concert that it is familiar to all, but this familiarity has not bred contempt for its undeniable popular qualities. It is representative of a sensuous quality in which French composers find delight, and was received with enthusiastic approbation at its first hearing (Weimar, 1877), as it will be this afternoon.

DELILAH:

My heart at thy dear voice
 Opens wide like a flower,
 Which the morn's kisses waken;
 But that I may rejoice,
 That my tears no more shower,
 Tell thy love, still unshaken!
 Oh, say thou wilt not now
 Leave Delilah again!
 Repeat with accents tender
 Every passionate vow,
 Oh, thou dearest of men!
 Ah! to the charms of love surren-
 der!

Rise with me to its height of splen-
 dor!
 As fields of growing corn
 In the morn bend and sway,
 When the light zephyr rises,
 E'en so my heart forlorn
 Is thrilled by passion's play.
 At thy voice's sweet surprises!
 Less rapid is the dart
 In its death-dealing flight
 Than I spring to my delight,
 To my place in thy heart!
 Ah! to Love's delight surrender!
 Rise with me to its height of splen-
 dor!

SUITE—No. 2, "The Wand of Youth," Opus 1B,

ELGAR

March; The Little Bells; Moths and Butterflies; Fountain Dance;
 The Tame Bear; The Wild Bears.

EDWARD ELGAR was born June 2, 1857, in Broadheath (near Worcester), England.

At an age when it is doubtful whether he could have aspired to membership in such a chorus as we see before us, Edward Elgar wrote this fantastic little suite. Later in life he took it up again and revised it, adding somewhat to its orchestral dress but retaining the original ideas almost unchanged. The titles carry their own story and will be found both delineative and accurate, a combination to which there are many exceptions to be found in musical literature. The desire to be delineative is frequently subversive of accuracy. The power which Elgar possesses of making the orchestra eloquent in portrayal has never been shown more conclusively than in this work, to which one might apply, as a sub-title, the words, "Multum in parvo."

For the sake of completeness the following purely musical information regarding the different numbers is appended. I. March (*Alla Marcia, Allegro moderato*, G minor, 4-4 time); II. The Little Bells (Scherzino) (*Allegro Molto*, E flat major, 2-4 time); III. Moths and Butterflies (Dance), (*Allegretto*, A minor, 2-4 time); IV. Fountain Dance (*Allegretto comodo*, G major, 3-8 time); V. The Tame Bear (*Allegro moderato*, A minor, 2-2 time); VI. The Wild Bears (*Presto*, A minor, 2-4 time).

FOURTH CONCERT

Friday Evening, May 16

OVERTURE, "The Flying Dutchman"

WAGNER

The impressions produced on composers by contact with the ocean in its varying moods are very interesting and worthy of notice in connection with the overture on our program. The North Sea is responsible for three quite distinct efforts. Haydn incorporated his experience in the "Creation"; Mendelssohn in the first movement of the "Scotch" symphony, and Wagner in the opera of "The Flying Dutchman."

Of the three, the last is the most significant, for it embodies one of the most important of sea-myths, that of Vanderdecken, accursed of God. This was the seamen's version of the Wandering Jew, and arose at a time when the sea was the great field of action, and the passion for discovery spurred navigators on to deeds of reckless daring. Wagner was thoroughly inspired by the myth, and before he started his opera score, had worked out the central idea, embodied in Senta's Ballade, in Scene I, Act II. After the wonderful success of "Rienzi" in Dresden, Wagner had every reason to look for a favorable reception of this newer work, but at its first production, Dresden, January 2, 1843, it was coldly received. There is an interesting anecdote regarding this performance. Spontini, then the idolized conductor of the Berlin opera, and one of the most successful opera composers of his generation, was present and said to Wagner after the performance: "I see you have used a new instrument, the tuba. I will immortalize it by using it in my next score." It may be doubted whether even a respectable minority of present-day concert-goers ever heard a note of Spontini's music. Well! they probably never will, but Wagner's "Flying Dutchman" still survives and is reasonably well preserved despite its "three score years and ten". There is a bit of the boomerang in prophecy, especially about one's self.

In regard to the overture, it may be said that its meaning lies on the surface. We have the contrast between the seaman, doomed to scour the seas forever with but one ray of hope to cheer—viz—that some pure maiden will, of her own free will, become his wife—and Senta, who has determined to save him even though he was but a creature of her fancy. We have the raging storm-swept ocean, and as a matter of dramatic detail, the song of the sailors. It begins in tumult and reiterated proclamations of the "Curse" motive, followed by the refrain of Senta's Ballade in which she voices her sympathy and love—and, after alternations of despair and hope, represented by the typical motives above mentioned, a glorious ending.

Technically stated, the opening section—D minor, *Allegro con brio*, 6-4 time—

through its open fifths and indefinite tonality stands for all the implications of the Dutchman's fate—the chromatic figures delineate the restless surging of the sea. The next section—F major, *Andante*—gives us the refrain of Senta's Ballade singing of salvation. The alternations of these motives and the interpolated sailors' song, represent the processes through which despair gives way to hope, and the lovers find life through death. The overture is a vivid illustration of two great concepts in music—the chromatic and the diatonic,—the one standing for unrest and the other for rest. Opposed as they are in their inner essence, in combination they supplement each other, and thus make possible the infinity of plastic and mobile motivation through which modern composers of genius have extended the functions of music—dramatic art.

SUITE, "Woodland," Op. 42,

MACDOWELL

IN A HAUNTED FOREST; SUMMER IDYLL; IN OCTOBER; THE SHEPHERDESS'
SONG; FOREST SPIRITS.

Edward Alexander MacDowell was born in New York, December 18, 1861; died there January 23, 1908.

Of Edward MacDowell it may be said, quoting Vergil—"Earth ne'er contained a whiter soul." Possibly—or undeniably—the greatest musical genius America has yet produced, to those who knew him the personality of the man is still no less potent in its charm than the products of a creative activity which covered many phases of music's infinite possibilities. Of a deeply poetic nature, sensitive to a superlative degree, he was restrained from emotional excesses by a keen intellectual perspective, a fine sense of proportion, and the virility of a strong man. He was free from affectation both personal and artistic, and above all things abhorred the idea that native composers should seek the "shelter of the flag" by appearing on special programs, in which the nationality of the composer is emphasized. He was a composer—not an American composer. He was right in his judgment that the only thing for an American composer to do is to write as good music as possible, and not claim special consideration because of his nationality. Some composer on this side of the Atlantic may strike a new note—but as the result of a deliberate conscious effort—*never*.

Dismissing this side issue, it must be noted that MacDowell's music has within it all that makes for great art. He never mistook conceits of fancy for flights of imagination—neither did he consider noise as synonymous with vigor—nervousness with intensity—nor mistake posing for originality. His music is imaginative, vigorous, intense, and original, and these elemental virtues are fused into a style at once unique and effective. Of the work on our program it must be said that it displays all these qualities. Of the meaning of the various numbers the titles convey all that is vital. It was included in the second program of the first May Festival twenty years ago, at which the "Manzoni Requiem" was sung.

The pathetic clouding of this rare intellect and his premature death constitute one of the tragedies of our musical development, a development to which no one has contributed more of lasting value than Edward Alexander MacDowell.

RECITATIVE and ARIA—"Eri Tu," from "The Masked Ball"

VERDI

SIGNOR PASQUALE AMATO

Verdi's name is so indissolubly linked with the opera and its development in Italy, that this aria from "The Masked Ball" (Rome, February 17, 1859) will be doubly welcome at this time. While there are many who no longer worship at the shrine of Italian Opera, even they cannot deny the charm of Verdi's melody, nor can they remain oblivious to the fact that he, like the majority of Italian composers, knew to a nicety all the secrets of the art of singing.

RECIT.—Get thee up! there, thy offspring I do permit thee to behold
 In darkness and in silence;
 There a while thy blushes and my shame be hidden.
 No, not on him, on yon fragile existence,
 Be my blows directed;
 Elsewhere, elsewhere I'll find that which shall wipe out my dishonour,
 'Tis e'en thy love's blood!
 From thy base heart my dagger
 Vengeance sternly exacting
 For all my woe.

ARIA.—And would'st thou thus have sullied a soul so pure,
 In whose chasteness my spirit delighted
 Thou betray me, in whose love I felt all secure?
 Of my days thou has poison'd the stream.
 Treach'rous heart! is it thus he's requited
 Who the first in thy friendship, yes, the first in thy friendship did seem.
 Oh, the pangs of a joy aye departed,
 Of caresses that made life a heaven!
 When Adelia, an angel pure hearted,
 In my arms grew resplendent with love!
 All is over; and hate's bitter leaven
 My widow'd heart only can move!
 Oh the pangs of joy departed,
 Hope can buoy me no more.

"Hungarian Dances" (Nos. 17-21)

BRAHMS-DVORAK

ANDANTINO; MOLTO VIVACE; ALLEGRETTO; POCO ALLEGRETTO; VIVACE.

What devotee of the pianoforte has not enjoyed the delightful Hungarian Dances, arranged for four hands? Such an arrangement is a martyrdom to which many fine compositions have been subjected. Those who looked upon Brahms as purely intellectual—with his emotions in cold storage—wondered at these fervid dances—and may

have consulted a music-lexicon to see if there might not be another Brahms who was also christened Johannes. Well! it was in a sense another Brahms, or another such brought out by his intimate association with Remenyi. He was captivated by the Hungarian folk-music, filled with pregnant rhythms, and as a result of this sympathetic acquaintance with so highly colored a type of national music we have the four sets published in 1867 and 1880. The dances on our program are included in the fourth set and were given their orchestral setting by Antonin Dvorak. It is a work of supererogation to analyze these sparkling products of the Hungarian Muse—for they all emanate from native composers—and, for the present purpose, it will be sufficient to supplement the titles by the following information, as to key and time: No. 17, F sharp minor, 2-4 time; 18, D major, 2-4 time; 19, B minor, 2-4 time; 20, E minor, 2-4 time; 21, E minor and major, 2-4 time.

PROLOGUE, from "I Pagliacci"

LEONCAVALLO

SIGNOR AMATO

Ruggiero Leoncavallo was born in Naples, March 18, 1858.

Unless some power, as yet not to be discerned, intervenes, there is immanent danger that this composer, who belongs to the occasionally gory, but always superstrenuous modern Italian School, will be included in the list of "one-work" men. It would seem that a writer in this superlatively intense style incurs the risk of quickly burning himself out, or of falling into mannerisms that soon pall on the public. It may also be possible that such an overwhelming success as that attained by this composer in "I Pagliacci" makes a sane judgment on other works of a different nature so difficult as to be practically impossible. Again, it may be that so-called "mannerisms" are perfectly natural methods of expression—of so pronounced a character as to unfit them for a wide range of subjects.

Of the many examples of the use of the dramatic device of a play within a play not one can be cited which reaches a greater height of passion than this opera. The appeal of the strolling actor, who, though his heart is breaking, must, perforce, play the clown—contains much of the philosophy of player-folk, and is eloquent in its insistence on the fact that "the artist is first a man". The lines "You'll see too, of hatred the direful ending" are prophetic of the moment when, after the peasant audience has become aware that a real tragedy has run its course, between the lines as it were, Tonio calls, "Go home now! The play is ended".

TONIO.—I may?

So please you!

My Ladies and Gentlement!

And pardon me if alone I present me:

I am the Prologue!

Once again the author brings the classic mask before you;

So partly to revive for you the antique usage,

He bids me once more to address you!

