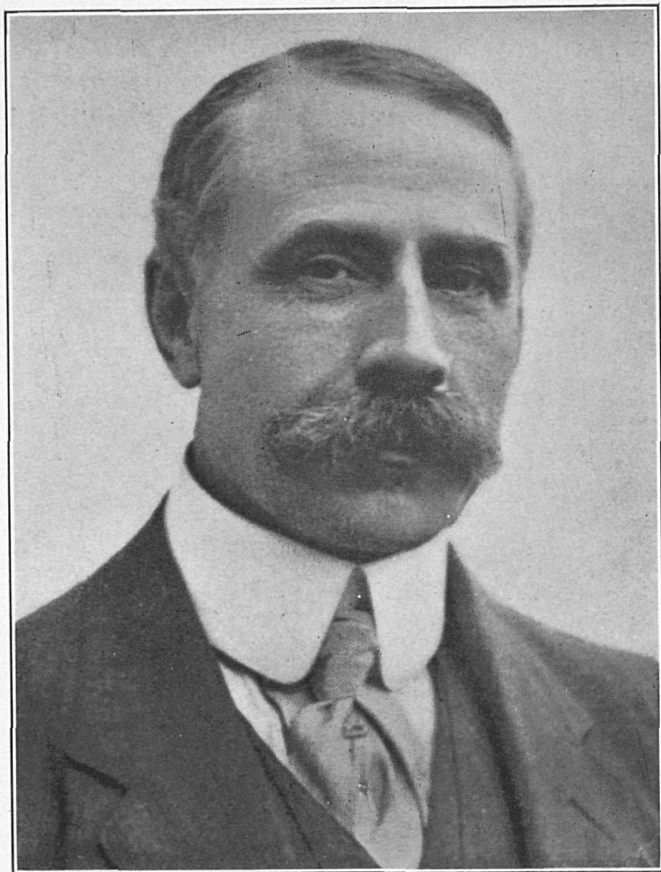

TWENTY-FOURTH ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1917



OFFICIAL PROGRAM BOOK



Wm. Eyer

[OFFICIAL]

TWENTY-FOURTH

ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 2, 3, 4, 5
1917

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1917

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 2, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

MME. LOUISE HOMER, *Contralto*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 3, 8:00 O'CLOCK

"THE DREAM OF GERONTIUS"

ELGAR
CAST

PART I

GERONTIUS	MR. MORGAN KINGSTON
PRIEST	MR. GUSTAF HOLMQUIST
ASSISTANTS	THE CHORAL UNION

PART II

SOUL OF GERONTIUS	MR. MORGAN KINGSTON
ANGEL	MISS CHRISTINE MILLER
ANGEL OF THE AGONY	MR. GUSTAF HOLMQUIST
DEMONS, ANGELICALS, SOULS	THE CHORAL UNION

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

FRIDAY AFTERNOON, MAY 4, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

MISS ETHEL LEGINSKA, *Pianist*
"THE WALRUS AND THE CARPENTER" FLETCHER
SPECIAL CHILDREN'S CHORUS
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK AND ALBERT A. STANLEY, *Conductors*

FRIDAY EVENING, MAY 4, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MME. AMELITA GALLI-CURCI, *Soprano*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY, AFTERNOON, MAY 5, 2:30 O'CLOCK

ORGAN RECITAL

RICHARD KEYS BIGGS, *Organist*
MRS. ANNA SCHRAM-IMIG, *Mezzo-Soprano*

SATURDAY EVENING, MAY 5, 8:00 O'CLOCK

"AIDA"

(OPERA IN FOUR ACTS)

VERDI
CAST

AIDA	MISS MAUDE FAY
AMNERIS	MME. MARGARETE MATZENAUER
HIGH PRIESTESS	MISS LOIS M. JOHNSTON
RADAMES	SIGNOR GIOVANNI MARTINELLI
AMONASRO	SIGNOR GIUSEPPE DE LUCA
RAMPHIS	MR. WILLIAM WADE HINSHAW
THE KING	MR. GUSTAF HOLMQUIST
THE MESSENGER	MR. CHASE B. SIKES
PRIESTS, PRIESTESSES, SOLDIERS, MINISTERS, AND CAPTAINS, THE PEOPLE, SLAVE PRISONERS	THE CHORAL UNION

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



Frederick A. Stock

CHORAL UNION SERIES, 1916-1917

THIRTY-EIGHTH SEASON

SIXTH CONCERT

NO. CCCII COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 2, 8:00 O'CLOCK

SOLOIST

MME. LOUISE HOMER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK A. STOCK, *Conductor*

PROGRAM

OVERTURE—"Othello," Opus, 93 DVRÁK

ARIAS—(a) "Ombra mai fu," from "Xerxes" HANDEL

(b) "Che faro senza Euridice," from "Orpheus et Euridice" GLUCK

MME. LOUISE HOMER

SYMPHONY, No. 3, F major, Opus 90 BRAHMS

Allegro con brio; Andante;
Poco allegretto; Allegro

INTERMISSION

ARIA—"Nobil Signor," from "The Prophet" MEYERBEER

MME. HOMER

A DANCE RHAPSODY DELIUS

ARIA—"O don fatale," from "Don Carlos" VERDI

MME. HOMER

SYMPHONIC POEM, "Finlandia," Opus 26, No. 7 SIBELIUS

CHORAL UNION SERIES, 1916-1917

THIRTY-EIGHTH SEASON

SEVENTH CONCERT

NO. CCCIII COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 3, 8:00 O'CLOCK

WORKS OF EDWARD WILLIAM ELGAR

INCIDENTAL MUSIC AND FUNERAL MARCH

from "Grania and Diarmid," Opus 42

"THE DREAM OF GERONTIUS"

CAST

PART I

GERONTIUS
THE PRIEST
ASSISTANTS

MR. MORGAN KINGSTON
MR. GUSTAF HOLMQUIST
CHORAL UNION

PART II

SOUL OF GERONTIUS
ANGEL
ANGEL OF THE AGONY
DEMONS, ANGELICALS AND SOULS

MR. MORGAN KINGSTON
MISS CHRISTINE MILLER
MR. GUSTAF HOLMQUIST
CHORAL UNION

MR. EARL V. MOORE, *Organist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PART I

PRELUDE.—(*Orchestra*).
TENOR SOLO (*Gerontius*).
CHORUS (*Assistants*).
TENOR SOLO (*Gerontius*).
CHORUS (*Assistants*).
TENOR SOLO (*Gerontius*).

TENOR SOLO (*Gerontius*).
CHORUS (*Assistants*).
TENOR SOLO (*Gerontius*).
BASS SOLO (*The Priest*).
CHORUS (*Assistants*).

PART II

INTRODUCTION.—(*Orchestra*).
TENOR SOLO (*Soul of Gerontius*).
MEZZO-SOPRANO SOLO (*Angel*).
DIALOGUE, TENOR AND MEZZO-SOPRANO.
CHORUS (*Demons*).
MEZZO-SOPRANO SOLO (*Angel*).
CHORUS (*Demons*).
DIALOGUE, TENOR AND MEZZO-SOPRANO.
CHORUS (*Angelicals*).
TENOR SOLO (*Soul*).
CHORUS (*Angelicals*).
MEZZO-SOPRANO SOLO (*Angel*).

TENOR SOLO (*Soul*).
MEZZO-SOPRANO SOLO (*Angel*).
CHORUS (*Tutti*).
DIALOGUE, MEZZO-SOPRANO AND TENOR.
BASS SOLO (*Angel of the Agony*).
CHORUS (*Voices on Earth*).
MEZZO-SOPRANO SOLO (*Angel*).
TENOR SOLO (*Soul*).
CHORUS (*Souls in Purgatory*).
MEZZO-SOPRANO SOLO (*Angel*).
CHORUS (*Souls*).
CHORUS (*Angelicals*).

CHORAL UNION SERIES, 1916-1917

THIRTY-EIGHTH SEASON

EIGHTH CONCERT

NO. CCCIV COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 4, 2:30 O'CLOCK

SOLOIST

MISS ETHEL LEGINSKA, *Pianist*

CHILDREN'S CHORUS

THE CHICAGO SYMPHONY ORCHESTRA

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

PROGRAM

NATIONAL ANTHEM, "My Country 'Tis of Thee" CAREY

"THE WALRUS AND THE CARPENTER" FLETCHER

SYMPHONY, C MAJOR, "Jupiter" (Köchel 551) MOZART
Allegro vivace; Andante cantabile;
Menuetto; Molto allegro

CONCERTO FOR PIANOFORTE, No. 4, D minor, Opus 70, RUBINSTEIN
Moderato; Moderato assai; Allegro assai

STEINWAY PIANO USED

CHORAL UNION SERIES, 1916-1917

THIRTY-EIGHTH SEASON

NINTH CONCERT

NO. CCCV COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 4, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MME. AMELITA GALLI-CURCI, *Soprano*

MR. FREDERICK A. STOCK, *Conductor*

PROGRAM

- OVERTURE—"Fingal's Cave" MENDELSSOHN
- ARIA—from "The Magic Flute" MOZART
MME. AMELITA GALLI-CURCI
- SYMPHONY NO. 3, E major ALFVEN
Allegro con brio; Andante;
Presto; Allegro con brio
- INTERMISSION
- ARIA—"Caro Nome," from "Rigoletto" VERDI
MME. GALLI-CURCI
- THREE PIECES FOR ORCHESTRA: GRAINGER
(a) "Molly on the Shore"
(b) "Mock Morris"
(c) "Shepherd's Hey"
- ARIA—"Bell Song," from "Lakme" DELIBES
MME. GALLI-CURCI
- "SIEGFRIED'S RHINE JOURNEY," from WAGNER
"Die Götterdämmerung"

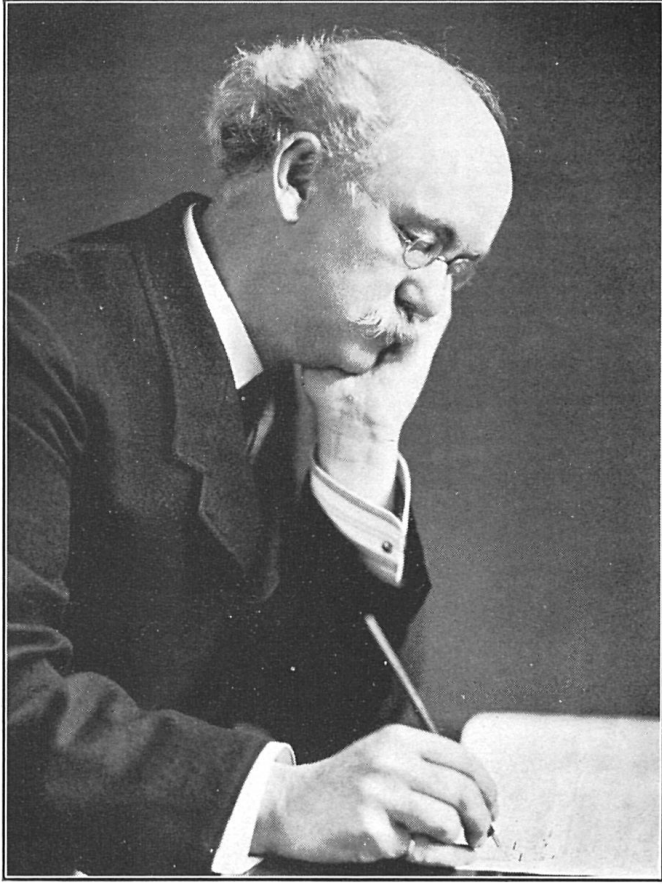


Photo by Rentschler

Albert Einstein.

CHORAL UNION SERIES, 1916-1917

THIRTY-EIGHTH SEASON

TENTH CONCERT

NO. CCCVI COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 5, 2:30 O'CLOCK

MR. RICHARD KEYS BIGGS, *Organist*

MRS. ANNA SCHRAM-IMIG, *Mezzo-Soprano*

MISS FRANCES LOUISE HAMILTON, *Accompanist*

PROGRAM

SONATA in G minor PIUTTI
Allegro moderato; Allegro pesante;
Andante grazioso; Finale

THREE SONGS:

- | | |
|-----------------|---------|
| (a) "Schmerzen" | WAGNER |
| (b) "Zur Ruh" | WOLF |
| (c) "Zueignung" | STRAUSS |

MRS. ANNA SCHRAM-IMIG

MEDITATION from 1st Symphony WIDOR

SCHERZO DETHIER

FANTASIA in C minor BACH

"CHANT DE PRINTEMPS" BONNET

"ELFES" BONNET

THREE SONGS:

- | | |
|----------------------------------|---------|
| (a) "I Am Thy Harp" | WOODMAN |
| (b) "The Cry of Rachel" | SALTER |
| (c) "The Bird of the Wilderness" | HORSMAN |

MRS. SCHRAM-IMIG

"LIEBESTOD," from "Tristan" WAGNER

OVERTURE—"Sakuntala" GOLDMARK

CHORAL UNION SERIES, 1916-1917

THIRTY-EIGHTH SEASON

ELEVENTH CONCERT

NO. CCCVII COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 5, 8:00 O'CLOCK

"AIDA"

VERDI

(AN OPERA IN FOUR ACTS)

CAST

AIDA	MISS MAUDE FAY
AMNERIS	MME. MARGARETE MATZENAUER
HIGH PRIESTESS	MISS LOIS M. JOHNSTON
RADAMES	SIGNOR GIOVANNI MARTINELLI
AMONASRO	SIGNOR GIUSEPPE DE LUCA
RAMPHIS	MR. WILLIAM WADE HINSHAW
THE KING	MR. GUSTAF HOLMQUIST
THE MESSENGER	MR. CHASE B. SIKES
PRIESTS, PRIESTESSES, SOLDIERS, MINISTERS AND CAPTAINS, THE PEOPLE, SLAVE PRISONERS	THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PRELUDE.

ACT I

INTRODUCTION (*Ramphis*).

ROMANZA (*Radamès*).

DUET (*Amneris and Radamès*).

TERZET (*Amneris, Radamès, Aïda*).

SCENE AND ENSEMBLE (*The above with the King, Ramphis, Messenger and Chorus*).

BATTLE-HYMN (*The King, etc.*)

SCENE (*Aïda*).

CHORUS OF PRIESTESSES.

DANCE OF PRIESTESSES.

PRAYER (*Ramphis and Chorus*).

ACT II

CHORUS OF WOMEN.

SCENE AND DUET (*Aïda, Amneris*).

FINALE AND CHORUS.

EGYPTIAN MARCH.

CHORUS OF VICTORY.

SCENE, ENSEMBLE, AND CHORUS.

ACT III

PRAYER (*Chorus of Priests and Priestesses*).

