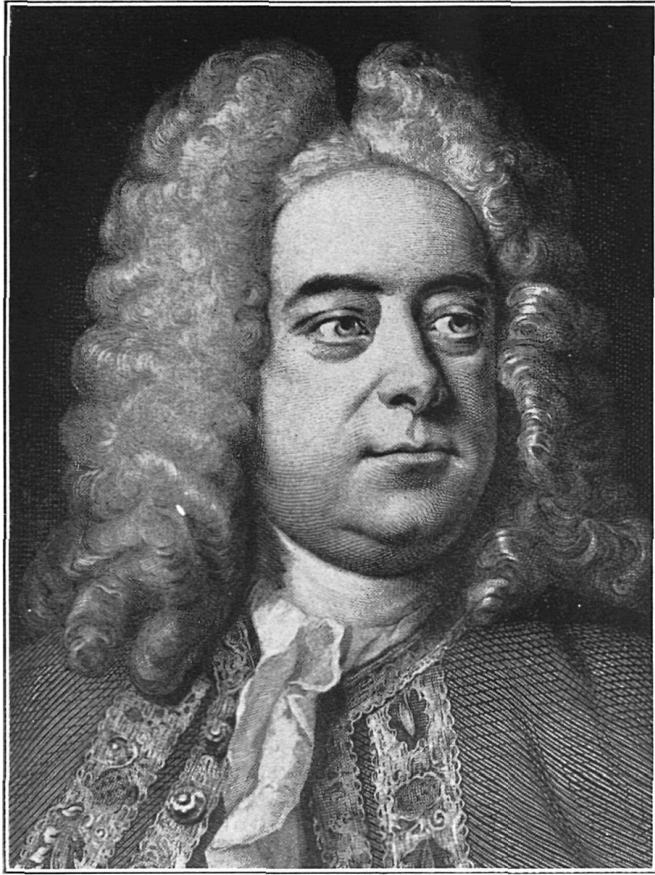

TWENTY-FIRST ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1914



OFFICIAL PROGRAM BOOK



GEORGE FRIEDRICH HANDEL

[OFFICIAL]

TWENTY-FIRST

ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 13, 14, 15, 16,
1914

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1914

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 13, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

ALMA GLUCK
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

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

THE "MESSIAH"

HANDEL

SOLOISTS

INEZ BARBOUR, *Soprano* MARGARET KEYES, *Contralto*
LAMBERT MURPHY, *Tenor* HENRI G. SCOTT, *Bass*

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
ALBERT A. STANLEY, *Conductor*

FRIDAY AFTERNOON, MAY 15, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

RICCARDO MARTIN
SPECIAL CHILDREN'S CHORUS
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK } *Conductors*
ALBERT A. STANLEY }

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

MISCELLANEOUS CONCERT

SOLOIST

PASQUALE AMATO
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

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

ORGAN RECITAL

SOLOISTS

INEZ BARBOUR, *Soprano* MARGARET KEYES, *Contralto*
EARL V. MOORE, *Organist*

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

"CARACTACUS"

ELGAR

CAST

EIGEN	FLORENCE HINKLE
ORBIN	LAMBERT MURPHY
CARACTACUS	REINALD WERRENATH
CLAUDIUS	
ARCH DRUID	HENRI G. SCOTT
A BARD	

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
ALBERT A. STANLEY, *Conductor*

CHORAL UNION SERIES, 1913-1914

THIRTY-FIFTH SEASON

SIXTH CONCERT

No. CCLXXIX COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING MAY 13, 8 O'CLOCK

MISCELLANEOUS PROGRAM

SOLOISTS

MME. ALMA GLUCK, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

MARCH—"Pomp and Circumstance" ELGAR
OVERTURE—"Benvenuto Cellini" BERLIOZ
ARIA—"Caro Nome" (Rigoletto) VERDI

MME. ALMA GLUCK

SYMPHONY, D minor FRANCK
Lento—Allegro non troppo;
Allegretto; Allegro non troppo

INTERMISSION

ARIA—"Casta diva" (Norma) BELLINI

MME. ALMA GLUCK

SYMPHONIC POEM—"Phaeton" SAINT-SAENS
(a) "Peasant Song" RACHMANINOFF
(b) "Chanson Indoue" }
(c) "Song of the Shepherd Lehl" } RIMSKY-KORSAKOFF

MME. ALMA GLUCK

THEME AND VARIATIONS, AND FINALE POLONAISE,
from Suite, Op. 35 TSCHAIKOWSKY

CHORAL UNION SERIES, 1913-1914

THIRTY-FIFTH SEASON

SEVENTH CONCERT

No. CCLXXX COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 14, 8 O'CLOCK

"THE MESSIAH"

An Oratorio in Three Parts
HANDEL

SOLOISTS

MISS INEZ BARBOUR, *Soprano*
MR. LAMBERT MURPHY, *Tenor*
MISS MARGARET KEYES, *Contralto*
MR. HENRI SCOTT, *Bass*

THE CHICAGO SYMPHONY ORCHESTRA
THE UNIVERSITY CHORAL UNION
MR. ALBERT A. STANLEY, *Conductor*
MR. EARL V. MOORE, *Organist*

SYNOPSIS

PART FIRST

OVERTURE

Comfort ye my people Recit. *Accomp.*
Ev'ry valley Air
And the glory of the Lord Chorus
Thus saith the Lord Recit. *Accomp.*
But who may abide? Air
Behold a Virgin shall conceive Recit.
O thou that tellest good things
Air and Chorus
For, behold, darkness Recit. *Accomp.*
The people that walked in darkness Air
For unto us a Child is born Chorus

PASTORAL SYMPHONY

There were shepherds Recit.
And lo! the Angel of the Lord
Recit. *Accomp.*
And the Angel said unto them Recit.
And suddenly Recit. *Accomp.*
Glory to God in the highest Chorus
Rejoice greatly Air
Then shall the eyes of the blind Recit.
He shall feed His flock Air

PART SECOND

Behold the lamb of God! Chorus
He was despised Air
All we, like sheep Chorus
Thy rebuke hath broken His heart
Recit. *Accomp.*
Behold, and see! Air
He was cut off Recit. *Accomp.*
But Thou didst not leave Air
Lift up your heads Chorus
Why do the nations? Air
He that dwelleth in Heaven Recit.
Thou shalt break them Air
Hallelujah! Chorus

PART THIRD

I know that my Redeemer liveth Air
Since by man came death Quartette
By man came also Chorus
For as in Adam all die Quartette
Even so in Christ Chorus
Worthy is the Lamb Chorus
Amen Chorus

CHORAL UNION SERIES, 1913-1914

THIRTY-FIFTH SEASON

EIGHTH CONCERT

No. CCLXXXI COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 15, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

MR. RICCARDO MARTIN, *Tenor*

CHILDREN'S CHORUS

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

PROGRAM

- SELECTIONS from "Midsummer Night's Dream" MENDELSSOHN
(a) Wedding March
(b) Notturmo
(c) Scherzo
- ARIA—"Celestial Aida" (Aida) VERDI
MR. RICCARDO MARTIN
- CANTATA—"Into the World" BENOIT
CHILDREN'S CHORUS
- SYMPHONY, No. 8, B minor (Unfinished) SCHUBERT
Allegro moderato; Andante con moto
- INTERMISSION
- PRELUDE TO ACT III—"Natoma" HERBERT
- ARIA—Siegmond's "Love Song" from "Die Walküre" WAGNER
MR. RICCARDO MARTIN
- "FIRE MUSIC" from "Die Walküre" WAGNER

CHORAL UNION SERIES, 1913-1914

THIRTY-FIFTH SEASON

NINTH CONCERT

No. CCLXXXII COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 15, 8 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

SIGNOR PASQUALE AMATO, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE—"Bartered Bride" SMETANA

ARIA—"Sei vendicata" (Dinorah) MEYERBEER

SIGNOR PASQUALE AMATO

SUITE—"Impressions of Italy" CHARPENTIER

"Serenade"; "At the Fountain"; "On Muleback";
"On the Summit"; "Naples"

INTERMISSION

ARIA—from "Andrea Chenier", (Act III) GIORDIANO

SIGNOR PASQUALE AMATO

RONDO—"Till Eulenspiegel's Merry Pranks", Op. 28 STRAUSS

ARIA—"Credo" (Otello) VERDI

SIGNOR PASQUALE AMATO

"Festival March and Hymn to Liberty" STOCK

VIII



Frederick A. Cook

CHORAL UNION SERIES, 1913-1914

THIRTY-FIFTH SEASON

TENTH CONCERT

No. CCLXXXIII COMPLETE SERIES

Fifth May Festival Concert

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

ORGAN RECITAL

MR. EARL V. MOORE, *Organist*

SOLOISTS

MISS INEZ BARBOUR, *Soprano*

MISS MARGARET KEYES, *Contralto*

PROGRAM

- FANTASIE AND FUGUE in G minor BACH
- ARIA—"Hear ye, Israel" MENDELSSOHN
MISS INEZ BARBOUR
- SYMPHONY FOR ORGAN, No. 6 CHARLES M. WIDOR
Allegro; Adagio; Intermezzo—Allegro;
Cantabile; Finale—vivace
- CHE FARO SENZA (Eurydice) GLUCK
MISS MARGARET KEYES
- SUMMER SKETCHES, Op. 73 EDWIN H. LEMARE
Dawn; The Bee; Cuckoo; Twilight; Evening
- TRIUMPHAL MARCH—"Aida" VERDI

CHORAL UNION SERIES, 1913-1914

THIRTY-FIFTH SEASON

ELEVENTH CONCERT

No. CCLXXXIV COMPLETE SERIES

Sixth May Festival Concert

SATURDAY, MAY 16, 8 O'CLOCK

"CARACTACUS"

ELGAR

A DRAMATIC CANTATA

EIGEN
ORBIN
CARACTACUS
ARCH-DRUID
A BARD
CLAUDIUS

MISS FLORENCE HINKLE, *Soprano*
MR. LAMBERT MURPHY, *Tenor*
MR. REINALD WERRENRATH, *Baritone*

MR. HENRI SCOTT, *Bass*

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

SCENE I

(*Eigen, Orbin, Caractacus, and Chorus.*)

CHORUS—"Watchman, alert!"

SOLO (*Caractacus*)—"Watchman, Alert!
King is here."

RECIT. (*Eigen, Orbin, and Caractacus*)—
"Father, Sire, and King."

SOLO (*Eigen*)—"At eve to the green-
wood."

TRIO (*Eigen, Orbin, and Caractacus*)—
"On the ocean and the river."

CHORUS—"Rest, weary monarch."

SCENE II

(*Orbin, Arch-Druid, Caractacus,
and Chorus.*)

SOLO (*Arch-Druid*) AND CHORUS—
"Tread the mystic circle round."

CHORUS (*Invocation*)—"Lord of Dread."

RECIT. (*Arch-Druid, Orbin, and Carac-
tacus*)—"Bard, what read ye?"

SOLO (*Caractacus*) AND CHORUS (*Sol-
diers*)—"Leap to the light."

CHORUS—"Hence—ere the Druid's wrath
is woke."

SCENE III

(*Eigen, Orbin, and Chorus.*)

INTRODUCTION (*Orchestra.*)

CHORUS—"Come! beneath our woodland
bowers."

SOLO (*Eigen*)—"O'er-arch'd by leaves."

SOLO (*Orbin*)—"Last night beneath the
sacred Oak."

DUET (*Eigen and Orbin*) AND CHORUS—
"They gather the wreaths."

SCENE IV

(*Eigen, Caractacus, and Chorus.*)

CHORUS (*Maidens*)—"Wild rumours
shake our calm retreat."

SOLO (*Eigen*)—"When the glow of the
evening."

CHORUS (*Soldiers*)—"We were gather'd
by the river."

SOLO (*Caractacus*) AND CHORUS) LA-
MENT—"O my warriors."

SCENE V

(*A Bard and Druid Maidens.*)

SOLO (*A Bard*) AND CHORUS—"Captive
Britons, see them."

SCENE VI

(*Eigen, Orbin, Caractacus, Claudius,
and Chorus.*)

PROCESSIONAL MUSIC (*Orchestra and
Chorus*)—"The march triumphal
thunders."

RECIT. (*Claudius*)—"Unbind his hands."

SOLO (*Caractacus*)—"Heap torment upon
torment."

RECIT. (*Claudius*) AND CHORUS—"Slay,
slay the Briton."

SOLO (*Caractacus*)—"I plead not for
myself."

QUARTET (*Eigen, Orbin, Caractacus, and
Claudius*)—"Grace from the Ro-
man."

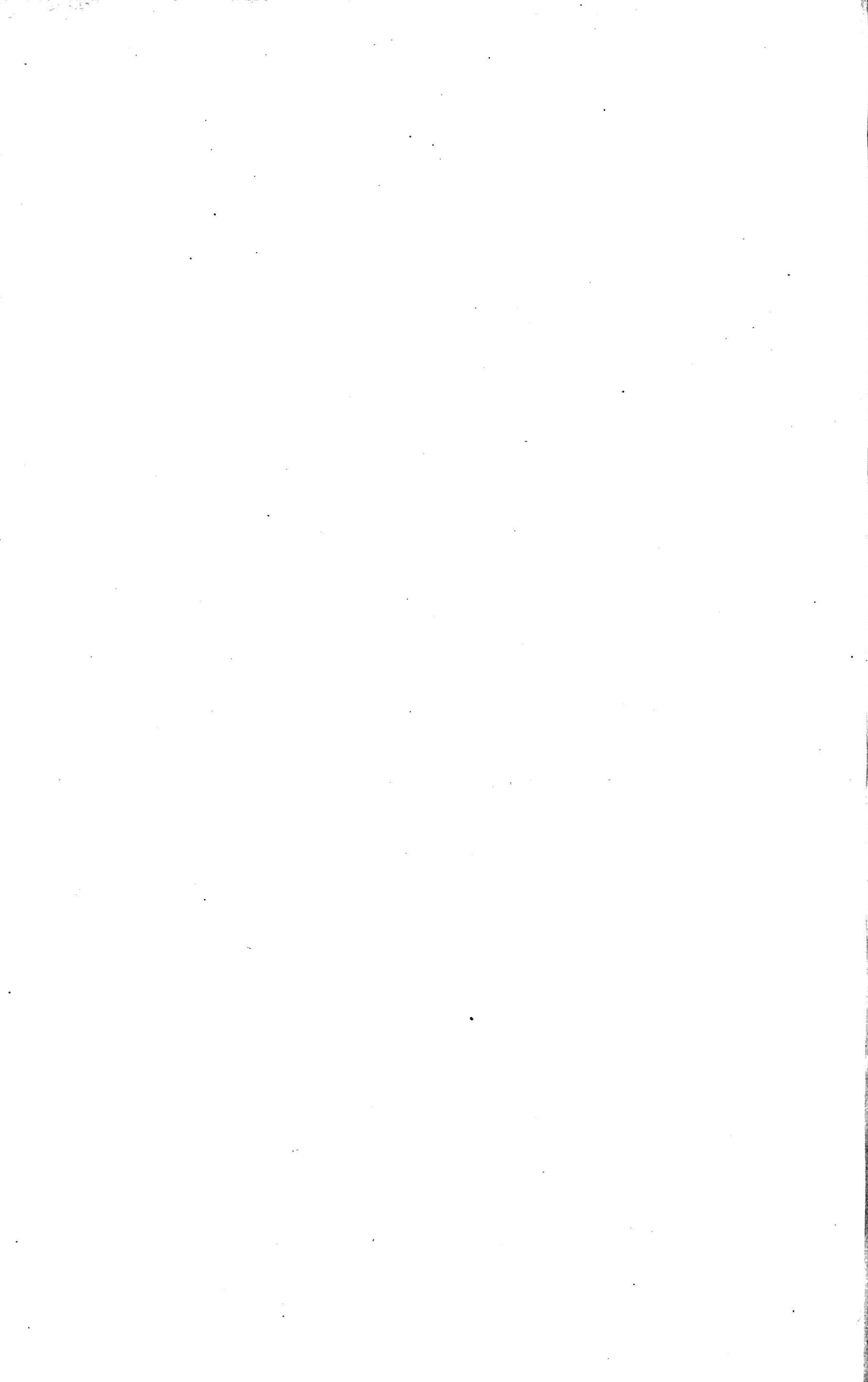
CHORUS—"The clang of arms is over."

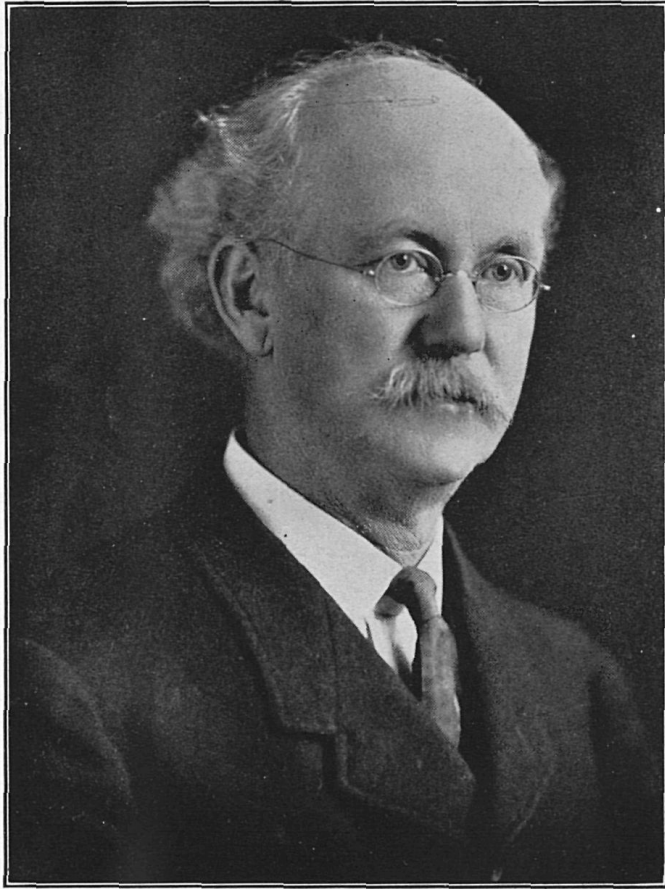
Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

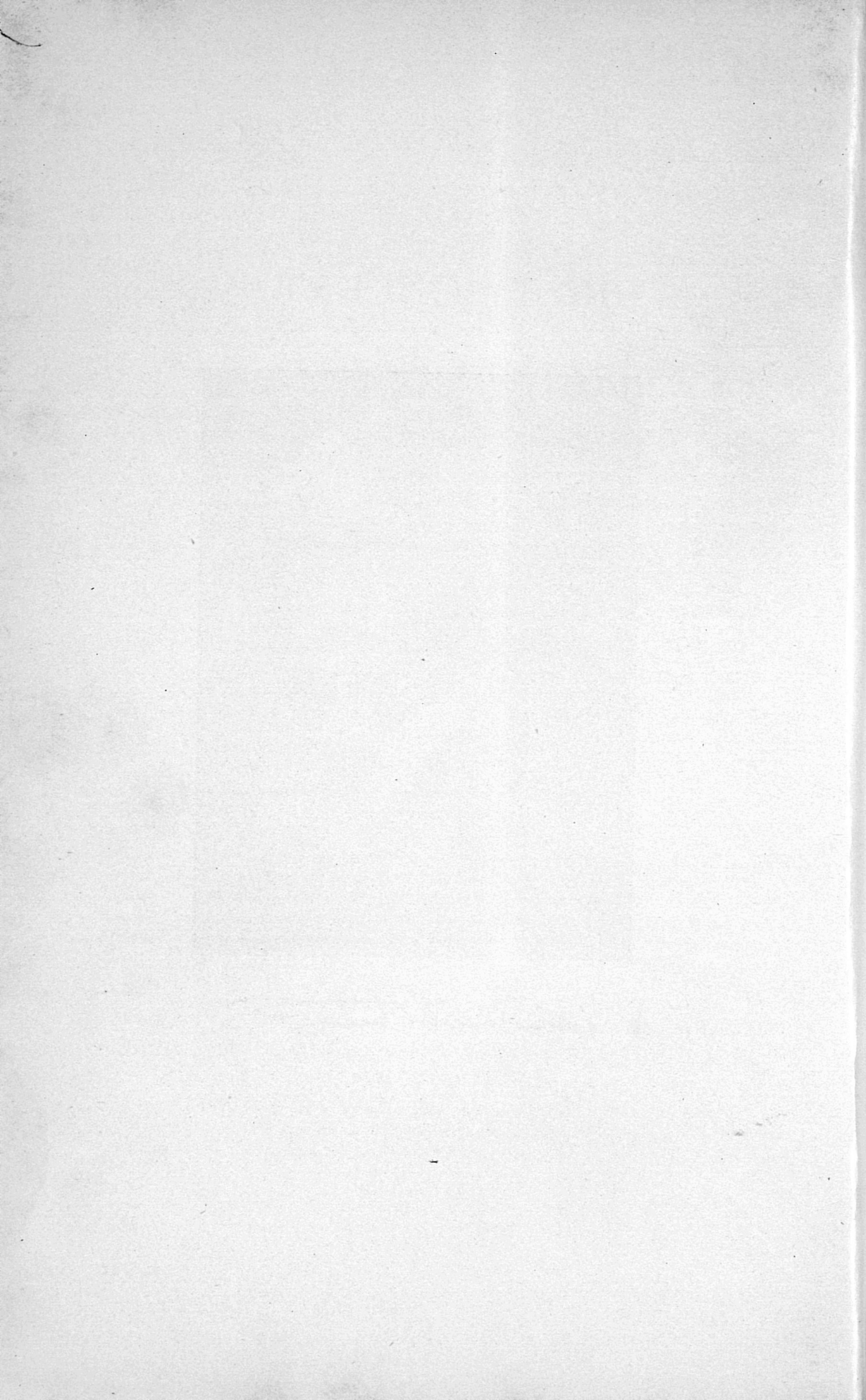
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1914

ALL CONCERTS
WILL BEGIN ON TIME





Alfred Stanley.