But not to tell you, as of old,
 "The tears we shall shed for you here are false ones!
 And the sighs we heave, and our martyrdom here,
 Must not be ta'en to heart!"
 No! No!
 Your author intends far rather to draw you a bit of life true to nature,
 'Tis his conviction, the artist is first a man,
 And that for men what he writes should be written.
 And the truth he has giv'n to you!
 A throng of recollections within his inmost soul one day was stirring,
 And these with sincerest tears has he written,
 While his sobbing and sighing beat the time for him.
 So then, you'll see love shown
 As human beings do love each other;
 You'll see, too, of hatred the direful ending,
 Witness war's sharp agony!
 Howlings of rage will reach you,
 And scornful laughter!
 And you must consider,
 Not so much our poor flimsy costumery of actors,
 Rather let our hearts speak to you for us.
 Aye! for we're men as well,
 Of flesh and of blood, too,
 And, like you yourselves,
 We are breathing the air of this world forlorn and lonely!
 Now I've giv'n you the notion!
 Watch you the plot unfolding before you.
 Come on!
 Let us begin then!

SYMPHONIC POEM, "Don Juan", Op. 26

STRAUSS

Richard Strauss was born June 11, 1864 in Munich.

Whenever the Strauss storm-center seems to belie its title and approaches a calm, this prolific composer projects some new phase of his creative art into its midst and the seething begins again with increased intensity. He appears to continually run into new excesses—possibly agreeing with a male member of the Malaprop family that "nothing exceeds like excess." At all events most of the time he is in the front ranks of disturbers of the peace. In view of his unquestioned prominence has not the time arrived when we can safely drop the Richard and call him Strauss? In these days of decadent dance music the memories of Johano and Eduard, of the Vienna Strauss family, have so faded away that there is no danger of the confusion against which it has seemed wise to guard in the past. We can dispense with the witticisms anent "Richard the First (Wagner) and Richard the Second," although the position taken by certain fanatical and idolatrous *Strauss-ianer* that—as in Shakespeare, there

is no Richard the First—save—Strauss himself, is inane. Why not cease comparing them? It is a task involved in insuperable difficulties, for they have almost nothing in common, and it leads to nothing but rancour.

The poem "Don Juan" was written by Lenau—a pseudonym for Nikolaus Franz Neimbsch von Strehlenau (Lenau for short) in 1844, and the excerpts given represent the portions from which Strauss derived his inspiration. The music was written in Munich in 1888 and was first performed in Weimar, November 11, 1889. It was dedicated to Ludwig Thuile, whose untimely death in 1907 was universally mourned. It is of infinite complexity in detail, although very clear in outline. In it Strauss uses the modern orchestra with his quite unusual and highly individual mastery of its resources.

In view of the work of Strauss and other ultra-moderns we must revise our definition of simplicity that we may realize the meaning of complexity. For a concrete example take the work now under consideration. A careful study of the text given below, will show that the composer took the most direct and obvious path to his goal. This is simplicity in a strict sense. At the same time the treatment is complex, because the subject includes many phases and each phase must be brought out in the music—but there the complexity ends. If we choose to consider complexity as such, with no real artistic end in view that justifies its employment, we must turn back the pages of history till we come to the School of the Netherlanders (1450-1550) when redundancy of statement was a virtue, and simplicity and directness combined constituted a crime.

There are as many conflicting opinions regarding Strauss's personality as his music. If we take the ravings of his ardent admirers as valid testimony we see in him an extremely modest, shrinking, and abnormally sensitive individual, who reluctantly accepts unstinted adulation and enormous revenues. He is an unwilling martyr because it pleases the aforesaid admirers to pay him homage, and it is necessary for the health of opera and concert-goers, as well as *Intendants* and managers, that they—first—and the public in turn, be heroically bled. The Berliners call him "*Der musikalische Kaufman*" (the musical merchant) and many of them assert that his apparent modesty conceals the most intense egotism and selfishness. This opinion is the basis of a widely circulated cartoon in which the Strauss Temple of Fame occupies a commanding position on a high hill. To it leads a broad way on which the composer, as Don Quixote, is frantically chasing up and down. The approach is through a turnstile—after a deposit has been made in the *Kasse* (box office). Apply these characterizations to his music and we have the present status of criticism anent his works. But—his songs reveal a phase of artistic personality, on which one may base the assumption that, before long, if his life is spared, we will hear from a Richard Strauss of whom we have had as yet but restricted glimpses. The text—

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

* * * *



PASQUALE AMATO

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours refurbished and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each Beauty in the World is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire.
 Out to the chase! To victories new aspire!

* * * *

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

JOHN P. JACKSON.

ARIA—"O Promise of a Joy Divine," from "Le Roi de Lahore,"

MASSNET

SIGNOR AMATO

Jules Emile Frederic Massenet was born in Montreaux, May 12, 1842; died in Paris, August 13, 1912.

Massenet has just died in fulness of years, and before any serious abatement in his creative powers was discernable. The time has not yet come when it is possible to arrive at a just estimate of his ability, although the conviction obtrudes itself that the verdict will be less favorable in a few years than now. The present trend of music is not in the direction in which his power seemed to lie. For this reason it may not be deemed presumptuous to state—somewhat tentatively—that he will scarcely be included in the list of the greatest composers of his day. This is not to be construed as attempting to minimize his undeniable power as a dramatic composer. His operas and their hold on the public would make such an attempt idiotic, but this conviction will not down that few of his works will survive the test of the next twenty-five years. It must be confessed that within that time, many of our present

day idols will fall, and it is very difficult to say which will be the first. The opera from which the aria on our program is taken was produced in 1877.

The troops of the Sultan who gladly would have riven from us fair Lahore
By our own might have from the field been driven.

As if by hand unseen they had been driven out,
Their swift flight from the desert resembleth a rout

From care my people free, loudly sound forth my praises!

This calm my heart upraises, I yet may happy be.

O promise of a joy divine,

Sita, thou dream of all my life!

O beauty torn from me by strife

At last, at last thou shalt be mine!

O fair one charm my loving heart,

And ne'er again from me depart!

Come Sita! thy love for me rewarding,

A crown to thee I am according,

O Sita I wait for thee!

Sita, my queen thou soon shalt be!

Sita, O come, delight this heart.

To thee the world its glory offers,

To thee a king his crown now proffers.

Come Sita, O come, ah! be mine!

Come Sita! Be mine!

OVERTURE, "Tannhäuser,"

WAGNER

When this overture was first heard it excited a measure of ridicule difficult for us to comprehend. One critic saw in it a "representation of Chaos," another an "incursion of the Huns," while "the field" welcomed it as a favorable opportunity for the display of wit through various inane comparisons. A writer in the London "Athenæum" wrote regarding it—"There is not an English student of harmony of one year's study who could have produced it." Many years have passed since this deliverance, and the world is still seeking that English "student of harmony." None are more amused by this quotation than modern Englishmen, and it must be stated that indications are not lacking that we may yet hear from that "student of harmony," for creative activity in Great Britain has renewed its youth.

To those who are acquainted with the plot of "Tannhäuser," this score is an open book. To others its principal chapters may carry the following titles—I. "Pilgrims' Song." II. "Venus Music." III. "Tannhäuser's Song in Praise of Venus." IV. "The Triumph of the Power that makes for Good (Pilgrims' Song)."

FIFTH CONCERT

Saturday Evening, May 17

WORKS OF WILHELM RICHARD WAGNER

“LOHENGRIN”—Act I.

(First Performance, Weimar, August 28, 1850).

CAST

LOHENGRIN	MR. LAMBERT MURPHY
ELSA	MME. MARIE RAPPOLD
ORTRUD	MISS ROSALIE WIRTHLIN
TELRAMUND	MR. WILLIAM HINSHAW
KING	MR. HENRI SCOTT
HERALD	MR. FREDERICK A. MUNSON
BRABANTIANS, NOBLES, SOLDIERS AND CITIZENS,	THE CHORAL UNION

“Lohengrin” belongs to that special circle of myths clustering about the Round Table, and other Celtic products. In these myths seem to be incorporated certain primal concepts which must be a common expression of universal human longing, else why this reiterated urgency? There are two versions of this story, as indicated in the closing lines of Wolfram von Eschenbach’s “Parsifal.” Kyot and Chretien de Troyes are the authors of these—“The true” and “the false” versions as they are called. The story as given in Wolfram’s “Parsifal” is as follows:—The heiress of the throne of Brabant was urged by the nobles of her court to marry. She vowed that she would not unless God should send her a husband far removed from ordinary men. (Prospective husbands invariably fulfilled such a requirement then, as they do now. This is one of the “Pleasures of Hope” Campbell did not mention). A swan brings Lohengrin in a skiff from Montsalvat, the mountain in the Pyrenees on whose summit stands the Castle of the Grail. He lands (at Antwerp) and marries the duchess. She faithfully promises him that she will never ask him his name or his race, nor seek to know from whence he came. After one year, however, she can no longer resist her curiosity, and asks him the fatal question, whereupon he is obliged to leave her, and is carried away by the swan. He leaves behind him a horn, a ring and a sword. This is the story of Chretien de Troyes. The Kyot version (it is

believed that Kyot is a myth himself or a pseudonym—if one can use so modern a term) is found in “Titurel.” It runs thus: Loherangrin seeks the hand of the beautiful Belaye the heiress of Lyabore (Lothringen). This version does not state that he is called to rescue her from any danger greater than spinsterhood and, as a matter of fact, neither does the other version throw any more light on this phase. He wins her affection, and she becomes his wife. A certain question is also forbidden in this version, but it refers to his coming only, for his wife already knows of his ancestors, Gahmuret and Parsifal. However, she becomes suspicious of him, and seeks counsel from sorcerers and witches. Finally, Lohengrin is attacked in his sleep, by whom, at whose instigation, and for what purpose the myth does not reveal. The Middle High German version, which arose towards the middle of the 13th century, follows the first—called the “false”—but makes the hero an ambassador of King Arthur. In the course of his wanderings he comes into the kingdom of the Grail. He arrives just as a message appears on the sacred chalice, bidding him hasten to the relief of Elsa of Brabant, whose next of kin, Telramund, has conspired against her. Lohengrin conquers Telramund and marries Elsa. After a while he sets out on adventure. Like Siegfried in the “Götterdämmerung,” he cannot remain inactive, and dawdle at home when other heroes are winning glory at the front. Elsa, like Brunhilde, dares not keep her spouse from following the natural career of a hero, so Lohengrin sets out, battles for the Emperor against the Hungarians, and also wages war for the Pope. The question plays an important part in this version, for, after the hero returns to Cologne (not Antwerp, you will notice), Elsa asks him the forbidden question as to his antecedents, whereupon he leaves her and departs from the land forever. This saga runs parallel to actual history. Wagner’s version gives us a fine picture of the life, the habits of thought, the customs, etc., of the time of Henry the Fowler (876-931), for these outlines convey no idea of the prolixity of the story as told in these different versions. As a poetical work—*per se*—it is of little real value, as a “book” for an opera it is incomparable. From the point of view of the historian who seeks to find ultimate causes for social and political movements in the peasant’s hut, as well as in the king’s palace, and who looks for the great motive powers that condition the *Zeitgeist* and dwell in the hearts of the common people, this story is eloquent. Although it does not move in lowly circles yet its real dramatic pivots are feelings to which the common people were peculiarly susceptible. For does not curiosity dominate their life and does not the effort to forbid its exercise pour oil on the flames? This in spite of the fine distinction made by the Germans between *Kuriosität* and *Wissbegier* (Curiosity and the desire to know). The story is supposed to follow directly after the Sängerkrieg. The trifling gap of nearly 300 years between the reign of Henry and this event (1207) appears to have been merely a cob-web to be brushed away very easily by the hand that transcribed the events. We will suppose that the contest has just ended. Klingsor—the magician in “Parsifal”—and Wolfram linger, engaged in a violent dispute. Klingsor, by the exercise of magic, hopes to entangle Wolfram whose singleness of purpose and directness of character are too much for him. He asks Wolfram about the good King Arthur and his Round Table, when Wolfram, starting up, declares, “I hear the stroke of the bell announcing the beginning of the battle in defence of Elsa of Brabant.” All the knights, including Klingsor, ask what he means. He, in answer, says, “As Elsa, accused and in despair, kneels in prayer, the tone of the tiny bell she wears at her girdle is heard in Montsalvat and brings her a rescuer.” Lohengrin, entering the castle, hears the bell,



ROSALIE WIRTHLIN

and his attention is thereby directed to the magical writing on the surface of the Grail, which is his commission to act as its agent. This beautiful thought is dwelt upon at length. Passing over the many inconsequential details of the story up to the time the fateful question is asked, we find that he there declares himself to be the son of Parsifal, the guardian of the Grail. He tells of the sorrowful parting that must follow in the train of Elsa's lack of confidence—of the life-long happiness he hoped for at Elsa's side—kisses the two boys, embraces Elsa for the last time, commits them all to the care of the Emperor, and drawn by the swan disappears forever.