ROMANZA (*Aïda, Amneris*).

SCENE AND DUET (*Aïda, Amonasro*).

DUET (*Radamès, Aïda*).

TERZET (*Radamès, Aïda, Amonasro*).

ACT IV

SCENE (*Amneris*).

DUET (*Amneris, Radamès*).

JUDGMENT-SCENE (*Ramphis and Chorus; Amneris*).

SCENE AND DUET (*Radamès, Aïda*).

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

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Ann Arbor, Mich.
1917

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

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

The conductor of the choral concerts desires to express his great obligation to Miss Florence B. Potter, Supervisor of Music in the Ann Arbor Public Schools, for her valuable services in the preparation of the Children's Choruses, and also to the Teachers, who always lend their loyal support.

ALL CONCERTS
WILL BEGIN ON TIME



Photo by Aime Dupont

Louise Hower.

death of Desdemona. The score is not intended to literally follow the course of action revealed in Shakespeare's tragedy, but, to quote again from the same source, "rather to portray the after revery of a man whose imagination has been kindled by the theme of the play!" If this be the case, we may see that a genius may be less hampered in the expression of elemental emotional forces if he follows, not a prescribed program, but allows freedom of utterance to his convictions of the probable inter-working of these forces, for it is only through absolute conviction on his part that he can attain results that will convince others. Again, it would seem that the most fitting preparation for the auditor is to read the play, or at least this scene, and to listen with the kindled imagination whose free exercise leads to real appreciation. The musical analysis will, therefore, be restricted to the statement that the prevailing key is F sharp minor.

ARIAS—(a) "Ombra mia fu," from "Xerxes" HANDEL
 (b) "Che faro senza Euridice," from "Orpheus" GLUCK

MME. LOUISE HOMER.

(a) "Ombra mai fu," from "Xerxes" HANDEL

George Friedrich Händel was born at Halle, February 23, 1695;
 died at London, April 14, 1759.

We can have but a faint idea of the great popularity of Händel as an opera composer. His activity in this field began in Hamburg with the production of "Almira" and "Nero" in 1705, when he was but twenty years of age, and continued till 1741, with more or less success. After this date he was known as the master of the oratorio. In the disastrous "War of the Opera Houses" in London, neither through his genius, nor the fact that, through the purifying fire of naturalization an "e" was added to "Georg;" his middle name Anglicized; "a" substituted for "ä" in his surname, and the whole prefixed by Mr. instead of "Herr," could he maintain his hold on the public. The presence of more distinguished singers on his rival's (Bononcini) stage was the real reason for this defection. An examination of the receipts of modern opera houses will show that this reason is still operative.

"Xerxes" (1738) must be placed in the comparatively small list of Händel's failures, but no one of his operas contained any melody that has been heard with such pleasure by so many people as the "Largo" from this "failure." It seems to embody the soul of the violin, and in this there is a poetic suggestion. The hero of the opera, Xerxes, finding shelter from the burning sun under the shade of a plane tree, addresses to it a glowing apostrophe, beginning "Thy shade gives rest." Of the fifty-seven parts making up the violin, the larger number are of maple (plane tree). The wood is always taken from the sunny side of the tree, the side which intercepting the rays of the sun, makes possible the shade. Thus this melody, which was the musical setting of the hero's expression of gratitude, when sung by violins, may be considered a tribute to the "author of their being."

The text of the beautiful aria, through which we may become further acquainted with the opera, runs its course as given below, while the melody is the one to which reference has been made.

XERXES—Clad in verdure green thy branches,
 As once more, friend, I greet thee,
 My fate now thou shalt read me.
 Thunder, lightning, brooding
 Tempest, come not here to disturb
 Thy peaceful shadows.
 The north's savage cruelties
 Long may they spare thee!
 Thy blossoms fair,
 Shedding rare radiance,
 Wafting soft fragrance,
 Perfume the air.

(b) "Che faro senza Euridice" from "Orpheus" GLUCK

Christoph Willibald Gluck was born in Weidenwang, July 2, 1714;
 died in Vienna, November 24, 1787.

With full consciousness of his own exalted genius, for he was not given to self-depreciation, for which he had no reason, and with due appreciation of the then existing situation, Händel felt justified in saying of Gluck, "He knows no more counterpoint than my cook." In the "then existing situation," viz., the mortifying failure of "Pyramus and Thisbe," through which Gluck expected to win the applause of the London public, it was a crushing deliverance but, in the light of the future work of the despised German composer, it loses its force. Gluck's failures, like Wagner's, were "stepping stones to success." As a result of this particular failure he turned to philosophy and aesthetics for remedies, the application of which might remove the weaknesses of the prevailing type of opera. Possibly in the fact that Händel knew no more of these subjects "than his cook," we may find the reason for the oblivion in which his operas are shrouded, and the vitality of certain operas of Gluck. As it is impossible to detail the steps leading to Gluck's conclusions, the result of his thinking will be given in his artistic Declaration of Independence proclaimed in the Preface to "Alceste" in the year 1776. The statement is so interesting, because it clearly details the real evils that beset the form, that it is given in full:

"When I undertook to set 'Alceste' to music I resolved to avoid all those abuses which had crept into Italian Opera through the mistaken vanity of singers, and the undue compliance of composers, and which rendered it wearisome and ridiculous instead of being, as it once was, the grandest and most inspiring stage of modern times. I endeavored to reduce music to its proper function—that of seconding poetry—by enforcing the expression of the sentiment, and the interest of the situation without interrupting the action or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious

coloring and well disposed light and shade to an accurate drawing—which animates the figures without altering the outline. I have, therefore, been very careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious *ritornelle*, nor to stop him in the middle of a piece either for the purpose of displaying the flexibility of his voice on some favorite vowel, or that the orchestra might give him time to take breath before a long sustained note. Furthermore, I have not thought it right to hurry through the second part of a song, if the words happened to be the most important of the whole, in order to repeat the first regularly four times over, or to finish the aria where the sense does not end, in order that the singer might be allowed to exhibit his power of varying the passage at pleasure. In fact my object was to put an end to abuses against which good taste and good sense have long protested in vain. My idea was that the overture ought to prepare the spectators for the character of the piece they are about to hear; that the instruments ought to be introduced in proportion to the degree of interest or passion in the words; that it was necessary above all to avoid too great a discrepancy between the air of a dialogue and the preceding recitative, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavor should be to attain a grand simplicity, consequently I have avoided making a parade of difficulties at the cost of clearness. I have set no value on novelty as such, unless it was naturally suggested by the situation and suited to the expression, in short, there was no rule which I did not consider myself bound to sacrifice for the sake of effect.”

A full century later, Bayreuth was dedicated to the production of the music-dramas of a greater than he, one whose art was the fruition of the principles enunciated by Gluck.

In “Orpheus” (1762), which yields the aria on our program (Act III, Scene 2), we find a restraint, lucidity and appreciation of the dramatic implications of the subject, quite convincing in their testimony to the fact, that, although his convictions had not then been given formal utterance, they dominated his art.

The English translation of the text (sung in Italian) is as follows:

ORPHEUS—Alas! why hast thou left me,
 Left me to suffer in a madness of love, loved one?
 Euridice, Euridice, my own one,
 She no longer lives, I seek her in vain.
 O what mis’ry to lose her, lose her again and forever!
 O judgment, O sad death, cruel recollection!
 I have no helper, nought gives me consolation,
 Nought can I image, O fearful vision,
 Nought but the dark gloomy aspect,
 The horrors of my being.
 Now fate may wreak her vengeance, I am despairing.

Live without my Euridice!
 Can I live without my love?
 In my woe, where can I go?



Morgan Kingston.

Whither wander with no love?
 Euridice! O Heaven! now tell me,
 O tell me, I am forever thy true lover.

Thro' darkness groping no help given,
 Nothing hoping from Earth or Heav'n,
 Live without my Euridice, whither wander with no love?
 In my woe where can I go, whither wander without my love?

SYMPHONY, No. 3, F major, Opus 90 BRAHMS

ALLEGRO CON BRIO; ANDANTE; POCO ALLEGRETTO; ALLEGRO

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

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

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

The F major symphony was written at Wiesbaden in the years 1882-3. At its first performance, under Hans Richter (Vienna, December 2, 1883), it was received with enthusiasm, and musical *cognoscenti* and the critics—the two are not always synonymous—agreed that it was his greatest work. It has been compared to Beethoven's "Eroica" symphony. The story of "Hero and Leander," and the atmosphere of a "forest idyll" were suggested by Joachim and Clara Schumann, respectively, as its meaning. The suggestion of the latter, that the first movement represented "the splendor of awakening day streaming through the trees" has found many a response since it was put forth—and may this evening.

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

Allegro con brio.

The musical score consists of two systems of staves. The first system shows the first three measures of the piece. The right hand (treble clef) plays a melody of eighth notes, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment for the next three measures. The tempo is marked *Allegro con brio* and the dynamic is *f*.

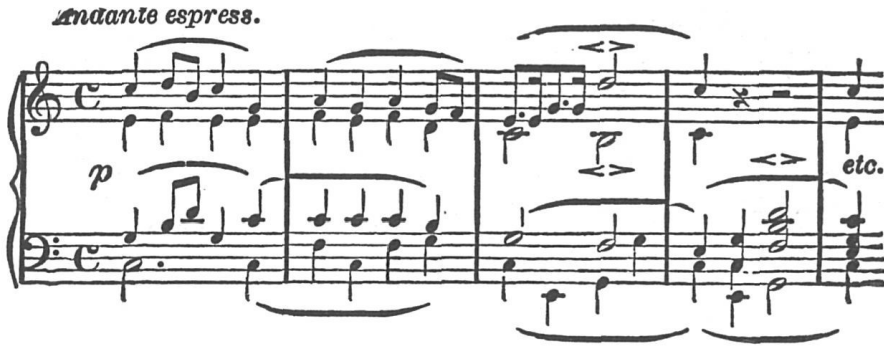
It must be noted that the melody of the first three measures constitutes a veritable motto, which is introduced in a most genial manner at various stages in the development of the movement. Enthusiasm for the glowing inspiration of this virile theme may lead one to overlook the "cross relation" between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

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

The musical score consists of two systems of staves. The right hand (treble clef) plays a melody of eighth notes, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment for the next three measures. The tempo is *Allegro con brio* and the dynamic is *p*. The score ends with the word *etc.*

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

The following simple and melodious theme—C major, Common time, *Andante espressivo*—dominates the second movement



An exquisite touch, given to these opening measures by the repetition of the last three notes of this charming melody in a lower octave, should be noted.

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



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

The third movement—C minor, 3-8 time, *Poco Allegretto*—immediately proclaims its principal thematic material through the violoncellos.



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



by a contrasting tranquil song by the strings. The theme is further manipulated with a scholarship imbued with poetry, and the movement is brought to a close by the usual coda.

The musical quotations given for the fourth movement—F minor, 2-2 time, *Allegro*—especially the last two, will show that his themes were cast in an heroic mold. The first,



beginning *e sotto voce*, leads into a strophic theme in A flat major (strings and wind), succeeded by the following second subject





Christine Miller

so full of buoyant power, even though it is not as sonorous as the following "subsidiary."

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

CAVATINA—"Nobil Signor," from "The Prophet" MEYERBEER

MME. HOMER.

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

With reference to Meyerbeer's art much has been written, much of praise, and, possibly more of disapproval. Many have followed the lead of Wagner, who said "he wished to produce an effect without an adequate cause," ignoring the statement in the same article (*Oper und Drama*) that, "he occasionally rises to great heights." Meyerbeer was most emphatically a creature of his age, and the age of Napoleon the Little—the period of his greatest vogue—was not conspicuous for idealism. It may also be stated that Meyerbeer was not so abundantly supplied with artistic conscientiousness as to deliberately, or accidentally, if he could prevent it, run counter to the tastes of his public, in order that he might enforce an ideal of little, or no, value to the box-office. The occasional "great heights" satisfied his followers, who willingly sat through deserts of recitative that they might be fascinated by the oases of melody occurring therein—of a type that put no tension on their intellects—

and be thrilled by the electric suns, the blowing up of palaces, and the dancing of those who forsook their graves that they might contribute to the pleasure of the Parisians—primarily—and the rest of the world incidentally.

In "Les Huguenots" the composer attained real greatness. This was probably due to the fact that he had a subject worthy of the highest type of genius. The bloody events of St. Bartholomew's Night (August 24, 1572) yielded material from which his co-workers, Eugene Scribe and Emile Deschamps, elaborated a libretto full to overflowing with situations adapted to his sensational style. The dramatic value of this material is attested by its use in at least six tragedies by worthy dramatists, including Dumas. As early as 1690, a tragedy entitled "The Massacre at Paris," by R. Lee, was given in London. This work is of especial interest in that the music was written by Henry Purcell (1658-1695) in the years of his artistic maturity.

The aria on this evening's program occurs in Act I, Scene 9, and is one in which we may find the composer's art convincingly displayed. It must be said that Meyerbeer thoroughly understood the art of writing for the voice. Stress should also be laid on his masterful use of the orchestra, even though he was sometimes quite ready to throw restraint to the winds and give to it unbridled license of expression.

The English translation of the text (sung in Italian) runs as follows:

URBINO—Say, gentle page, what seek you at the castle?
My noble Knights, I hail you,
I hail you!

Pure and noble is the lady fair
Whom a King with pride might woo,
She confides this letter to my care,
Noble Sirs, for one of you!
I dare not name him, but may he prove,
For ever worthy of so much love!
You may believe me, that gallant knight
Never was so grac'd by lady bright, no, no, no! etc.

Fear me not, for what I tell you,
Noble Sirs, the truth will prove;
Now adieu and heav'n defend you
Both in war and in love,
Now adieu, Noble Sirs, heav'n defend you in your love.

"A DANCE RHAPSODY" DELIUS

Frederick Delius was born at Bradford, England, January 29, 1863.

That a wreath of orange blossoms has positive sociological value has long been known, but it remained for Frederick Delius to demonstrate that an orange plantation might be a stimulus to musical creation. This composer, whose name appears

on the program this evening by virtue of his "Dance Rhapsody," an Englishman by birth, an American by accident, and a Frenchman by preference, is frankly a modernist. If, from his point of view the field in which the musical cubists and nihilists disport themselves is in plain sight, he has not yet joined the ranks of the harmonic contortionists and melodic iconoclasts who there are preparing to astonish an unenlightened world. It may be that his work with Reinicke and Jadassohn, at Leipzig, served as a restraining influence, for, however great one's respect and affection for these masters may be, it is unmixed with any element of wonder at their daring ventures in localities where no paths trodden by preceding generations exist. It may be that the life portrayed in the composition played at a recent Festival (1915) was rather too strenuous for those who prefer bright sunlight to deep shadows, and it is to be hoped that the present composition, which has been received with decided favor elsewhere, will remove any doubt as the claim of Delius to an honorable position in the group of productive modern composers. "A Dance Rhapsody" was composed in 1908 and first heard at the Hereford Festival the following year.