FIRST CONCERT

Wednesday Evening, May 13

MARCH—"Pomp and Circumstance," Op. 39, No. 1

ELGAR

Edward Elgar was born at Broadheath, England, January 2, 1857.

The name of Edward Elgar appears so frequently on modern programs that a series of concerts in which this remarkable composer has no representation cannot be considered complete. Therefore it is not without justification that one of his relatively less important works figures as the opening number of this Festival, while another—one of his greatest—is the final offering.

His prominence as an English composer is being hotly contested by younger men of his nationality, with the not remote possibility that he may be distanced in the race. After years of apathy, the English muse has taken on new life, and a veritable renaissance is in progress. A hopeful sign of this development is the fact that British composers are turning to products of their own soil for inspiration. Whether the daring they display in their orchestration and subject matter is an indication of their originality or a desire for novelty—as such—remains to be seen. That they have escaped the academic atmosphere of recent decades, and have emancipated themselves from the deadening influence of Händel and Mendelssohn is a sign that they have passed the "eminently respectable and God-fearing" stage, and are active factors in a movement pregnant with great results for English music.

This march contains little that can throw light on this movement, but it is well adapted for its position as the initial number of the program. Its title suggests its general character and its form is sufficiently clear to need no analysis. It was played for the first time in this country on November 23, 1902. Whether it may be called a "popular favorite"—with all that term implies, both for or against—we do not know, but it has been heard frequently on this side of the ocean, although it appears for the first time on our programs.

OVERTURE—"Benvenuto Cellini"

BERLIOZ

Hector Berlioz was born at Coté, St. Andre, France, December 11, 1803; died in Paris, March 9, 1869.

Hector Berlioz—like Franz Liszt—has suffered alike at the hands of his admirers and detractors. For this reason it is somewhat difficult to arrive at just conclusions regarding his real worth. He was an erratic genius, and suffered from too much, and

too little, real originality. His contributions to his art were many and of great significance, but they were often obscured by a certain striving after unusual effects, which were often uncalled for, and frequently, inimical to the end he sought. These ends were always worthy—even though they sometimes crossed the frontier of real musical expression. To sum up, he had the “vices of his virtues.”

He was neglected by his countrymen—and, during his life-time found his most ardent support on the further side of the Rhine—even as now he is more appreciated in Germany than in France.

The opera “Benvenuto Cellini” achieved a brilliant fiasco at its first performance although the overture was received with enthusiasm. In spite of the fact that it won the distinct approbation of Liszt—who produced it in Weimar in 1852—its future progress lacked every element of a triumphal procession. Even the ‘Carnival Romaine’ overture, as it is now called—although it is, strictly speaking, the introduction to Act II—was soundly hissed in Covent Garden, London, June 25, 1853. This reception is decidedly negligible when we remember that, after playing the introductory phrases in Beethoven’s Fifth Symphony, the musicians of the leading London orchestra laid down their instruments and laughed at the, to them, good joke. Such happenings have been, and are, so frequent that they mean little or nothing.

With the exception of the Introduction—A major, 6-8 time, *Allegro assai con fuoco*—the overture displays as its subject matter a salterello—(Act I) and a sustained melody, “O Teresa vous que j’aime” (Act II) which are subjected to the treatments incidental to the form—and display the abundant resources in orchestral manipulation of which he was an acknowledged master.

ARIA—“Caro nome” from “Rigoletto”

VERDI

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

MME. ALMA GLUCK.

“Rigoletto” was the first of the three operas constituting what some writers are pleased to call Verdi’s most brilliant period. It was produced at Venice (La Fenice Theatre), March 11, 1850. It was written in forty days. The modern audience turns with greater interest to the later works of the master, but “Rigoletto” is heard more frequently than “Il Trovatore” or “La Traviata” both of which were produced in 1853 and are included in the group which called forth the judgment quoted. The aria chosen is one of the most beautiful in the entire opera, and its text is as follows:

Gualtier Malde: can I forget it? never!
 Name that art graven on my heart forever!
 Dearest name, forever nurs'd
 In my mem'ry thou shalt be,
 For my maiden heart at first
 Learn'd to beat with love for thee!
 All my thoughts and wishes past,

Dearest name, to thee will fly,
 Dearest name, thou'lt be the last
 I shall breathe before I die.
 Gaultier Malde! Gaultier Malde!
 Dearest name, forever nurs'd
 In my mem'ry thou shalt be,
 Dearest name, thou'lt be the last
 I shall breathe before I die,
 Gaultier Malde! Gaultier Malde!

SYMPHONY, D minor,

CÉSAR FRANCK

Born, Liège, December 10, 1822; Died, Paris, November 9, 1899.

Lento—*allegro non troppo*; *Allegretto*; *Allegro non troppo*.

To be "in the world yet not of the world," is an aspiration worthy of the highest manhood, but few there are, in any walk of life, who attain it. The record of CÉSAR FRANCK'S life must, however, be read in the light of all that is implied in this ideal and his ever-increasing influence can only thus be understood. He was a great teacher because of his singularly pure and noble character and his lovable disposition, as well as by virtue of an undoubted mastery of his art. His character inspired all who came under his instruction to better living; his lovable traits bound his students firmly to him while his example and precept tended to enforce the end of technical mastery rather than the means, as such. His excessive modesty prevented him from asserting himself or demanding his rights, and his unobtrusiveness blinded many of his contemporaries to his real greatness. He was looked down upon and snubbed by his colleagues in the Conservatoire—most of whom were his inferiors—and was obliged to submit to insults which he resented but never paid in kind. But his pupils loved him and were loyal, because he gave them unreservedly of himself. Many of them have risen to distinction—Chausson, D'Indy, Duparc, etc. His own work was accomplished by giving up to composition hours stolen from sleep, and after the wearisome labor of the day—especially wearisome, because he was obliged to eke out his livelihood by giving lessons to amateurs and to the "young misses who strummed pianos in Parisian boarding schools." He was, therefore, one of those who reached the heights through the valley of tribulation. That he did reach great heights is shown by two works—"The Beatitudes"—the finest oratorio that stands to the credit of France—and the symphony on our program. This symphony was first performed at the Conservatoire on February 17, 1889. It fell upon unresponsive ears and did not achieve even a *succès d'estime*. It is said that one of the greatest French composers, who never reached such heights of expression, left the hall in disdain. Whether this argued great perception on his part may be safely left to this audience.

The symphony begins with an Introduction—D minor, 4-4 time, *Lento*—in which we hear premonitions of the principal theme of the first movement—thus making it a part of the organism.

This is enforced by the manner in which the material employed in the Introduction is again used after the announcement and partial exploitation of the principal theme—D minor, 2-2 time—*Allegro non troppo*.



After a *ritardando* the beautiful lyric theme in F major—the second subject, in the fifth measure of which we note a melodic nuance with a Greek flavor—is now stated by the strings.



Then ensues another and bolder section.



In the "development" we meet with scholarly and genial exploitations of material already heard—after the manner characteristic of this important section of the sonata-form.

The "recapitulation" introduces first of all the principal theme—*Lento*—canonically treated. A happy inspiration is the use of a different key—E flat minor—for the reintroduction of the second theme, which returns eventually to the original key. This juxtaposition of remotely connected tonalities is essentially modern, but entirely justified by present day concepts of key relationships. This movement closes with a brilliant "coda."

In the second movement—B flat minor, 3-4 time, *Allegretto*—after sixteen measures of prelude by harp and strings, there enters a tender melody, for English horn,



which is taken up and carried on by clarinet and horn. This is followed by the genial theme, for the first violins, given below.





Alma Gluck

Following reminiscences of the first theme (No. 4) a variant of the prelude measures is heard (strings)



which is succeeded by a new theme—clarinets—afterwards by strings. This is employed in the closing measures of the movement—which are preceded, however, by a repetition of No. 4, heard above the figures indicated in No. 6.

The third and last movement—D major, 2-2 time, *Allegro non troppo*—presents, after six introductory measures, the following theme,



which, after its exploitation gives way to a new subject.

The principle of unity, which in modern symphonies often extends over the entire work, is enforced by the masterly use of themes from preceding movements. This is not done, however, for the sake of novelty or caprice, nor to produce unjustified contrasts. Thus themes Nos. 1, 3 and 4 are heard in the course of the movement, but the themes Nos. 7 and 8 so dominate, that the relationships of the reminiscent themes are indicative of the unity of idea underlying the entire symphony, and contribute to the establishment of the point of higher intensity found in the glowing climax of this movement.

ARIA, "Casta diva", from "Norma"

BELLINI

VINCENZO BELLINI was born, at Cantania, Sicily, November 3, 1802; died at Puteaux, near Paris, September 23, 1855.

MME ALMA GLUCK

In "Norma" we see the highest expression of Bellini's genius. At its initial performance, December 26, 1831, at La Scala, Milan, in spite of the fact that the title role was assumed by Malibran, it was coldly received. This verdict however, was quickly reversed, and it was soon considered to be not only Bellini's masterpiece, but also one of the finest examples of Italian opera at its best.

The role of Norma makes such demands on the artist that the opera is infrequently given. The Aria "Casta diva" is so old that to all intents and purposes it is new to the modern audience. The beauty of melody and sincerity of purpose displayed therein remove it from the category of "showpieces", although its difficulties can only be surmounted by a singer of exceptional vocal technique.

The text is as follows:—

Mona hear us, shed upon us thy silver radiance,
Mona hear us, at thy altar see us bending.
Oh, avert thou the ill impending,
Spread around thy heav'nly light.

Mona hear us, hear us pray for thy gentle guidance,
Mona, oh hear us, these impatient hearts repress thou,
With thy quiet thy children bless thou.
Let thy peace shine on our night.

SYMPHONIC POEM, No. 2 "Phaëton"

SAINT-SAËNS

Camille Saint-Saëns was born, October 9, 1855, at Paris.

This distinguished Frenchman seems to have drunk deeply from the Fountain of Perpetual Youth, for in his recent appearances as composer and pianist in Berlin and London he displayed such elasticity and buoyancy, that he was received with unbounded enthusiasm. He has written in all the serious forms but in none has he displayed greater authority and resource than in his symphonic poems, one of which is to be heard this evening. Given the following story and the accompanying themes—the score becomes an open book:

"Helios rises in the morning from the ocean to guide the fire-breathing steeds of the sun-chariot through the sphere of Heaven. One day his son, Phaëton, an ambitious youth, prevailed on his father to allow him to drive the chariot. He sets forth on his mad ride:



As he spurs the high-mettled steeds on ward, his arms are not strong enough to control them—and thus they tear along—regardless of the track—scorching Heaven and endangering the earth."



The following theme is supposed to indicate the repressed enjoyment of the youth:



It is fortunate that he has this moment of pleasure, for presently, Jupiter, in order to save the universe from destruction, kills him with a thunderbolt and he falls into the river Eridanos."

THREE RUSSIAN SONGS:

- (a) Chanson Indoue RIMSKY-KORSAKOW
(From the Legend "Sadko")
- (b) Song of the Shepherd Lehl RACHMANINOW
- (c) Peasant Song

MME. ALMA GLUCK

Nikolaus Andrejewitsch Rimsky-Korsakow was born May 21, 1844 at Tichvine, Russian; died June 4, 1908 at St. Petersburg.

Sergei Vassilievitch Rachmaninow was born at Novgorod, April 1, 1873.

CHANSON INDOUE

N. RIMSKY-KORSAKOW

(From the Legend "Sadko")

Thy hidden gems are rich beyond all measure,
 Unnumbered are the pearls thy waters treasure,
 Oh, wondrous land! Oh, land of India.
 Where the sea encloses
 Cliffs with rubies laden,
 Phoenix there reposes,
 Bird with face of maiden.

Sweet the cadence falling,
 Paradise recalling
 Golden plumes advancing
 Hide the ripples dancing;
 He who hears that singer
 Shall forever linger.
 Thy hidden gems are rich beyond all dreaming,
 Beneath thy waves unnumbered pearls lie gleaming,
 O wondrous land! fair land of India.

SONG OF THE SHEPHERD LEHL

N. RIMSKY-KORSAKOW

To the thunder call'd the flying cloud;
 Rumble, grumble while I scatter my rain,
 Springtime show'rs shall refresh the plain,
 Happy flow'rs once more to life shall spring,
 And all the girls will go a-berrying,
 All the lads will follow in their train,
 Lehl, my Lehl, my love, my love, my Lehl!

Thro' the woods the girls among the trees
 Far and wide are picking strawberries;
 Dells and glades with songs and laughter resound;
 And all at once one maiden can't be found;
 All the others, weeping sadly, cry,
 She's been eaten by some wolf nearby!
 O my Lehl, my love, my love, my Lehl!

To the maidens, still in anguish and tears,
 Lo, a wild aged stranger appears;
 Silly maidens, have ye lost your wits? quoth he,
 Why stand weeping here so foolishly?
 Weeping, calling her, will do no good.
 Better look a bit about the wood!
 Lehl, my Lehl, my love, my love, my Lehl!

c—PEASANT SONG

RACHMANINOW

Oh, thou field luxuriant, oh, thou fertile field,
 Not with single stroke alone will thy corn be reaped,
 But in many, many sheaths I will bind thy gold.
 Oh, my sad dreams, fancies wild, musings strange, oh my dreams,
 I'll not banish ye out of mind and heart
 Nor tell ye all with one single speech.

Over thee, field luxuriant, restless winds have blown,
 Bent low to the earth thy ripened ears of gold,
 Scattered all the ready grain over the fertile ground.
 So, through the land here and there, far
 And wide, my sad thoughts have been scattered,
 My woes have been spread afar,
 Through the land are they scattered everywhere.
 Where they fell there they sprung into bitter grass,
 Where they fell there grew bitter, bitter grief,

Ah--

—*English translation from the Russian by Joseph Michael.*

"THEME WITH VARIATIONS, AND FINALE POLONAISE"

From Suite No. 3, G major, Op. 55

TSCHAIKOWSKY

Peter Iljitsch Tschaiikowsky was born at Wotkinsk, December 25, 1894; died at St. Petersburg, November 6, 1893.

In the more extended study of Tschaiikowsky in the "Official Program" for 1912, mention was made of his relations with Frau von Meck, and from a letter to her (January 30, 1885) we gain his impressions of this suite, begun April 28, 1884 and completed in June 4, 1884. "Today I returned from St. Petersburg, where I spent a week of feverish excitement. The last few days were taken up by the rehearsals for the concert at which my new Suite was to be performed. I had a secret presentiment that it would please the public. I experienced both pleasure and fear. But the reality far surpassed my expectations. I have never had such a triumph. I could see that the greater part of the audience was touched and grateful. Such moments are the best in an artist's life."

Persual of his life, by his brother Modeste, from which this letter is taken, will show that such moments were all too rare in his career. In the judgment of many, his star is already on the wane, but it requires telescopic reading of the firmament to discover this fact, and he has not yet been permanently assigned an interstellar space. There are many in this audience who will live to see how much of truth there is in this judgment, for it is surprising how rapidly such a decline progresses. The infrequent appearances of Rubinstein's works on orchestral programs and the relegation of Spontini to oblivion are cases in support of the above statement. The following condensed analysis is taken from the program notes of the Chicago Symphony Orchestra (Nineteenth Season. 1909-1910. Eleventh Concert)

The theme, in G major, is given out by the first violins, the harmony of which is supported by the remaining strings.

Var. I. The theme is played in octaves, *pizzicato* by all the strings, with a counterpart above it in the flutes and clarinets.

Var. II. The first and second violins play a light thirty-second note figure in the style of a Perpetuum Mobile, the lower strings, the woodwind and the horns accompanying it.

Var. III. This is given to the three flutes, two clarinets and bassoons only.

Var. IV. The key changes to B minor and the tempo becomes *Pochissimo meno animato*. The theme begins in the violoncellos, reinforced by the English horn and clarinets. The violins take it up and finally the full orchestra enters.

Var. V. The original key returns. (*Allegro vivo*, 3-4 time.) A fugato made from the first eight notes of the theme begins this variation, which is scored only for woodwind and strings.

Var. VI. (*Allegro vivace*, 6-8 time.) The full orchestra is employed almost continuously. The side-drum enters for the first time.

Var. VII. The theme appears in the form of a chorale. The variation is scored only for woodwind, and leads without pause into—

Var. VIII. (*Adagio*, C major, 3-4 time.) Over a tremolo in the violins the English horn sets forth an expressive melody.

Var. IX. (*Allegro molto vivace*, A major, 2-4 time.) The first violins play a vivacious theme of Russian character, the first beat of the measures being softly accentuated by the triangle. There is a gradual *crescendo* and the full orchestra enters *fff*, *piu presto*. A cadenza for a solo violin leads into the next variation.

Var. XI. (*Moderato mosso*, B major, 4-4 time.) With the exception of three measures at the end, the entire variation is built on a tonic organ-point.