In the earlier poem of "Wieland the Smith," which for some reason Wagner never set to music, we find the Lohengrin idea. Swanhilde, the wounded Swan-maiden, was the daughter of a knight who came over the seas in a skiff and disappeared when his wife asked the forbidden question as to his former life and home. In the sagas of peoples living by the ocean we find constant mention of heroes of the most transcendent physical grace, whose courage and virtue win all hearts, but who, if questioned of their past, disappear forever. This saga is the embodiment of the yearning for happiness, of the response to the eager peering over its waters invited by the endless stretch of the sea, and of the greatest delights, which can only come from some land that is very far off—yonder, beyond the horizon—"Kennst du das Land?" This is a primal concept, and voices the longing which is at once the greatest pleasure and the deepest sorrow of life. The questioning of the sources of our happiness, leads frequently to its flight, while in the prevalence of the motive of the forbidden question, we may read that the most difficult and urgent problem of modern society, was faced by those who peopled this land of myth, and that they were obliged to suffer because they refused obedience after they had promised it faithfully. Wagner's story tells all this by itself. To give the story in its present form, is to show Wagner's greatness as a constructive artist, for it is marvellous how surely he weaves together conflicting passions and how clearly he reveals the power of suggestion, and makes it all as vital as though it were to-day, or of the hour. Like an invocation comes the beautiful Prelude, which has been likened to the Antwerp spire turned into music.

"Now sound Love's concords—sweet and low
 They sing in air—as pure and clear
 As moonlight—chaste as driven snow;
 Ethereal, angelic! Hear
 The melody of vibrant string!
 The full rich chords more surely bring
 To fullest speech the wondrous tale
 Of blessing resting in the Grail
 Than can the word. Like threads of lace
 Extend the tones from heavenly shrine
 Where rests the Grail, to human hearts.
 Bathed in the silvery, dazzling light
 That streameth with a glow divine
 The Grail descending we may trace
 Until it rests on earth. Then parts
 The curtain and a flood of tone
 Proclaims the glory of the cup

Made sacred by the Savior's lips.
 It shines with radiance as bright
 As Heaven's high noon—then lifted up,
 By power supernal, moves away
 And floateth skyward whence it came,
 Nor can we find fit word to bid it stay."

In the first scene, as the curtain rises, we see gathered on the banks of the Scheldt, the warriors of Brabant, who are longing to fight for Germany against the Huns. The warriors lament that there is no ruler to lead them, for young Gottfried, their youthful sovereign, has mysteriously disappeared. Telramund now accuses Elsa, Gottfried's sister, of having murdered him, that she may gain more power. As Elsa appears to face her King, who is to be her judge, her appearance belies the accusation, and we impatiently await the advent of some one, who, in response to the call of the heralds, will espouse her cause "for life or death"—but no one appears. Telramund stands triumphant and his wife Ortrud defiant and expectant—for she, pagan to the core, hopes that her kin and her old religion may be re-established in power. Elsa kneels in prayer and pleads that he, of whom she has had a glorious vision, shall appear before it shall be too late. She is still wrapped in adoration when those standing nearest to the shore see in the distance, shining in sun-illuminated silver armor, and standing in a skiff drawn by a swan, a knight, who, landing, bids farewell to the swan, and coming forward with the stride of a conqueror, declares himself to be the champion of Elsa of Brabant. He hurls defiance at Telramund, proclaims his allegiance to the King, and then, turning gently to Elsa, bids her put her trust in him, but *never* to question him as to his name nor whence he comes. Twice he asks her this, and twice she promises. Then telling her that he loves her, he declares his readiness to engage in the combat. Telramund is worsted. His life is given him by the conquering hero from the Unknown, whose only crest is a swan on his helmet. The second act opens in gloom, for Telramund and his wife, Ortrud, conspire to crush Elsa. She, little knowing of this, when she comes out on the balcony to sing of her happiness to the moon and stars, and to the soft and balmy air of night, lends willing sympathy to Ortrud, although she will not yield to her entreaties to question this man who "must have some wicked reason for being unwilling to be asked of his past." Things move on apace, and in the midst of the bustle of the preparations for the wedding we lose sight of the conspirators. We see them however, once again, when, just as Lohengrin and Elsa are about to pass over the threshold of the Minster, Ortrud throws herself in front of them, denouncing them after the manner of Kriemhild at Worms. She slinks away before the indignant Lohengrin. Then follow the events which lead to Lohengrin's departure, and Elsa's death. Of these, no mention can be made.

Wagner said of "Lohengrin," "Music is Love, and Love shall stream from beginning to end of my new work." In attempting to make a critical study of "Lohengrin" one is constantly being disarmed—for before such a stream of beautiful vital melody, hyper-critical standards are easily lowered, and the critic is bound to capitulate. It must be remembered that, in this work, Wagner entered forever the "Land of Myth and Saga." But once after this did he return into the prosaic world of men and things, and then he invested his subject with such a wealth of melodic utterance and such poetic fervor, that Nuremberg, Hans Sachs, and the Mastersingers will ever

remain invested with the mystic charm he threw about this movement, its home, and its illustrative representative. In "Lohengrin," as in his later musical dramas, Wagner took advantage of the dramatic details of the various versions, and no less deftly utilized historical background and made an authoritative exploitation of the customs of the period in which it plays.

ACT I—SCENE I.

(A meadow on the banks of the Scheldt near Antwerp. King Henry under the Oak of Justice, surrounded by Saxon Counts and Nobles. Opposite to them the Nobility of Brabant, headed by Frederick of Telramund, with his wife Ortrud by his side. The Herald steps from the King's party to the center of the stage and at his signal the four royal Trumpeters sound the call to muster.)

HERALD—Hark! Princes, Nobles, Freemen of Brabant!

Henry, our German Sov'rein calls ye forth,
That ye shall muster for the realm's defense,
Will ye as faithful vassals serve your King?

THE BRABANTIANS—We will as faithful vassals serve our King!
Be welcome, Henry, to Brabant.

KING HENRY (Rising)—Heav'n shield ye, loyal lieges of Brabant;
Not idly have I journeyed to your shores:
I come to warn that danger is at hand:
Ye know full well the tide of death and ruin that oft hath from the east
swept o'er the land?
Upon our frontiers pray the wives and children;
"Lord from the Hungarian hordes protect our hearths!"
For me, the nation's guardian, it was fitting to make an end of misrule and
oppression. As conqueror, at last I gained a nine year's truce, that time I
used to arm the land; with walls and tow'rs I fortified the towns, and
now against the foe I summon you. The term is just o'erpast, the foe
prepares, the wonted tribute I refuse to pay. Now is the time to guard
our nation's honour; from East and West, all men of German blood,
arise united, Knights your thralls assemble. No man shall dare deride
my sov'reign rule.

THE SAXONS—'Tis well, we'll guard our German land!

THE KING—Thus have I sought ye, Freemen of Brabant, to summon you to Mentz
—nobles and vassals: here to my grief I meet with naught but strife,
All in dis-union, from your chiefs estrang'd!
Confusion, civil warfare meet me here. On thee I call, Frederick of Telra-
mund! I know thee for a knight as brave as true, I charge thee, let me
know this trouble's cause.

FREDERICK (with solemnity)—Thanks, gracious King, that thou to judge art come!
 The truth I'll tell thee, falsehood I disdain. When death was closing
 round our valiant Duke, 'Twas me he chose as guardian of his children,
 Elsa, the maiden, and Gottfried her brother: whose dawning years with
 tender care I guarded, whose welfare I have cherished as my honour.
 My sovereign, mark now, if I am aggrieved, when of my honour's treasure
 I am robbed. One day when Elsa had wandered with her brother forth,
 without the boy she return'd with feign'd lamenting, questioned of his
 safety, pretending she from him had been divided, and in vain his traces
 she had sought. Fruitless was ev'ry search we made to find him; and
 when I questioned her with words severe, her pallor and her falt'ring
 tongue betray'd her, her crime in its guilty blackness stood confess'd. A
 horror fell upon me of the maid, the claim upon her hand her father
 had conferr'd, with willing heart I straight resigned, and chose a wife
 full pleasant to my sense, Orthud, daughter of Radbod, true to death.
 (He presents Ortrud, who inclines herself before the King. He then
 advances with measured step). I here arraign her, Princess Elsa of
 Brabant; of fratricide be she charg'd. I claim dominion o'er this land
 by right. My nearest kinsman was the valiant Duke, my wife descendant
 of the race that gave this land its rulers thro' long years past. Oh, King,
 give judgment, all now thou hast heard.

ALL THE MEN (awestruck)—Ha, Telramund, what hast thou said?
 I mark thee with dismay and dread!

THE KING—A dreadful accusation thou has brought!
 A crime so deadly how can I believe?

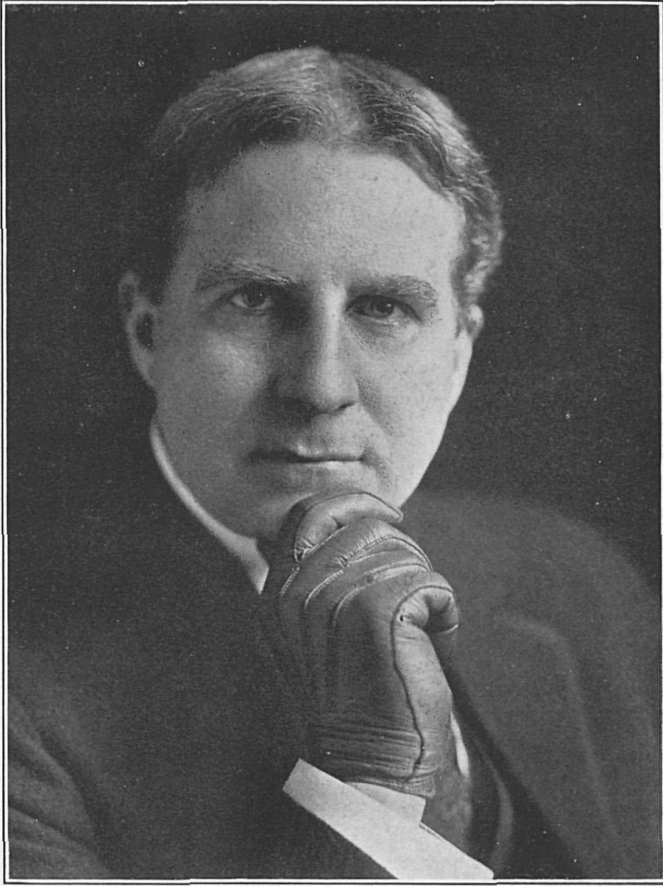
FREDERICK—Oh King! Listless and dreamy is the maid,
 She who with scorn refus'd my proffered hand.
 Some secret love her senses hath beguiled:
 She deemed perchance, because the boy had perished she'd reign secure as
 sov'reign of Brabant, for that, her vassal she disdained as consort, that
 openly she might her lover cherish.