ARIA—"O don fatale," from "Don Carlos" VERDI

MME. HOMER.

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

"Don Carlos," from which the aria through which the Italian master makes his first appeal in this series is taken, was produced at Paris, March 11, 1867. In it Verdi gave evidence of the growth, both on the musical and dramatic side, which culminated in the works which, beginning with "Aida" (1871), belong to his third period of creative activity. It was not received with enthusiasm, indeed its success was but moderate. Whether this was due to a lack of perception on the part of the public, or the absence of qualities compelling success we may not know, but the infrequency with which it is given would seem to indicate that it did not possess elements of popularity. This judgment, or, more strictly speaking, opinion, need not be considered final, for the history of opera is full of instances in which the verdict of the public ran counter to the evidence. The text of this aria, which will be sung in Italian, is herewith appended in an English translation:

Oh fatal dower, oh cruel gift,
That in their fury the heavens did grant me!
Thou who canst make us so vain and haughty,
My curse is on thee!
Yea, curses for my beauty bright!
With bitter tears my heart is riven,
Hope never comes in sorrow's night.

No torture may wipe out my crime, so great
 That it may call for sacrifice of life.
 My curse is on thee, O beauty bright!
 Ah! my curse is on thee, O beauty bright!

O Queen adored, I sacrific'd thee,
 O foolish error of this loving heart!
 In some lone convent where none can find me,
 I can conceal my wild despair.
 Alas! alas! O Queen adored.

Oh heav'n! and Carlo—condemned tomorrow, he may be!
 Great heav'ns!
 Ah! one day is left .
 'Tis hope sweetly dawning!
 I'll save him yet! One day is left me,
 Ah! thanks to heav'n, yes, thanks to heav'n, I'll save him now!

TONE POEM—"Finlandia," Op. 26, No. 7 SIBELIUS

Jean Sibelius was born at Tavesthus, Finland, December 8, 1865.

The wealth of folk song Finland has produced, and the love of the peasants for these naive melodies, have long predicated the advent of one who should draw on her epics, and the rich treasury just mentioned, for material to be set in the serious forms. One could not say in more enduring form, for true folk-music always lives, and nothing can dampen the enthusiasm of the folk for the songs in which all the varied aspects of their life, both individual and communal, are mirrored and their lessons enforced. In days now happily gone forever, let us hope, the Russians found that no punishment could restrain the ardor with which Finnish soldiers sung their home-songs when on the march.

It would seem that in the person of Jean Sibelius they have at last found the medium through which their musical concepts would come to such fullness of expression that the note from what used to be called the "outer circle" would sound convincingly. How thoroughly he is fitted for this task is shown by the following statement recently made by him: "There is a mistaken impression in the press abroad that my themes are often folk-melodies. So far I have never used a theme that is not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own." This means that he is so permeated by the racial spirit that his voice is that of the folk. Realizing this, it is no wonder that the return of an exile to his native land, after a prolonged sojourn in foreign parts finds such adequate expression in the work we shall hear this evening. "Finlandia" is scored for the full and sonorous orchestra of our day. In form it is somewhat free, but there is no departure from the logical development, sanely ordered contrast, and appropriate color scheme, the absence of which is indicative of a nihilistic concept of freedom.



Gustaf Holmquist

SECOND CONCERT

Thursday Evening, May 3

WORKS OF EDWARD WILLIAM ELGAR

Edgar William Elgar was born at Broadheath (near Worcester),
England, June 2, 1857.

INCIDENTAL MUSIC AND FUNERAL MARCH, FROM "GRANIA AND DIARMID."

Nothing can be more romantic than the content of most of the Celtic legends. That this flavor of romanticism is associated with the bloodiest incidents imaginable cannot take away from its poetic suggestiveness. One of the most interesting of these traditions forms the subject of the first number on this program. Three characters are involved in the story—Fion, or Fin MacCumhail, a hero of the time of King Cairbre, and who was slain in one of the innumerable battles of this epoch—(3rd century); Grania, or Granniae, daughter of King Cormac, and Fian's betrothed; and Diarmid, a man of mighty prowess, and unique in that he was neither a king nor the son of a king, a rare distinction in those days in Ireland.

Diarmid had a *ball seirce* (beauty spot) on his shoulder, and one day Grania, sitting at the window of her Grinaan (chamber), saw it and could not resist falling in love with him. In some versions this beauty spot is given as a mole on his forehead, to conceal which he always pulled his cap down to his eyes. The various versions agree that this irresistible charm was laid bare as he took part in an athletic game. The character and location of the *ball seirce* is of little importance in view of its effectiveness. It must be borne in mind that in those days neither limousines nor bank accounts could work their magic spell.

She laid *Geasa* on him, thus obliging him to follow her will and fly with her. The flight and pursuit of the elopers covered several years, and was brought to a sudden end by the death of Diarmid, who was slain by an enchanted boar, "of green color, and without ears or a tail." That all this is true is attested by standing stones, which the peasants still point out as the "Beds of Diarmid and Grania."

Elgar's setting of certain incidents in this Irish version of Venus, Adonis, and the boar, consists of a short movement based on two simple themes, and a March—A minor, 4-4 time, *Maestoso*—which runs along orthodox lines. The composition bears the Opus No. 42, and was played for the first time in this country on November 13, 1903, by the orchestra which will bring it to our attention this evening.

"THE DREAM OF GERONTIUS," Op. 38 ELGAR

PART I.

GERONTIUS	MR. MORGAN KINGSTON
THE PRIEST	MR. GUSTAF HOLMQUIST
ASSISTANTS	THE CHORAL UNION

PART II.

SOUL OF GERONTIUS	MR. MORGAN KINGSTON
ANGEL	MISS CHRISTINE MILLER
ANGEL OF THE AGONY	MR. GUSTAF HOLMQUIST
DEMONS, ANGELICALS, AND SOULS	THE CHORAL UNION

MR. EARL V. MOORE, *Organist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, *Conductor*

We have come to associate with the products of English composers a directness of purpose, a certain blunt, sometimes rough, honesty of statement, and a contempt for any over-accentuation of the emotions that comport perfectly with the genius of the Anglo-Saxon race. Such admirable qualities are not to be despised, but, unfortunately, English composers were so fully dominated by Händel and Mendelssohn that the originality and fervor seen in Purcell's music seemed to have been forever lost, and they drifted into a conventionality that made freedom of utterance impossible. But now that Italy seems to have exhausted herself, and Germany is unproductive—despite Richard Strauss—England seems to have entered upon a new artistic era, and in the person of Edward William Elgar we find the embodiment of a reaction against the "ways of the fathers" that is fraught with hope and laden with prophecy.

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

His artistic equipment is superb, and, when we consider that he is almost entirely self-taught, the mastery he displays is every direction—especially in his control of the resources of the orchestra, in which he is only equalled by Richard Strauss—is nothing sort of marvelous. His career seems to emphasize ultra-modern art, not as the work of individual genius alone, but as an expression of the tremendous energy and complex forces conditioning modern life—and in the highest sense cosmopolitan. The query so often put as to the permanence of this movement cannot be definitely answered, but if the foregoing suggestions are correct, there can be no doubt of its sincerity—and sincerity is a condition of enduring art.

Elgar is a devout Roman Catholic. Almost ascetic in his devotion to the teachings of the Mother Church, in "Gerontius" he has blazed a new path. Attracted by subjects often out of touch with the modern point of view, he clothes these subjects in ultra-modern dress, and, more than any other, seems to have solved the problem

of the relation of dramatic form to religious content. Living in the Malvern Hills, it was not strange that he should have given us his noble "Caractacus," which reflects England's glory and tells the story of one of the noblest of her early heroes. It may be that in the partial seclusion of his environment we may see the reason for his latest work, "The Apostles." Whether, as Ernest Newman fears, this absorption in mediæval thought and early Christian history will react unfavorably on his work, by substituting introspection for action, and mysticism for clear cut realistic statement, time alone will tell. At all events, we must rejoice that Cardinal Newman's poem inspired him to write such a work as the one now under consideration.

Space forbids an extended analysis of the work, but certain characteristics must be pointed out, in the interest of such an appreciation of the significance of the subject, the nobility of the poetry, and the ultra-modern dramatic texture of the virile, fervid, and beautiful musical setting demand. First of all stress must be laid upon the fact that it is organic in structure. It is so closely knit together by a complicated system of typical motives, in some instances expanded into broad melodies; it is so compact in form, so entirely unlike the typical oratorio, with its solos, choruses and orchestral episodes standing unrelated side by side, that it can not come under any conventional definition of the form. It is the poem set to music in such a manner as to emphasize the unity of the idea rather than to display the variety of its utterance in single numbers, or, in other words, it is a religious work composed along the musico-dramatic lines first laid down by Richard Wagner. All the musical factors exist in combination, and no one part is subordinated to another for the sake of purely musical effects. The orchestra is delineative, and fills with subtle light and shade the more mystical parts, while in the intense dramatic episodes it is all that Wagner proclaimed it to be, both in his writings and in his practice.

Daring in conception,—the choice of subject enforces this—powerful, logical and original in the portrayal of scenes generally more effective when left to the imagination, his touch is tender when he gives such pictures as the death of Gerontius, and the 12-voiced chorus "Go on thy course," which concludes Part I. When, in Part II, the Soul of Gerontius is led by an Angel past the place where he hears the "sour and uncouth dissonances" of the Demons; and when, in response to his query, "Shall I see my dearest Master?" come the ethereal harmonies of the Chorus of Angelicals, "Praise to the Holiest," which develops into a chorus in which climax succeeds climax in soul-compelling sequence, the composer rises to greatness. The queries of the Soul and the answers of the Angel are touching in their humanity, and the music often recalls the mysticism of Wagner's "Parsifal." Then the Judgment, the pleading of the Angel of the Agony for Souls "who in prison, calm and patient, wait for Thee"; the beautiful Semi-Chorus of Voices on Earth, who sing "Spare him, Lord," when he goes before his Judge, and the subdued glory of the ending, for, as though awed by the awful mystery of it all, the three choruses sing the final *Amens pianissimo*,—ending in a long sustained unison which vanishes as we listen.

Having now gained a general impression of the scope of the work, it may be helpful to examine details somewhat closely. The very first motive of the prelude—D-minor (*Lento*) common time—given by clarionets, bassoons and violas, is prophetic of the pathetic aspects of the text. Elgar has marked it *mistico*. As it is developed the English horn contributes fitting color. At the completion of this theme, a sustained chord of D-minor, introduces another motive of dramatic texture, which,

alternating with a broad choral-like theme, leads into a wonderfully beautiful section, 3-4 time, *con molto espressivo*. This broadens into passionate utterance, only to die away in harmonies which are heard later as the soul of Gerontius takes its flight. A sustained motive, twice repeated, leads into a triumphant burst for full orchestra through which rings out a choral, which is here so important a factor that we must seek its fuller meaning in the text, "Lover of Souls I Look to Thee!" When first heard the theme may be associated with the words "Jesus have mercy; Mary pray for me!" This strong, decisive movement gives way to a repetition of the theme which led up to it, after which comes a fine treatment of the theme of the chorus, "Go forth in the name of Patriarchs and Prophets." With an echo of No. 3, and a repetition of the initial motive, the prelude, through a suggestive motive, merges into the introductory recitative for Gerontius, "Jesu Maria." This motive is constantly in evidence in this whole scene, and by reason of its plasticity stands for contrasting phases of thought. After the words "And Thou are calling me" we hear a motive which is full of significance, especially as used later in the development of the chorus, "Be merciful." The chromatic motive at the words "Not by the token of this failing breath" is delineative and suggestive. The choral theme is heard, and through this and other masterly motives, some new, and some suggested by the developments of the scene, we realize the feelings of Gerontius as he faces death and much of the mystery of dying is brought home to us as we listen. The scene is interrupted by a lovely *Kyrie*, mediæval in spirit, although the harmonies occasionally betray modern usage—not to the disadvantage of the effect, and, strangely enough, with no tinge of incongruity—then, after a short recitative, "Rouse thee and play the man," introduced by the rhythmic pulse of the basses in the orchestra, comes the chorus, "Be merciful," whose principal theme has in it much of the flavor of "Parsifal." And why not? Suffering is the message of each. In this chorus the first motive mentioned in connection with the opening utterance of Gerontius is developed into a broad and expressive melody by the basses, "By the birth." These words have just been given an infinitely tender *cantabile* motive by the sopranos. This chorus is followed by a long scene, for Gerontius, in which all the varied and subtle phases of the poem are brought out in a score reflecting the latter-day eloquence of the orchestra. In this we have premonitions of the diabolical Chorus of Demons in Part II. Then the chorus, "Rescue him," divided into two parts, by responses between the semi-chorus, "Noe from the waters in a saving home," and the Amens of the chorus, after which the death of Gerontius, "*Novissima hora est* . . . and I fain would sleep . . . into thy hands—"

Part I ends with the proclamation of the Priest, *Proficiscere*, etc., and the final chorus, in the second section of which the voices seem poised in air.

Part II gives us, in the opening measures of the introduction, an impression of that peace of which the Soul of Gerontius speaks, "How still it is—I hear no more the busy beat of time." A wonderful conception of the waking of a soul now ensues. Closely bound together, unity secured by the frequent introduction of motives already heard, the score is truly delineative and expressive. At the words, "Another marvel, some one has me fast within his ample palm," we hear the motive that accompanies the Angel throughout this wonderful portrayal of the after life of a soul released from the body and hastening to its Judge. Now after the calm and comfort of the assurance of the Angel, "Thou hast forestalled the agony," and the duo, "Now that



Ethel Leguiska

the hour is come I can forward look with serenest joy," comes a "fierce hubbub." The Chorus of Demons, terrible in its depiction of the "hideous purring," "the incessant pacing to and fro," "the sullen howl of spirits who assembly by the judgment seat and gather souls for hell," is now heard by Gerontius, who says to the Angel, "I see not these false spirits, shall I see my dearest Master, when I reach His throne?" "Yes for one moment thou shalt see thy Lord!" Then as the "sour dissonances" are heard no more, the glory of the Celestial Choir steals upon his ear. Ever gaining in intensity, piling climax on climax it finally ends in a long sustained chord. This chorus is symphonic in breadth of development, and with the short explanatory solos by the Angel, and illustrative orchestral episodes, comprises nearly one-sixth of the entire work. This is the climax judged by ordinary standards, and the most difficult artistic problem of the composition is now faced. "Thy judgment now is near," proclaims the Angel. Then Gerontius hears "the voices that on earth, around his bed, chant the 'Subvenite' with the priest." Then the pleading of the Angel of the Agony for the soul that now is to go before the Judge. The Voices on Earth sing, "Spare him Lord." Then the one glance at the glory of God, a most intense moment, with its one tremendous climax, succeeded immediately by a *pianissimo*, and the cry of Gerontius, "Take me away, and in the lowest depths there let me lie!" The Souls in Purgatory sing, "Lord, Thou hast been our refuge." The Angel, in a broad and eloquent melody, comforts the Soul: "Softly and gently, dearly ransomed soul; in my most loving arms I now enfold thee. And o'er the peaceful waters as they roll I poise thee, and I lower thee and hold thee. Thou shalt pass the night here; and I will come and wake thee on the morrow; farewell! Be brave and patient, brother dear." "Praise to the Holiest in the height, Amen." This by the chorus in threefold utterance. We see now that the glory of the song before the throne was but incidental. It is in this quiet ending—this suggestion of infinite peace and rest eternal that we see the real climax.