Var. XII. Finale. Polacca (*Moderato maestoso e brillante*, G major, 3-4 time.) The chief theme of the Polacca is preceded by an introduction thirty-eight bars long, in which the subject is foreshadowed. This enters *fff* in the full orchestra. A contrasted second theme is played by the violins and violas in octaves, the wood-wind accompanying it, with the basses *pizzicato*. An organ-point on F sharp, and a long *crescendo* lead back to the principal theme in the full orchestra, as before, and a brilliant coda brings the movement to an end.

SECOND CONCERT

Thursday Evening, May 14

"THE MESSIAH," An Oratorio, for Soli, Chorus, and Orchestra,

HAENDEL

GEORG FRIEDRICH HAENDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759.

Händel's "Messiah" occupies a prominent position among those rare works which rise superior to the conditions that ordinarily influence appreciation and interpretation. Such works possess a distinctive primal quality and an elemental force that free them from the obligation of adjusting themselves to varying standards of criticism, or of proving their right to be. Because they reach deep into the hearts of things; because they rest on fundamental bases; because they concern themselves with the Universal, they are unaffected by surface movements, and require neither an alignment with temporary concepts of those bases, nor reconciliation with particular modes of expression.

From the very beginning of his career, Händel was the "People's Composer." His knowledge of men, due to his cosmopolitan training and his experience in the field of opera, contributed largely to this result, but it was primarily due to an elemental simplicity, a directness of statement, an avoidance of complexity as such, and an utter absence of the introspective quality, so characteristic of Bach, that made his style so irresistible in its appeal to the masses.

Unlike many works to which immortality may be accorded, the success of the "Messiah" was immediate, and with the passage of the years we discover no abatement of its power to charm and inspire. Its association with Christmas—for some inexplicable reason—has given to it special significance, and, to many, a Christmas season that brings with it no performance of the "Messiah" loses much of its meaning. *It is not necessary to enter into any discussion of this neither is it profitable to consider the assertion that with the passage of the years admiration of the work has degenerated into a species of "fetish worship," other than to express the hope that all "fetish worship" may have an equally worthy and inspiring object, and to call attention to the fact that many of those who make this assertion are "fetish worshippers" themselves, making gods of Wagner and Strauss, and searching the musical horizon for new ones. We cannot ignore the fact that no work is more insistently demanded or more enthusiastically received than the "Messiah." It is a cause of rejoicing that vast audiences gather at any season of the year to listen to

the "Messiah." It requires no study of the involved relations of *Leit-motiven*; no persistent delving after hidden meanings, that are often non-existent; no labored applications of psychology; no frenetic insistence on external conditions or special soul-states, but on the contrary its appeal is rational and natural, and the only condition imposed on the listener is that he shall listen attentively.

The "Messiah," as one writer puts it, "was improvised on paper in 24 days," (from Aug. 22 to Sept. 12, 1741). This is but one instance of the remarkable rapidity with which he composed. It must not be forgotten however, that the orchestration of the Messiah was very often fragmentary and simple; in certain numbers merely sketched. Again three of the most important choruses were adaptations of former compositions. "And he shall purify" is one example. It is a four part chorus evolved from a love duo—written long before in Italy. Händel, in his art, anticipated the modern mechanical principle of interchangeable parts, and one looks in vain for any real differences between his operas and oratorios—other than obvious distinctions in the nature of the text and use of the chorus.

The first performance of the "Messiah" was given in Dublin, April 18, 1742. On the occasion of its first performance in England on March 23, 1749, at the words in the Hallelujah Chorus, "For the Lord God omnipotent reigneth" the auditors were so transported that, led by the King, they all rose to their feet and remained standing until the chorus ended. **This practice has become as much a part of succeeding performances as the Christmas date. It is a hopeful sign when an English-speaking audience really breaks loose: therefore—long may the custom endure!

In the original edition the "Messiah" includes 57 distinct numbers, grouped into three divisions, each of which has a distinct atmosphere. These obvious distinctions are based on the meaning of the texts, rather than on any peculiar musical characteristics. The sources from which the texts were drawn—in the first two divisions largely from the prophetic books of the Old Testament, and in the last from the New—enforce this statement. The prophecy of the coming of the Saviour; the miraculous birth; the suffering and death; the resurrection; occur in a logical sequence that is overwhelmingly convincing. To put upon this work such a narrow interpretation as is implied by calling it a "Course in Systematic Theology," quoting from an eminent theologian, is to ignore the universality of its appeal. Its deep religious significance should not be marred by any such dogmatic assertion, nor should super-subtle standards of criticism, or interpretation, be applied to the music, whose grandeur and epic qualities lift it far above the ever-shifting viewpoint of the critic, and place it by the side of the great masses of Palestrina, and the "B minor Mass" of Bach—as representative of the highest flights yet attained by genius in the field of sacred music.

We give the following interesting information regarding the work:

In his will Handel left his original "Messiah" parts, both vocal (23) and instrumental (33), to the London Foundling's Hospital. In 1759 he directed a performance of his master work in which the relation between the vocal and instrumental forces was practically identical with the number of parts given above.

The middle parts in his original orchestration were so feebly represented that the harmonies were given by the organ and cembalo. The composer's ideas as to the relative strength of singers and players, as well as his singular conception of orchestral balance, seem to have influenced those who arranged the Handel Commemoration, in Westminster Abbey in 1784, when a small body of strings and a compar-



Lambert Murphy

atively small chorus were forced to combat 6 flutes, 26 bassoons, 12 trumpets and 12 horns. We must be thankful to Mozart and later to Franz, for their masterly readjustment and extension of the score, whereby its beauties are more clearly revealed.

Again:—in Handel's day, and with his knowledge and consent, many of the recitatives and arias were subjected to the treatment so general in the early days of Italian opera. Florid figuration was substituted for sustained tones; turns inserted wherever possible; while the introduction of mordents and trills galore, according singers abundant opportunity for the display of vocal dexterity and their lack of good taste. "Comfort ye," "He was despised," and "I know that my Redeemer liveth," in their original interpretation, would shock an intelligent modern audience. The present universal use of the appoggiatura in oratorio recitatives is a survival of this early practice.

Those familiar with the score will notice that many numbers have been omitted. This is necessary on account of its extreme length. While there is practical unanimity as to the advisability of so doing, and a general concurrence as to the numbers to be omitted, all musicians regret the necessity. Pages would be necessary were one to analyse each number and point out special beauties. Fortunately analyses are not required to enforce these beauties, for they make their own appeal. The dignity and mighty flow of the polyphonic writing both in solos and choruses need no enforcement; the sublimity of conception and the impressive unity of the work in its entirety combine in an irresistible appeal.

PART THE FIRST.

OVERTURE.

RECIT. *Accompanied.*—(TENOR.)

Comfort ye, comfort ye my people, saith your God; Speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness:—Prepare ye the way of the Lord; make straight in the desert a highway for our God.

AIR.—(TENOR.)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

CHORUS.

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

RECIT. *Accompanied.*—(BASS.)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

AIR.—(BASS.)

But who may abide the day of his coming? and who shall stand when He appeareth?

For He is like a refiner's fire.

RECIT.—(ALTO.)

Behold a Virgin shall conceive and bear a son, and shall call his name EMMANUEL, God with us.

AIR (ALTO) AND CHORUS.

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECIT. *Accompanied.*—(BASS.)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR.—(BASS.)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS.

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

PASTORAL SYMPHONY.

RECIT.—(SOPANO.)

And the Angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all peo-

ple; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

RECIT. *Accompanied.*—(SOPRANO.)

And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying:

CHORUS.

Glory to God in the highest, and peace on earth, good will towards men.

AIR.—(SOPRANO.)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy king cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the heathen.

RECIT.—(ALTO.)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

AIR.—(ALTO.)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR.—(SOPRANO.)

Come unto Him, all ye that labor and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

PART THE SECOND.

CHORUS.

Behold the lamb of God that taketh away the sin of the world.

AIR.—(ALTO.)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

CHORUS.

All we like sheep have gone astray; we have turned every one to his own way.

And the Lord hath laid on Him the iniquity of us all.

RECIT. *Accompanied*.—(TENOR.)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found he any to comfort Him.

AIR.—(TENOR.)

Behold, and see if there be any sorrow like unto His sorrow.

RECIT. *Accompanied*.—(SOPRANO.)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

AIR.—(SOPRANO.)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory?

The Lord, strong and mighty; the Lord, mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory?

The Lord of Hosts, He is the King of Glory.

AIR.—(BASS.)

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

RECIT.—(TENOR.)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

AIR.—(TENOR.)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

CHORUS.

HALLELUJAH: for the Lord God Omnipotent reigneth.

The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS, HALLELUJAH!

PART THE THIRD.

AIR.—(SOPRANO.)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

QUARTETTE.

Since by man came death,

CHORUS.

By man came also the resurrection of the dead.

QUARTETTE

For as in Adam all die,

CHORUS.

Even so in Christ shall all be made alive.

CHORUS.

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.



Margaret Hayes

THIRD CONCERT

Friday Afternoon, May 15

SELECTIONS from "A Midsummer Night's Dream".....MENDELSSOHN

- (a) Wedding March.
- (b) Notturmo.
- (c) Scherzo.

Felix Mendelssohn—Bartholdy was born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847.

When novel artistic points of view, and the thereby resulting changes in treatment of material, assert themselves, it very frequently happens that a readjustment of judgments takes place, through which, for a time at least, the work of such composers as have not felt this newer call is not received at its full worth.

Such is emphatically the case with Mendelssohn, whose art has suffered by comparison with composers, who, like Schumann, Brahms and Wagner, were more in accord with the spirit of the age. He was but lightly touched by romanticism, and—as we understand it—was not dramatic. He was dramatic in his oratorios—as witness certain solos and choruses in his "Elijah" and "St. Paul," and in many of his works decidedly romantic, but "this generation seeks for a sign" and our concept of the dramatic idea has in it much of stagecraft while modern romanticism savors of impressionism. Some would say, in view of Arnold Schoenberg's contributions, that there is in it a leaning towards futurism and the gospel of the cubists.

It is a pity that we can not consider Mendelssohn, as we do Beethoven, for himself alone, but it seems impossible. Not entirely because Beethoven was the greater genius, but rather by reason of the fact that the great symphonist was the highest expression of the spirit of his age, while Mendelssohn was unaffected by the current which, even in his day, was tending in a direction quite alien to his outlook. Thus the brilliancy of his work is obscured by the thrust (Drang) in the direction of newer concepts.

From any point of view, however, the "Midsummer's Night's Dream" may, and always will, be called a masterpiece. It loses none of its charm as the years pass, and will serve to substantiate the claim that this composer deserves better treatment at the hands of music lovers than he has received.

ARIA—"Celestial Aida," from "Aida,"

VERDI

MR. RICCARDO MARTIN.

As "Rigoletto" was indicative of Verdi's growth in power of expression and marked the beginning of his second period, so "Aida" acquires added significance when we realize that it introduced his last period, if we may so call it. Verdi had now emancipated himself from the conventional point of view of his countrymen, and had gained a freedom of utterance possible only to a great genius. All that Wagner had contributed to musico-dramatic art, we find in Verdi's latest works, but so colored by his individual and national outlook, that he was in no sense a copyist. He appreciated the essential principles of the Bayreuth master's art, but applied them in a manner distinctly his own. In "Aida" we have the first glimpse of the greater Verdi and among the melodic gems of this wonderful opera the "Celestial Aida" stands preeminent.

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

CHILDREN'S CANTATA—"Into the World"

BENOIT

Peter Benoit was born at Haclebecke, Belgium, August 17, 1834. Died ?

The musical section of the "Society for the Prevention of Cruelty to Children," if there be such a section, has before it three much needed tasks. The reformation of Sunday School music; the elimination of the "coming down to their level," which characterizes the average talk to "my dear young friends," and the careful revision of both the text and music of the so-called cantatas for children. This type of work generally occupies an interstellar space equally remote from literature and music, and it is, therefore, no small pleasure to come into contact with a composition which does not come under this condemnation.

"Into the World" contains, as it should, music which, because it makes a powerful appeal to real musical appreciation, is worthy of its youthful interpreters. Of the work, it has been said, "It is indeed, Nature's summons to the children, beckoning and drawing them 'into Life.'" There is an element of a conscious joy entering into such performances; a result of the enthusiasm and unconsciousness of self characteristic of youth. For this reason it is well nigh criminal to debauch the tastes of these future concert-goers by obliging them to sing musical drivel and asking an intelligent audience to find pleasure in such bad art.

Of the composer, Peter Benoit, it remains to be said, that he was one of the greatest composers Belgium has produced. He wrote in all of the serious forms, although his work has been eclipsed by greater composers than he. He was, moreover, a man of decided literary power, and at his death was a member of the Royal Academy, Berlin—a distinction rarely enjoyed by foreigners.

Third Concert

31

BOYS.

Deep in flower pots of clay,
Mother drops her seeds each May.
 We see them swelling,
 We see them budding;
And we, the little children's band,
May water them with gentle hand—
 Lightly we water the flowers.

GIRLS.

See the garden how it gleams,
Kissed by sunlight's golden beams;
 With blossoms in bright array,
 Rejoicing to greet the day.
See how mother's flowers gay
 Reach the glory of full bloom—
What brilliant color,
 What sweet perfume!

MAIDENS.

Let us weave beneath the trees
 Garland's gay,
Happy as the busy bees,
 All the day;
Dancing, playing,
Singing, maying,
Ev'rywhere the flowers abound,
Cov'ring ev'ry bit of ground—
Blooming all around,
 They abound.

YOUTHS.

The roses on your fair cheeks are found.
With fruit our orchards now are laden,
And glad the heart of ev'ry youth and maiden,
 As promise fair
 Of harvest rare.

BOYS.

Seed!

GIRLS.

Plant!

MAIDENS.

Blossom!

YOUTHS.

Fruit!

Official Program Book

FULL CHORUS.

As nature works with earth and air,
 So school for hearts and minds doth care,
 To her our love we now declare.

BOYS.

We little seeds were, to plants we grow.

GIRLS.

As tiny, shy plants our flow'rets we show.

MAIDENS AND YOUTHS.

To us our country trusts her fair renown
 Freedom and glory e'er adorn her crown!

YOUTHS.

With strong right arm and stronger mind,

MAIDENS.

With loving heart and spirit kind,

FULL CHORUS.

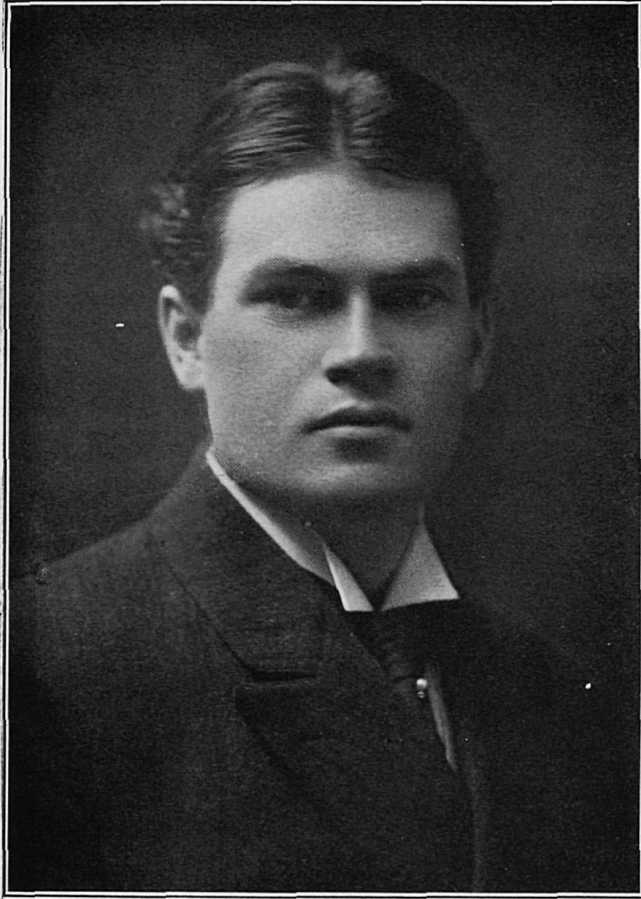
This life shall be
 A joy to all;
 It beckons us;
 We heed the call!

BOYS AND YOUTHS.

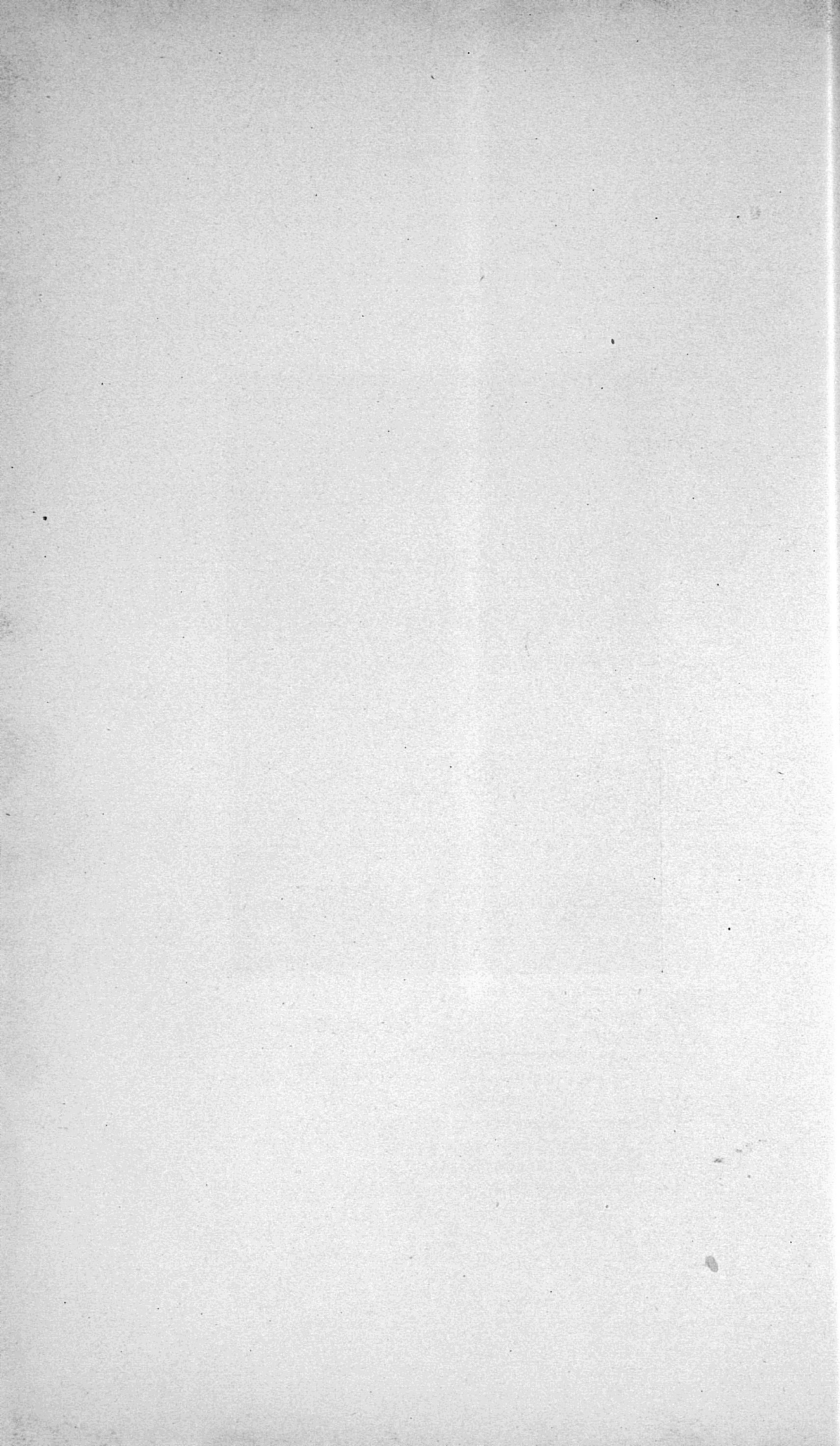
And sowing and reaping
 In joyous glee,
 Sailing o'er oceans,
 As eagles soar, free.
 Hammers e'er swinging,
 Anvils e'er ringing,
 Wheels ever turning
 Fires ever burning,
 Hearts nobly beating,
 Friends gladly meeting;
 Thus shall we make thee,
 Native land,
 Worthy the hope of the
 Pilgrim band!