THE KING—Summon the maid accused:
 For judgment let all be prepar'd! Heav'n let me deme aright!

THE HERALD (stepping forward with solemnity)—Dost thou decree, O King, to
 hold a judgment here?

THE KING—I will not rest beneath my shield until the truth hath been revealed.

ALL THE MEN (All bare their swords: the Saxons strike theirs into the earth
 where they stand. The Brabantians lay theirs flat on the ground.)
 No sword to scabbard shall return, until thy will, O King, we learn.



HENRI G. SCOTT

HERALD—Whene'er the royal shield ye see,
Know that the King doth there decree!
Resound my cry both far and near:
Elsa, thou royal maid, appear.

SCENE II.

(Elsa enters to meet her accusers in the presence of the King.)

CHORUS (all the men)—Behold! She comes, how grief o'erclouds her!
How like an angel of light her hue!
He who with base suspicion loads her,
Must prove his dark surmise is true.

THE KING—Art thou she, Elsa of Brabant?
Wilt thou be deemed by me, thy sovereign lord?
Then further I ask thee, if the charge to thee is known, that darkly is alleged
against thee? Canst thou meet the accusation? Thy guilt dost thou
confess?

ELSA—Oh my poor brother!

THE MEN—'Tis wondrous strange! Her words I cannot fathom!

THE KING—Speak, Elsa, in thy King thou may'st confide!

ELSA—Oft when the hours were lonely, I unto Heaven have prayed,
One boon I asked for only, to send the orphans aid;
I prayed in tears and sorrow, with heavy heart and sore,
Hoping a brighter morrow yet was for us in store.
Afar my words were wafted, I dreamt not help was nigh,
But One on high vouchsafed it, while I in sleep did lie.

THE MEN—'Tis passing strange! Wondrous! Or doth she dream?

THE KING—Elsa, defend thyself before thy judge!

ELSA—I saw in splendor shining a Knight of glorious mien,
On me his eyes inclining with tranquil gaze serene;
A horn of gold beside him, he leant upon his sword,
Thus when I erst espied him 'mid clouds of light he soar'd;
His words so low and tender brought life renewed to me,
My guardian, my defender, thou shalt my champion be!

THE MEN—Oh Heaven! in mercy be thou near,
This day make truth from error clear!

THE KING—Frederick, bethink thee while there's time.
Could she enact so foul a crime?

FREDERICK—Her dreamy mood my mind hath ne'er deceived,
Ye hear, she raves about a lover!
I speak the truth, of that I'm well assured.
One do I know who can the deed attest.
But if ye doubt my word as knight and noble, no further proof or witness
will I deign! For battle here I stand! Who dares attain my honor, let
that man stand forth and fight!

THE MEN—I am thy friend, I will not fight with thee.

FREDERICK—And thou, my King, recall to thy remembrance the day I sav'd thee
from the murd'rous Dane!

THE KING—'Twere ill if there were need of that to mind me!
Thou'rt brave and true, all honor's meed be thine,
As guardian of this land, I'd fain appoint thee, thou of my chiefs the noblest.
Heaven alone shall now for life or death decide between you.

THE MEN—A judgment of God! 'Tis well!

THE KING—Answer me, noble Count of Telramund!
Wilt thou do battle here for life or death,
Shall Heaven's ordeal decide if thou spok'st truly?

FREDERICK—Yea.

THE KING—And now I ask thee Elsa of Brabant;
Wilt thou commit thy cause for life or death,
As Heaven's ordeal pronounceth by thy champion?

ELSA—Yea!

THE KING—Choose one who shall defend thee!

FREDERICK—Now ye shall know the name of her accomplice.

ELSA—My guardian, my defender, he shall my champion be!
This is the prize I offer to him whom Heaven shall send:—
The lands and crown I proffer, my sire to me did lend:
As lord I will declare him, and glory in his fame.
If in his heart he'll wear me, I'll give him all I am!

THE MEN—A noble prize, who will the victor be?
Who will contend what will be Heaven's decree?

THE KING—The sun stands high, noon will not tarry.
Call forth the warrior knight with trumpet's call.

THE HERALD—Who will do battle here on life or death for Elsa of Brabant,
let him appear!

THE MEN—No champion to the call comes forth!

FREDERICK—Ye see, what now her cause is worth
Both right and power are justly mine!

THE MEN—Ah hapless maiden hope resign.

ELSA—My gravious sov'reign let me pray thee
Yet once again my knight to summon,
He dwells afar, and heareth not.

THE KING—Once more then let the call go forth.

THE HERALD—Who will do battle here, etc.

THE MEN—The Heav'ns are silent, she is doomed!

ELSA (Sinking on her knees in prayer)—When in my grief I bent before thee,
Thou sentest him who hath my vow;
Oh Lord, hear me again implore thee
In my distress, oh send him now!
Stainless and white, radiantly dight,
Let me behold that form of light.

CHORUS (They perceive Lohengrin in a skiff drawn by a swan appearing in the
distance)—Look! This is sure a marvel! See! a swan!
A fair swan leading yonder pinnace on!
And lo, a knight! a warrior fair, standing on the prow!
His arms resplendent gleam!
A helm of light on his brow!
Look! there! he comes nearer, he hath gained the shore!
And with a chain of gold the swan he reins!
Lo, he comes! (In great excitement as Lohengrin approaches nearer)
A marvel!
A marvel wrought amongst us, a great unheard of marvel.

FULL CHORUS—All hail thou hero from on high!
Be thou welcome, Heaven hath sent thee here!

LOHENGRIN (Standing with one foot on the shore)—I give thee thanks, my faith-
ful swan.
Turn thee again and breast the tide,
Return unto that land of dawn where joyous we did long abide,
Well thy appointed task is done! farewell, my trusty swan!

CHORUS—Doth he not seem from heaven descended?
 His radiant mien holds me enthralled!
 Valour and grace in him are blended,
 To deeds of glory he is called.

LOHENGRIN (Making obeisance to the King)—Hail, gracious sovereign!
 Victory and honor by thy valor's meed!
 Thy glorious name shall from the land that chose thee ruler, ne'er depart.

THE KING—Have thanks! Methinks I know the Power that sent thee here in this
 dread hour;
 On Heaven's mission thou art come.

LOHENGRIN—I came for yonder maid to fight, from dark surmise her name to clear,
 In combat true, to guard her right, who now my proffered vow shall hear.
 (He turns to Elsa)
 I ask thee, Elsa of Brabant, if thou the boon to me wilt grant,
 As thy champion to fight this day. Wilt thou entrust thy cause to me?

ELSA—My hope, my solace, hero mine! Do thou protect me, I am thine!

LOHENGRIN—If in thy cause today I conquer,
 Wilt thou empledge thy faith to me?

ELSA—As here I lowly bend before thee
 Thine will I now and ever be.

LOHENGRIN—Elsa, if thou thy troth wilt plight me,
 If from the foe this land I save,
 If nought from me shall disunite thee,
 A promise I of thee must crave.
 Never, as thou dost love me,
 Aught shall to question move thee
 From whence to thee I came,
 Or what my race and name!

ELSA Lord, at thy will thou shalt command me!

LOHENGRIN—Elsa! say, dost thou understand me?
 Never as thou dost love me, etc.

ELSA—Oh thou! my hero, my defender,
 No doubt of me is in thy heart,
 I life and faith to thee surrender.
 How could I question what thou art?
 As thou wilt guard my name and land
 Thus will I cherish thy command!

LOHENGRIN—Elsa, I worship thee!

CHORUS—Oh sweet enchantment, wondrous love, some magic power my senses
 sway .

Deep in my heart thy spell I prove, splendor divine about them plays.

LOHENGRIN—Ye knights, nobles and freemen of this land,
 Guiltless and true is Elsa of Brabant!
Thy tale was falsehood, Count of Telramund,
By Heaven's assistance all thou shall recant!

FREDERICK—If I must fail, I'll die!
 What spells soe'er have brought thee here,
Stranger, who dost my sword defy,
For all is truth my words imply;
Behold me prepared for the fray,
If right prevails, I'll win the day!

LOHENGRIN—Great sovereign, now ordain the fight!

THE KING—Upon each side three knights the space shall measure.
 I here proclaim this place a fenced field.

HERALD—All here attend and mark me well;
 The fight no man shall seek to quell!
Let none within th' enclosure stand;
Who hinders aught that may befall,
If Freeman straight shall lose his hand,
And his base head shall forfeit the thrall!

THE MEN—The Freeman straight shall lose his hand,
 And his base head shall forfeit the thrall!

HERALD—Mark me, ye combatants of might,
 In fair and open quarrel fight!
By magic arts ye shall not win,
That were the judgment to deride!
Prosper as free ye are from sin,
Not in yourselves, in Heaven confide.

LOHENGRIN—Judge me free as I am from sin!

FREDERICK—Not in myself, in Heaven I bide!

THE KING—Oh King of Kings, on Thee I call;
 Look down on us in this dread hour!
Let him in this ordeal fall
Whom Thou know'st guilty, Lord of power!
To stainless knight give strength and might,
With craven heart the false one smite;
Do Thou, O Lord, to hear us deign,
For all our wisdom is but vain.

ELSA, ORTRUD, LOHENGRIN, FREDERICK AND THE KING—Now, Lord, make known thy just decree:

I have no fear, I trust in Thee!
Oh King of Kings, on Thee I call;
Let not my honour tarnished be.

CHORUS—To stainless knight, etc.

THE COMBAT

LOHENGRIN (with the point of his sword on Frederick's breast)—
By Heaven's behest to me was vict'ry lent,
Thy life I spare, may'st thou in peace repent!

CHORUS—Hail! Hail! Hail! Great hero, hail!

ELSA—Oh joy, oh joy, oh that my tongue thy name could praise,
The songs of the angels for thee I would upraise,
My lord, here I confess thee, I'll live for thee alone!
Wilt thou divinely bless me, oh take me for thine own!

CHORUS—Intone a lay of pleasure, a loud triumphant measure!
Great be thy fame! Blest hour that brought thee!
Glorious thy name; base be that fought thee.
Thou cam'st to save when grief besought thee.
All praise to thee is due, thy name shall live in story.
Ne'er did a knight so true fulfill the land with glory.

LOHENGRIN—Heaven lent me strength to right thee,
That truth might stand confessed;
But now I will requite thee
For all thy sorrow past.

ORTRUD—Who is 't that thus has doomed us?
Who brings my power to naught?
Oh had the earth entombed us
Ere we to shame were brought!

FREDERICK—Woe! Heaven itself hath doomed me,
And brought my trusted sword to naught.
Oh earth hadst thou entombed me
Ere I to this were brought!

CHORUS—Great be thy fame—long live in glory, etc.
All hail to thee! Hail! Hail!

"GOETTERDAEMMERUNG"

(First Performance, Bayreuth, August 27, 1876)

(a) "SONG OF THE RHEIN DAUGHTERS," ACT III.