The extensive use of the technical musical apparatus of the modern music-drama, and the symphonic poem demands a word of explanation. The real reason is laid bare in Emerson's saying, "The artist must use the symbols in use in his day and generation."

Restricting the following historical proof of the force of the above quotation to sacred forms, we note that in Bach's time the prevailing structural principle was polyphony, with imitation as its norm; the symphonic style, whose expression is thematic development, was regnant in Beethoven's day, while, since Wagner's advent, the "typical motive" is the all-important medium of expression. Hence we have the B-minor Mass of Bach, Beethoven's *Missa Solemnis*—a symphony in five movements—and Elgar's "Gerontius," each representing the usage of its age.

PART I.

GERONTIUS.—Jesu, Maria—I am near to
death,
And Thou are calling me; I know
it now.
Not by the token of this faltering
breath,
This chill at heart, this dampness
on my brow,—

(Jesu, have mercy! Mary, pray for
me!)
"Tis this new feeling, never felt
before,
(Be with me, Lord, in my extrem-
ity!)
That I am going, that I am no
more.

'Tis this strange innermost abandonment,
(Lover of souls! Great God! I
look to Thee."

This emptying out of each constituent
And natural force, by which I came
to be.

Pray for me, O my friends; a visitant
Is knocking his dire summons at
my door,

The like of whom, to scare me and to
daunt.

Has never, never come to me be-
fore;

* * * * *

So pray for me, my friends, who
have not strength to pray.

ASSISTANTS.—Kyrie eleison, Christe
eleison, Kyrie eleison.

Holy Mary, pray for him.

All holy Angels, pray for him.

Choirs of the righteous, pray for him.

* * * * *

All Apostles, all Evangelists, pray for
him.

All holy Disciples of the Lord, pray
for him.

All holy Innocents, pray for him.

All holy Martyrs, all holy Confessors,

All holy Hermits, all holy Virgins,

All ye Saints of God, pray for him.

GERONTIUS.—Rouse thee, my fainting
soul, and play the man;
And through such waning span
Of life and thought as still has to be
trod,

Prepare to meet thy God.

And while the storm of that bewild-
erment

Is for a season spent,

And, ere afresh the ruin on me fall,
Use well the interval.

ASSISTANTS.—Be merciful, be gracious,
spare him, Lord.

Be merciful, be gracious; Lord, de-
liver him.

From the sins that are past;

From Thy frown and Thine ire;

From the perils of dying;

From any complying

With sin, or denying

His God, or relying

On self, at the last;
From the nethermost fire;

From all that is evil;

From power of the devil;

Thy servant deliver,

For once and for ever.

By Thy birth, and by Thy Cross.

Rescue him from endless loss;

By Thy death and burial,

Save him from a final fall;

By Thy rising from the tomb,

By Thy mounting up above,

By the Spirit's gracious love,

Save him in the day of doom.

GERONTIUS.—Sanctus fortis, Sanctus
Deus,

De Profundis oro te,

Miserere, Judex meus,

Parce mihi, Domine.

Firmly I believe and truly

God is Three, and God is One;

And I next acknowledge duly

Manhood taken by the Son.

And I trust and hope most fully

In that Manhood crucified;

And each thought and deed unruly

Do to death, as He has died.

Simply to His grace, and wholly,

Light and life and strength be-
long,

And I love, supremely, solely,

Him, the holy, Him the strong.

Sanctus fortis, Sanctus Deus,

De profundis oro te,

Miserere, Judex meus,

Parce, mihi, Domine.

And I hold in veneration,

For the love of Him alone,

Holy Church, as His creation,

And her teachings, as His own.

And I take with joy whatever

Now besets me, pain or fear,

And with a strong will I sever

All the ties which bind me here.

Adoration aye be given,

With and through the angelic
host,

To the God of earth and heaven,

Father, Son, and Holy Ghost.

Sanctus fortis, Sanctus Deus,

De profundis oro te,

Miserere Judex meus,
 Mortis in discrimine.
 I can no more; for now it comes
 again,
 That sense of ruin, which is worse
 than pain.
 That masterful negation and collapse
 Of all that makes me man.
 And, crueller still,
 A fierce and restless fright begins to
 fill
 The mansion of my soul. And, worse
 and worse,
 Some bodily form of ill
 Floats on the wind, with many a
 loathsome curse
 Tainting the hallowed air, and laughs
 and flaps
 Its hideous wings,
 And makes me wild with horror and
 dismay.
 O Jesu, help! pray for me, Mary,
 pray!
 Some Angel, Jesu! such as came to
 Thee
 In Thine own agony. * * *
 Mary, pray for me. Joseph, pray for
 me.
 Mary, pray for me.

ASSISTANTS.—Rescue him, O Lord, in
 this his evil hour,
 As of old so many by Thy gracious
 power:—
 * * * * *
 Noe from the waters in a saving
 home;
 (Amen.)
 * * * * *
 Job from all his multiform and fell
 distress;
 (Amen.)
 * * * * *
 Moses from the land of bondage and
 despair;
 (Amen.)
 * * * * *
 David from Golia and the wrath of
 Saul;
 (Amen.)
 * * * * *
 * * * —So, to show Thy power,
 Rescue this Thy servant in his evil
 hour.

GERONTIUS.—Novissima hora est; and I
 fain would sleep,
 The pain has wearied me. * * Into
 Thy hands,
 O Lord, into Thy hands. * * *

THE PRIEST AND ASSISTANTS.—Proficis-
 cere, anima Christiana, de hoc
 mundo!
 Go forth upon thy journey, Christian
 soul!
 Go from this world; Go, in the Name
 of God
 The Omnipotent Father, who created
 thee!
 Go, in the Name of Jesus Christ, our
 Lord,
 Son of the living God, who bled for
 thee!
 Go, in the Name of the Holy Spirit,
 who
 Hath been poured out on thee! Go
 in the name
 Of Angels and Archangels; in the
 name
 Of Princedoms and of Powers; and
 in the name
 Of Cherubim and Seraphim, go forth!
 Go, in the name of Patriarchs and
 Prophets;
 And of Apostles and Evangelists;
 Of Martyrs and Confessors; in the
 name
 Of holy Monks and Hermits; in the
 name
 Of holy Virgins; and all Saints of
 God,
 Both men and women, go! Go on thy
 course;
 And may thy dwelling to-day be
 found in peace,
 And may thy dwelling be the Holy
 Mount
 Of Sion:—through the Same, through
 Christ our Lord.

PART II.

SOUL OF GERONTIUS.—I went to sleep;
 and now I am refreshed,
 A strange refreshment: for I feel in
 me
 An expressive lightness, and a sense

Of freedom, as I were at length myself,
 And ne'er had been before. How still it is!
 I hear no more the busy beat of time,
 No, nor my fluttering breath, nor struggling pulse;
 Nor does one moment differ from the next.

* * * * *

This silence pours a solitariness
 Into the very essence of my soul;
 And the deep rest, so soothing and so sweet,
 Hath something too of sternness and of pain.
 Another marvel: someone has me fast
 Within his ample palm; * * *
 * * * * * A uniform
 And gentle pressure tells me I am not
 Self-moving, but borne forward on my way.
 And hark! I hear a singing; yet in sooth
 I cannot of that music rightly say
 Whether I hear, or touch, or taste the tones.
 Oh, what a heart-subduing melody!

ANGEL.—My work is done,
 My task is o'er,
 And so I come,
 Taking it home,
 For the crown is won,
 Alleluia,
 For evermore.
 My father gave
 In charge to me
 This child of earth
 E'en from its birth,
 To serve and save,
 Alleluia,
 And saved is he.
 This child of clay
 To me was given,
 To rear and train
 By sorrow and pain
 In the narrow way,
 Alleluia,
 From earth to heaven.

SOUL.—It is a member of that family
 Of wondrous beings, who, ere the
 worlds were made,
 Millions of ages back, have stood
 around
 The throne of God.
 * * * * *
 I will address him.
 Mighty one, my Lord,
 My Guardian Spirit, all hail!

ANGEL.—All hail, my child!
 My child and brother, hail! what
 wouldst thou?

SOUL.—I would have nothing but to
 speak with thee
 For speaking's sake. I wish to hold
 with thee
 Conscious communion; though I fain
 would know
 A maze of things, were it but meet to
 ask,
 And not a curiousness.

ANGEL.—You cannot now
 Cherish a wish which ought not to be
 wished.

SOUL.—Then I will speak. I ever had
 believed
 That on the moment when the strug-
 gling soul
 Quitted its mortal case, forthwith it
 fell
 Under the awful presence of its God,
 There to be judged and set to its
 own place,
 What lets me now from going to my
 Lord?

ANGEL.—Thou art not let; but with ex-
 tremest speed
 Art hurrying to the Just and Holy
 Judge.

SOUL.—Dear Angel, say,
 Why have I now no fear at meeting
 Him?
 Along my earthly life, the thought of
 death
 And judgment was to me most ter-
 rible.

* * * * *



Amel Khalil Curci

ANGEL.—It is because
 Then thou didst fear, that now thou
 dost not fear.
 Thou hast forestalled the agony, and
 so

For thee the bitterness of death is
 passed.

Also, because already in thy soul
 The judgment is begun.

* * * * *

A presage falls upon thee, as a ray
 Straight from the Judge, expressive
 of thy lot.

That calm and joy uprising in thy
 soul

Is first-born to thee of thy recom-
 pense,

And heaven begun.

SOUL.—Now that the hour is come, my
 fear is fled;

And at this balance of my destiny,
 Now close upon me, I can forward
 look

With a serenest joy.

* * * * *

But hark! upon my sense
 Comes a fierce hubbub, which would
 make me fear
 Could I be frightened.

ANGEL.—We are now arrived
 Close on the judgment-court; that
 sullen howl

Is from the demons who assemble
 there,

* * * * *

Hungry and wild, to claim their prop-
 erty,

And gather their souls for hell. Hist
 to their cry.

SOUL.—How sour and how uncouth a
 dissonance!

DEMONS.—Low-born clods

Of brute earth,
 They aspire
 To become gods,
 By a new birth,
 And an extra grace,
 And a score of merits,
 As if aught

Could stand in place
 Of the high thought,
 And the glance of fire
 Of the great spirits,
 The powers blest,
 The lords by right,
 The primal owners,
 Of the proud dwelling
 And realm of light,—
 Dispossessed,
 Aside thrust,
 Chucked down,
 By the sheer might
 Of a despot's will,
 Of a tyrant's frown,
 Who after expelling
 Their hosts, gave,
 Triumphant still,
 And still unjust,
 Each forfeit crown
 To psalm-droners,
 And canting groaners,
 To every slave,
 And pious cheat,
 And crawling knave,
 Who licked the dust
 Under his feet.

ANGEL.—It is the restless panting of
 their being;
 Like beasts of prey, who, caged with-
 in their bars,
 In a deep hideous purring have their
 life.
 And an incessant pacing to and fro.

DEMONS.—The mind bold
 And independent,
 The purpose free,
 So we are told,
 Must not think
 To have the ascendant.
 What's a saint?
 One whose breath
 Doth the air taint
 Before his death;
 A bundle of bones,
 Which fools adore,
 Ha! ha!
 When life is o'er
 * * * * *
 Virtue and vice,
 A knave's pretence.
 'Tis all the same;
 Ha! ha!
 Dread of hell-fire,
 Of the venomous flame
 A coward's plea.

Give him his price,
 Saint though he be,
 Ha! ha!
 From shrewd good
 sense
 He'll slave for hire;
 Ha! ha!
 And does but aspire
 To the heaven above
 With sordid aim,
 And not from love.
 Ha! ha!

* * * * *

ANGEL.—Yes,—for one moment thou
 shalt see thy Lord.

* * * * *

One moment; but thou knowest not,
 my child,
 What thou dost ask; the sight of the
 Most Fair
 Will gladden thee, but it will pierce
 thee too.

SOUL.—Thou speakest darkly, Angel!
 and an awe
 Falls on me, and a fear lest I be rash.

ANGEL.—There was a mortal, who is
 now above
 In the mid glory; he, when near to
 die,
 Was given Communion with the Cru-
 cified,—
 Such, that the Master's very wounds
 were stamped
 Upon his flesh; and, from the agony
 Which thrilled through body and soul
 in that embrace,
 Learn that the flame of the Everlast-
 ing Love
 Doth burn ere it transform. * * *

CHOIR OF ANGELICALS.—Praise to the
 Holiest in the Height,
 And in the depth be praise:

ANGEL.—* * * Hark to those sounds!
 They come of tender beings angelical,
 Least and most childlike of the sons
 of God.

CHOIR OF ANGELICALS.—
 Praise to the Holiest in the height,
 And in the depth be praise;
 In all His words most wonderful;
 Most sure in all His ways!
 To us His elder race He gave
 To battle and to win,
 Without the chastisement of pain,
 Without the soil of sin.
 The younger son He willed to be
 A marvel in His birth:
 Spirit and flesh His parents were;
 His home was heaven and earth.
 The Eternal blessed His child, and
 armed,
 And sent Him hence afar,
 To serve as champion in the field
 Of elemental war.
 To be His Viceroy in the world
 Of matter, and of sense;
 Upon the frontier, towards the foe,
 A resolute defense.

ANGEL.—We now have passed the gate,
 and are within
 The House of Judgment. * * *

SOUL.—The sound is like the rushing
 of the wind—
 The summer wind—among the lofty
 pines.
 * * * * *

CHOIR OF ANGELICALS.—Glory to Him,
 who evermore
 By truth and justice reigns;
 Who tears the soul from out its case,
 And burns away its stains!

ANGEL.—They sing of thy approaching
 agony.
 Which thou so eagerly didst question
 of.