GIRLS AND MAIDENS.

And we, your sisters, companions, and mothers,
 We'll fill your homes with purest pleasure.
 With sweetest joy, without alloy,
 We'll fill your hearts without measure.



Ricardo Mattia



YOUTHS.

With peace and rest,
By angels bless'd,
You'll fill our hearts beyond measure.

GIRLS AND MAIDENS.

With sweetest pleasure,

YOUTHS.

You'll fill our hearts without measure.

YOUTHS AND BOYS.

Should foes ever threaten our native land,
As oaks undaunted we'll stand——
As heroes go to battle,
Defying fire and rattle,
We'll shed our best blood for our country's cause,
We'll battle for honor and virtue's laws.
Yea, we must shield our freedom and right,
Ready to die in the glorious fight.

MAIDENS.

And we will share your grief and sorrow,
Giving hope of a brighter tomorrow.

FULL CHORUS.

Joy! Love! Peace!
Peace to all mankind,
Good will to all be given.
Love must reign on earth,
The message is from heaven.
As the gentle flow'rets do
So should we:
Blushing, blooming o'er the land,
Circle all with fragrant band
 That the world be as a garden,
Sweetest token of pure love,
Brightest gift from heav'n above,
 God Himself, the Warden.
Happiness to each and all——
Unity, our mighty call!

SYMPHONY, B minor, "Unfinished,"

SCHUBERT

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

ALLEGRO MODERATO; ANDANTE CON MOTO.

The symphony known as the "Unfinished" is one of those rare works that disarm criticism and render explanation unnecessary. The melodic beauty of the themes, the simplicity of the harmonic structure, the clearness of the instrumentation leave little room for formal analysis, and, possibly for this reason, it occupies a place in the affections of the music lover accorded to but few works. The fact that it is incomplete adds to the charm, for one can but wonder as to the exact character of the succeeding movements, had they been written.

The opening measures of the first movement,—B minor, 3-4 time, *Allegro moderato*,—given out by the violoncellos and bases *pp*, immediately establish a mood

Allegro moderato.

pp
8vs.
pp non legato.

which, enhanced by the somewhat restless figures beginning with the ninth measure prepares us for the entrance of the following beautiful theme:

A

Where is there a more beautiful effect than that produced by the entrance of the second subject in the first movement of this symphony?

pp
A
pp

Given these beautiful themes, how great the pleasure as the development exposes their infinite suggestion, and the recapitulation brings them again to our notice!

The two principal themes of the slow movement—E major, 3-8 time,—*Andante con moto*,—are full of the most beautiful characteristics of Schubert's style.

Andante con moto.

Is there anywhere a more beautiful touch than we find in the *Andante*, in the return to the principal subject? Schumann said of Schubert: "He has strains for the most subtle thoughts and feelings, nay even for all the events and conditions of life; and innumerable as are the shades of human thought and action, so various is his music."

PRELUDE TO ACT III—"Natoma"

HERBERT

Victor Herbert was born at Dublin, Ireland, February 1, 1859.

The work of Victor Herbert, as a conductor of great gifts and a composer of light opera, has made him a well known figure in our musical life. But it is not alone in these fields that he has displayed undeniable power, for his works in the more serious forms of composition entitle him to a foremost position in the ranks of American composers—even though he—like many of our best men—is American by adoption only, and cannot trace his pedigree back to the Mayflower or Plymouth Rock.

Several superb symphonic works—an oratorio—and the opera from which the except on our program is taken, stand to his credit. As a composer he is the possessor of an inexhaustable fund of melody—highly developed constructive skill and an unusual mastery of orchestration. Of the not large number of American operas performed during recent years, "Natoma" is the only one that has been retained in the repertoire. The reasons for the want of success of the operas of native composers are not difficult to state and are obvious on reflection. First—the dearth of suitable librettos and, second, the lack of training in the form.

Victor Herbert has served his apprentice years and largely for this reason "Natoma" is successful, in spite of the fact that the book contains much that must have rendered this success somewhat difficult.

Two selections from "Die Walküre"

(a) "SIEGMUND'S LOVE SONG."

WAGNER

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

MR. RICCARDO MARTIN.

"Die Walküre," from which these excerpts are taken, is the second drama in the Tetralogy of the "Nibelungen Ring." The first number gives us the wonderful melody sung by Siegmund in Act I, when overcome by an overmastering passion the lovers precipitate the disaster the partial alleviation of which is the subject of the second selection. How any sane man or woman after listening to this wonderful song, can say that Wagner was deficient in melodic power is a mystery.

The door of the hut has slowly opened revealing a lovely moonlit night as Siegmund sings:

"Winter's storms have given way to the May moon: in gentle light shines the Spring: on tepid airs, wild and lovely he rocks himself, weaving in wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes: from his warm blood estatic flowers blossom forth, germ and twig spring from his strength.

With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms—the door had to give way under the brave blows, the door which barred us from him.

He has swung himself hither to his bride; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The lover has freed his bride; shattered lies what sundered them; the young pair greet each other with shouts; united are love and spring.

(English prose translation by W. F. Apthorp).

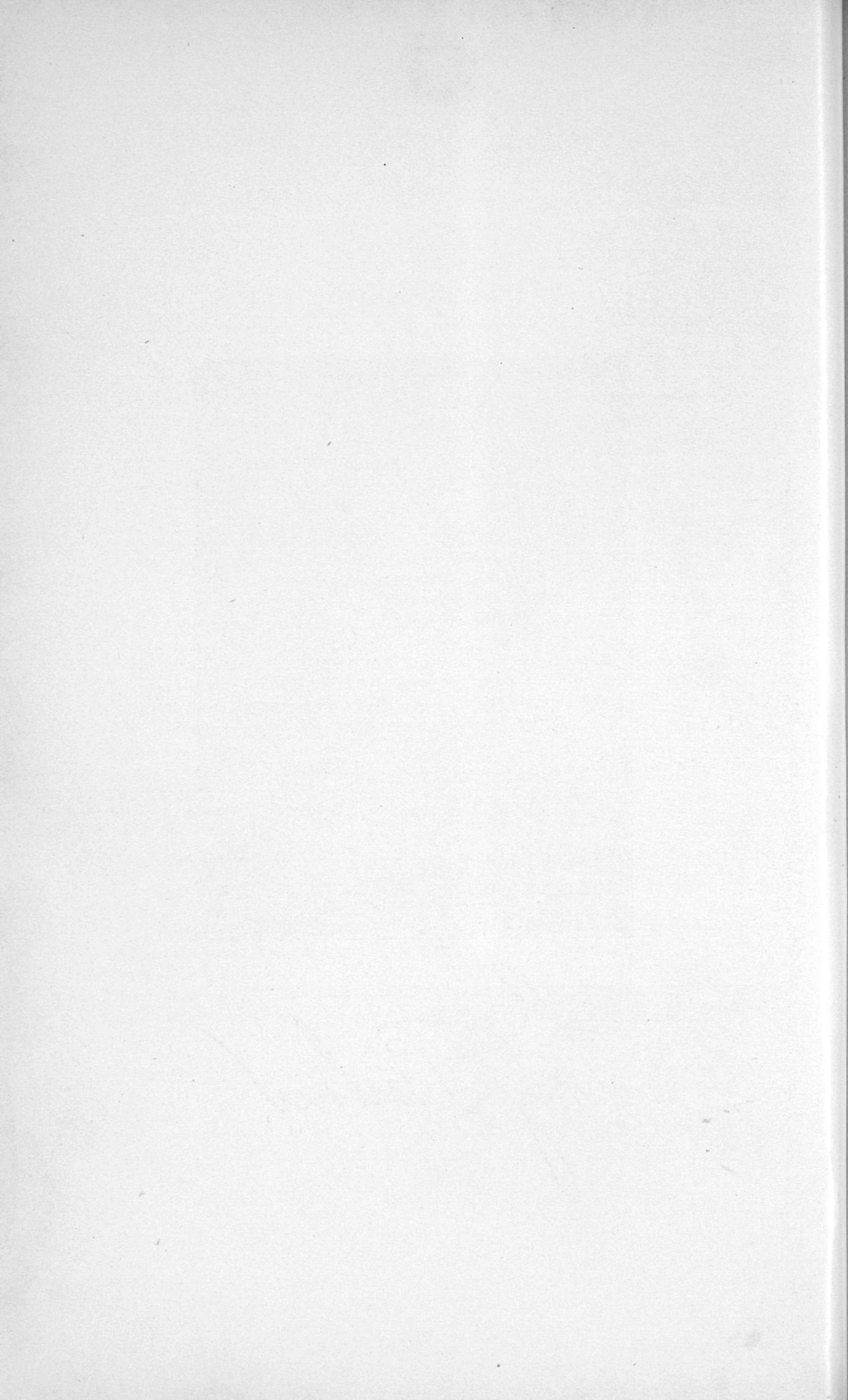
"FEUER ZAUBER,"

WAGNER

Wotan, who by intrigue and falsehood, to say nothing of worse lapses from virtue, has incurred the displeasure of Fricka, his wife, in pursuance of a promise extorted from him by her, is obliged to mete out punishment on his favorite Valkyr daughter, Brunhilde, who has disobeyed him, although, as he states in the following drama, "Siegfried," she by so doing made possible the realization of his most cherished plan. As she kneels in contrition before him, his affection for her impels him to grant her request that she be surrounded by a circle of fire, that her long sleep—her punishment—be not broken by any but a hero of more than mortal prowess. He grants this prayer and takes leave of her in a beautiful "Farewell"—("Wotan's Abschied"). He then calls on Loki, who surrounds with flames the rock on which she rests. In the music we hear some of the most expressive of the many motives that unite to make this work one of the greatest of the series of music dramas written by Richard Wagner. To those who know them, their appeal will be irresistible, to those who do not their enumeration would convey no meaning.



Mrs. Parkour.



FOURTH CONCERT

Friday Evening, May 15

OVERTURE—"Bartered Bride"

SMETANA

Friedrich Bedrich Smetana was born March 2, 1824, at Leitomische; died March 12, 1884, at Prague.

The Czech has reason to be proud of Smetana, whose works, national in spirit, and distinguished in form, compare favorably with those of his more widely known countryman, Antonin Dvorak. Included in his serious works are eight operas of more or less importance. In the judgment of the outside world, of these, the comic opera "Prodana Nevesta" (The Bartered Bride) is the most significant. The overture fairly sparkles with vivacity, and its rollicking humor has rightly earned for it the title "Lustspiel (Comedy) Overture," under which it frequently appears on concert programs. The real theme begins with the first note of the seventh full measure of the quotation given. Evidently Smetana felt, as all must, that the jolly measures preceding this theme, were too good to lose, for they appear frequently in the course of the work.

vivacissimo.

ff

pp

The treatment is fugal throughout with the exception of the sections dominated by the following theme—the second subject:

ff

AIRA—"Sei vendicata," from "Dinorah,"

MEYERBEER

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

SIGNOR PASQUALE AMATO.

This composer's real name was Jakob Liebmann Beer. The prefix "Meyer" was added to his name that he might become the heir of a wealthy relative, and "Giacomo" was the trimming of the Italian cloak he threw over his German garb as soon as his operas began to attract attention.

In his art his motto must have been "anything to please the public." He hypnotized the wide constituency to which he appealed as well as the more restricted circle of admirers (the Parisians) for whom he wrote his voluptuous arias, rollicking drinking songs, insincere prayers and sonorous marches. This public demanded sensational novelties. He gave them electric suns; nuns rose from their graves and danced for their gratification, and in "Le Prophete"—a palace was blown up to the accompaniment of frenetic brasses, delirious strings and acrobatic wood-winds. In spite of his great and obvious transgressions against artistic ideals, he was an important genius. Had he not been so anxious to please through sensationalism, and sought to produce "an effect without an adequate cause," which Wagner said "was his undoing," his name would appear more frequently on modern programs, for, as this master wrote, he "often rose to great heights." "Dinorah" (1859) is not included in the list of his great successes, but the aria on this program is full of interest and charm.

Ah, now I feel the burden
 She has borne all alone
 Mine angel, wake and pardon
 And let my tears atone!
 A fatal spell enthrall'd me,
 Deluding heart and eye,
 Remorse hath now recall'd me,
 Oh, live or let me die.
 Mine angel wake, mine angel wake!
 Live, or let me die,
 Oh, live—oh, live—or let me die!
 Away, accursed treasure,
 That did shine but to burn,
 Dear childhood with thy pleasure
 Of faith and hope return!
 Is all my grief in vain, love?
 And wilt thou not reply?
 Oh, look on me again love,
 And live or let me die,
 Mine angel wake, mine angel wake,
 Live, or let me die,
 Oh, live—oh, live,
 Live, or let me die!
 Or let me die!

SUITE, "Impressions d'Italie,"

CHARPENTIER

Born, Dieuze, Alsace-Lorraine, June 25, 1860.

"Serenade;" "At the Fountain;" "On Mule-back;" "On the Summit;"

"Naples."

GUSTAV CHARPENTIER, following the usual evolution of the French composer, so thoroughly justified his choice of a career through his work in the Conservatoire, that he won the much coveted *Grand Prix de Rome* in 1887. One result of the sojourn in Rome, thus made imperative, is this suite, which was first heard at a Colonne Concert, Paris, on March 13, 1892. We quote from Alfred Bruneau, who, when other critics were somewhat chary of their praise, wrote regarding him without using "if" or "but." It will be seen that Bruneau really says nothing regarding the musical score, but the implications of the article from which this is taken clearly point to his absolute belief that when the composer, "leaving the land of Legend fixes himself on the earth of humanity, looks, listens, and notes his pleasures and his pains"—his powers of musical expression are adequate to the task assigned them.

"Going over Italy, he hears the serenades which the youths sing to their sweethearts from morning till evening; he sees the long lines of women going to draw water at the singing fountain; he is amused by the bells of the mules who trot along the country road, and is moved by the melancholy of the obstinate rhythm. On the heights he grows enthusiastic over the immensity of space, through which far-distant church bells vibrate, and where the rapt spirit soars and dreams. Finally, he is drunk with the deafening din of feasting Naples, and stores in his remembrance the joyous clamor of exuberant crowds, and here the earlier theme is found again. At once persuasive and full of abandon, sound again the eternal serenades, which, even when their towns are given over to brutal madness, the youths sing sweetly to the girls."

After the composer's return to Paris he produced several works of greater importance than the one on this evening's program, notably his realistic opera, "Louise." In this he revels in the life of the Montmart Quartier and details a story of the tragedy that forms an undercurrent to the stream of noisy gayety that surges through its streets and alleys. In spite of later contributions, this opera will, without doubt, always stand as his greatest work. No fact can substantiate this opinion more fully than the decadence shown in his very latest opera (a sequel to "Louise") in which the hero and the heroine sink to the level of the gutter and glory in their shame.

ARIA—"Nemico della patria" from Andrea Chenier

GIORDANO

Amberto Giordano was born at Naples, 1869.

SIGNOR AMATO.

"Andre Chenier," a grand opera based on a story of the French Revolution, was first produced at La Scala, Milan, 1896. Luigi Torchi, one of the most competent critics to be found among his countrymen, speaks of Giordano as "an orchestral colorist and a musical scene painter." "Among the composers of his school," says Torchi, "he

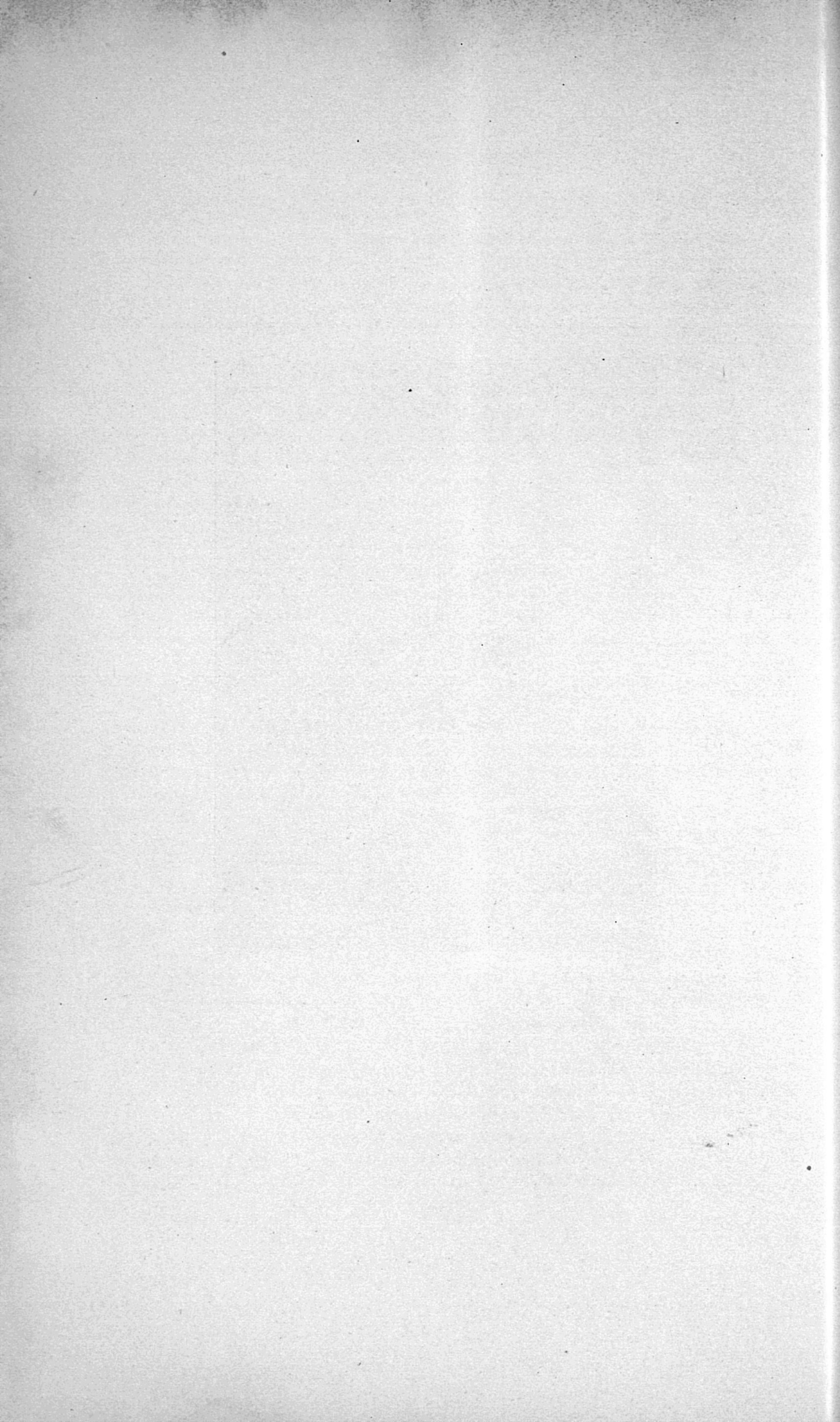
has no rival as a master of stage situations; he is not bitten by Mascagni's rage for modulation; his music is impassioned, but lacks originality, and is deficient in melody."