Siegfried entangled in a web of cross-purposes spun by Fate, left the castle of the Gibichungs with King Gunther, Hagen and courtiers, for a day's hunt. Becoming separated from his companions, and somewhat chagrined by his utter lack of success, he is taking his way to the appointed rendezvous, where they were to meet at noon. Passing along the banks of the Rhein he is attracted by the Rhein Daughters and their song. They see the ring on his finger, forged from the gold they lost through babbling, and now by coquetry they hope to win it back. He is attracted to them and would have yielded to persuasion had they not attempted to strengthen their appeal by threats, the use of which showed that these maidens were extra, or sub-human. Their study of man had not been at close range else were they more sophisticated. At all events he left them in anger and strode on to his death. The music of this excerpt might be cited as proof of the utter worthlessness of the charge that Wagner had no melodic gifts.

(b) FUNERAL MARCH. ACT III.

IN MEMORIAM.

ARTHUR HILL, 1847-1909.

Siegfried arrives at the appointed place and finds the hunting party. Being extremely thirsty, he asks for a draught of mead. This is handed him by Hagen, who squeezes into it the juice of an herb which counteracts the effect of the magic drink which, handed him by Gutrun, beclouded his memory of Brunhilde and their love. Being asked to relate his adventures he tells of the experiences which form the story of "Siegfried." When he sings of Brunnhilde his Walkyr-wife, and their love, Hagen springs to his feet, and shouting, "He is a traitor and a perjurer!" slays him. Of the glorious music accompanying his death we may not speak. The selection on our program covers the scene in which, as twilight falls, we see Siegfried borne back to the hall where waits Brunnhilde, who has learned of the treacherous plot in which innocence has been involved. This is the most sublime funeral march ever written, and as it proceeds we hear in quick succession motive after motive with which we have become familiar. They recall events preceding Siegfried's birth, the course of his life and, as a climax, the glorious "Siegfried" motive heard for the first time in all of its inherent power of suggestion, for Siegfried, dying, has triumphed when living he would in all probability have failed. Through the "Nibelung's Woe", the "Sword", "Siegfried", "Death" and other significant motives his life passes before our minds as he is borne along. It is as though we were standing with bowed heads in a great cathedral, down the aisles of which a great hero is being borne to his entombment. As the sad procession slowly moves along, the various significant acts of the departed are called up one by one. In this, as in the magnificent "Dead March" in "Saul", we may feel that sombre minor chords are not so fitting as the triumphant major, for Death is but the threshold to a new and deeper Life.

This wonderful march has been frequently used as an appropriate memorial and

on this occasion it will serve as an expression of the gratitude and respect in which we hold the memory of the one whose generosity has made possible the present artistic surroundings. As in a cathedral we would stand with bowed heads as the funeral procession slowly moves down the aisle, so let us listen to this sublime death march in the same attitude—and—refrain from applause.

“MEISTERSINGER”

(First Performance, Munich, June 21, 1868).

FINALE—Act III.

Cast

WALTHER VON STOLZING	- - - - -	MR. LAMBERT MURPHY
HANS SACHS	- - - - -	MR. WILLIAM HINSHAW
POGNER	- - - - -	MR. HENRI SCOTT
MASTERSINGERS, CITIZENS OF NUREMBERG, MAIDENS FROM		
FURTH, APPRENTICES ETC.	-	THE CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

The theatre-goer—whether consciously or unconsciously matters little—when he listens to a play, enters into a tacit agreement whereby he agrees to revert to his youth and “play” that the stage settings—which he knows are made from boards, canvass, papier mache, all with a liberal use of paint—are real. This exercise of imagination—absolutely necessary for the proper enjoyment of a play—is invoked in the present instance that we may look upon “The Mastersingers of Nuremberg” as a portrayal of events transpiring in the twenty-four hours intervening between the late afternoons of June 23 and 24, 1561.* On the former date, towards evening, a young Franconian knight, Walther von Stolzing, arrives on horseback, and, after securing proper accommodations, the young man enters the church of St. Catherine (not St. Lawrence) where, listening to the close of the service, he discovers a beautiful young woman—Eva Pogner—the daughter of the “*Burgermeister*” with whom he immediately falls in love—as he, perforce, must, being a Wagner hero. She also

* The date given is determined by internal evidence contained in the drama. In the early morning of the 24th (Act III) Eva hurries over to Sachs’ workshop, in which at the present time one may see displayed a wealth of sausages of every variety—to complain of a pair of shoes he has just made for her, which are “too short,” “too long,” “too wide” and “too narrow.” Sachs says “I know where the shoe pinches” and leads the conversation to the coming contest. Eva asks him to enter the lists. He answers, “I know too well the sorrowful story of King Mark” and refuses. Now Sachs’ first wife, Kunigunde, died in March, 1560. Eva, as one who had known Sachs from her infancy, could not have proposed this action on that year, but, inasmuch as he married his second wife, Barbara Harscher, 1561 (September 2), it is quite probable that she had noted surface indications leading to the assumption that he was in a receptive mood. St. John’s Day falls on June 24 and the contest was held on that day, with the preliminary revels the evening before—and the year must have been 1561, otherwise Eva must either be credited with an utter absence of feeling or a leaning towards bigamy.



WILLIAM HINSHAW

responds to the call of duty by reciprocating his feelings. He learns that she is not betrothed, whereupon he determines to win her hand in the only manner possible—by winning in the contest which tomorrow is to determine who shall be her husband—and incidently accept the entire possessions of her father—as her dowry. To do this he must become a Mastersinger. He takes advantage of a meeting (a tryout) which takes place in one of the transepts immediately after the service. He fails most ingloriously, although Hans Sachs, the greatest singer of them all, sees in his song something entirely novel in spirit and form, but entirely admirable. The only eligible contestant is one Sixtus Beckmesser, the city clerk, an old bachelor of the type that does not die, but dries up and is blown away. Inasmuch as the aforesaid Beckmesser had already reached a stage where it was the part of wisdom on his part to avoid a very strong gale, Eva had looked forward with hope that the young man would triumph instead of scoring a failure. But his failure cannot postpone the great festival set for the afternoon, when the prize contest will take place on a green just outside the city wall.

In this excerpt we are transferred to this occasion. The intervening events we cannot dwell upon save to note that, after attempting to elope with Eva, the evening before—in which act the young people are thwarted by the watchful Sachs—Walther dreams a wonderful song, which Sachs transcribed. Leaving the manuscript on his table, during his absence it is appropriated by Beckmesser who feels sure of himself, for he has in his possession a song by Sachs, whom he thinks is to enter the lists himself, as he is a widower. Not knowing that the cobbler-poet had ambitions in another direction, he flattered himself that with Sach's poem in his possession he has increased the certainty of his own success. As he is not a "quick study" he fails to memorize it, and fails most ignominiously.

We now come to the contest.

The procession of Mastersingers arrives at the platform where the banner is placed. Pogner advances with Eva, who is attended by richly dressed and adorned maidens. When Eva and her attendants have taken the flower-strewn place of honor and all the rest are in their places, masters on the benches, the journeymen standing behind them, the 'prentices advance in orderly array and turn solemnly to the people, calling for silence. As Sachs advances they all rise to greet him, and baring their heads sing the superb chorale—the text being by the old Nuremberg poet. The fiasco by Beckmesser is omitted, and from the end of the chorale and the part immediately following, a cut is made to the beginning of Walther von Stolzing's song.

APPRENTICES.—Silentium! Silentium!
Make no sound, e'en the merest hum!

(SACHS rises and steps forward. At sight of him all burst out into fresh acclamations and wravings of hats and kerchiefs.)

ALL THE PEOPLE.—Ha! Sachs! 'Tis Sachs!
See! Master Sachs!
Sing all! Sing all! Sing all!

(With solemn delivery.)

"Awake! Draws nigh the break of day:

I hear upon the hawthorn spray
A bonny little nightingale;
His voice resounds o'er hill and dale
The night descends the western sky,
And from the east the morn draws nigh:

With ardor red the flush of day
Breaks through the cloud bank dull
and gray."

Hail Sachs! Hans Sachs!

Hail, Nuremberg's darling Sachs!

SACHS:—(*Who has been gazing far beyond the crowd, now turns to them and begins, his voice at first tremulous with emotion but soon gaining firmness*).

Your hearts you ease, mine you oppress.

I feel my own unworthiness.
 What I must prize all things above
 Is your esteem and honest love.
 Already honor have I gained
 To-day as spokesman I'm ordained.
 And in the matter of my speech
 You will be honored, all and each.
 If Art so highly you honor, sirs,
 We ought to show you rather
 That one who's altogether hers
 Esteems her even farther.
 A Master, noble, rich and wise
 Will prove you this with pleasure,
 His only child the highest prize
 With all his wealth and treasure
 He offers, as inducement strong
 To him, who in the Art of Song
 Before the people here
 As victor shall appear,
 So hear my words and follow me:
 To every poet this trial's free.
 Ye Masters who compete today
 To you before all here I say:
 Bethink you what a prize is this
 Let each if he would win it,
 Be sure a guileless soul is his
 Pure love and music in it.
 The crown's of worth unmeasured
 And ne'er in recent days or olden
 By any hand so highly treasured
 As by this maiden tender—
 Good fortune may it lend her!
 Thus Nuremberg gives honor due
 To Art and all her Masters too.

(*After Beckmesser has signally failed and has retired, followed by the jeers of the crowd, Hans Sachs calls*)

"Sir Walter von Stolzing
 Sing the song!
 You Masters, see if he goes wrong."

APPRENTICES: All are intent
 Hushed is the hum
 So we need not call out "Silentium".

WALTER (*who has mounted the mound with proud and firm steps*)
 "Morning was gleaming with roseate light,
 The air was filled
 With scent distilled,
 Where, beauty-beaming,
 Past all dreaming,
 A garden did invite—"

(*The MASTERS, here absorbed, let fall the leaf; WALTER notices it without seeming to do so, and now proceeds in a freer style*)

"Wherein, beneath a wondrous tree,
 With fruit superbly laden.
 In blissful love dream I could see
 The rare and tender maiden,
 Whose charms, beyond all price,
 Entranced my heart—
 Eva, in Paradise."

THE PEOPLE (*softly to one another*).
 That is quite different! Who would surmise
 That so much in performance lies?

THE MASTERSINGERS (*softly aside*). Ah
 yes! I see! 'tis another thing
 A song the proper way to sing.

SACHS.—Witness in place!
 Sing apace!

WALTER.—"Evening was darkling and
 night closed around;
 By rugged way
 My feet did stray
 Towards a mountain
 Where a fountain
 Enslaved me with its sound;
 And there beneath a laurel-tree,
 With starlight glinting under,
 In waking vision greeted me—
 A sweet and solemn wonder;
 She dropped on me the fountain's
 dews,
 That woman fair—
 Parnassus' gloriou^s Muse."

THE PEOPLE (*still more softly aside*).
How sweet it is! How true to Art!
And yet it touches every heart.

MASTERS.—'Tis bold and daring, that is true;
But well composed, and vocal too.

WALTER (*with great exultation*). "Thrice happy day,
To which my poet's trance gave place!
That Paradise of which I dreamed,
In radiance new before my face
Glorified lay.
To point the path the brooklet
streamed:

She stood beside me,
Who shall my bride be,
The fairest sight earth e'er gave,
My Muse, to whom I bow,
(So angel-sweet and grave,
I woo her boldly now,
Before the world remaining,
By might the music gaining
Parnassus and Paradise!"

PEOPLE (*accompanying the close very softly*).—I feel as in a lovely dream,
Hearing, but grasping not the theme!
Give him the prize!
Maiden, rise!
No one could woo in nobler wise!

MASTERS.—Yes, glorious singer! Victor rise!
Your song has won the Master-prize!

POGNER.—O Sachs! All this I owe to you:
My happiness revives anew.