SOUL.—My soul is in my hand: I have
 no fear,—
 * * * * *
 But hark! a grand mysterious har-
 mony:
 It floods me, like the deep and solemn
 sound
 Of many waters.
 * * * * *

ANGEL.—And now the threshold, as we
traverse it,

Utters aloud its glad responsive chant.

CHOIR OF ANGELICALS.—

Praise to the Holiest in the height,
And in the depth be praise:

In all His words most wonderful;
Most sure in all His ways!

O loving wisdom of our God!
When all was sin and shame,

A second Adam to the fight
And to the rescue came.

O wisest love! that flesh and blood
Which did in Adam fail,

Should strive and should prevail;
And that a higher gift than grace
Should flesh and blood refine,

God's Presence and His very Self,
And Essence all divine.

O generous love! that He who smote
In man for man the foe,

The double agony in man
For man should undergo;

And in the garden secretly,
And on the cross on high,

Should teach His brethren and inspire
To suffer and to die.

Praise to the Holiest in the height,
And in the depth be praise:

In all His words most wonderful;
Most sure in all His ways!

ANGEL.—Thy judgment now is near, for
we are come

Into the veiled presence of our God.

SOUL.—I hear the voices that I left on
earth.

ANGEL.—It is the voice of friends
around thy bed,

Who say the "Subvenite" with the
priest.

Hither the echoes come; before the
Throne

Stands the great Angel of the Agony,
The same who strengthened Him,
what time He knelt

Lone in the garden shade, bedewed
with blood.

That Angel best can plead with Him
for all

Tormented souls, the dying and the
dead.

ANGEL OF THE AGONY.—Jesu! by that
shuddering dread which fell on
Thee;

Jesu! by that cold dismay which sick-
ened Thee;

Jesu! by that pang of heart which
thrilled in Thee;

Jesu! by that mount of sins which
crippled Thee;

Jesu! by that sense of guilt which
stifled Thee;

Jesu! by that innocence which girdled
Thee;

Jesu! by that sanctity which reigned
in Thee;

Jesu! by that Godhead which was one
with Thee;

Jesu! spare these souls which are so
dear to Thee,

Souls, who in prison, calm and pa-
tient, wait for Thee;

Hasten, Lord, their hour, and bid
them come to Thee,

To that glorious Home, where they
shall ever gaze on Thee.

SOUL.—I go before my Judge. * * *

VOICES ON EARTH.—Be merciful, be gra-
cious; spare him, Lord.

Be merciful, be gracious; Lord, de-
liver him.

ANGEL.—* * * * Praise to His Name!
* * * * * * * *

O happy, suffering soul! for it is safe,
Consumed, yet quickened, by the
glance of God.

SOUL.—Take me away, and in the low-
est deep

There let me be,

And there in hope the lone night-
watches keep,

Told out for me.

There, motionless and happy in my
pain,

Alone, not forlorn.—

There will I sing my sad perpetual
strain,

Until the morn,

There will I sing, and soothe my
stricken breast,

Which ne'er can cease

To throb, and pine, and languish, till
 possesst

Of its Soul Peace.

There will I sing my absent Lord and
 Love:—

Take me away,

That sooner I may rise, and go above,
 And see Him in the truth of everlast-
 ing day.

* * * * *

SOULS IN PURGATORY.—Lord, Thou hast
 been our refuge; in every gener-
 ation;

Before the hills were born, and the
 world was: from age to age Thou
 art God.

Bring us not, Lord, very low: for
 Thou has said, Come back again,
 ye sons of Adam.

* * * * *

Come back, O Lord! how long: and
 be entreated for Thy servants.

* * * * *

ANGEL.—Softly and gently, dearly-ran-
 somed soul,

In my most loving arms I now en-
 fold thee,

And, o'er the penal waters, as they
 roll,

I poise thee, and I lower thee, and
 hold thee.

And carefully I dip thee in the lake,
 And thou, without a sob or a resist-
 ance,

Dost through the flood thy rapid pas-
 sage take,
 Sinking deeper, deeper, into the dim
 distance.

Angels, to whom the willing task is
 given,

Shall tend, and nurse, and lull thee,
 as thou liest;

And Masses on the earth, and prayers
 in heaven,

Shall aid thee at the Throne of the
 Most Highest.

Farewell, but not for ever! brother
 dear,

Be brave and patient on thy bed of
 sorrow;

Swiftly shall pass thy night of trial
 here,

And I will come and wake thee on
 the morrow.

SOULS.—Lord, Thou has been our
 refuge, &c. Amen.

CHOIR OF ANGELICALS.—Praise to the
 Holiest, &c. Amen.

CARDINAL NEWMAN.



Richard Keys Biggs

THIRD CONCERT

Friday Afternoon, May 4

PATRIOTIC HYMN, "My Country 'Tis of Thee" CAREY

Children's Chorus.

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

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

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

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

S. F. SMITH.

CANTATA FOR CHILDREN—"The Walrus and the Carpenter" . . . FLETCHER

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

Following the patriotic avowals of the young occupants of the chorus seats, comes an excellent musical setting of one of the many topsy-turvy classics of Lewis Carroll. A professor of mathematics by profession, he was, one might judge, more willingly a purveyor to the joy of youth and the delight of mature age than an academic fixture. In response to Queen Victoria's expressed desire to read the books he had published other than the series which furnished the text of the "Walrus and the Carpenter," he sent her a number of works he had written on pure mathematics, and he probably got more joy from picturing her amazement than the most glowing critical approval could have bestowed. He was excessively fond of taking some particularly dear child friends with him in his boat, and landing, throw himself on the turf, and reel off quantities of the nonsense rhymes of the type found in this libretto. These rhymes have an indefinable rhythmic charm, while the kaleidoscopic interweaving of impossibilities appeals with irresistible force.

Percy Fletcher has proven himself a worthy musical interpreter of the story, which was in reality a more difficult matter than appears on the surface. Technically speaking the proper utilization of children's voices is a distinct art. Children's voices—like their demands—run high, and but few composers have realized that the lower registers of the voice are comparatively ineffective. In the "Children's Crusade" by Pierné, the soprano parts hover for measures on tones that adult sopranos find difficult, but the children go at such places with avidity and fairly beam with contentment when they are singing high A's by the dozen—*fortissimo*. A still greater mistake is made when a composer underrates the intelligence of the child. They are unprejudiced, logical, and on matters relating to art, embarrassingly truthful. It is to be hoped that the relatively few worthy compositions for children's voices will be increased through contributions by men who have the skill to treat the musical side convincingly, and who will bear in mind that one must write *up* to children, not down.

PROLOGUE.

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

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

THE STORY.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE EPILOGUE.

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

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

SYMPHONY, C major, "Jupiter" (Köchel* 551) MOZART

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

ALLEGRO VIVACE; ANDANTE CANTABILE; MENUETTO; FINALE.

In the period in which this symphony falls, Mozart was harassed financially, for, like many other men of genius, he was careless about money matters, and his wife (Constance Weber) cheerfully contributed to his improvidence, although she bravely faced the results of their combined activity in this direction and shared his discomforts without a murmur. That he could have completed his three greatest symphonies while undergoing the nagging of his numerous creditors and suffering from what he considered to be reflections on his honor, is a revelation of the unfathomable attributes of real genius. When one realizes that June 26, 1788, witnessed the completion of the symphony in E flat; July 25, the G minor, and August 10, the "Jupiter," the frequently quoted examples of creative facility lose somewhat of their force, for this immortal trio represents Mozart's highest attainment in symphonic writing. Each is highly individual, and each may be considered a model of melodic power and grace, lucidity of statement, and formal symmetry. To choose between them is as embarrassing as to exhibit a preference for either of his two most popular operas. One might select "Figaro's Hochzeit" were it not for "Don Giovanni," and might choose the E flat symphony were it not for the G minor, and the "Jupiter," but the better plan is to prefer the one last heard.

As we are now to hear the last named the following brief analysis of the four movements may be of assistance:

Beginning with the title, it must be stated that Mozart named it the "C major" symphony, while the designated "Jupiter" was given it either by Cramer or Mendelssohn. We may not enter into the controversy regarding this, but prefer to accept the title as one perfectly illustrative of the grandeur of the work, for, in spite of its apparent simplicity, it does possess distinct greatness.

* Ludwig Köchel (January 14, 1800-June 3, 1877) was a musical dilettante of great learning. His "Chronological Thematic Index" of Mozart's works (Leipzig, 1862) is so all-embracing and authoritative that his numbering is always followed in programs in which Mozart is included.



Auna Schram-Imig

The first movement—C major, 4-4 time, *Allegro vivace*—opens with a striking figure, with a lovely pendant immediately succeeding. Combined, they determine the character of the first subject.

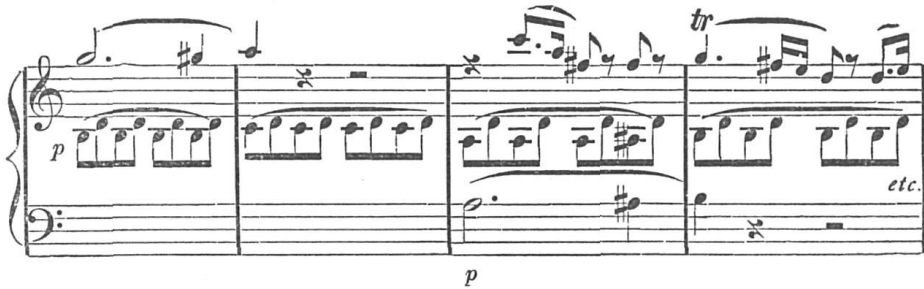


A stirring passage for full orchestra



re-introduces the principal subject, which is now given an added charm, through the accompanying passages for the woodwinds.

The second subject, in G major,



now holds our attention, till, closely pressing, a jolly "subsidiary" appears.

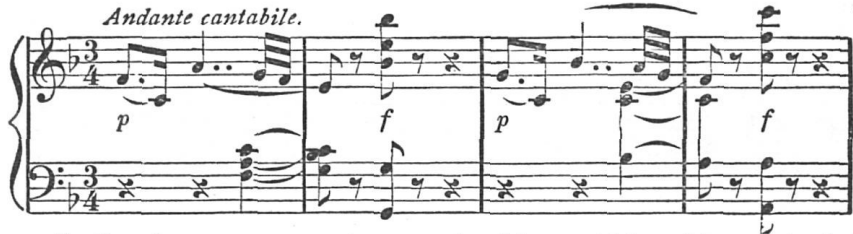


After its exploitation, the "exposition" is repeated.*

In the "development" the subjects already noted appear in novel forms, and in contrasting tonalities, thereby exposing possibilities not revealed in the first section. In the "recapitulation," the principal theme and "subsidiaries" again appear, the second subject being in the principal key, C major, as demanded by the classic form.

* Now-a-days, in the case of the earlier classic symphonies, the repetition frequently is omitted.

The second movement—F major, 3-4 time, *Andante Cantabile*—opens with a statement of the principal theme by muted strings.



Presently the oboe announces the second subject, which, with a coda, brings the



“exposition” to a close, with the “working out” of themes already heard. In the “development” a shortened re-statement of the principal themes, and a coda bring the movement to its end.

The third movement—C major, 3-4 time, *Allegretto*—is a typical Menuetto in which there is much of naive beauty.

The Minuet is an A. B. A. form, the Trio being represented by “B” and the titular division and its repetition by “A.”

The themes in each of these divisions are also related in the same manner, so the resulting form is a compounding of three smaller divisions into a larger combination.

The principal theme in “A” runs as follows:—



and the leading subject in B is quoted below.



It only remains to note that this division is in the same key as “A,” a procedure quite at variance with formal usage, but justified in this instance.

With the statement of a virile theme,



the first four measures of which are taken from a Gregorian chant, while the part beginning with the fifth measure is a dashing melodic figure in Mozart's happiest vein, the fourth movement—C major, 4-4 time, *Molto Allegro*—now follows. The

four-note theme had already been used by Mozart in the Credo of his Mass in F major, in the Sanctus of the C major Mass, and in several instrumental works. Its character makes the fugal treatment it now undergoes quite inevitable.

Before it becomes the subject of a masterly fugue the following "subsidiary" is announced.



The contrapuntal ingenuity of the involved treatments is so marked by naturalness of development that it does not obtrude itself, as is too frequently the case when scholarship is to the fore.

Neither does the following canonically treated theme appear in the least incongruous,



And, as a matter of fact, nothing could be more genial than the manner in which the following second subject appears to grow out of the theme given above.



In the "working out" of this plastic thematic material, and still other themes of great beauty, Mozart rises to great heights. It is refreshing to reflect that in a great masterpiece of polyphony, like this movement, its involved treatments and ingenious devices become the means through which exalted concepts are given adequate expression. The symmetrical formal expression always in evidence in Mozart's scores is inevitable, for, in the last analysis, Form is a product of genius, and the logical crystallization into principles, of usages first established by men of creative power and sanctioned by generations of inspired writers.

While this symphony was primarily chosen for the interpreters of "The Walrus and the Carpenter," those of riper years may renew their youth by giving themselves up to the full enjoyment of one of the greatest symphonies ever written.

CONCERTO FOR PIANOFORTE, No. 4, D minor, Op. 70 . . . RUBINSTEIN

MODERATO; MODERATO ASSAI; ALLEGRO ASSAI
MISS ETHEL LEGINSKA.

Anton Rubinstein was born at Wechwoyecz, Bessarabia, November 28, 1829;
died at Peterhof, November 20, 1894.