This judgment may be taken as fairly indicative of much of the work of the realistic school, to which Giordano belongs, and not inaptly characterizes the work of many who are greater than he. The "rage for modulation" is neither restricted to Mascagni nor to his school, for across the Alps, and beyond the Rhine, we find composers who music lacks originality, though impassioned to a degree that often forbids clarity of utterance, symmetry of form, and artistic poise.

Nemico della patria?
 E' vecchia fiaba che beatamente
 Ancora la beve il popolo.
 Nato a Constantinopli? Straniero!
 Studio a Saint Cyr?
 Soldato! Traditore!
 Di Dumouriez un complice!
 E' poeta? Sovvertitor
 Di cuori e di costumi!
 Un di m' era di giola
 Passar fra gli odi e le vendette,
 Puro, innocente e forte!
 Gigante, mi credea!
 Son sempre un servo!
 Ho mutato padrone!
 Un servo obbediente di violenta passione!
 Ah, peggio! Uccido e tremo,
 E mentre uccido io piango!
 Io della Redentrica figlio pel primo
 Ho udito il grido suo pel mondo
 Ed ho al suo il mio grido unito
 Or smarrita ho la fede nel sognato destino?
 Com'era irradiato di gloria il mio cammino!
 La coscienza nei cuor ridestar de le genti!
 Raccoliere le lagrime dei vinti e sofferenti!
 Fare del mondo un Pantheon!
 Gli uomini in dii mutare e in un sol bacio,
 E in un sol bacio e abbraccio tutte le genti amar!
 Or io rinnego il santo grido!
 Io d'odio ho colmo il core,
 E chi cosi m'ha reso, fiera ironia! e l'amor!
So-no un voluttuoso!
 Ecco il novo padrone: il senso.
 Bugia tutto! Sol vero la passione!



Rugale Amato



RONDO—"Till Eulenspiegel's Merry Pranks"

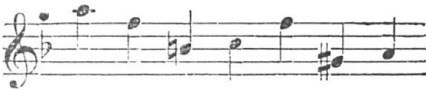
STRAUSS

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

The limitations of space will prevent any extended reference to the work of Richard Strauss—for, in view of the strenuous activity of this composer, it is extremely difficult to keep in close touch with his work. In his restless—or reckless—activity he has explored many new fields and has never hesitated to jump the bars and leave the fenced-in lane if lured by inviting pastures on either side. Thus he has opened up much that was hitherto neglected or unknown and has become one of the leading figures of our day. Whether he can be called *Princeps musicorum* would be contested by some, but that must be decided by the future. In spite of his recent incursions into opera—many feel that his best work has been done in compositions of the nature of the one on our program. What the future will bring forth we may not prophesy, but one can feel reasonably certain that he will continue to sweep the horizon for some new feature worthy of exploitation, which, in his case, includes financial considerations as well as artistic.

Like many composers who write program music he is very sensitive in the matter of analyses—although in the case of the performance of a new work extended descriptions are immediately offered, none of which are publicly disavowed by him. We will now offer his remarks on "Till" on the occasion of its first performance in Cologne, November 5, 1895.

"It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offence. Let me leave it, therefore, to my hearers to 'crack the hard nut' which the rogue has provided for them. By way of helping them to a better understanding, it seems sufficient to point out the two Eulenspiegel motives—



which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when—after he has been condemned to death, Till is strung up to the gibbet. For the rest let them guess at the musical joke which a rogue has offered them."

Now, while to some, acquaintance with Till's adventures would admit of a reasonably accurate "guess," there were many who welcomed the following somewhat condensed analysis by Wilhelm Klatte—which appeared in the *Allgemeine Musik Zeitung* three days later than this pronouncement of the composer.

It would be difficult to secure the material necessary for such an elaborate analysis by intuition or the "Absent treatment," especially as motives and indications of orchestral color are given—therefore—

This analysis runs as follows:—

“A strong sense of German folk-feeling—*des Volkstümlichen*—pervades the whole work, the source from which the tone-poet drew his inspiration being clearly indicated in the introductory bars:—

Violins. *p*

Bassoons. *sf*

Clar. *A.*

To some extent this stands for the “Once upon a time” of the story-books. That the episodes which follow are not to be treated in the pleasant and agreeable manner of narrative poesy, but in a more sturdy fashion, is at once made apparent by the characteristic bassoon figure (1a) which breaks in *sforzato* upon the *piano* of the strings. Of equal importance, for the development of the piece, is the following humorous horn theme:—

Commencing quietly and gradually becoming more lively, it is at first heard against a *tremolo* of the divided violins, and then again in the first tempo (*vivace*). This theme, or at least the kernel of it, is taken up in turn by the oboes, clarinets, violas, violoncellos and bassoons, and is finally brought by the full orchestra—except trumpets and trombones—after a few bars *crescendo*, to a dominant half-close, *fortissimo*, in C. The thematic material has now been fixed upon; the “millet” is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, rather, within our ears. Here he is—

Clar. *sf*

Ob.

sf Eng. Horn.

He wanders through the land as a thorough-going adventurer, (4a):—

Eng. Horn. Viola. *A.*

Basses. Tromb.

Cellos. Bassoons.

His clothes are tattered and torn; a queer fragmentary version of the Eulenspiegel motive (3) resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant *tutti* in which

it again asserts itself, first in the first flutes, and then merging into a softly murmuring and extended *tremolo* for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flutes, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market day; the women sit at their stalls and prattle (flutes, oboes and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three bars from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of the whip, and rides into the midst of the crowd! Clink! clash! clatter! A confused sound of broken pots and pans and the market women are put to flight! In haste the rascal rides away (as is admirably illustrated by a *fortissimo* passage for the trombones) and secures a safe retreat. This was his first merry prank; a second follows immediately:—



Eulenspiegel has put on the vestments of a priest, and assumes quite an unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. The following figure, played by muted violins, horns and trumpets, makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples. He tears them off (solo violin *glissando*). Again the Eulenspiegel theme (3) is brought forward in the previous lively tempo, but now subtly metamorphosed and chivalrously colored; Eulenspiegel has become a Don Juan and waylays pretty women:—



Horn. Cello.

And, by Jove one has bewitched him; Eulenspiegel is in love. Hear now how, glowing with love, the violins, clarinets and flutes sing—



Vln. Fl. Clar.

But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow?



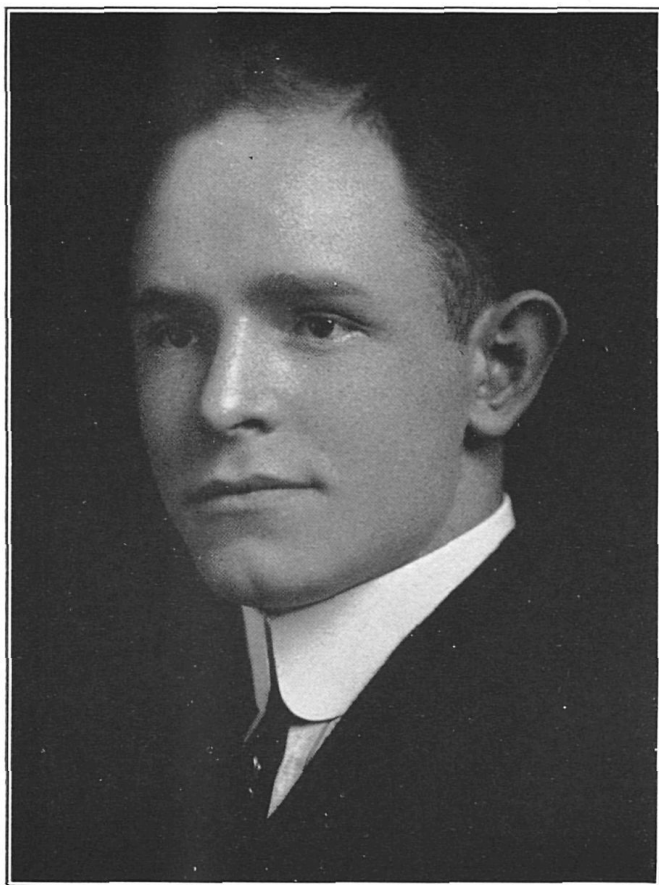
Vengeance on the whole human race! Having thus given vent to his rage (in a *fortissimo* of the horns in unison), strange personages suddenly draw near:—



A troop of worthy Philistines! In an instant all his anger is forgotten! But it is still his chief joy to make fun of those lords and protectors of blameless decorum and to mock them, as is apparent from the lively accentuated fragments of the theme (2), now heard first in the horns, violins and violoncellos, and then in the trumpets, oboes and flutes. And now that Eulenspiegel has had his joke, he goes away, leaving the professors and doctors behind in thoughtful meditation. Fragments of No. 9 are here treated canonically. Suddenly the wood-winds, violins and trumpets project the Eulenspiegel theme (3) into their profound philosophy. It is as if the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode in a hopping 2-4 rhythm which is followed by phantom-like tones from the wood-winds and strings, and then also from the trombones and horns. Has our rogue still no foreboding of what is good? Interwoven with theme 1, lightly indicated by the trumpets and the English horn, the following figure is developed from No. 2:—



This is first taken up by the clarinets and seems to express that the arch-villain again has the upper hand with Eulenspiegel and that he has relapsed into his old mode of life. From a formal point of view we have now reached the repetition of the principal theme (2). A merry jester, and always given to lying, Eulenspiegel goes wherever he can pass off a hoax. His insolence knows no bounds. Alas! a sudden breach is made in his wanton humor! Hollow rolls the drum, the jailer drags the rascally prisoner before the criminal tribunal, which thunders forth a verdict of "guilty" upon the brazen-faced knave. To the threatening chords of the winds and lower strings his motive (3) quite calmly replies: Eulenspiegel lies! Again the threatening tones respond, but Eulenspiegel does not own his guilt. On the contrary, he boldly lies for the third time. It is all up with him. Fear seizes him. The fatal moment draws near; Eulenspiegel's hour has struck! The descending leap of minor seventh in the bassoons, horns, trombones and tuba, betokens his death! And this he has met by hanging! A last struggle (indicated by the flutes), and his soul has taken its flight. Following the sad and tremulous *pizzicati* of the strings the epilogue is commenced. At first it is almost identical with the introductory bars (1) which are repeated in full; then the most essential parts of Nos. 2 and 3 are reverted to, and finally merge into the soft chord of the sixth upon A flat, sustained by the wood-winds and divided violins. Eulenspiegel has become a legendary personage; the folk relate their stories about him: "Once upon a time—" But that he was a merry rogue and a thorough devil of a fellow seems to be expressed by the final eight bars given out *fortissimo* by the full orchestra."



Earl V. Moore.

When one remembers that among Till's pet aversions, or "taboos," healthy food was included—in which respect he was prophetic of the latter days of Joseph Vance as stated by DeMorgan in his novel—that he abjured strong drink—by which he meant water which he said "is so strong that it carries ships"—it is a matter of regret that he cannot give his views on "Grape Nuts" and the whole list of commercially standardized products characterized by Mark Twain as "substitutes for food." His frankly objective point of view, which knew no restrictions, might also lead him to voice sentiments regarding certain modern developments which many feel but hesitate to express. On the whole it is perhaps best that his body rests in the humble churchyard at Mölln (near Lübeck), while the tale of his adventures is frequently the first introduction of German boys and girls to literature.

ARIA—"Credo," from "Otello,"

VERDI

SIG. AMATO.

The Germans accuse English speaking nations of a lack of appreciation of Shakespeare, going so far as to say "they don't deserve him." When one compares the pitiful list of performances of his dramas in England and America with the hundreds of representations in Germany, this accusation seems to rest on a substantial basis of fact.

For the present purpose, however, the fact that no English composer has produced even a respectable musical setting of any one of his dramas is more appalling. The Germans, Herman Goetz, and Otto Nicolai, gave us, in the "Taming of the Shrew," and "The Merry Wives of Windsor," glowing interpretations of those dramas, while Verdi, the Italian, reached the highest expressions of his genius in "Falstaff" and "Otello." This is not the place to enter into any discussion of the interesting problems opened up by this statement of fact. It is better to content ourselves with the reflection that, in the last analysis, music is universal and international. At all events it would be very unwise to allow any questionings as to the "whys and wherefores" to disturb our pleasure this wonderful setting of the following text:

Ti spinge il tuo dimone
 E il tuo dimon son io,
 E me trascina il mio,
 Nel quale io credo inesorato Iddio.
 Credo in un dio crudel
 Che m'ha creato simile a sé
 E che nell'ira io nomo.
 Dala viltá d'un germe
 O d'un atomo vile son nato.
 Son scellerato perché son uomo,
 E sento il fango originario in me.
 Sì, quest'é la mia fé!
 Credo con fermo cuor,
 Siccome crede la vedovella al tempio,
 Che il mal ch'io penso e che da

Me procede per mio destino adempio.
 Credo che il giusto é un istrion
 Beffardo e nel viso e nel cuor,
 Che tutto é in lui bugiardo,
 Lagrima, bacio, sguardo, sacrificio ed onor.
 E credo l'uom giuoco d'iniqua sorte
 Dal germe della culla al verme dell'avel.
 Viene dopo tanta irision la morte.
 E poi? E poi? La morte é nulla
 E vecchia folla il ciel.

"FESTIVAL MARCH, AND HYMN 'TO LIBERTY'"

STOCK

Frederick A. Stock was born at Jülich, Germany, November 11, 1872.

The power of assimilation which America possesses to an extent unknown by any other country has displayed itself to a remarkable degree in the case of the conductor and composer whom we all so greatly admire and honor, for, while Mr. Stock still speaks German, he thinks in terms of his adopted country.

It was a happy thought to base this magnificent composition on themes familiar to every street urchin, but which contain the same elemental power as all typical folk-music. It was written in honor of the twentieth anniversary of the founding of the orchestra, which he has led to a height of achievement possibly undreamed of by its founder. As Brahms in his "Academic Festival" overture—caused certain German student songs to pass in array before us—so our composer has taken "Dixie," "The Old Folks at Home," "Yankee Doodle," and "The Star Spangled Banner"—not treating them in their entirety, but as the thematic material interwoven in the fabric of the body of the work—and constructed a composition in which the national element is a conditioning factor. It goes without saying that the bulk of the march is made up of original material, the main theme being as follows:



Later there appears a very sustained and genial theme,



The work closes with a glowing setting of a national melody, particularly eloquent at this time.

FIFTH CONCERT

Saturday Afternoon, May 16

FANTASIE AND FUGUE IN G MINOR BACH

Johann Sebastian Bach was born March 21, 1685, at Eisenbach;
died July 30, 1750, at Leipzig.

ARIA—"Hear ye Israel," from "Elijah," MENDELSSOHN

MISS INEZ BARBOUR

Hear ye Israel: hear what the Lord speaketh:

"Oh, hadst thou heeded my commandments!

Who hath believed our report: to whom is the arm of the Lord revealed?

Thus said the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by Tyrants: thus saith the Lord:—"I am He that comforteth; be not afraid, for I am God, I will strengthen thee. Say, who art thou, that thou are afraid of a man that shall die: and forgettest the Lord thy Maker, who stretched for thee the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

SYMPHONY FOR ORGAN, No. 6 CHARLES M. WIDOR

Allegro; Adagio; Intermezzo—Allegro;

Cantabile; Finale—vivace

Charles Marie Widor was born February 22, 1845, at Lyons.

ARIA—"She is gone and gone forever" GLUCK

Christopher Willibald Gluck was born July 2, 1714, at Weiden-
wang; died November 15, 1783, at Vienna.

MISS MARGARET KEYES

Orpheus:—"She is gone and gone forever,

All my joy, alas, is flown:

Life without her would I never

Why remain on earth alone?

Euridice, Euridice,

Make answer, I beseech thee,

If truth and love can reach thee,

She cannot hear me,

Vain expectation!

No consolation, nought to cheer me,

Nowhere relief."

4. SUMMER SKETCHES, Op. 73 EDWIN H. LEMARE

Edwin Henry Lemare was born September 9, 1865, at Ventnor.

I. DAWN—

“Sleep and Oblivion
Reign over all.”—*Tennyson*.

II. THE BEE—

“There has been heard a distant humming noise,
Like bees disturb'd, and arming in their hives.”—*Dryden*.

III. CUCKOO—

“The plain song Cuckoo gray,
Whose note full many a man doth mark,
And dares not answer, nay.”—*Shakespeare*.

IV. TWILIGHT—

“The face of brightest heav'n had chang'd
To grateful twilight.”—*Milton*.

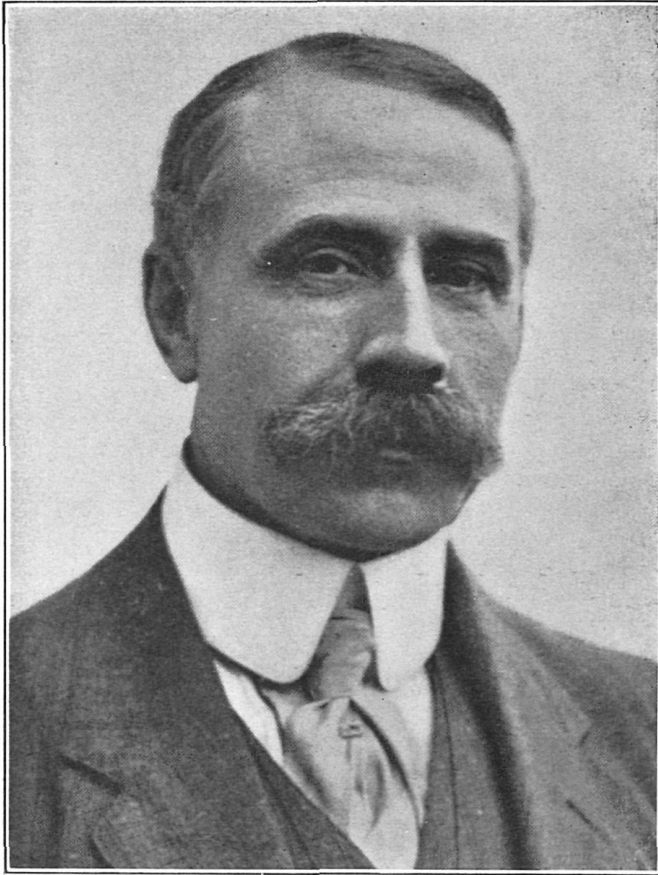
V. EVENING—

“The timely dew of sleep,
Now falling with soft slumb'rous weight, inclines
Our eyelids.”—*Milton*.