(*Eva, who from the commencement of the scene has preserved a calm composure, and has seemed rapt from all that passed around has listened to Walter immovably; but now, when at the conclusion both Masters and People express their involuntary admiration, she rises, advances to the edge of the platform, and places on the brow of Walter, who kneels on the steps,*

a wreath of myrtle and laurel; Whereupon he rises, and she leads him to her father, before whom they both kneel. Pogner extends his hand in benediction over them.)

SACHS (*pointing to the group*). My witness answered not amiss!
Do you find fault with me for this?

PEOPLE (*jubilantly*).—Hans Sachs! No!
It was well devised!
Your tact you've once more exercised!

SEVERAL MASTERSINGERS.—Now, Master Pogner! As you should,
Give him the honor of Masterhood!

POGNER (*bringing forward a gold chain with three medallions*). Receive King David's likeness true:
The Master's Guild is free to you.

WALTER (*shrinking back involuntarily*).
A Master! Nay!
I'll find reward some other way!

(*The Masters look disconcertedly towards Sachs.*)

SACHS (*grasping WALTER by the hand*).
—Disparage not the Masters' ways,
But show respect to Art!
All they can give of highest praise
To you they would impart.
Not through your ancestors and birth,
Not by your weapon's strength and worth,

But by a poet's brain
Which Mastership did gain,
You have attained your present bliss;
Then think you thankfully on this—
How can you e'er the Art despise
Which can bestow so rare a prize?
That by our Masters she was kept
And cherished as their own,
With anxious care, that never slept
This Art herself has shown,
If not so honored as of yore,

When courts and princes prized her
 more,
 In troublous years all through
 She's German been and true;
 And if she has not won renown
 Beyond this bustling busy town,
 You see she has our full respect
 What more from us can you expect?
 Beware! Bad times are nigh at hand:
 And when fall German folk and land
 In spurious foreign pomp ere long,
 No prince will know his people's
 tongue;
 And foreign thoughts and foreign
 ways
 Upon our German soil they'll raise.
 Our native Art will fade from hence
 If 'tis not held in reverence,
 So heed my words!
 Honor your German Masters
 If you would stay disasters!
 For while they dwell in every heart,
 Though should depart

The pride of holy Rome,
 Still thrives at home
 Our sacred German Art!

*(All join enthusiastically in the last
 verse. EVA takes the crown from
 WALTER'S head and places it on
 SACHS'; he takes the chain from
 POGNER'S hand and puts it round
 WALTER'S neck. WALTER and
 EVA lean against SACHS, one on
 each side POGNER sinks on his
 knee before him as if in homage.
 The MASTERSINGERS point to
 SACHS with outstretched hands,
 as to their chief. While the
 PRENTICES clasp hands and shout
 and dance, the people wave their
 hats and kerchiefs in enthusiasm.)*

ALL.—Hail, Sachs! Hans Sachs!
 Hail Nuremberg's darling Sachs!

THE CHORAL UNION

SOPRANOS

Marjorie Anderson Adams	Olive Jane Hartsig	Mrs. Mary Murphy
Emma Cornelia Altmendinger	L. Mabel Heywood	Flora Isabel MacKenzie
Mary Helen Angell	Maria Margaret Hoag	Edna MacLaren
Mrs. Harry Bacher	Mrs. A. H. Hodge	Mary Elizabeth McCann
Mildred Frances Barchus	Bertha Margaret Hoheisel	Florence Edith McLouth
Dorothy Bartholf	Theresa Marie Hoheisel	Mabel Fidelia McLouth
Hazel Winifred Bartlett	Eleanor Frances Hornby	Ethel May Neelands
Lois Alethe Bassett	Guila Lynetta Hickman	May Hodge Negley
Esther Betz	Martha Harriet Hyde	Frances Emma Nettleton
Laura Borg	Mrs. E. D. Jaqua	Mrs. Jennie May Newell
Beulah May Bowen	Elizabeth Ruby Jones	Thelma Newell
Nora Regina Braun	Orah Margaret Jones	Mrs. Charles M. Oldrin
Cora Amanda Brown	Winifred Jones	Halloween Olney
Jessie Mary Brown	Ada Grace Johnson	Catherine Mary Purtell
Catharine Mary Burlingame	Pansy Enida Johnson	M. Adaline Rainey
Catherine Rose Caspari	Anna Jonkmann	Catherine Farrand Reighard
Stella Chalmers	Milda Charlotte Josenhans	Frances Emma Rhodes
Diana Corey	Josephine Marian Kapp	Gertrude Burroughs Rickert
Beulah Davis	Carrie Hart Kendall	Winifred Anderson Rowe
Nina Miranda Davison	Bessie Bond Kennedy	Ruth Schmidt
Metta Edythe DeBarr	Ethel Alma Kenyon	Helen Gertrude Seymour
Martha Ruth Dilworth	Helen Marr Kessell	Mildred Glea Shuster
Rose Agnes Desderide	Elizabeth Kitson	Elma Rebecca Snyder
Grace Frances Drury	Maude Charlotte Kleyn	Florence Julia Staiger
Ira Marie Dunbar	Alice Georgia Kuebler	Margaret Mary Stimson
Louise Alexander Eisenhower	Florence Elizabeth Laraway	Meta Stork
Irene Paula Esslinger	Hazel Sylvia Laraway	Marjorie Marie Stowell
Elsie Marie Ettinger	Selma Esther Leopold	Marian Struble
Margaret Alexina Evans	Emma Carolyn Lindemann	Arabella Gertude Swartout
Lucille Young Farris	Alice Crocker Lloyd	Angelia Roselithia Sweet
Lorein Miller Finch	Mrs. Thomas W. Lowry	Maria Agnes Taylor
Lois Armyne Fischer	Juel Ann Mahoney	Flora E. Tompkins
Eleanor Gage	Elsie Caroline Marz	Catherine Tremper
Inez Marie Gose	Rhena Matthews	Elizabeth Graybiel Trible
Ruth Sutcliffe Graves	Grace Ethel Mattison	Flora Belle Tunison
Flora Haire	Elsie Louise Mayer	Avis Laura Van Dusen
Frances Louise Hamilton	Mrs. Leonard Miller	Louise Pauline Weinmann
Evelyn Rose Hardinghaus	Ethel Minnard	Mary Lillian Whaley
Juliet Thorne Hart	Marie Phelps Morse	Mrs. William H. Wright
Helen Elizabeth Hartmann	Mrs. Margaret Murphy	Henriette Wurster

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 Elsie Lois Backus
 Alice Maud Barnard
 Jennie Loraine Boyce
 Mabel May Bradshaw
 Mrs. May Bristol
 Florence Eleanor Burt
 Mrs. Edward B. Caldwell
 Jessie Margaret Cameron
 Cecelia Anna Caspari
 Jessie Clark
 Grace Anna Curry
 Eleanor Adelaide Dunaway
 Constance Grace Eirich
 Pauline Olga Emerson
 Florence Victoria Essery
 Margaret Louise Feiner
 Mary Belle Fish
 Maud Forham
 Zoa Fox
 Eleanor Campbell Furman
 Mabel Bernice Goodfellow
 Ila Catherine Grey
 Louise Jane Harrod

Bertha Charlotte Hartwig
 Ella Heartt
 Grace Roberta Hesse
 Ethel Gertrude Hill
 Marguerite Holmes
 Edith Hoyle
 Marie Louise Kellogg
 Nora C. Hunt
 Myrtle Jane Kimball
 Emma Koch
 Mary Lederer
 Fern Lockwood
 Katherine Seeley MacBride
 Eleanor McConkey
 Ethel Vida McGregory
 Grace J. Mahoney
 Florence Knowlton Middaugh
 Myra Dorothea Moon
 Ethel Moses
 Sarah Louise Munson
 Margaretta Packer
 Maree Patterson
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Cora Lee Ravn
 Jessie Dicken Reed
 Genevieve Lyle Riggs
 Louise Robson
 Elizabeth Antoinette Rohns
 Mary Josephine Ruthrauff
 Marjorie Sebring
 Florence Mabel Shelley
 Minnie Simmons
 Pearl Smith
 Marian Smith
 Carrie Edna Staggs
 Eva Stark
 Maud Evelyn Talbot
 Alice Taylor
 Mrs. Charles W. Tinsman
 Helen May Towle
 Susan Bates Tribble
 Irma Anna Walter
 Harriet Lessig Wann
 Katherine May Westervelt
 Ethel Arleigh Wheeler
 Inez Razeda Wisdom

TENORS

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 Frank Edwin Ashton
 Robert Harper Baker
 Harry Asahel Brady
 Richard Broad
 Leroy Melville Coffin
 Laverne Earl Crossman
 Marion Llewellyn Drake
 John Henry Ehlers
 Frank Richard Finch
 Burton George Grim
 John Perry Hanna
 Byron John Hildinger
 Herbert Hodge
 Samuel J. Hoexter

Robert Walton Hogue
 William Stuart James
 William Edson Legg
 Luther Richard Lewis
 Harold Rhys Lloyd
 Ira Dean McCoy
 Malcolm Gleason Marshall
 Charles Miller Oldrin
 Ura Garfield Rickert
 Clayton Condron Roehm
 Charles Herbert Rogers
 Arthur George Schairer
 Homer Shaffmaster
 Otto Jacob Stahl
 Unico Stiemens

William John Straub
 Spencer Welsey Symons
 Dean Weigand Taylor
 Gerald Emmanuel Thrum
 Charles Watson Tinsman
 David Andrew Tucker
 William Vis
 Roy Ellis Waite
 Roy Judson Waite
 Harry Vincent Wann
 Erwin William Weber
 Kenneth Neville Westerman
 Paul Samuel Witting
 George Frederick Young

BASSES

Russell Vernon Allman
 Charles Chase Ashbaugh
 Ernest Franklin Barker
 Clesson Taggart Bushnell
 Paul Eugene Buss

Edward B. Caldwell
 Norman Leroy Cary
 Edmund Chaffee
 Walter Douglas Chanter
 Fiske St. John Church

Louis Cogswell
 Herbert Dungan Conklin
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 Rice B. Davis
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C. F. Ehnis
Newton Cromwell Fetter
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Louis Clarence Fisk
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Ralph James Frackelton
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Ray Keeslar Immel
Lawrence Jackson
Harry Emanuel Johnson
Eric Louis Kohler
Martin Langworthy
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George Allan Lindsay
Alfred Lovell

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George McDonadl McConkey
Ross Franklin McKone
Russell McLaughlin
Claron Sidney Markam
Julius Alva Martinek
Leland Mechem
Vilroy Cole Miller
John Rice Miner
Earl Vincent Moore
Guy Lyman Morrill
John Henry Muyskens
Charles Rufus Osborne
Felix Wladyslaw Pavlowski
Raymond Chester Perkins
John Philip Perry
Frank Sumner Pierce
Frank Warner Pollock
Russell Alger Richards
Howard Ross

Fred Sacia
Ellery Adolph Schmidt
Charles Rule Searles
Claire Ketcham Searles
Arthur James Skeels
Harold Boyd Skinner
James Geddes Staley
John Wesley Stone
Marten TenHoor
Frederick Norner Tinsman
Jeptha Wade
Ralph McKinley Waltz
Ray Munro Waltz
Archie Henderson Watt
Walter Samuel Weeks
Harold Ralph Wells
Herbert Olander Westervelt
Levi D. Wines
Ernest Mark Wisdom
Lorenzo Kenna Wood