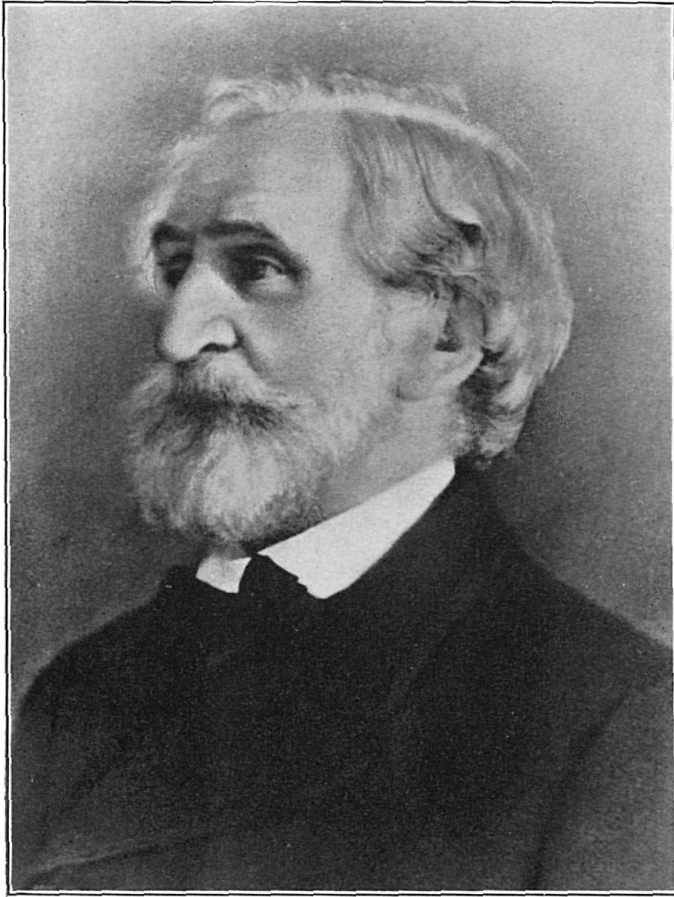
The star of Rubinstein as a composer is already on the wane, while his brilliant career as a pianist—for, as a virtuoso, he was second only to Liszt—is now a tradition. He was the creator of twenty operas, of which five were on Biblical subjects;

six symphonies; twelve concertos; thirteen works in chamber-music forms; a large number of pianoforte compositions, and over one-hundred songs. After touring Europe as a virtuoso from 1867 to 1870, winning the enthusiastic approval of the entire Continent for his masterly readings of the classics, especially Beethoven, and his awe-inspiring technical feats, he came to America (1872-3), playing in two hundred and fifteen concerts. The musical conditions in our country at that time may be characterized by the remark of a young lady who, when asked whether she was going to hear Rubinstein, replied: "No, I've *seen* him once." It must be stated, much of Rubinstein's credit, that, when offered \$125,000 for fifty concerts he refused to repeat his experiences. Possibly another reason for this refusal lay in his conviction that he was a great dramatic composer, and his wish to devote his energies to the composition and production of operas, whose titles, in spite of his own judgment of their value, are recorded in lexicons, rather than displayed on opera-house programs. It is not necessary to discuss his position as composer for the verdict of the musical world, which in the long run is just, has already gone on record.

The first movement,—D minor, 2-2 time, *Moderato*,—propounds the principal theme, followed by its re-statement by the solo instrument. Alternations of orchestra and piano, frequently using new material, lead to the second subject, F major. In the "development" and "recapitulation," we discover highly original and scholarly transformations, exploitations of the material already put forth, and justified introductions of new ideas. In the "recapitulation" the second subject appears in B flat major, a proof that Rubinstein was not hampered by convention. In the coda, as is usual in compositions in which the possibilities of an instrument are stressed, we find dazzling passage work for the piano, with contributory phrases by the orchestra.

In the second movement—F major, 3-4 time, *Moderato assai*—the principal subject is introduced after twelve measures of introductory material, the first eight for orchestra. The progress of this movement is so clear and self-explanatory that no words of analysis can be of assistance.

The character of the third movement—D minor, 2-4 time, *Allegro assai*—is made clear by the substitution of *Allegro* for *Moderato* and the retention of the qualifying *assai*. The orchestra precedes the solo instrument by twenty-four measures, given up to introductory material which appears later in the movement in both piano and orchestra. The second subject, in B flat major, is given out by the solo instrument alone, and taken up somewhat later by the wood-winds. As they expose the theme, the piano contributes an accompaniment of passage-work, exploiting one of the peculiar contributions of this instrument and one met with in all the important concertos. Following the usual formal course the work now proceeds on its way to the final measure, with a power and brilliancy that must precipitate the query, "Why is Rubinstein's star on the wane?" Two explanations may be advanced—First, Rubinstein's relation to genius may be characterized by the slang word "near," and second, he was more at home in the type of composition in which his special instrument was included. The brilliancy and adequacy of his treatment of that instrument made up for the lack of the power of sustained effort and dramatic perception so clearly in evidence in his operas. That he could state that "music ended with Chopin," and could see nothing whatever to admire in the music-dramas of Richard Wagner, reveal limitations of outlook quite reconcilable with the initial statement of this analysis.



Giuseppe Verdi

FOURTH CONCERT

Friday Evening, May 4

OVERTURE—"Fingal's Cave" MENDELSSOHN

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

Nature, especially in her stormy moods, has always made a profound impression on great composers.

Haydn, when journeying to England, was stirred to his depths by the sight of a storm on the North Sea, and, in his "Creation," gave us his impressions; a like experience in the life of Richard Wagner resulted in the composition of the "Flying Dutchman," while Rubinstein's "Ocean" Symphony—in C—is incomparably his greatest work in that form. Some one, referring to the extreme length of the symphony—seven movements—remarked that every time that Rubinstein got a sniff of salt air he added a new movement. Mendelssohn must have been fortunate in his weather conditions for he had naught but pleasant associations with that particular body of water, the North Sea, as one may realize when listening to the first movement of the "Scotch" Symphony. In his "Calm Sea and a Prosperous Voyage" overture, his portrayal of certain unavoidable periods in a successful sea journey is both vivid and consoling to those who do not look upon ocean-voyages as seasons of unalloyed pleasure.

Mendelssohn, like Beethoven, adored the open. In the words of an old Leipzig *Dienstmann*, who lived in Mendelssohn's day, "When he came swinging along, taking his morning walk on the Promenade, he looked so happy and greeted every one he met so cheerily, that it made the hard work easier and the long day shorter for them."

It therefore goes without saying that such a natural wonder as Fingal's Cave should appeal to the genial Leipzig master with great force. He visited it in 1829 and the opening measures of the overture were written in the cave itself, according to a letter to his family.

The score bears the date—December 16, 1830—but it was first heard May 14, 1832, at a Philharmonic Concert (London). Although the initial inspiration was a flash of genius, he found difficulty in satisfying himself as to certain details for, writing from Paris January 12, 1836, he said, "The middle portion is too stupid, and the whole working out smacks more of counterpoint than of train-oil, sea gulls, and

salt fish, and must be altered. On its first hearing certain critics kindly pointed out "that, as descriptive music, it is a failure," but, on the whole, the feeling inclined towards Wagner's judgment, viz, "Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of a passage where the oboes rise above the other instruments with a plaintive wail, like sea-winds over the seas." This tribute comes with peculiar force when one realizes that Wagner at no time felt a pressing need to praise Mendelssohn, whose worshippers at that time showed their devotion to their idol by showering abusive insults on the creator of "Tannhäuser," a work that was particularly obnoxious to them.

With reference to the title we find that the composer wavered between "Fingal's Cave," "Hebrides," and "The Solitary Island," but the first title eventually triumphed. It is scored for the usual concert orchestra of his day, in which many instruments we have come to look upon as indispensable were omitted.

The initial theme below carries its own message, and is very poetical in its implications.



With the later introduction of the following theme we have practically all the



material with which, along the orthodox lines of the sonata-form, he constructed one of his most genial creations.

ARIA—"Caro Nome," from "Rigoletto" VERDI

MME. AMELITA GALLI-CURCI.

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

While the saving of time may be the slogan of efficiency, in the field of musical creation it is of so little value that the instances in which great works have been produced in a surprising short interval are so rare that it is easy to mention them with little consumption of time or space. Händel's "Messiah," Mozart's three greatest symphonies, Wagner's "Flying Dutchman" and Verdi's "Rigoletto" complete the list. In contrast to these examples the case of Beethoven might be cited, for he spent years in working out concepts born of the moment.

If in "Rigoletto" we do not see the Verdi of "Aida" we meet a greater composer than the creator of "Il Trovatore." If on the dramatic side we discover lapses from logical development and coherent statement, on the musical side we discover fully as much that is prophetic of the higher flights of later years, as that which is reminiscent of points of view he had outgrown even then.

The aria, which will be sung in Italian, has been a great favorite since it was first heard, and rests on the following text:

GILDA—"I know his name!

Walter Malde I love thee, ev'ry fond thought for thee I cherish."

"Carv'd upon my inmost heart

Is thy name forever more,

Ne'er again from thence to part,

Name of love that I adore.

Thou to me art ever near,

Ev'ry thought to thee will fly,

Life for thee alone is clear,

Thine shall be my parting sigh."

SYMPHONY, No. 3, E major ALFVÉN

ALLEGRO CON BRIO; ANDANTE; PRESTO; ALLEGRO CON BRIO.

Hugo Alfvén was born at Stockholm, May 1, 1872.

The impression made last season by "Midsommervaka" ("Midsummer Wake!"), the first work of Alfvén to appear on our Festival programs, leads to high anticipations regarding the more extended work offered this evening. As indicated by the title, this is his third venture in the symphonic field. Completed in 1905, it was first performed in Gothenburg in the same year (October), but was not heard in this country till November 6, 1914, when it was performed in Minneapolis under the direction of Emil Oberhoffer. While a cursory glance at the themes quoted below will reveal their virility, buoyancy, and fervor, it is fortunate that we have a statement of the meaning of the work from the composer himself.

"My symphony No. 3 was written in Italy. It was a pæan in praise of all the joys of life, sunshine, and the love of living. The last movement is imbued with an intense longing for home; I dreamed I was a knight in a far-off land, who in a heedless gallop is making for home—a wild ride, now through sunny landscapes, now through dark abysses—until I have reached the goal of my dreams."

Reading this statement it will cause no surprise to be informed that the symphony is dedicated to his wife, who must have been a happy woman when she heard this apotheosis of the "love of living." Set for the full, sonorous, and omni-colored modern orchestra, the initial theme of the first movement—E major, 3-4 time, *Allegro con brio*—is over-flowing with "all the joys of life and sunshine," and gives no sug-

gestions of the "dark abysses" he mentions, which, judging from the score, never reach the depth of misery and despair pictured so baldly by Selma Lagerlöff in her novels.



The second subject—B major, *poco meno mosso*—follows a modulatory section of more than ordinary significance, for occasionally in symphonies the structural necessity of this division is more in evidence than beauty. This subject continues in terms of the initial measures set forth in the following excerpt, while visions of future



delights find expression in the following fairy-like passages which so urgently seek expression that they interject themselves as soon as we come into possession of the material of the subject just set forth.



With over-flowing exuberance of fancy, still other ideas are introduced, but we recognize immediately that they are all germane to the original conception, and, as the movement progresses, following the structural norm of symphonic development, we realize that the composer introduced nothing that could disturb the unity of his treatment.

The second movement—A flat major, 4-4 time, *Andante*—opens with a theme in



which there is much of the North-land. As in the preceding movement, so in this we meet with new ideas enforcing the meaning of the principal theme. The rippling second subject follows a repetition of the original theme.



Again the initial theme, followed by the second in due course, but with a different instrumentation, and a final statement of the first subject.



Maudie Fay

The third movement—A major, 3-4 time, *Presto*—beginning thus, with an

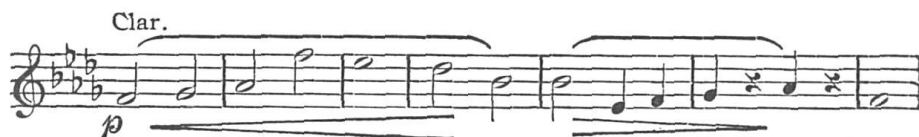


episodical interjection by the oboes and bassoons, and the usual Trio—*Meno mosso*—runs the regular course of the scherzo form (of the minuet type), and in its content betrays no abatement of the spirit of joy which the composer proclaimed at the beginning of his symphony.

The fourth movement—E major, 2-2 time, *Allegro con brio*—is introduced and ended by a trumpet call, with which the "Knight in a far off land making for home" heralds his approach. The pace is indicated by the following passage for the strings.



The call of the home land is full of an emotional fervor calling for a grand climax,



which, reached, leads to a short episode (given below). This leads to the repetition of the first "exposition."



Through a series of transformations in the "development" section, we are led to the "recapitulation," in which the trumpet call is an insistent factor, conditioning the usual treatments of the first and second themes, as well as the episode already quoted.

This symphony is a veritable pæan of joy, and a valuable addition to the modern repertoire which, in spite of the strenuous but occasionally misdirected activity of present-day composers, is not overwhelmed with works of real distinction.

ARIA—"Queen of the Night," from "Magic Flute" MOZART
 MME. GALLI-CURCI.

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

In a recent contribution to the history of the "Magic Flute" by Edward J. Dent, of Cambridge University, England, many interesting and illuminating facts with reference to the genesis of the plot are given. It was derived from many sources, and although the name of EMANUEL SCHIKANEDER (1751-1812) appeared on the original house program as the librettist—with W. A. MOZART as composer—in all probability its authorship should be accredited to Carl Ludwig Geisecke (1761-1833) whose real name was Johann Georg Metzler. One authority states that he was expelled from the University of Halle and took his mother's name to hide his chagrin, but as a matter of fact, he was not expelled, and his mother's name was Goetz. In the University of Göttingen he was entered on the books as "Johannes Georgius Metzlerus," but he shortly after inscribed his name in a valuable album of his varied experiences as "Carolus Ludovicus Metzler cognomine Giesecke." One might fancy from this that he had something to conceal, but in reality he was a man of fine character and a scholar of real power.

It is impossible to enumerate the titles of the works based on the material from which Mozart's libretto was drawn. The character of Papageno was developed by Schikaneder, and taken by him in the first performances, that he might maintain the hold on the public won as a comedian of a rather low type. The "Queen of the Night," to whom the aria on our program was assigned, was a transformation from a role of an entirely distinct dramatic character. It is a well known fact that both the assumed librettist and the composer were enthusiastic Free Masons and therefore incorporated many of its mysteries in the plot. This accounts for its numerous idiosyncrasies, while the introduction of the serpent in Act I, Scene I, was due to the librettist's installation of a menagerie in the rudely constructed theater over the destinies of which he presided, and his fondness for sensational effects.

Schikaneder, who was no fool, may have experienced some of the embarrassing situations invited by the introduction of animals or reptiles on the stage, for in this case he placed reliance on papier-maché and springs controlled by wires, rather than on flesh and blood controlled by instinct.

Musically "The Magic Flute" was epoch making. Mozart gave emotional validity to the trombones and removed them from the noise-making group. This treatment of this important instrument ("an epic instrument" says Berlioz) had been anticipated by Purcell and still earlier by Monteverdi, but in his "Don Giovanni," "Magic Flute," and "Requiem," Mozart emancipated them forever. No work of this age was equally respected by those who came after him, and Franz Liszt said "The Nibelungen Ring will some time be the "Magic Flute" of our day.

The aria, whose text is subjoined, occurs in Act II, Scene 3, and was written for Mozart's sister-in-law, Mme. Hofer. She must have been a phenomenal singer, as it is still known as an aria whose adequate interpretation is reserved for the elect.

"QUEEN OF THE NIGHT"—I'll have revenge, no longer can I bear it;
 Hell has no torture I have not endured;
 Dar'st thou refuse, by all the gods I swear it,
 Thou as my daughter art for e'er abjured.