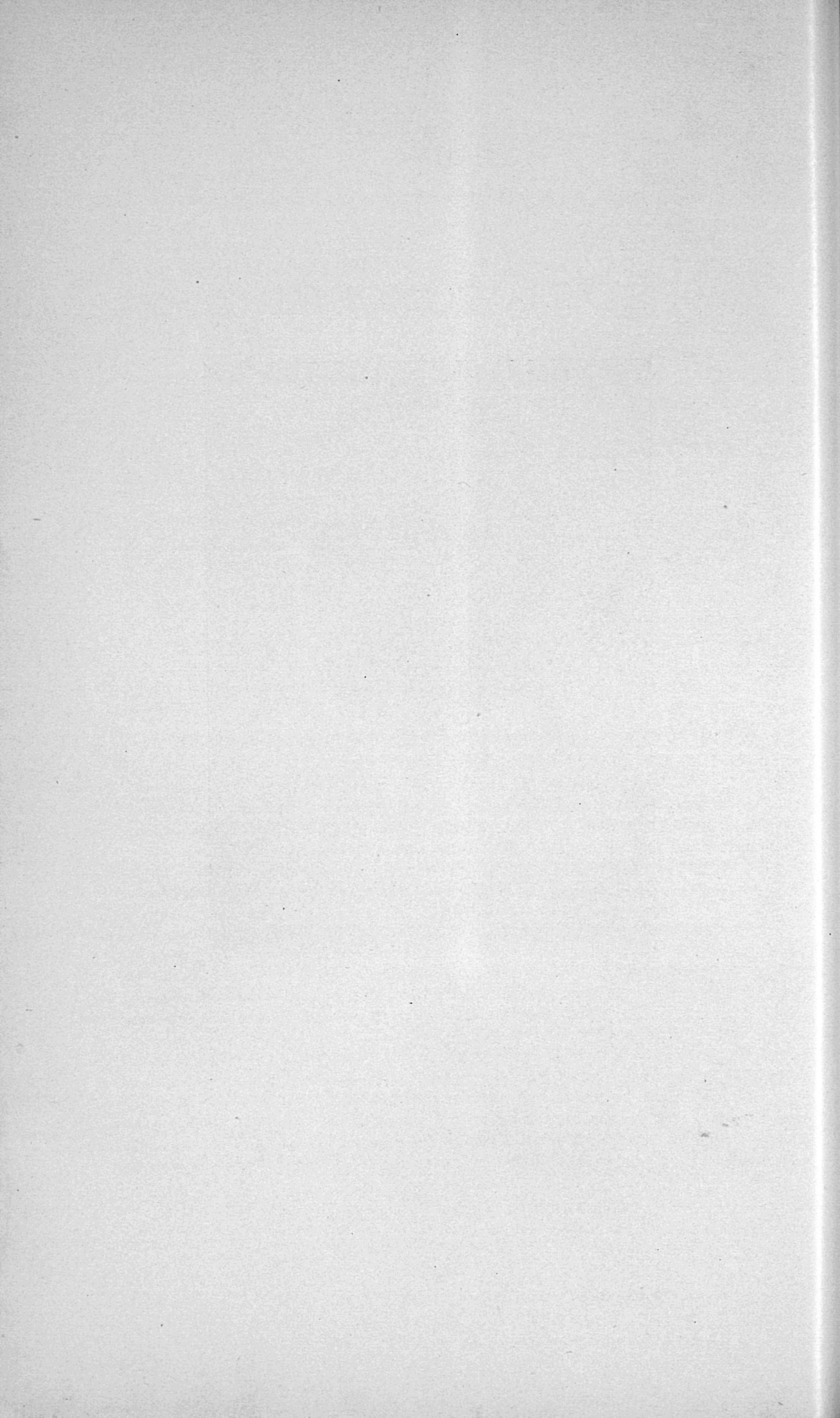
TRIUMPHAL MARCH—“Aida” VERDI

EARL V. MOORE

Since the transfer of the magnificent “Frieze Memorial Organ”—historically known as the “Columbian Organ”—to the Hill Auditorium, a great interest in organ music has been re-awakened. This has led to the inclusion of an organ recital in the regular Festival Series—instead of its being a purely complimentary affair. To those who remember the distinguished Latinist, Henry Simmons Frieze, to the memory of whom the instrument is dedicated, and especially to those who realize that to his profound interest in music we are indebted for the initial impulse in the direction of musical accomplishment, the superb organ makes an appeal quite distinct from purely musical joy and satisfaction.



EDWARD ELGAR



SIXTH CONCERT

Saturday Evening, May 16

"CARACTACUS," A Dramatic Cantata,

ELGAR

CAST

EIGEN	MISS FLORENCE HINKLE
ORBIN	MR. LAMBERT MURPHY
CARACTACUS	MR. REINALD WERRENATH
CLAUDIUS, } ARCH DRUID, } A BARD, }	MR. HENRI SCOTT
BRITONS; ROMANS; DRUIDS; BARDS; ETC.	CHORAL UNION

MR. ALBERT A. STANLEY, Conductor

Edward William Elgar, born at Broadheath (near Worcester), England,
June 2, 1857; still living.

The unusual prominence given to the works of Edward William Elgar in the programs of our great concert institutes would seem to indicate that in him we have a composer of more than ordinary significance, one of real originality.

Whether the superlative admiration expressed by some will be justified by the verdict of time we may not now determine, but there can be no doubt that he has something to say and says it with authority.

His artistic equipment is superb, and, when we consider that he is almost entirely self-taught, the mastery he displays in every direction—especially in his control of the resources of the orchestra, in which he is only equalled by Richard Strauss—is nothing short of marvelous. His career seems to emphasize the view, that our ultra-modern music, with its pronounced dramatic tendencies, is an expression of the tremendous energy and the inter-relation of complex forces conditioning modern life, and, like that life, cosmopolitan in a sense hitherto unknown. While in this expression genius still possesses that freedom of utterance, without which neither genius nor art can exist, the individual, in his use of the enriched vocabulary of music's "idiomatic speech," finds bounds which—though greatly extended—are ultimate, and beyond which he may not venture. These limitations are imposed by the *Zeitgeist* and many of the perplexing idiosyncrasies of modern music are due to the fact that the horizon

is somewhat befogged and the lines of delineation are not yet definitely determined if, indeed, they can be. It must also be borne in mind that, judging from the past, whenever such boundaries are finally fixed the enclosed territory will be found to be the abode of conventionality. Many modern composers bear testimony to the axiom that the freedom of one generation may, by a persistent emphasis of externals, become the conventionality of the next. Many of their products are as conventional (standardized) as those of the minor prophets of the classical school—the only difference being that they copy Strauss and Debussy—as the aforesaid lesser lights followed the trail of Händel, Haydn, and Mozart. Whether our present point of view is based on correct premises must be determined in future years—but the work of Edward Elgar is sincere—and sincerity is a condition of endusing art.

Elgar's life has been singularly lacking in incident, quite unlike the career of his younger contemporary, Richard Strauss—to whom one must, we believe, accord greater creative power, even real genius—but his works display a versatility, a fine sense of values, and an intelligent appreciation, indicative of a wide acquaintance with literature, art, and life. None but a man to whom the highest concepts of life appeal could have written such a work as "The Dream of Gerontius," which, in the judgment of Theodore Thomas, is "the greatest choral work of the nineteenth century—not excepting Brahms's 'Requiem'." In the work chosen for the closing night of the present Festival we meet with many of the qualities that have given him such an exalted position among contemporaneous composers.

"Caractacus" is a dramatic setting of an episode in the Roman invasion of Britain. It is full of the musico-dramatic devices first introduced by Richard Wagner and must be considered as a unit, as from beginning to end certain themes—reminiscent, prophetic and character-defining—are interwoven in the most ingenious manner, and always with a keen sense of dramatic fitness. It is divided into six scenes, each distinct and complete in itself, yet brought into perfect unity of expression. Looking at the work critically one is tempted to an analysis which, were justice done the work, would be too technical, and it would be unworthy of its power to write of it in a superficial way. The story is told most graphically by the librettist—the incidents are all of them well defined—the characters well motivated—so that any attempt at statement of the plot seems unnecessary. As to the music the following points may profitably be kept in mind: In it nothing has been written with a view to immediate approval; it contains little that exploits either singing or the singer; the choruses are full of life and vigor yet are ever subordinated to that dramatic consistency which often makes the orchestra the most important factor in the combined effect instead of making it a mere accompaniment. From beginning to end it is full of life and movement—and one can but feel that in making *Dramatic Truth* his ideal Edward Elgar may be looked upon as representative of the highest concepts of modern music.

It may be of interest to know that the first performance of "Caractacus" in this country was given at the opening concert of our Tenth Festival, Thursday Evening, May 16, 1903.

SCENE I.—BRITISH CAMP ON THE MALVERN HILLS.—*Night.*

(CARACTACUS and the British host entering the camp.)

CHORUS.—Watchmen, alert. the Roman hosts

Have girdled in our British coasts;
On every river's swelling tide
The sharp-beak'd Roman galleys ride;
Our homesteads burn, and, all between,
Wide wasted lie our woodlands green,
Beneath the stern unfalt'ring tramp,

As legions roll from camp to camp.
 Comrades firm and fearless, breast the
 hill and sing,
 To the foe defiance, glory to the King;
 On like men undaunted, not a look be-
 hind,
 Roll the voice of freedom rushing on
 the wind;
 Night has clos'd above us, sleep, and
 wake again,
 Ready for the legions gath'ring on the
 plain;
 Loose not helm or buckler, rest like
 men of war,
 Soldier in his harness, captain by his
 car;
 So the King shall find you, when he
 gives command,
 In the final muster ready for the land.
 Watchman, behold the warnings dire
 Writ eastward far in signs of fire;
 On these green mountain tops the last
 Of Britain's hosts is fortress'd fast,
 Before us Habren's thousand rills,
 Behind the dark Silurian hills.

CARACTACUS.—Watchmen, alert! the King
 is here,
 Your weary brethren slumber near;
 Well rest ye on your batter'd shields,
 O heroes of a hundred fields;
 Your comrades wake your lines to
 guard;
 Rest, warriors, rest beneath their ward.
*(He proceeds to the foot of the
 mound by the Spring of Taranis.)*
 The air is sweet, the sky is calm,
 All nature round is breathing balm,
 The echo of our warfare falls
 Faint,—distant,—on these grassy walls,
 O spirits of the hill, surround
 With waving wings this holy ground,
 And from your airy censers show'r
 Strength to me in this lonely hour.
*(He ascends the mound by the
 Spring of Taranis.)*
 I have fought, and I have striven,
 Fought with foes and striv'n with
 friends,
 Fought for white-rob'd priests and
 gleemen,
 Fought that Britons might be free-
 men;
 I have driven, I have driven
 O'er the ridges steep of war
 Like a king my thund'ring car,
 But it ends:
 Thro' the cloven ranks of battle
 Rome has heard my wheelblades rattle,
 And has known

Golden torc and helm together
 'Shimm'ring thro' the stormy weather,
 And my arm the spear uplifting
 Through the sleet of javelins drifting
 Like a king—alone.
 But it ends, the heroic story,
 Freedom ends, and pow'r, and glory:—

SENTRIES (*afar*).—Watchmen, alert!

CARACTACUS.—Nay, not yet; the stead-
 fast Roman
 On his ranks shall feel the foeman
 Once again; one last endeavour,
 Britain, my land, is sav'd forever.
(Enter EIGEN.)

EIGEN.—Father!

CARACTACUS.—'Tis Eigen.

EIGEN.—Sire and King,
 Why wand'ring by the pale starlight?

CARACTACUS.—Nay, daughter, what can
 Eigen bring
 Untended through the camp by night?

EIGEN.—Nay, not untended, Orbin waits,
 Close at my side, a guard from bale,
 With me to read thee Britain's fates.

CARACTACUS.—Hail! Orbin.
(Enter ORBIN.)

ORBIN.—Lord and Captain, hail!

CARACTACUS.—Fates! they have left me;
 gods are far,
 But women view the light of heav'n;
 Say, can'st thou read in yonder star
 One ray of light to Britain given?

SENTRIES (*in the distance*).—Watchmen,
 alert!

ORBIN.—Far off the distant sentry's hail
 Keeps vigil o'er the army sleeping;
 Here all is peace; attend the tale
 Which Eigen's gentle breast is keep-
 ing.

EIGEN.—At eve to the greenwood we
 wander'd away,
 To hear the birds singing, as happy as
 they.
 When we came to the oak where the
 mistletoe grows,
 Before us a fair Druid maiden arose,
 [With ivy and oakleaf her brow was
 entwin'd,
 Her dark hair unhooded was stirr'd
 with the wind;

On her bosom a glittering jewel she wore,
 In her hand a weird emblem, a sickle, she bore,
 She rais'd it, and thrice reap'd a twig from the oak,
 And the songs of the forest were hush'd as she spoke:
 "When the voices of earth
 At the midnight are still,
 Go forth through the camp
 On the crest of the hill;
 On the mound tow'rd the sunrise,
 By Taranis' spring,
 Speak thus to thy father,
 O child of the King;
 'From ocean to river,
 From river to rill,
 The wings of the eagle
 Shall follow thee still;
 But deep in the forest
 Their vigour may fail,
 And high on the mountain
 The dragon prevail.'"

ORBIN.—On the ocean and the river,
 By the stream that cuts the plain,
 Sails and pennons fill and quiver,
 And the war horse champs the grain;
 Through the close entangled forest
 Is the legion's toil the sorest,
 On the mountain steep and dreary
 Mailed war horse will grow weary.

CARACTACUS.—I have met them in the forest,
 And they bore my fiercest shock.
 We were broken like the torrent
 That is hurl'd against the rock:
 Shall I meet them—meet the legions
 In the wild Silurian regions,
 [Where the blinding sea mist surges
 Round the mountain's hidden verges.
 And the cataract in thunder
 Splits the groaning rocks asunder?]

EIGEN.—In the oak grove to-morrow
 The Druids shall meet.
 To read thee the omens
 Of joy, not defeat.

EIGEN AND ORBIN.—By the song of the maiden
 The omens shall be,
 My father, the glory
 Of Britain and thee.

CARACTACUS.—By the song of the maiden
 The omens shall be,
 O Britain, my Britain,
 The triumph of thee.
 (*They descend the hill.*)

SPIRITS OF THE HILL.—Rest, weary monarch;
 arch; tow'rd the day
 The night is waning fast away;
 Bent on thee with benignant eye,
 Morn's silver star ascends the sky,
 Sleep, and, awake, again inspire
 Thy warriors with thy soul of fire,
 Casting afar with morning light
 The brooding cares that burden night.
 The air is hush'd, the armed hill,
 Save for the sentry's voice, is still.
 SENTRIES (*afar*).—Watchmen, alert!

SCENE II.—THE SACRED OAK GROVE BY
 THE TOMB OF THE KINGS.
 (ARCH-DRUID, ORBIN, *Druids, Druidesses,*
 and *Bards* round the sacred Oak.)

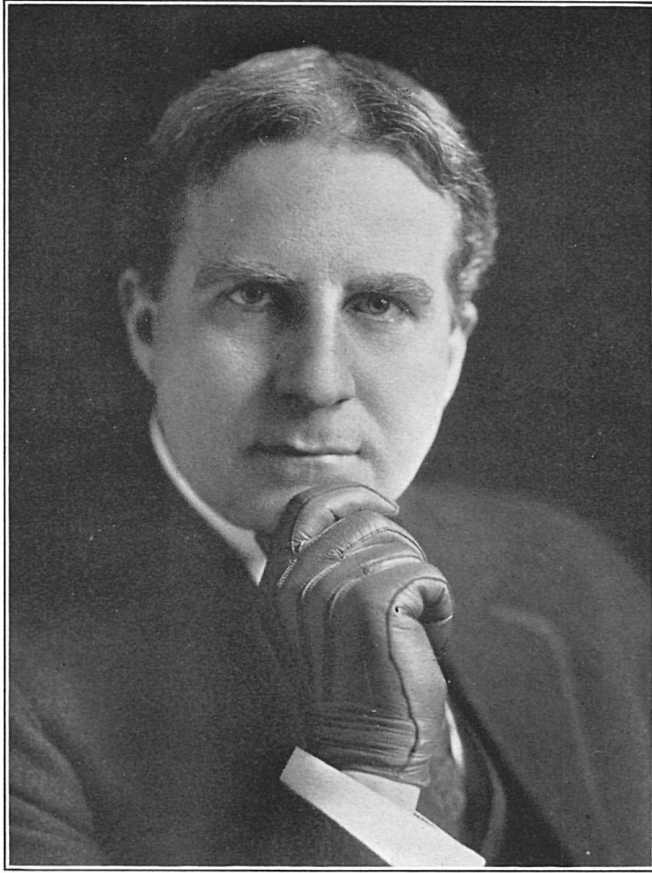
ARCH-DRUID AND DRUIDS.—Tread the mystic circle round,
 Measure off the holy ground,
 Through the fire and through the smoke,
 Girdle slow the sacred oak,
 Tree of eld, whose branches show,
 Brightest in the winter snow,
 The pearl-fruited mistletoe;
 Bear your torches through the gloom,
 Quench them on the hero's tomb,
 Where the stones are wet and red
 With the blood of victim dead.

DRUID MAIDENS.—Thread the measure
 left and right,
 Druid maidens, clad in white,
 Loose your locks, your bosoms bare,
 Breathe the godhead brooding there,
 Hov'ring round your floating hair,
 Breathe the power—hearken well
 For the coming of the spell.
 (*Dance ceases.*)

INVOCATION.

ARCH-DRUID AND CHORUS.—Lord of
 dread, and lord of pow'r,
 This is thine, the fateful hour,
 When beneath the sacred oak
 Thrice the mighty charm is spoke,
 Reddens with a victim's life,
 Thrice the mystic dance is led
 Round the altar where they bled,
 Taranis, descend to aid,
 Let the future fate be said.

ARCH-DRUID.—Bard, what read ye in the
 field
 Of the war-god's silver shield?



Henry Scott

ORBIN.—Round the field the shadows
gather,
Dull and dim, and dark, my father.

ARCH-DRUID.—Vanish, shadows! let him
see
Clearly what the omens be.

ORBIN.—I see an eagle flying
With beak and talons red,
I see a warrior lying
On the green earth dead.

ARCH-DRUID.—Grim the vision, grim and
stern,
Minstrel, which thine eyes discern;
Gaze again, and mark it well,
What thou seest, speak and tell.

ORBIN.—Dim and dark the shadows
gather
Round the shield again, my father.

ARCH-DRUID.—No more, the fated hour
is past.
(*The Druid maidens resume the
choric measure round the oak.*)

ARCH-DRUID AND DRUIDS (*aside*).
The omens speak in gloom at last.
And must our hero toil in vain
Unbless'd upon the battle plain?
Or with the Druids' blessing go,
Like fire from heav'n, upon the foe?
Desert your priests, ye gods; to-night
Still shall his soul be arm'd for fight:

ARCH-DRUID.—Children, break off the
mystic ring:
Attend, obey, behold the King.
(*Enter CARACTACUS and Soldiers.*)

CARACTACUS.—Hail to thee, father;
Druids, hail,
Interpreters of bliss and bale:
Tell me, before I meet the foe,
What fate the holy omens show.
(*The ARCH-DRUID ascends his throne.*)

ARCH-DRUID.—For the banded tribes of
Britain
I stretch my arms abroad,
Mine is the ancient wisdom,
And mine the voice of god;
Go forth, O King, to conquer,
And all the land shall know,
When falls thy charmed sword-edge,
In thunder on the foe.
But Rome and all her legions
Shall shudder at the stroke,
The weapon of the war god,
The shadow of the oak;

The blade that blasts and withers,
The dark and dreadful spell,
Which reaping in the whirlwind,
Shall harvest them in hell.