CHILDREN'S CHORUS

MADE UP OF CHILDREN TAKEN FROM ANN ARBOR
PUBLIC SCHOOLS

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Amanda Becker
Sophie Biedermann
Fred Biedermann
Frieda Boes
Bertha Buehler
Florence Dupslaff
Roy Eiting
Esther Fiegel
Lawrence Gauss
Helen Goetz
Melinda Goetz
Elta Graf
Marian Graf
Silas Hammel
Olga Hertler
Oscar Hochrein
Florence Hoffman

Adolph Horning
Bertha Horning
Clarence Jetter
Erdwin Keebler
Edna Koch
Harold Koch
Harold Klais
Lauretta Klais
Clyde Lathrop
Walter Linck
Florence Lucas
Grace Lucas
Ruth McComb
Elsa Mayer
William Niethamer
Arthur Prochnow
Arthur Reuter
Marie Schaible
Mathilde Schaible

Florence Schleicher
Otto Schneider
Waldemar Schneider
Elmer Schwartz
Esther Stadel
Carl Stoll
Katherine Tessmer
Margaret Tessmer
Edwin Theurer
Lloyd Wagner
Elma Walz
Carl Weinmann
Walter Wenger
Cordula Wiese
Martha Wild
Carl Wurster
Cora Young
Estella Young
Theodore Ziefle

ELISHA JONES SCHOOL

Elizabeth Adams
Bermesia Anderson
Doris Arnold
Roland Boland
Lucia Boynton
Mabelle Cannon
Robert Cannon
Thomas Fitzgerald
Marie Freeland
Gladys Gagle
Morris Gaines
Helen Goldman

Madeline Grayer
May Hause
Helen Heisner
Kenneth Hoag
Mary Huesman
Paul Kimball
Florence Larned
Barwise Manwaring
Leota Mitchell
Babbitt Perrine
Alice Perkins
Edwin Rentschler

Lewis Roberts
Edwin Schaible
Esther Schairer
Leah Shankland
Lura Simpson
Fred Sorg
George Stalker
Ella Taylor
Florence Waggot
Gertrude Wichterman
Helen Widman
Katherine Yerex

MACK SCHOOL

Merle Adams
 Freeman Bailus
 Harold Beaubien
 Genevieve Beck
 Louise Braun
 Mary Dunn
 Gertrude Exinger
 Matilda Feuerbacher
 Bernice Fry
 Colonel Gillispie
 Frances Gruner
 Wilmott Haines
 Katie Hanselmann
 Marian Hanson
 Eileen Harrison
 Sterling Harrison
 Harold Johnston
 Leo Johnston
 Harold Keck
 Elsie Kielwasser
 George Kielwasser

Lucile Korzuck
 Charles Kusterer
 Lawrence Leach
 Mabel Leach
 Blanche Manor
 Mildred Manor
 Lois Mayers
 Amanda Maulbetsch
 Stuart Millen
 Ellis Mueller
 Ada Mulholland
 Anna Mulholland
 Delta Niethamer
 May Olney
 Ella Pardon
 Willie Phelan
 Estella Rayment
 Harold Ristine
 Edna Root
 Gladys Saunders
 Edna St. Clair

Irma Schanz
 Lucile Schaible
 Elsa Schlecht
 Erwin Staebler
 Raymond Staebler
 Gertrude Steinke
 Louise Steinke
 Neoma Stokes
 Irene Streiter
 Roy Streiter
 Nina Sundel
 Arthur Taft
 Rolland Weed
 Edwin Wier
 Margueriet Wier
 Loyal Williams
 Lillian Whiteman
 Elmer Zemke
 Emma Zemke
 Walter Zemke

PERRY SCHOOL

Glee Verda Adams
 Lucile Adams
 Lydia Baird
 Esther Barth
 Leonard Barrett
 Dwight Bates
 Floyd Bates
 Meldrid Bates
 Sherman Bates
 Clara Bauer
 Karl Belser
 Carroll Benz
 Margaret Binder
 Anna Black
 Hazel Black
 Helen Bowman
 Hattie Braun
 Roger Braun
 Annette Breitenwischer
 Helen Case
 Frank Chapman
 Joanna Clark
 Annabel Cosgrove
 Mildred Cosgrove
 Seward Cramer
 Hope Chipman
 Ruth Christensen
 Loyce Cushing
 Marjory Drake
 Gertrude Fiegel
 George Finkbeiner
 Harold Fletcher

Donald Galbraith
 Neil Galbraith
 Lois Gates
 Howard Gill
 Roger Gleason
 Pearl Grahl
 Fay Hall
 George Hartmann
 Lucille Henne
 Harold Hermann
 Charles Hewitt
 Elaine Hoelzle
 Edith Hogan
 Amelia Hoheisel
 Thelma Holmes
 Edgar Housel
 James Housel
 Alfred Hinz
 Raymond Hinz
 Adah Humphrey
 Lorena Illi
 Aileen Kempton
 Clara Kuohn
 Cora Lane
 Emil Lelling
 Cecil Lepard
 Alvin Lutz
 Irene Lutz
 Helen MacLaren
 Virginia MacLaren
 Carleton McIntyre
 Beulah McIntyre

Irene Macomber
 Ethel Marsh
 Phyllis Mellencamp
 Hoyt Mezgar
 Ethel Meyer
 Ethel Millen
 Wendell Moore
 Celon Monroe
 Florence Morrison
 Edith Morton
 Harold Mortenson
 Ralph Muncy
 Dorothy Mummery
 Martha Murphy
 Marion Nichols
 Jay Northrup
 Jonas Otto
 Robert Peel
 Leona Perry
 Majorie Phillips
 Edward Ramsdell
 Audrey Rappold
 Sarah Reynolds
 Verah Rickey
 Reta Ross
 Marion Rothwell
 Edwin Sauer
 Ruth Sauer
 Margaret Schaupner
 Roland Schmid
 Edwin Seeger
 Harriett Seeley

Harold Simpson
 Gertrude Sliuvinsky
 Edna Snyder
 Elsa Staeb
 Gretchen Stanger
 Arthur Stellwagon
 Oscar Stempil

LeRoy Stoddard
 Harriett Sutherland
 Helen Tessmer
 Mabel Tichnor
 Harry Tustison
 Clarence Walz
 Gwendolyn Watkins

Mildred Welch
 Harold Wenk
 Jeannette Woessner
 Winnifred Wilson
 John Young.

TAPPAN SCHOOL

Thomas Adams
 Paul Anderson
 Bennett Avery
 Thurlow Ball
 David Beach
 John Breakey
 Pharo Burg
 Ellen Canfield
 Elizabeth Carson
 Duane Carr
 Bernice Cole
 Albert Cooch
 Reimar Diekhoff
 Frances Fogg
 Eleanor Fullerton
 Alice Hammond
 James Hamilton
 William Housel

Dorothy Howland
 Ella Huber
 Lucy Huber
 Norman Huntington
 Helen Knowlson
 Ruth Kenyon
 Doris Lake
 Edith Love
 Harlod Manderbeck
 Ralph Martin
 Donald Maxwell
 Eleanor Miller
 Lawrence Moore
 Mary Moore
 Hudson Morton
 May Morton
 Dora Moses
 Mary Person

Josiah Quincey
 Jamie Ramsey
 Gladys Richards
 John Rich
 Ralph Russell
 Donald Savery
 Clarence Schroen
 Charlotte Schurtz
 Faith Shay
 Adelia Smith
 Clement Smith
 Reynolds Smith
 Rita Snyder
 Dietrich Struble
 Florence Thieme
 Margaret Warthin

Repertoire of the May Festival and Choral Union Series

From 1888 to 1913 Inclusive

The final concert in the Festival Series this year will be number 273, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the twenty Festivals will be given first, after which follows a complete list of the works given, and the artists who have appeared in the concerts.

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

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

PRINCIPAL WORKS

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

SECOND FESTIVAL

May 17, 18, 1895—Four Concerts

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

PRINCIPAL WORKS

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

Official Program Book

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

PRINCIPAL WORKS

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

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

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

PRINCIPAL WORKS

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

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

Manzoni Requiem, Verdi; Symphony Pathetique, Tschaiakowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "España," Charbrier; Ballet Music (Carmen), Bizet; "Flying Dutchman", Wagner.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

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

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

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

PRINCIPAL WORKS

"Elijah", Mendelssohn; Overture, "Egmont", Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaikowsky; "Wotan's Farewell" from "Walkuere", Wagner; Symphony, "In the New World", Dvorak; Symphonic Poem, "Les Eolides", Cesar Franck; Concerto, for Violin, D minor, Op. 22, Tschaikowsky; Vorspiel and Liebestod, "Tristan and Isolde", Wagner; "Phantasie Triumphalis", for Organ and Orchestra, Dubois; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games", Bizet; Golden Legend, Sullivan.

Official Program Book

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadski, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glen Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio De Gorgoza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Ernest Hutcherson, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Orpheus", Gluck; "Faust", Gounod; "Tannhäuser", Wagner; Overture, "The Water Carrier", Cherubini; Concerto, A minor, Op. 59, Schumann; Symphony No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tschaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

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

PRINCIPAL WORKS

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

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Clara Henly Bussing, Frances Caspari, Anita Rio, Sopranos; Louise Homer, Florence Mulford, Contraltos; Holmes Cowper, Ellison Van Hoose, Tenors; Guiseppe Campanari, Emilio de Gorgoza, Baritones; Frederic Martin, Bass; Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

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

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

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

PRINCIPAL WORKS

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

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

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

PRINCIPAL WORKS

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

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

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

Official Program Book

PRINCIPAL WORKS

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

FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908

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

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

SIXTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

"The Seasons", Haydn; "Damnation of Faust", Berlioz; Overture, "Improvisator", D'Albert; Symphony, No. 80, Op. 93, Beethoven; Symphonic Poem "Attis", A. A. Stanley; Symphonic Valse, "At Sundown", Stock; "Love Song" (Feuernet), R. Strauss; Overture, "Fingal's Cave", Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia", Wagner; "Siegfried's Rhine Journey", Wagner; Selections from "Parsifal", Wagner.

SEVENTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

EIGHTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

"Judas Maccabeus", Handel; "Eugen Onegin", Tschaiakowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute", Bantock; Overture, "The Carnival", Glazounow; "In Springtime", Goldmark; "Capriccio Espagnole", Rimky-Korsakow; "Vschyrd", "Moldeau", Smetana; "Bran-gane's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

Detailed Repertoire

List of Organizations and Artists

CONDUCTORS

Herbert (3); Killeen; Kneisel; Mollenhauer (31); Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (69); Stock (27); Thomas (6); Zeitz.

ORCHESTRAS

Boston Festival (51); Boston Symphony (4); Chicago Festival (3); Detroit (10); Pittsburg (7); Seidl; Theodore Thomas (52); Cincinnati.

STRING QUARTETS

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

CHORAL WORKS WITH ORCHESTRA

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

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

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

Stanley, "Chorus Triumphalis" (4); Verdi, "Stabat Mater"; Wagner, "Flying Dutchman", Act II.; Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal", "Bacchanale" and "Chorus of Sirens" from "Tannhäuser," Act I., Scene 1. Finale.