No time for tender yearning,
 Such foolish thoughts be spurning!
 The fires within me burning
 Consume each vital part.
 To hatred and to vengeance they are turning
 What was once a mother's heart.
 Yes, 'tis thou shalt strike the fatal blow,
 Now, tyrant, tremble!
 Gods' record my vow!
 By this thy hand Sasastro's might shall crumble!
 (E. J. Dent.)

- | | | | |
|--------------------------|---|-----------|----------|
| (a) "MOLLY ON THE SHORE" | } | | GRAINGER |
| (b) "MOCK MORRIS" | | | |
| (c) "SHEPHERD'S HEY" | | | |

Percy Aldridge Grainger was born at Brighton, Melbourne, Australia, July 8, 1892.

It is a great comfort, in view of this breezy and virile composer's exceptional contributions to the "joy of living," that we are not obliged to add to the record of his birth, "Died _____." After a thorough course of study under Louis Pabst (1854-1897), James Kwast, (1852—), and Ferruccio Busoni (1866—), the first being responsible for his early training in his native land, he came to London in 1900, and very soon emerged above the musical horizon into stellar altitudes. He has been likened to Kipling, for like him he exults in the portrayal of subjects in which common people, their doings and their outlook, set the pace. This has been urged against him by some who forget that it is as great an art to give great settings to the common-place as to give common-place exploitations to great things. To this adverse criticism Grainger's *penchant* for giving expression marks in a vernacular not untinged by slang has contributed much.

In his Grainger-esque vocabulary of expression he adds to the technicalities of golf, when he states that "Mock Morris" is written for "a string six-some," divided into "First" fiddles, second fiddles, third fiddles, middle fiddles, and first and second bass fiddles. The tempo of this piece is "At-jog-trotting-speed," and at certain points he directs "Louden lots bit by bit." Of the material in "Mock Morris" he proclaims "No folk music tune-stuffs at all are used therein." In a recent suite for orchestra "In a Nut-shell" he introduces "The Gum-Sucker's March," referring to the habit of Victorians of gaining refreshment in hot weather by sucking the leaves of the Eucalyptus. A slight change in the title would make it up-to-date American. But, as a Cockney once said, "What the hodds, so's we're 'appy," and certainly Grainger has

given many happy experiences to music-lovers, especially those whose horizon extends beyond Mozart, and will continue to do so, if his life is spared, and his philological ardor is restrained, for he seems to draw upon an inexhaustible store of fresh and original ideas. Among the vehicles through which he has given us his exuberant fancy and bounding life in terms of music, are the three compositions whose titles appear above.

ARIA—"Bell Song," "Où Va la Jeune," from "Lakmé" DELIBES
MME. GALLI-CURCI.

Clement Delibes was born at St. Germain-du-Val, February 21, 1836; died at Paris, January 16, 1891.

The apprentice years of Delibes' training were spent in work under the leading masters of the Conservatoire, which he entered in 1848. His journeyman stage dates from 1853, when he became connected with the Theater Lyrique, and officiated as organist at the Church of St. Jean et St. Francois. In 1855 he produced a brilliant operetta, and during the interim between that date and 1866 he evolved into the master. His greatest opera, "Lakmé," was produced in Paris in 1883, but before that he had written some clever and popular ballets which still maintain the boards.

The libretto of "Lakme," written by Edward Coninet and Philippe Gille, was taken from a story "Le Mariage de Loti" which appeared in the *Nouvelle Revue* in the '80's. This may be, but an opera, "Das Sonnenfest der Brahminen," given by Marinelli in 1790, traverses the same ground with a similarity of detail that indicates it as the source of the above mentioned story.

The aria is admirably adapted for the display of vocal virtuosity, the admiration of which is not disturbed by any intellectual demands thrust forward by the following text, which, sung in Italian, is herewith given in an English translation:—

LAKMÉ:—Ah!

Why strays the Indian maiden,
Forsaken child so lone,
Arrayed in silv'ry moonlight
Where mimosas have grown?

Speeding on, o'er the mosses,
Pariah child no more,
For her life now bears no crosses,
No ill for her's in store!

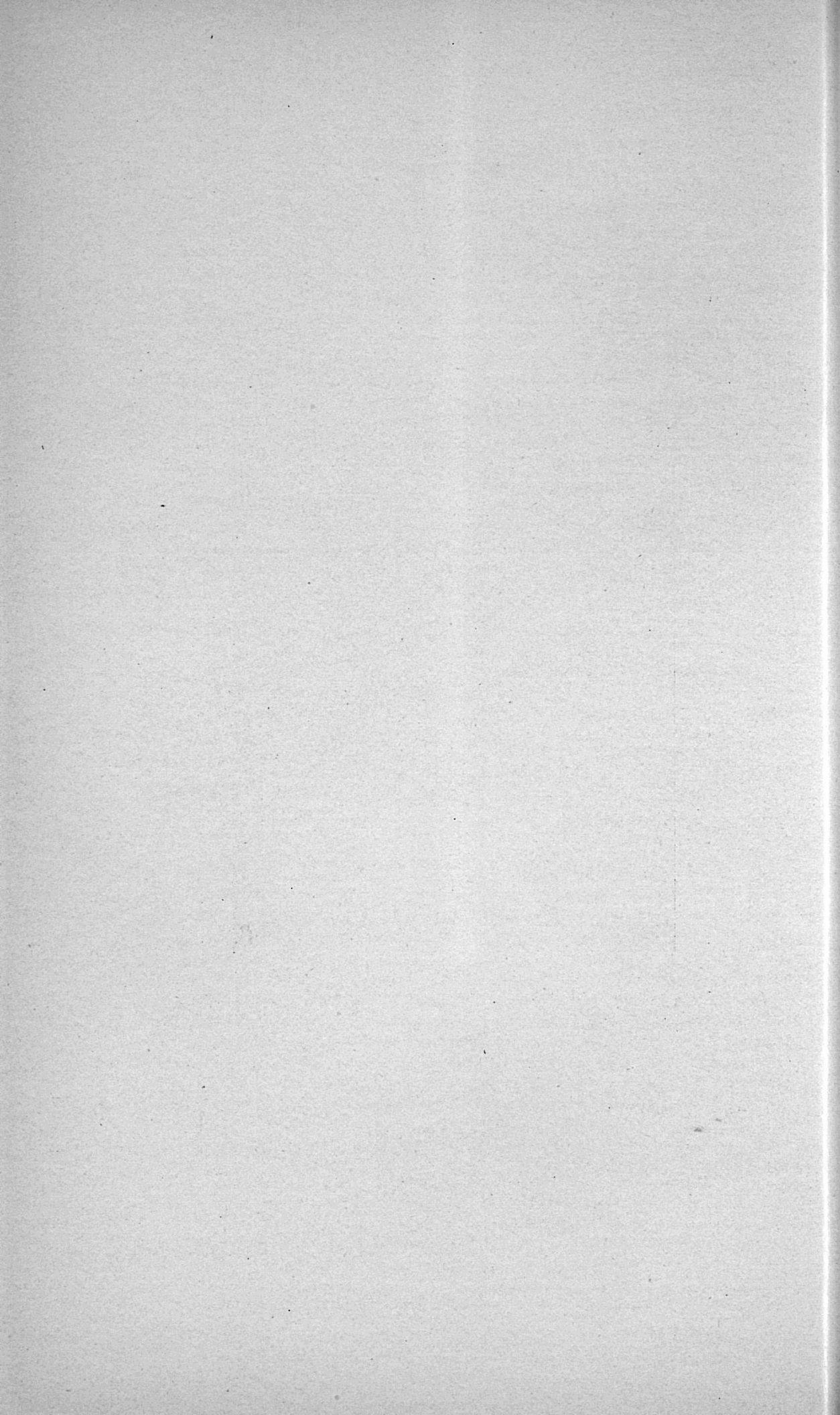
Speeding on, o'er the mosses,
Pariah child no more,
Where the laurel leaf glances,
Full of sweet maiden fancies,
Ah!

Gliding on with delight,
Laughing out to the night!



Photo by Mishkin

G. Martinelli



With forest shadows gather'd round him
What trav'ler now has lost his way?
With eyes that keenly watch,
What spell hath bound him?
What fiercely seeks the coming prey?
A roar in the forest is sounding!
In frenzy the beasts are up-bounding,
The maiden bravely flies to shield the trav'ler well!
The wand in her hand lightly swinging,
The silver bells out-ringing—
Weave her spell.

Ah! Ah! Ah!

Now upon him she gazes,
And in amazement looks upon
A face more fair than Rajah's grand!
And he would blush to owe his life to this fair maid
With the Pariah child so near at hand!
But he, enchanted by his vision
Praises her to Heav'n'
And softly says:
"May peace be nigh!"
Vishnu behold, Brahma's son!
And since that day, upon the air
The traveller may hear
The silver bells out-ringing,
Strong and clear,
Where once she wove her spell

Ah! Ah! Ah!*

* That the mantle of charity must be thrown over the majority of translations of arias and songs is so self-evident, that a word of explanation as to the attitude of the artist and the difficulties of the translator may not be amiss. In some instances it would almost appear that the fundamental difficulty is a less than sophomoric knowledge of the language the translators so gleefully distort. In others the problem of reconciling conflicting idioms seems to be insoluble. In the case of most operatic arias, especially of the older type, the librettist cannot be accused of reaching high poetic altitudes, and doggerel in one language begets doggerel in another. If the original text and music are happily wedded, it frequently happens that a translation of real literary merit will, for structural reasons, rudely divorce word and tone. For this reason artists prefer to sing the original text. A deplorable indictment is based on the fact that these translations are too often made by poorly paid literary "men of all work." In view of the above statements we must bear our sorrows with resignation, and not lose sight of our "mantle of charity," for it will be needed to "cover a multitude of sins."

Whether these statements apply to the translations in this publication we leave to its readers.

"SIEGFRIED'S RHINE JOURNEY," from "Götterdämmerung" . WAGNER

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

The program, opening with an overture by Mendelssohn, is brought to its close by one of the most inspired creations of his artistic antithesis, Richard Wagner. As is well known the "Götterdämmerung" (composed 1870-4, produced at Bayreuth August 17, 1876) is the closing music-drama of the "Ring" Cycle. After Brünnhilde, whose sleep on the rock was awakened by the hero, Siegfried, has become the loving wife, throwing off all her Valkyr attributes that she might be his, she soon realizes that her hero must seek adventure, and not moodily "tarry at home," like the irascible and weak-natured Wotan, and so she sends him off on his journey up the Rhine—to his death as it later transpires.

Brünnhilde has taught Siegfried all the wisdom of the gods, he has given her his love and faith, so, at their parting, she gives him her shield and her horse Grani, and he places on her finger the ring, to her a pledge of his love, but bearing with it the curse pronounced by Alberich in "Rhinégold." She watches his departure and listens for the last note of his horn, little realizing that from that moment, there would be nothing of joy, but that malice and intrigue, in which she through misapprehension, would take part, would result in her hero's death.

FIFTH CONCERT

Saturday Afternoon, May 5

MR. RICHARD KEYS BIGGS, *Organist*

MRS. ANNA SCHRAM-IMIG, *Mezzo Soprano*

MISS FRANCES LOUISE HAMILTON, *Accompanist*

PROGRAM

Sonata in G minor *Piutti* (1846—)
Allegro Moderato: Allegro pesante;
Andante grazioso; Finale

(a) Schmerzen *Wagner* (1813-1883)
(b) Zur Ruh *Wolf* (1860-1903)
(c) Zueignung *Strauss* (1864—)

MRS. ANNA SCHRAM-IMIG

Meditation from 1st Symphony *Widor* (1845—)
Scherzo *Dethier* (1875—)
Fantasia in C minor *Bach* (1685-1750)
Chant de Printemps *Bonnet* (1884—)
Elfes *Bonnet*
(a) "I am thy Harp" *Woodman* (1861—)
(b) "The Cry of Rachel" *Salter*
(c) "The Bird of the Wilderness" *Horsman*

MRS. IMIG

Liebestod from "Tristan" *Wagner*
Overture, "Sakuntala" *Goldmark* (1830-1915)

This program is admirably adapted for its double purpose. It contains a finely contrasted choice of works for the instrument, and will afford our patrons an opportunity of hearing the Frieze Memorial Organ under more favorable conditions than are possible in a concert in which the King of Instruments serves—either as support to a chorus or as a part of the orchestral mass—rather than asserts its right to command.

The composers represent two nationalities—French and German. This juxtaposition of nationalities is interesting in that each possesses a distinctive point of view

regarding the character of the instrument itself, and, as a natural consequence, the compositions themselves are expressions of these varying concepts.

The French have developed a style of writing and of performance quite in unison with the salient characteristics of their work in other forms of instrumental composition. They favor a more delicate appreciation of the refinements of organ playing, but in Guilmant they gave us a composer who united with this delicacy undoubted strength of conception and consummate mastery of contrapuntal writing. Prior to his advent their organ composers enforced the conviction that the real reason for Berlioz's abhorrence of the fugue lay in the implications of Aesop's fable of the "Fox and the Grapes." Now that Rheinberger is dead, Germany has no prominent organ composer, and most of her contributions in this field are characterized by pedantic dullness. Carl Puitti, whose sonata opens the program, did not justify the over-enthusiastic prophecies of those who proclaimed him to be an epoch-making genius. But Germany produced Bach, and to him they can point with pride as the greatest of them all.

The two song-groups offered, represent three illustrious German composers, and three American writers whose work is fairly representative of our contributions in this field.

The texts of the songs are herewith appended.

FIRST GROUP.

- (a) "SCHMERZEN," "Pains" RICHARD WAGNER

Sun thou weapest every even thy resplendent glances red,
When into the sea from heaven all too soon thou sinkest dead;
But new splendours thee adorn, glory of the darkened earth,
When thou wakest in the morn hero-like of proudest worth.

Why should I in vain regretting load with heaviness my heart,
If the sun must find a setting if the sun e'en must depart?
And engenders death but living, if but grief can lead to bliss:
Oh! I thank thee then that nature gave me pain like this.

English words by FR. HUEFFER.

- (b) "ZUR RUH, ZUR RUH!"—"To Rest" HUGO WOLF

To rest, to rest! My limbs, repose ye!
Close prest, close prest, mine eyelids, close ye!
Alone am I, the world is banish'd!
Night now is nigh, my darkness vanish'd!

Steep me to-night, ye secret powers,
Deep in the light of midnight hours!
Where, far above a world that hates me,
A mother's love, in dreams, awaits me.

JUSTINUS KERNER.



Photo by J. K. Co.

Margaret Madhevaux

- (c) "ZUEIGNUNG"—"Devotion" RICHARD STRAUSS

Ah! thou know'st, sweet, all mine anguish
In thine absence how I languish.
Love brings sorrow to the heart!
Thanks, sweet heart!
Once, when merry songs were ringing,
I to liberty was drinking,
Thou a blessing didst impart.
Thanks, sweet heart!