CARACTACUS AND SOLDIERS.—Leap to the
light, my brand of fight,
Flash to the heav'ns thine edges
bright;
Where those sharp lips of steel shall
go,
Red from the kiss a fount shall flow,
And many a gallant head lie low:
Leap to the light!

Be thou my bard, with note of fire
To sound thro' heav'n my royal lyre:
Sing till the fiery echoes roll
To every free-born warrior's soul,
Piercing as lev'n that cleaves the bole:
Sing to the light!

Cry naked to a country free,
Guerdon and gold be none for thee;
Land of my sires, land of mine,
Hark to the song and make it thine:
Wake, wake and see my signal shine:
Wake to the light!

ORBIN.—Shall we greet them?
Shall we meet them?
And with mighty spell defeat them?
Meet them with our war cry ringing,
Meet them songs of triumph singing!
In thy hand thou bear'st the omen,
Trust to that against the foemen;
Spell and charm will fail thee ever,
But thy sworn deceive thee never.

ARCH-DRUID.—No more!

ORBIN.—May I unfold no more?
Then grant me to surrender
The song of bard and priestly lore,
And be my land's defender.

ARCH-DRUID.—Cease, Orbin, cease;
around our shrine
To aid thy country's cause is thine;
There, where in slumber dark and
deep
The hearts of ancient heroes sleep,
Where broods the spirit of the god
Above the earth which once they trod,
Inspiring in the fateful hour
The Druid's sacred soul with pow'r.

ORBIN.—O hear me, father! ere the fray
Sweep all our country's hopes away,
Hear me before our brethren go,
Inspir'd by thee, to meet the foe,
By justice, mercy, right, and ruth,
O be thy words the words of truth.

ARCH-DRUID, DRUIDS AND DRUIDESSES.
 Hence—ere the Druid's wrath is woke
 Hence—ere the awful curse is spoke,
 Here in the shadow of the Oak.
 Doom him to your deadliest throe,
 Doom him, gods!—apostate, go!

SOLDIERS AND CARACTACUS.—Leap to the
 light, etc.

(*Exeunt.*)

ORBIN.—I hear; and ere the morning
 gray
 I cast my snow-white robe away,
 And I go,
 Like a bard my pæan flinging
 On the front of battle ringing,
 Like a warrior for my land
 Charging sword in hand
 On the foe.

(*He casts down his harp and rushes
 off. The Druids gather round the
 Oak.*)

DRUIDS AND DRUIDESSES.—Taranis, de-
 scend to aid, etc.

SCENE III.—THE FOREST NEAR THE SEV-
 ERN.—*Morning.*

(*In the distance youths and maidens
 sing while they weave sacred
 garlands.*)

CHORUS.—Come! beneath our woodland
 bow'rs,
 Wreath our hallowed wreaths of
 flowers,
 Priestly crowns of crimson hue,
 Opening roses bright with dew,
 Come!
 Scatter bud and blossom round you on
 the way,
 Till the tender greensward blushes like
 the day;
 Come! beneath our woodland bow'rs,
 Wreath, our hallow'd wreaths of
 flow'rs.

EIGEN.—O'er-arch'd by leaves the stream-
 let weaves
 Its meshes in the sun,
 The violets blue with diamond dew
 Are jewell'd every one;
 My heart is bright as morning light,
 And tender as the flow'r,
 For here I rove to meet my love,
 In this, the chosen hour.

The gentle wind with kisses kind
 Is playing on my brow,
 The fawn is leaping round the hind
 Beneath the rustling bough;

The dove is cooing to her mate,
 All things in earth appear,
 To joy around me while I wait
 For Orbin to be here.

[O wind that blows, O stream that
 flows,
 O little fawn on lea,
 All that can move to meet my love,
 O call my love to me:
 He comes—behold, my fate is told,
 With joyous feet I fly
 To find my rest upon his breast,
 And on his heart to die.]

(*Enter ORBIN.*)

ORBIN.—Mine Eigen, behold me, a fugi-
 tive now,
 I fly to the camp with a brand on my
 brow.

EIGEN.—O tell me, my bard, for thy
 garment of white
 Why bear'st thou the mail and the
 weapons of fight?

ORBIN.—Last night beneath the sacred
 oak,
 The dreaded rite was ta'en,
 Last night the mystic word I spoke
 That told of Britain's bane;
 Then came the King, and, false as hell,
 A blessed bode the Druids tell,
 Alone my voice was raised to sing
 A warning to our glorious King;
 Silenc'd, and curs'd, and driv'n to
 flight,
 I tore my bardic robes of white—
 A warrior now, for Britain's weal
 I changed my golden harp for steel.

Eigen, my lady lov'd, I go,
 And but for thee no tear should flow;
 Pray to the gods to grant my arm
 To guard thy father's head from harm,
 And pray this parting may not be
 Our last beneath the greenwood tree.

CHORUS.—Come! beneath our woodland
 bow'rs, etc.

ORBIN.—They gather the wreaths that
 shall hang on the shrine
 When the curse must be sung o'er
 this treason of mine;
 O weep not!

EIGEN.—Nay—linger not—haste ye and
 go,
 Fly from the Druid, the shrine and
 the woe.

ORBIN.—Cling closely to me; hold me still,
Heart of my heart, and life and pow'r;
Thou, only thou, the hope, the thrill,
And impulse of the coming hour.

EIGEN.—Thine in death, to thy latest breath;
If it be thy fate to die;

ORBIN.—Then hand in hand, in the far-off land
We will wander, thou and I.

BOTH.—In the land where the fear of hostile sword,
Or the Druid's spell or the rite ab-horr'd,
Shall vex our love no more;
Where all is peace under summer suns,
And clear of battle the river runs,
And in placid waters the lilies float,
And the sweet birds sing an untroubled note;
Where never are heard the sounds of strife,
But all is radiant, joyous life,
When this sad life is o'er.

SCENE IV.—THE MALVERN HILLS.

MAIDENS.—Wild rumors shake our calm retreat,
There comes a noise of hurrying feet,
Of bondsmen straining fast and far,
And the air breathes low of distant war—
Faint sounds of battles lost and won
Quiver and die when day is done;
Sweet lady, hope of Britain's line,
What fears of ours can match with thine?
Whatever woe the gods may bring,
Pray, sisters, for our gallant King.

EIGEN.—When the glow of the evening had died from the hill,
And murmuring voice of the forest was still,
I wander'd again to the oak in the gloom,
Which shadows the shrine by the warriors tomb:
Once again through the thicket all tangled and green
Where the glance of the moonlight was fitfully seen,
Came the maid of the Druids I met there of yore,

But all dark was the garb and the visage she bore,
No breath was abroad that might ruffle her form,
But her tresses were toss'd as if lash'd by a storm,
And her hands were tight clench'd and her eyes were aglare,
And she spoke and she curs'd thee—O, father beware!

“Who falls from the mountain
Shall fall by the sword,
Who flits from the forest
Be bound with a cord;
The King and his kinsfolk
Are captive at home,
And all deck'd for triumph
The forum of Rome.”

MAIDENS.—Wild rumors, etc.
To-day we watch'd when morn was night
The stars pale slowly in the sky,
And in the dead gray dusk of dawn—
Across the heav'n we saw it dawn—
A mighty sword—a sword of flame,
The smoke wreaths round it went and came,
And from the point, we mark'd them well,
The blood drops slowly roll'd and fell,
One after one, with crimson gleam,
They dy'd the waves of Habren's stream:
The unknown heav'n, the earth we know,
Shake to the signs of coming woe;
But true to troth we here must stay
To guard our princess as we may.

EIGEN.—O hush ye, my maidens, be hush'd; can it be?
What soldier comes hither so dreadful to see?
By the armour I know him, the torc, and the ring,
And the dragon of gold, 'tis my father, the King!
(Enter CARACTACUS and remnant of British soldiery in disorder.)

SOLDIERS.—All the day the mighty battle
O'er the bloody meadows spread,
While we fell like butcher'd cattle,
Till the living trod the dead;
And our arms were faint and failing,
We were dying with the day,
When, at last the foe prevailing
Swept, ah! swept our ranks away.

LAMENT.

CARACTACUS AND CHORUS.—Oh, my warriors, tell me truly,
 O'er the red graves where ye lie
 That your monarch led you duly,
 First to charge and last to fly;
 Speak, ah! speak, beloved voices,
 From the chambers where ye feast,
 Where the war god stern rejoices
 That his host has been increas'd;
 Say that first I clove the legions
 Where the golden eagle flew
 O'er the head to whom allegiance
 From the Roman foe was due;
 Say ye saw me stand thereunder,
 In the thickest of the ring,
 While the battle crash'd like thunder,
 Fighting bravely—like a king;
 Say, too, when the fight was ending,
 That with glazing eyes ye saw
 Me my quiv'ring ranks defending
 From the greedy Roman maw:
 And the god shall give you heeding,
 And across the heav'nly plain,
 He shall smile, and see me leading
 My dead warriors once again!

SCENE V.—THE SEVERN.
(British captives embarking on the Roman galleys.)

DRUIDESSES AND A BARD.—Captive Britons, see them! Hark
 To their tears as they embark!
 Fetter'd, weary, worn and white,
 Sun of Britain, shun the sight!
 Heav'n's of Britain, weep in rain;—
 They shall ne'er return again!
 Lap their bark with sob and sigh,
 Sombre Habren, swirling by;
 For they never more shall see
 British heav'n, or land, or thee.

SCENE VI.—ROME. THE TRIUMPHAL PRECESSION.

CHORUS.—*Over the marble palace,
 Over the golden shrine,
 O'er street, and square, and forum
 The glaring noonbeams shine;
 Widely the robes are waving,
 Brightly the jewels glance,
 Eager the eyes that lighten
 Each joyous countenance.

*These lines have been transposed for some gain in musical effect.

The march triumphal thunders
 Amid the shouting crowd,
 With flash of helm and corslet,
 While trumpets scream aloud;
 And cymbals sharply ringing
 The car of triumph greet,
 With the milk-white steeds that draw
 it
 Along the sacred street.
 (EIGEN, ORBIN, and CARACTACUS *pass.*)
 Before the car how different they
 Who barefoot drag their weary way:
 * * * * *
 But hark! a shout that shakes the air,
 The Emperor fills the curule chair;
 The captives halt before.

CLAUDIUS.—Unbind his hands, silence
 the trumpets; plead,
 Briton, if plea can purge thy crimes
 away,
 Or turn the doom of many o bloody
 deed,
 The lingering doom that waits on
 thee to-day.

CARACTACUS.—Heap torment upon torment, woe on woe,
 Let months and years of anguish'd
 life be mine;
 Tears from these eyes Rome cannot
 cause to flow,
 Nor bend this knee by any pow'r of
 thine.
 We lived in peace, was that a crime to
 thee,
 That thy fierce eagle stoop'd upon
 our nest?
 A freeborn chieftain, and a people free,
 We dwelt among our woodlands and
 were blest.

For liberty, wives, children, hearth and
 shrine,
 From sea to plain we fought, from
 plain to hill;
 Now all is lost, all that was ours is
 thine;
 My coul alone remains unshackled
 still.

Do then thy worst on me; my people
 spare
 Who fought for freedom in our land
 at home;
 Slaves they are not; be wise and teach
 them there
 Order, and law, and liberty with
 Rome.



Florence Hinkley.

EIGEN.—O for the swords of Britain, and
the hills!

The whisp'ring forest by our Hab-
ren's side!

O for our Habren, and her silver rills,
Before we lost them would that we
had died!

ORBIN.—O for mine Eigen in her wood-
land glade,

Light as the morning, tripping on
the lea!

Spare, spare her, Roman, spare this
trembling maid,

And measure tenfold torment upon
me.

ROMAN CITIZENS.—Slay, slay the Briton.

CLAUDIUS.—Captive, dost thou hear?

The gods themselves breathe
through a people's breath;

The gods condemn thee; dost thou
learn to fear?

How say ye still, Quirites?

ROMAN CITIZENS.—Death! Death!
Death!

CARACTACUS.—I plead not for myself;
not earth or heav'n

Can shake a soul like mine prepar'd
for all!

Yet—yet I plead that mercy may be
giv'n

To these, my comrades of the
Roman thrall.

My guiltless daughter and the war-
rior bard,

Her lover, fled from priestly bonds
at home,

Is there no grace for them, and is
it hard

To win so little from Imperial
Rome?

ORBIN.—Plead not for me, I will not
quit thy side;

But plead for Eigen while thy
breath endures:

EIGEN.—Plead not for me, King's child,
and Orbin's bride,

Yours be my fate, as all my life
was yours.

ROMAN CITIZENS.—Slay! Slay them!

CLAUDIUS.—By the gods they shall not
die:

Their blood would curse the ground
to which it grew,

[The noble chief who fought and
scorn'd to fly,

The maiden innocent, the lover
true.]

We grant you grace; your warrior,
clasp thy bride;

Brave chieftain, all thy sufferings
are o'er:

Dwell here in Rome, and by the Em-
peror's side

Find safety, peace, and rest for ever-
more.

EIGEN, ORBIN, AND CARACTACUS.—Grace
from the Roman! peace and rest

are ours,

Freedom is lost, but rest and peace
remain;

Britain, farewell! through all the lin-
gering hours

Hope, memory, love shall hide our
golden chain.

CHORUS.—The clang of arms is over,

Abide in peace and brood

On glorious ages coming,

And Kings of British blood.

The light descends from heaven,

The centuries roll away,

The empire of the Roman

Is crumpled into clay.

The eagle's flight is ended,

His weary wings are furl'd;

The Oak has grown and shadow'd

The shores of all the world.

Britons, alert! and fear not,

Tho' round your path of power,

Opposing cohorts gather,

And jealous tyrants lower;

On—tho' the world desert you,

On—so your cause be right;

Britons, alert! and fear not,

But gird your loins for fight.

And ever your dominion

From age to age shall grow

O'er peoples undiscover'd,

In lands we cannot know;

And where the flag of Britain

Its triple crosses rears,

No slave shall be for subject,

No trophy wet with tears;

But folk shall bless the banner,

And bless the crosses twin'd,

That bear the gift of freedom

On every blowing wind;

Nor shall her might diminish

While firm she holds the faith

Of equal law to all men—

And holds it to the death;

For all the world shall learn it—

Though long the task shall be—

The text of Britain's teaching,

The message of the free;

And when at last they find it,

The nations all shall stand

And hymn the praise of Britain,

Like brothers, hand in hand.

H. A. ACKWORTH.

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, CONDUCTOR
FREDERICK WESSELS, MANAGER

First Violins—

WEISBACH, H.
KORTSCHAK, H.
ZUKOWSKY, A.
RUINEN, J.
ITTE, F.
VAN DER VOORT, A.
STEINDEL, A.
NURNBERGER, L.
RHYS, S.
DU MOULIN, G.
BRAMHALL, J.
FELBER, H., JR.

Second Violins—

WOELFEL, P.
BRAUN, H.
BARKER, O.
WOOLLETT, W.
BICHL, J.
SCHOENIGER, L.
HAND, A.
RABE, H.
BUSSE, A.
ULRICH, A.

Violas—

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

Violoncellos—

STEINDEL, B.
UNGER, W.
STOEBER, E.
AMBROSIUS, R.
DU MOULIN, T.
FELBER, H., SR.
KLAMMSTEINER, C.
HEINICKEL, A.

Basses—

JISKRA, V.
PARBS, H.
WOLF, O.
MAEDLER, R.
SPECKIN, W.
GATTERFELD, E.
OTTE, F.

Harp—

SINGER, W.

Flutes—

QUENSEL, A.
BAUMBACH, C.

Piccolos—

FURMAN, J.
SCHROETTER, R.

Oboes—

BARTHEL, A.
STIEGELMAYER, K.

English Horn—

NAPOLILLI, F.

Clarinets—

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

Bass Clarinet—

MEYER, C.

Bassoons—

KRUSE, P.
WEISS, A.

Contra Bassoon—

KRIEGLESTEIN, W.

Horns—

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

Trumpets—

LLEWELLYN, E.
HARTL, J.

Cornets—

ULRICH, A.
FELBER, H., SR.

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.

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THE ORGAN RECITAL, SATURDAY AFTERNOON

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EARL V. MOORE
Assistant Conductor and Organist

FRANCES L. HAMILTON
Pianist

MARTEN TEN HOOR
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CHARLES A. SINK
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Iva Marie Dunbar
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Lois Armyne Fischer
Elinor Gage
Inez Marie Gose

Emma Bertha Graf
Florence W. Greene
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Frances Louise Hamilton
Helen Elizabeth Hartmann
Olive Jane Hartsig
Frances Eva Hill
Marie Margaret Hoag
Mrs. H. A. Hodge
Bertha Margaret Hoheisel
Theresa Marie Hoheisel
Laura Hollingshead
Mrs. E. D. Jaqua
Anne Warner Jerome
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Winifred Jones
Orah Margaret Jones
Jeanette Marion Jonkman
Anna May Jonkman
Marion Josephine Kapp
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Jennie M. Newell
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Gertrude Margaret Parks
Evelyn Louise Partridge
Flora Eulalia Peterson
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Monabelle Cecilia Proctor
Catherine Elizabeth Purtell
M. Adalina Rainey
Grace Mildred Rash
Elizabeth Reynolds
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Margaret Lena Supé
Arabella Gertrude Swartout

Louise Heinricka Swift
 Marie Agnes Taylor
 Marie Clara Thompson
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 Mildred Tremper

Elizabeth Graybiel Tribble
 Geta Lucile Tucker
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 Aris Van Deusen
 Harriet King Walker
 Mae H. Walton

Elsie Weller
 Carol Helen Wendel
 Mary Lillian Whaley
 Gertrude May Wickes
 Mrs. William Wright
 Louise Worden

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 Thurmelda C. Binhammer
 Alice Bliton
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 Ethel P. Bradley
 V. May Bristol
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 Florence Eleanor Burt
 Ethel May Buzby
 Mrs. Edward B. Caldwell
 Lucile Eileen Campbell
 Jessie Margaret Cameron
 Gertrude Richardson Carson
 Cecilia Anna Caspari
 Laura Bennett Church
 Clara Celia Colley
 Ruth D. Crandall
 Helen Marie Crill
 Gertrude N. Davis
 Marjorie Phoebe DeBarr
 Beatrice Ehli
 Pauline Olga Emerson
 Mrs. Earle J. Engel
 Frances Farnham
 Margaret Louise Feiner

Mrs. Louise Forsythe
 Eleanor Campbell Furman
 Mary Elizabeth Gardner
 Mrs. Charles O. Gose
 Louise Jane Harrod
 Ella G. Heartt
 Grace R. Hesse
 Margaret Holmes
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 Carolina M. Hox
 Nora Crane Hunt
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 Ruth Cornelia Kelsey
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 Adelaide Shepherd
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 Marian Smith
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 Helen Ravn Suarez
 Delight Kathleen Sweney
 Alice Taylor
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 Susan Bates Tribble
 Muriel Mary Tyson
 Irma Anna Walter
 Mrs. Harry Vincent Wann
 Lillian Warner
 Catherin May Westervelt
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 William Stuart James
 Killeen, Fred
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 Charles M. Oldrin
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 Odra Ottis Patton
 Arthur George Schairer
 Homer C. Shaffmaster
 Leopold Sieb

E. S. Skeels
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 Unico Stiemens
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MADE UP OF CHILDREN FROM THE ANN ARBOR
PUBLIC SCHOOLS