SYMPHONIES

Beethoven—No. 2, D major (2); No. 3, "Eroica"; No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (3); No. 8, F major (2). Borodin—No. 2, B minor. Brahms—D major, No. 2 (4); E minor, No. 4. Dvorak—D major, No. 1; "In the New World", No. 5 (2). Franck—D minor. Glazounow—G minor, No. 6. Goldmark—"Rustic Wedding". Haydn—E flat, No. 1. Mendelssohn—A minor, "Scotch". Mozart—G major (Short Symphony); G minor (2). Raff—"T'm Walde". Schubert—B minor, "Unfinished" (5); No. 10, C major (2). Schumann—B flat (3). Spohr—"Consecration of Tones". Stanley—F major. Tschaiakowsky—E minor, No. 5 (3); "Pathetic" (3).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (2). Beethoven—Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" symphony; "Danse des Sylphes"; Menuetto, "Will o' the Wisps; Marche "Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne". Bourgault-Ducoudray—"Burial of Ophelia". Brahms—Hungarian Dances, Hungarian Dances (Fourth Set); Chabrier—Entr'acte "Gwendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches. Charpentier—"Impressions of d'Italie". Debussy—"An Afternoon of a Faun" (2); "March Ecossaise"; "Cortege" and Air de Danse. Delibes—Intermezzo, "Naila". D'Indy—Introduction, Act I, "Fervaal". Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier". Dvorak—Largo from "New World Symphony"; Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth". Franck—Symphonic Poem, "Les Eolides". German—Ballet Music, "Henry VIII". Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de concert. Goldmark—Prelude Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony. Gounod—"Hymn to St. Cecilia". Grieg—"Herzwunden", "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Céphale and Procris". Hadley—Variations. Hadyn—"Austrian National Hymn" (Strings). Humperdinck—Dream Music, "Händel and Gretel"; Vorspiele II. and III., "Königs-Kinder", Suite-Königs-Kinder". Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie". Laidlow—"La Lac Enchantée", "Kikimorora". Liszt—"Les Preludes" (4); "Tasso"; Grand Polonaise in E; Rhapsodie No. IX; "Marguerite" from "Faust" Symphony. MacDowell—Suite, Op. 42 (2); "Indian". Mackenzie—Benedictus. Massenet—Prelude, Act III, "Herodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde". Mendelssohn—"Mid-Summer Night's Dream" Music (2); Scherzo. Moszkowski—"Malaguena" and "Maurische", Danse "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum". Paine—Moorish Dances. Ponchielli—"Danza dell' Or". Puccini—"La Bohème". Rimski-Korsakow—Symphonic Poem, "Scheherazade"; Capriccio Espagnole, Op. 34. Saint-Saëns—"A Night in Lisbon"; "Symphonic Poem", "Le Rouet d'Omphale"; "La Jen-

nesse d'Hercules"; "Marche Heroique". Schillings—"Vorspiel", Act II.; "Ingwelde"; "Harvest Festival"; "Moloch". Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela", "Lemminkäinen Turns Homeward"; "En Saga". Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehard"; "On the Moldau" (2). Stanley—Symphonic Poem, "Attis" (2); Scherzo from F major Symphony. Stock—"At Sunset", Symphonic Waltz. Strauss, Ed—"Seid unschlungen Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (2); Love Scene from "Fuersnot"; "On the Shores of Sorrento"; "Till Eulenspiegel". Svendsen—Allegretto Scherando; "Kroenung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda". Tschai-kowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato", from F minor Symphony; Theme, Variations and Polacca; Marche, "Slav"; Serenade Op. 48 (2); Suite, "Casse Noisette". Volbach—"Es-waren zwei Königs-Kinder". Van der Stucken—"Spring Night". Wagner—Bacchanale (2); Huldigungsmarsch (2); "Kaiser-marsch" (2); Introduction to Act III., "Lohengrin" (4); "Good Friday Spell", "Parsifal" (3); "Procession of the Knights of the Grail" and "Glorification"; "Flower Girl's Scene" (2); "Ride of the Valkyries" (3); "Siegfried and the Bird"; "Siegfried's Death"; "Siegfried" Idyll; "Siegfried's Rhine Journey and Passing to Brunnhilde's Rock" (4); "Song of the Rhine Daughters"; Waldweben" (2); "Forge Songs"; "Fragment from Tannhäuser"; "Magic Fire" (2); "Träume"; "Love Scene" and "Brangäne's Warning"; Closing Scene from "Gotterdammerung". Weber—Invitation to the Dance". Wolf—Italian Serenade.

OVERTURES

d'Albert—"Der Improvisator". Bantock—"The Perriot of the Minute". Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (2); "Lenore" No. 2; No. 3, (5). Berlioz—"Benvenuto Cellini" (2); "Carnival Romain" (2). Brahms—"Akademische Fest" (2); "Tragische". Chabrier—"Gwendoline". Chadwick—"Melpomene". Cherubini—"Anacreon"; "Wasserträger". Cornelius—"Barber of Bagdad". Dvorak—"Carnival"; In der Natur". Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling". Glazounow—"Carnival"; "Solonelle" (2). Humperdinck—"Hänsel and Gretel" (2). Litolf—"Robespierre". Lortzing—"Merry Wives of Windsor". Mendelssohn—"Fingal's Cave"; "Mid-Summer Night's Dream" (2); "Ruy Blas"; "Melusina". Mozart—"Figaro" (2); "Magic Flute" (3). Paine—"Oedipus Tyrannus". Ritter—"Der faule Hans". Rossini—"William Tell". Scheinflug—"To a Shakespeare Comedy". Schumann, G.—"Liebesfrühling". Schumann, R.—"Genoveva" (2); "Manfred". Sinigaglia—"Le Baruffe Chozotte". Smetana—"Bartered Bride". Thomas—"Mignon". Tschai-kowsky—"1812" (2); "Romeo and Juliet". von Reznicek—"Donna Diana". Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (7); "Tristan" (4). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (5); "Jubel".

CONCERTOS

Beethoven—E flat (Pianoforte). Boellman—(Violoncello). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Grieg—A minor (Pianoforte). de Grandvaal—D minor (Oboe). Guilmant—

D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lindner—(Violoncello). Liszt—E flat; A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (3). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (2). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tschaikowsky—B flat minor (Pianoforte). Wienawski—(Violin) (2).

ENSEMBLE MUSIC (QUARTETS, ETC.)

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

ARTISTS

SOPRANOS

Mme. Alda; Miss Percival Allen (4); Miss Bailey (2); Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Mrs. Bussing; Calve; Mrs. Cumming; Miss Doolittle; Mrs. Ford (2); Mme. Fabris (3); Mme. Galski (3); Miss Goodwin; Mme. Gluck; Miss Harrah; Mrs. Henschel; Miss Hiltz; Miss Hinkle (3); Mme. Juch (3); Mme. Kileski (2); Mme. Klafsky; Mme. Kaschoska; Mme. Linne; Miss Lohbiller; Mme. Maconda (2); Mrs. Nikish; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (2); Miss Rio (5); Mme. de Vere-Sapio; Mme. Sembrich; Mrs. Sammis-MacDermid (2); Miss Stewart (5); Mme. Steinbach; Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

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

TENORS

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

BARITONES AND BASSES

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

PIANISTS.

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

VIOLONISTS.

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

VIOLONCELLISTS.

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

ORGANISTS.

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

ARIAS (BY COMPOSERS)

Beethoven (4); Bellini (2); Bizet (3); Bruch (2); Caccini (2); Chadwick (3); Charpentier (2); Donizetti (6); Gluck (3); Gounod (12); Handel (16); Haydn (4); Leoncavallo (7); Massenet (14); Mercadante (2); Meyerbeer (4); Mozart (13); Pergolese (4); Rossi (3); Rossini (5); Saint-Saëns (2); Thomas, A. (7); Thomas, G. (3); Tchaikowsky (7); Verdi (13); Wagner (37); Weber (7). Bemberg; Berlioz; Boito; Bononcini; Cornelius; David, D'Acqua; Giordani; Gomez; Gretry; Graun; Halery; Monteverdi; Pasiello; Peccia; Ponchielli; Puccini; Schubert; Spöhr, one each.

SONGS.

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Beech (4); Beethoven (3); Bemberg (3); Bizet (2); Bohm (2); Brahms (42); Cadman (3); Carissimi (2); Chadwick (9); Chaminade (2); Cimarosa (2); Clay (7); Cowen (2); Damosch (2); Debussy (2); Elgar (3); Old English (17); Foote (6); Franz (4); Old French (2); Giordani (2); Gounod (4); Grieg (8); Hahn (2); Hammond (2); Henschel (9); Hildach (4); Horrocks (3); Old Irish (16); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Massenet (2); Mendelssohn (11); Meyer-Helmund

(3); Parker (2); Purcell (5); Reger (2); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (64); Schumann (56); Old Scotch (6); Schneider (2); Sieveking (2); Somerville (13); R. Strauss (22); Sullivan (2); Thomas G. (15); Tosti (2); Tschaikowsky (4); Wolf (7) and 55 untabulated songs by as many composers.

PIANO SOLOS.

Bach (9); Beethoven (11); Brahms (9); Chopin (96); Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Handel (3); Henselt (3); Liszt (43); Mendelssohn (8); Moskowski (2); Mozart (3); Paderewski (8); Rachmaninoff (2); Rubinstein (5); Saint-Saëns (3); Schubert (4); Schumann (8). Aus der Ohe; Carreno; D'Acquiria; d'Albert; Debussy; Delibes; Dvorak; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Merkler; Poldini; Pugus; Raff; Rameau; Schütt; Schultz-Evler; Scriabine; Sgambati; Stavenhagen; Strauss-Tausig; Tschaikowsky; Weber; one each.

VIOLIN SOLOS.

Bach (11); Bazzini (2); Brahms (4); Couperin (2); Ernst (3); Mozart (5); Paganini (4); Schumann (2); Tartini (2); Vieuxtemps (2); Wagner-Wilhelmj (2); Wieniawski (2); Zarzyck (2). Bach, F.; Boccherini; Bruch; Cui; Glazounow; Halir; Handel; Hubay; deKontsky; Musin; Nordini; Paderewski; Pugnani; Ries; Sarasate; Schubert; Saint-Saëns; Spohr; Tschaikowsky, one each.

VIOLONCELLO SOLOS.

Bach (2); Baccherini (3); Popper (6); Saint-Saëns (2); Schubert (2); Schumann (2); Arensky; Bruch; Colsmann; Davidoff; Faure; Gluber; Goens; Goldbeck; Goltermann; Gluck; Hcberlein; Locatelli; Salmond; Servais; Tschaikowsky, one each.

ORGAN SOLOS.

Bach (8); Baldwin (2); Boellman (2); Buxtebrude (2); Callaerts (2); Dubois (4); Faulkes (3); Gigout (2); Guilmant (18); Hollins (2); Maily (2); Merkel (3); Saint-Saëns (2); Schumann (3); Wagner (2). Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Chopin; Foote; Gounod; Hoyte; Krebs; Lemare; Liszt; Malling; Matiland; Middleshulte; Moszowski; Parker; Renner; Salome; Silas; Stainer; Widor, one each.

Summary

Summary of Works

(1883-1913)

Large Choral Works	35 works	56 performances
Smaller Choral Works	23 "	40 "
Symphonies	25 "	47 "
Symphonic Poems, etc.	143 "	165 "
Overtures	62 "	116 "
Concertos	29 "	37 "
Quartets, etc.	25 "	29 "
Piano Solos	248	
Violin Solos	62	
Violoncello Solos	32	
Organ Solos	87	
Arias	206	
Songs	498	

Summary of Organizations and Artists

Orchestras	8	took part in	141 performances
String Quartetts	5	" " "	15 "
Conductors	6	" " "	151 "
Sopranos	26	" " "	68 "
Contraltos	26	" " "	68 "
Tenors	26	" " "	62 "
Baritones and Basses	29	" " "	96 "
Pianists	25	" " "	46 "
Violinists	21	" " "	26 "
Violoncellists	14	" " "	14 "
Organists	6	" " "	20 "
Total number of works—Instrumental	713		
Vocal	762		
Total	1475		

The activity of the University Musical Society is by no means covered by this list. The 800 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at 6,500. These added to the Choral Union Total would give approximately 8,000 works heard during this period, or an average of 333 each year.