FLORENCE B. POTTER, Supervisor of Music

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Esther Breisch
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Stella Eiting
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Etta Graf
Marion Graf
Lilas Hammel
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Florence Dupslaff
Sylvia Fiegel
Amanda Gauss
Helen Goetz
Melinda Goetz
Gladys Hoelzle
Bertha Hornung
Luella Kittel
Lauretta Klais
Edna Koch
Florence Lucas

Alvina Marquardt
Clara Schaible
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Florence Schleicher
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Lloyd Ernst
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Oscar Hochrein
Adolf Hornung
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Florence Davis	Anna Redel	Ray Court
Naomi Frederick	Mary Ridout	Laren Grayer
Irene Gardner	Ada Ross	William Hagen
Elsa Kranich	Belle Scott	Claude Perkins
Florence La Vear	Wanda Seehafer	Ferdinand Preskhorn
Esther Ludholz	Blanche Siebert	Giles Webster
Floy Nowland	Mildred Smack	Joseph Yangbaur
	Myrtle Wallaker	

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Doris Arnold	Lewis Roberts	Hazel Turner
Rosa Cender	Edwin Schaible	Ella Taylor
Myrtle Charlan	Fred Sorg	Gertrude Wichterman
Ruth Chatterton	George Stalker	Helen Widman
Dama Godfrey		Marie Wheeler
Madge Harris		
May Hanse	ALTOS—GIRLS	ALTOS—Boys
Clara Klein	Margaret Allmendinger	Roland Boland
Florence Larned	Alfrieda Barth	Edwin Calman
Martha Levy	Marie Crosby	Oscar Clymer
Freda Rentschler	Lillie Curtis	Earl Haynes
Leah Shankland	Rosa Enkemann	Ralph Lutz
Lena Sorg	Peoria Frederick	Garnet Martin
Katherine Yurex	Tesse Hagen	Leonard Ridont
	Dolla McCormick	Francis Ryan
SOPRANOS—Boys	Nellie McCormick	Wilmont Sanford
Lamont Charlan	Marian Nichols	Addison Taylor
James Grennan	Gladys Niethamer	

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TEACHERS:

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SOPRANOS—GIRLS	Leona Steinke	Walter Nimke
Olympia Adam	Irene Strieter	Elmer Reeves
Alma Braatz	Elsa Ungerer	Harold Ristine
Louise Braun	Helen Ungerer	Erwin Staebler
Gertrude Exinger	Hazel Wright	Paul Stierle
Glen Horton		Robert St. Clair
Elsie Kielwasser	SOPRANOS—Boys	Edwin Weber
Leona Korzuck	Clarence Beckwith	Robert Wuerfel
Mildred Manor	Harold Coats	
Ella Pardon	Lyle Decker	ALTOS—GIRLS
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Myrtle Root	George Kielwasser	Maybelle Hand
Irma Schanz	Oscar Knope	Katie Hanzelmann
Loretta Schroeder	William Kuebler	Clara Kuohn

Matilda Knyath
Blanche Manor
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Estella Rayment
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Gladys Saunders
Ruth Schanz
Luella Schneider
Neoma Stokes
Nina Sundel

Mabel Turner
Luella Turner
Evelyn Wagner
Ruth Warner
Marguerite Wier

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Freeman Baylis
Wilson Burd
Earl Cole
Albert Finkbeiner

Colonel Gillespie
Frank Haines
Harold Johnston
Donald Kelly
Lawrence Leach
Ellis Mueller
Herman Schaible
Carl Schwemin
Walter Schlecht
Rolland Weed
Elmer Zemke

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Joanna Clark
Annabel Cosgrove
Mildred Cosgrove
Lois Cushing
Lucile Henne
Irene Macomber
Ruth McComb
Vorginia McLaren
Olga Hertler
Clara Bauer
Adaline Hatch
Hortense Hoad
Irene Lutz
Carrie Marsh
Emma Milcer
Reta Ross
Ruth Smith
Mable Tickner
Marion Wilde

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Neil Galbraith
Roger Gleason
Edgar Housel
C. McIntyre

Celon Monroe
Jonas Otto
Oscar Stemple
Clarence Walz
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Harold Gross
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Robert Peel
Edward Ramsdell
Berle Walker
Carl Weinmann
William Bowling
Frank Chapman
Seward Cramer
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Lorenza Illi
Mildred Norton
Gretchen Stanger
Mildred Welsh
Hazel Black
Elsa Eiting
Elsa Hauser
Ella Herrmann
Dorothy Mummery
Lydia Baird

Meldrid Bates
Anette Breitenwischer
Janet Robson

ALTOS—Boys

Donald Galbraith
Harold Herrmann
Alfred Hinz
Emil Lelling
Roland Schmid
Edwin Seeger
William Temple
Lloyd Wagner
Harold Campbell
Walker Canfield
Harold Finkbeiner
Clarence Hauser
Raymond Hinz
Alvin Lutz
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David Ehnis
Harold Faber
Fred German
Clarence Hahn
Cecil Lepard
Russell Rice

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Helen Brace
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Mabelle Cannon

Frieda Diekhoff
Frieda Elsasser
Eleanor Fullerton
Winifred Glen
Alice Hankins
Beulah Hartsuff

Elizabeth Hebard
Onalee Hickman
Anna Hinshaw
Lucy Huber
Lily Kendall
Almeda Libolt

Mary Helen Meader
Eleanore Miller
Hortense Miller
Dora Moses
Alice Perkins
Esther Pfommer
Charlotte Schwitz
Dorothy Scholl
Constance Smith
Frances Swain
Margaret Warthin
Carol Wuerth

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Reimar Diekhoff
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John McGregor
Ralph Martin
Jamie Ramsay

Ralph Rash
Stanley Rathburn
Donald Savery
Clement Smith
Dietrich Struble
George Townley
Robert Upjohn
Aldred Warthin
Lawrence White
Gordon Wier

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Muriel Birmingham
Ruth Canfield
Mattie French
Hilda Goldman
Ruth James
Fern Judson
Marion Levi
Isla Lewis
Esther Maulbetsch
Ruth Miller
Mary Moore
Barbara Paton
Grace Pope
Gladdis Richards
Catharine Riggs

Faith Shay
Adelia Smith
Letty Wickliffe

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Angus Babcock
John Ballard
William Baur
James Burch
Paul Calkins
Donald Carpenter
Duane Carr
Frederick East
Herbert Florer
John Hall
Richard Heartt
Bernard Holbrook
Carl Huber
Albert Huntington
George Jones
John Keatley
Waldeck Levi
Hudson Morton
Frederick Novy
Cecil Rawden
Erwin Schroen
Lester Champ
Fred Williamson
Jay Winans

Repertoire of the May Festival and Choral Union Series

From 1888 to 1914 Inclusive

The final concert in the Festival Series this year will be number 284, 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-one Festivals will be given first, after which follows a complete list of the works given, and the artists who have appeared in the concerts.

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

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Carnival Romaine", Overture, Berlioz; "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.

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

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma 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. Henrich Meyn, Baritones; Alberto Jonas, Pianist; Herman Zeitz, Violinist.

PRINCIPAL WORKS

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

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadschi, 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.

Manzoni Requiem, Verdi; Symphony Pathetique, Tschaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival", Brahms; Symphonic Poem, "Attis", A. A. Stanley; Aria, "Am stillen Herd" (Meistesinger), Wagner; "Kaisermarch", Wagner; Rhapsodie, 'Espana', Charbrier; Ballet Music (aCrmen), Bizet; "Flying

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", Littolf; "Samson and Delilah", Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Soloists: Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; Mr. G. Leon Moore, Mr. Evan Williams, Tenors; Mr. David Bispham, Mr. William A. Howland, Mr. 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.

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 Companari, Emilo de Gorgoza, Baritones; Frederic Martin, Bass; Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Fair Ellen", Bruch; "Dream of Gerontius", Elgar; "Carmen", Bizet; Overture Fantasia, "Romeo and Juliet", Tschaikowsky; 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.

Official Program Book

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; Mr. Janet Durno-Callins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violincellist; Mr. August Schmidt, Organist.

"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 Guisepe 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 Guisepe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

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

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;

PRINCIPAL WORKS

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

SIXTEENTH FESTIVAL

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

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

"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" (Feuernot), 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 Guiseppe Companari, 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.

Official Program Book

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", Bnatoek; Overture, "The Carnival", Glazounow; "In Springtime", Goldmark; "Capriccio Espagnole", Rimsky-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, Baritones; Herbert Witherspoon, Bass; Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius", Elgar; "Samson and Delilah", Saint-Saëns; "Chorus Tri-omphalis", Stanley; Vorspiel, "Hänsel and Gretel" Humperdinck; Legende, "Zora hayda", Svendsen; Symphony, No. 5, E minor, Op. 64, 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).

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

Soloists: Inez Barbour, Alma Gluck, Florence Hinkle, Sopranos; Marguerite Keyes, Contralto; Riccardo Martin, Lambert Murphy, Tenors; Reinald Werrenrath, Baritone; Henri Scott, Bass; Earl V. Moore, Organist.

PRINCIPAL WORKS

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

DETAILED REPERTOIRE

List of Organizations and Artists

CONDUCTORS

Herbert (3); Killeen; Kneisel; Mollenhauer (31); Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (72); Stock (30); Stokowski; Thomas (6); Zeitz.

ORCHESTRAS

Boston Festival (51); Boston Symphony (4); Chicago Festival (3); Detroit (10; Philadelphia; Pittsburg (7) Seidl; Chicago Symphony (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, 1893), (2); "Dream of Gerontius" (2); Gluck, "Orpheus", Gounod, "Redemption", "Faust" (2); Handel, "Judas Maccabeus", "Messiah" (5); 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", "Leus Deo"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaiikowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (3) "Aida" (2); Wagner, "Flying Dutchman", "Lohengrin", Act I (3); Meistersinger (Finale) (2); "Tannhäuser" (Paris version); Wolf-Ferrari, "The New Life."

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

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

Maria" (2); Massenet, "Narcissus"; Rheinberger, "The Night" (2); Saint-Saëns, "Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triomphalis" (4); Verdi, "Stabat Mater"; Wagner, "Flying Dutchman", Act II; "Hail Bright Abode" from Tannhäuser" (3); "Flower Girls Scene" from "Parsifal", "Bacchanale" and "Chorus of Sirens" from "Tannhäuser", Act I, Scene 1. Finale. In addition a large number of part-songs, madrigals, motets, etc., both ancient and modern, have been given.

SYMPHONIES

Beethoven—No. 2, D major (2); No. 3, "Eroica"; No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (3); No. 8, F major (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 (2). Glazounow—G minor, No. 6. Goldmark—"Rustic Wedding". Haydn—E flat, No. 1. Mendelssohn—A minor, "Scotch". Mozart—G major (Short Symphony); G minor (2). Raff—"Im Walde". Schubert—B minor, "Unfinished" (6); No. 10, C major (2). Schumann—B flat (3). Spöhr—"Consecration of Tones". Stanley—F major. Tschaikowsky—E minor, No. 5 (4); "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 d'Italie" (2). Debussy—"An Afternoon of a Faun" (2); "March Ecossaise"; "Cortege" and Air de Danse. Delibes—Intermezzo, "Naila". D'Indy—Introduction, Act I, "Fervaal". 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"; March, "Pomp and Circumstance". 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—"Herzstunden", "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). Herbert—Prelude, Act III, "Natoma". Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiele II and III, "Königs-Kinder". Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie". 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 (3); Scherzo. Moszkowski—"Malaguena" and "Maurische", Danse "Boabdil"; Suite

d'Orchestre. Paganini—"Mobile Perpetuum". Paine—Moorish Dances. Ponchielli—"Danza dell' Or". Puccini—"La Bohème". Rimski-Korsakow—Symphonic Poem, "Scheherazade"; Capriccio Espagnol, Op. 34. Saint-Saëns—"A Night in Lisbon"; "Symphonic Poem", "Le Rouet d'Omphale"; "La Jennesse d'Hercules"; "Marche Heroique"; "Phaéton". 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; "Festival March and Hymn to Liberty". 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" (2). Svendsen—Allegretto Scherando; "Kroenung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda". Tschaikowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato", from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Slav"; Serenade Op. 48 (2); Suite, "Casse Noisette". Volbach—"Es waren zwei Königs-Kinder". Van der Stucken—"Spring Night". Wagner-Bacchanale (3); Huldigungsmarsch (2); "Kaiser-marsch" (2); Introduction to Act III, "Lohengrin" (4); "Good Friday Spell", "Parsifal" (3); "Procession of the Knights of the Grail" and "Glorification"; "Flower Girl's Scene" (2); "Ride of the Valkyries" (3); "Siegfried 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" (3); "Traüme"; "Love Scene" and "Brangäne's Warning"; Closing Scene from "Götterdämmerung". Weber—"Invitation to the Dance". Wolf—Italian Serenade.

OVERTURES

d'Albert—"Der Improvisator". Bantock—"The Perriot of the Minute". Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (2); "Lenore" No. 2; No. 3, (5). Berlioz—"Benvenuto Cellini" (3); "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". Scheinpflug—"To a Shakespeare Comedy". Schumann, G.—"Liebesfrühling". Schumann, R.—"Genoveva" (2); "Manfred". Sinigaglia—"Le Baruffe Chozotte". Smetana—"Bartered Bride" (2). Thomas—"Mignon". Tschaikowsky—"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" (8); "Tristan" (4). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (5); "Jubel".

CONCERTO

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). Paganino—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (2). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tschakiowsky—B flat minor (Pianoforte). Wienawski—(Violin) (3).

ENSEMBLE MUSIC (QUARTETS, ETC.)

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

ARTISTS

SOPRANOS

Mme. Alda; Miss Percival Allen (4); Miss Bailey (2); Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Mrs. Bussing; Calve; Mrs. Cumming; Miss Doolittle; Mrs. Ford (2); Mme. Fabris (3); Mme. Gadski (3); Miss Goodwin; Mme. Gluck (2); Miss Harrah; Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Mme. Juch (3); Mme. Kileski (2); Mme. Klafsky; Mme. Kaschoska; Mme. Linne; Miss Lohbillier; Mme. Maconda (2); Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (2); Miss Rio (5); Mme. de Vere-Sapio; Mme. Sembrich; Mrs. Sammis-MacDermid (2); Miss Stevenson; Miss Stewart (5); Mme. 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 (5); 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); Martin; Moore (2); Mockridge (2); Murphy (4); Parker; Rieger (3); Shaw; Stevens (4); Towne (3); Van Hoose (4); Van Yorx; Wegener; Williams.

BARITONES AND BASSES

Amato (2); Beresford (2); Bispham (6); Campanari (11); Campion; Campbell; Clarke; Connell (2); Crane; D'Arnalle; Del Puente; Gogorza (5); Marion Greene (2); Plunket Green (2); Heinrich (9); Henschel; Holmes; Howland (11); Killeen (2); Lamson (6); Martin (7); Meyn (5); Miles (5); Mills (2); Munson; Scott (4); Senger; Spalding; Werrenrath (2); 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 (2); Pugno; Samaroff (2); Scharff; Schmall (3); Seyler (2); Sickiez; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (2).

VIOLINISTS

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

VIOLONCELLISTS

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

ORGANISTS

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

ARIAS (BY COMPOSERS)

Bach; Beethoven (4); Bellini (3); Bizet (3); Bruch (2); Caccini (2); Chadwick (3); Charpentier (2); Donizetti (6); Gluck (3); Gounod (12); Handel (18); 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); Tschaikowsky (7); Verdi (15); Wagner (38); Weber (7); Bemberg; Berlioz; Boito; Bononcini; Cornelius; David; D'Asqua; Giordani (2); Gomez; Gretry; Graun; Halevy; Meyerbeer; Monteverdi; Pasiello; Peccia; Ponchielli; Puccini; Schubert; Spohr, one each.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Bantock; Beech (4); Beethoven (3); Bemberg (3); Bizet (2); Bohm (2); Brahms (45); Cadman (3); Carissimi (2); Chadwick (9); Chaminade (2); Cimarosa (2); Clay (7); Colburn; Coleridge-Taylor; Cornelius; Cowen (2); Damrosch (2); Debussy (2); Elgar (3); Old English (17); Fanning; Foote (6); Franz (4); Old French (2); Giordiani (2); Goldmark; Gounod (4); Grieg (8); Hahn (3); Hammond (2); Henschel (9); Hildach (4); Horrocks (3); Old Irish (16); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Marchesi; Mascagni; Massenet (2); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Pitt; Purcell (5); Rachmaninoff (4); Reger (2); Rinsky-Korsakow (2); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (64); Schumann (56); Old Scotch (6); Schneider (2); Scott; Sieveking (2); Somerville (13); R. Strauss (22); Sullivan (2); Thomas, A.; Thomas, G. (15); Tosti (3); Tschaikowsky (8); Weingartner; Wolf (8); and 55 untabulated songs by as many composers.

PIANO SOLOS

Bach (10); Beethoven (12); Brahms (9); Chopin (100); Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Handel (3); Henselt (3); Liszt (44); Mendelssohn (8); Moskowski (2); Mozart (3); Paderewski (8); Rachmaninoff (2); Rubinstein (6); Saint-Saëns (3); Schubert (4); Schumann (9); Aus der Ohe; Carreno; D'Acquiritia; 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 (12); Bazzini (2); Brahms (5); Couperin (2); Ernst (3); Mozart (5); Paganini (4); Schubert (2); Pugnanti (2); Schumann (3); Tartini (2); Vieuxtemps (2); Wagner-Wilhelmj (2); Wieniawski (2); Zarzyck (2); Nardini (2); Bach, F.; Boccherini; Bruch; Cui; Francouer; Glazounow; Halir; Handel; Hubay; deKontsky; Musin; Marlini; Paderewski; Ries; Sarasate; Schubert; Saint-Saëns; Spohr; Tschaikowsky; one each.

VIOLONCELLO SOLOS

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

ORGAN SOLOS

Bach (9); Baldwin (2); Boellman (2); Buxtebrude (2); Callaerts (2); Dubois (4); Faulkes (3); Gigout (2); Guilmant (19); Hollins (2); Mailly (2); Merkel (3); Parker (2); Saint-Saëns (2); Schumann (3); Wagner (2); Widor (2); Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Chopin; Foote; Gounod; Hoyte; Krebs; Lemare; Liszt; Malling; Matiland; Middleschulte; Moszowski; Renner; Salome; Silas; Stainer; Verdi; one each.

Summary

Summary of Works

1888-1913)

Large Choral Works	35 works	58 performances
Smaller Choral Works	24 "	43 "
Symphonies	25 "	50 "
Symphonic Poems, etc.	147 "	170 "
Overtures	62 "	119 "
Concertos	30 "	38 "
Quartets, etc.	25 "	29 "
Piano Solos	257	
Violin Solos	72	
Violoncello Solos	32	
Organ Solos	93	
Arias	213	
Songs	517	

Summary of Organizations and Artists

Orchestras	9	took part in	147 performances
String Quartetts	5	" " "	15 "
Conductors	7	" " "	157 "
Sopranos	28	" " "	72 "
Contraltos	26	" " "	70 "
Tenors	27	" " "	65 "
Baritones and Basses	30	" " "	100 "
Pianists	25	" " "	47 "
Violinists	22	" " "	27 "
Violoncellists	14	" " "	14 "
Organists	7	" " "	21 "
Total number of works—Instrumental	733		
Vocal	789		
Total	1522		

The activity of the University Musical Society is by no means covered by this list. The 900 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at 7,000. These added to the Choral Union Total would give approximately 8,500 works heard during this period, or an average of 380 each year.