Thou didst lay those wanton spirits;
Comfort, peace my soul inherits,
Joy and bliss shall thy love impart.
Thanks, sweet heart!

HERMANN V. GILM, English version by John Bernhoff.

SECOND GROUP

- (a) "I AM THY HARP" R. HUNTINGTON WOODMAN

I am thy harp, that all unknown thou sweepst,
Strung to a thousand melodies of thee,
And all too lightly, too lightly canst thou draw
My fullest and deepest music, my deepest music
For thy minstrelsy.

AUTHOR UNKNOWN.

- (b) "THE CRY OF RACHEL" MARY TURNER SALTER

I stand in the dark, I beat on the door:
Death, let me in, Death, let me in!
Thro' storm am I come, I find you before;
Death, let me in!
For him that is sweet, for him that is small,
I beat on the door, I cry and I call,
Death, let me in!

He was my bough of the almond-tree fair;
Death, let me in!
You brake it; it whitens no more by the stair;
Death, let me in!
He was my lamp in the house of the Lord:
You quench'd it, and left me this dark and the sword;
Death, Death, Death, let me in!

I that was rich, do ask you for alms,
 I, that was full, uplift empty palms.
 Back to me now give the child that I had,
 Give to my arms my sweet little lad.
 Death, Death, let me in!
 Are you grown so deaf that you cannot hear?
 Let me in!
 Unclose the dim eye, unstop the dull ear;
 Let me in!
 I will call so loud, I will cry so sore,
 You must in pity come open the door;
 Death! Death! let me in!

LISETTE WOOLWORTH REESE.

(c) "THE BIRD OF THE WILDERNESS" . . . EDWARD HORSMAN

My heart, the bird of the wilderness,
 Has found its sky in your eyes;
 They are the cradle of the morning,
 They are the kingdom of the stars;
 My songs are lost in their depths.

Let me but soar in that sky,
 In its lonely immensity!
 Let me but cleave its clouds
 And spread wings in its sunshine!
 My heart, the bird of the wilderness,
 Has found its sky in your eyes.

RABINDRANATH TAGORE, from "The Gardener."

SIXTH CONCERT

Saturday Evening, May 5

"AIDA," An Opera in Four Acts VERDI

CAST

AIDA,	MISS MAUDE FAY
AMNERIS,	MADAME MARGARETE MATZENAUER
HIGH PRIESTESS,	MISS LOIS M. JOHNSTON
RADAMES,	SIGNOR GIOVANNI MARTINELLI
AMONASRO,	SIGNOR GIUSEPPE DE LUCA
RAMPHIS,	MR. WILLIAM WADE HINSHAW
THE KING,	MR. GUSTAF HOLMQUIST
A MESSENGER,	MR. CHASE B. SIKES

MINISTERS AND CAPTAINS; PRIESTS; SLAVE PRISONERS;
PRIESTESSES; THE PEOPLE

THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, Conductor

GIUSEPPE VERDI

Born in Roncole, October 9, 1813; died at Milan, January 17, 1901.

The year 1813 was not alone of significance politically, but it marked the birth of two geniuses who dominated the field of opera in their century. These men, Richard Wagner and Giuseppe Verdi, represented, the one—revolution, the other—evolution. Wagner, a German full of the Teutonic spirit, revolutionized musico-dramatic art, or as some would say, created it; Verdi, an Italian, no less truly national in spirit, from an exponent of a conventionalized form of opera, by a gradual process of evolution—in the course of which as he advanced in years he seemed to renew his youth—developed a style in which, without losing either his individuality or nationality, the spirit of his German contemporary came to be a guiding principle.

He accomplished this result without subjecting philosophy to torture, as was frequently the case with his great contemporary, who persistently held to the opinion that he was a great dramatist because he was an equally great philosopher, ignoring the fact that his sublime musical genius often made amends for philosophical concepts that were puerile, and lapses from his own ideals of dramatic fitness.

In the operas preceding "Aida" we see the Verdi of the old school of Italian opera. In them we find wonderful melodies, now hackneyed, largely because their beauty made them popular, and partly because since the days of these earlier operas we have been gaining in appreciation of other elements than mere melody.

In these early operas he was hampered by the frequently absurd librettos delivered by men who worshipped conventionality, and to whom dramatic consistency was an evil to be avoided.

If, in "Aida," we may date the advent of the greater Verdi, in whose works the beauty of melody of the Italian, and the dramatic intensity and forceful use of the orchestra of the German schools happily combine, we may see one reason for its success in the fact that, in its preparation he had the assistance of men of dramatic perception as well as facility in rhyming. Another, and very important reason was—Verdi himself—who entered into the preparation of the libretto with such ardor that the life of the poet Ghislanzoni was anything but calm. An illuminating article by Dr. Edgar Istel* shows that Verdi deserves to be ranked with Gluck and Wagner, for he displays the same fearlessness, initiative and appreciation of dramatic values as these geniuses to whom the musical world has hitherto accorded a monopoly of these virtues. Referring to certain changes in a certain scene Verdi wrote to his librettist, "I know very well what you will say to me: 'And the verse, the rhythm, the stanza?' I have no answer, but I will immediately abandon rhyme, rhythm and strophic form if the action requires." Incidentally, any one who doubts Verdi's musical scholarship may be referred to the masterly fugue in the "Libera Me" of the "Manzoni Requiem." To this increasing interest in the "end of expression"—the drama—and constant development of power in the "means of expression"—music—we may attribute the fact that, in the last compositions, the "Quattro Pezzi Sacre," published in 1898—we see no diminution in creative power, even though they are the work of one long past the allotted time of man's existence.

Verdi's part in the evolution of the "Aida" book, which, by the way, is founded on fact, went far beyond mere criticism. It was constructive, as is shown by the correspondence with Ghislanzoni, and much of the effectiveness of the drama as such, is due to Verdi's keen sense of dramatic implications and his constructive ingenuity. The stage of the final scene is a case in point.

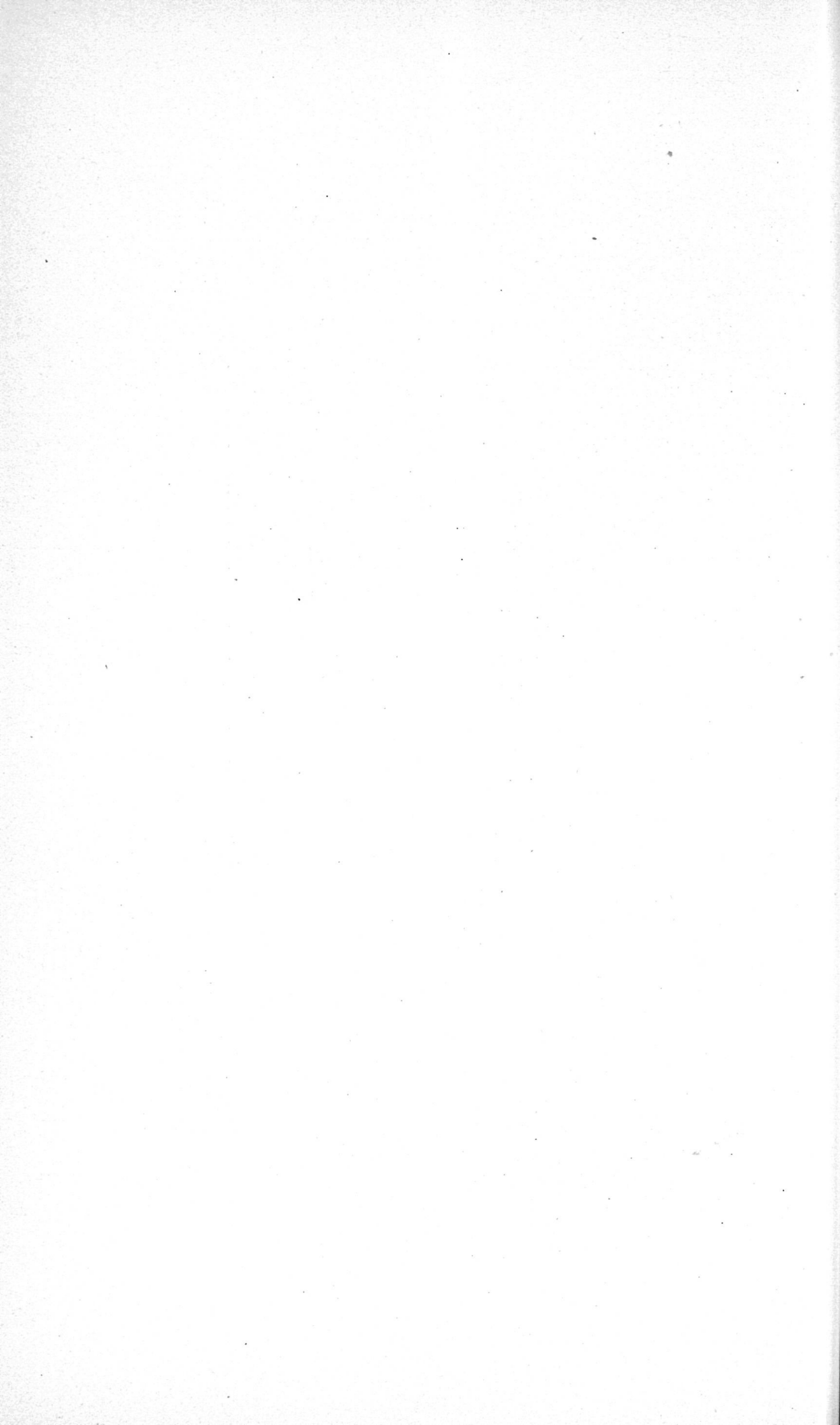
"Aida" was written for the Khedive of Egypt and was given its first performance in Cairo, December 24, 1871; in Milan, February 8, 1872. It was given in New York in 1873, three years before its first performance in Paris. Contemporary writers give conflicting accounts of the general effect of the first performance, but of the character of the music, its dramatic power, its gorgeous instrumentation, its captivat-

*"The Musical Quarterly" January, 1917, p. 34. This publication is the most important review in its field our country has yet produced. It is edited by Oscar G. Sonneck, and published by Schirmer of New York. It can be recommended unreservedly.



Photo by Mishkin

Giuseppe De Luca



ing melodies, sonorous harmonies—there was no jarring note in the chorus of criticism. Nor has there been since—for even those who are worshippers at the shrine of what many of us love to think are really more exalted ideals—can but feel its originality and force. It has a most dramatic plot—full of action—giving opportunities for display of Oriental pomp and ceremony—for dancing and all the apparatus of the grand opera—while the deeper elements of dramatic power as shown in the characters of Aida, Amneris, Radames and Ramphis, come to the front with a truthfulness and regard for dramatic consistency unknown to most operas of his countrymen. It is a story of love, war, and loyalty—contrasted with hatred, revenge, and intrigue—dominated by the influence of the cruel and arrogant Egyptian priesthood. It abounds in grand chorus effects, notably in Acts I. and II.—while from beginning to end there is not a moment when one feels there is any uncertainty in the mind of the composer, as to the effect he desires to produce, nor any lapse from sustained power of portrayal. There are certain Oriental characteristics displayed in some of the melodies and harmonies, as in the scene in which appears the High Priestess—in conjunction with the Priestesses and the Priests; while some of the dances have a barbaric quality in rhythm and color. Of “typical motives” in the ordinary acceptation of the word, we find no trace, but there are certain themes to which dramatic significance may be given.

To use the typical motive as Wagner employed it, was not Verdi’s way of expressing himself, and the power of the work lies—as has been stated—in its naturalness.

ACT I.—INTRODUCTION.

SCENE I.—*Hall in the Palace of the King at Memphis. To the right and left a colonnade with statues and flowering shrubs. At the back a grand gate, from which may be seen the temples and palaces of Memphis and the Pyramids.*

(RADAMES and RAMPHIS in consultation.)

RAMPHIS.—Yes, it is rumored that the Ethiop dares
Once again our power, and the valley
Of Nilus threatens, and Thebes as well.
The truth from messengers I soon shall learn.

RADAMES.—Hast thou consulted the will of Isis?

RAMPHIS.—She hath declared who of Egypt’s renowned armies
Shall be the leader.

RADAMES.—Oh happy mortal!

RAMPHIS.—Young in years is he, and dauntless.

The dread commandment I to the King shall take.

(Exit.)

RADAMES.—What if ’tis I am chosen, and my dream

Be now accomplished! Of a glorious army I the chosen leader,
Mine glorious vict’ry by Memphis received in triumph!

To thee returned, Aida, my brow entwined with laurel:

Tell thee, for thee I battled, for thee I conquer’d!

Heav’nly Aida, beauty resplendent,
Radiant flower, blooming and bright;
Queenly thou reignest o’er me transcendent,

Bathing my spirit in beauty’s light.
Would that, thy bright skies once more beholding,

Breathing the air of thy native land,

- Round thy fair brow a diadem folding,
Thine were a throne by the sun to stand.
(Enter AMNERIS)
- AMNERIS.—In thy visage I trace a joy unwonted!
What martial ardor is beaming in thy noble glances!
Ah me! how worthy were of all envy the woman
Whose dearly wish'd for presence
Could have power to kindle in thee such rapture!
- RADAMES.—A dream of proud ambition
in my heart I was nursing:
Isis this day has declar'd by name the warrior chief
Appointed to lead to battle Egypt's host!
Ah! for this honor, say, what if I were chosen?
- AMNERIS.—Has not another vision, one more sweet,
More enchanting, found favor in your heart?
Hast thou in Memphis no attraction more charming?
- RADAMES (*aside*).—I!
Has she the secret yearning
Divin'd within me burning?)
- AMNERIS (*aside*).—Ah, me! my love if spurning
His heart to another were turning!
- RADAMES.—Have then mine eyes betray'd me,
And told Aida's name!
- AMNERIS.—Woe if hope should false have play'd me,
And all in vain my flame.
(Enter AIDA.)
- RADAMES (*seeing AIDA*).—She here!
- AMNERIS (*aside*).—He is troubled.
Ah, what a gaze doth he turn on her!
Aida! Have I a rival?
Can it be she herself?
(Turning to AIDA.)
Come hither, thou I dearly prize.
Slave art thou none, nor menial;
Here have I made by fondest ties
Sister a name more genial. Weep'st thou?
- Oh, tell me wherefore thou ever art mourning,
Wherefore thy tears now flow.
- AIDA.—Alas! the cry of war I hear,
Vast hosts I see assemble;
Therefore the country's fate I fear,
For me, for all I tremble.
- AMNERIS.—And art thou sure no deeper woe now bids thy tears to flow?
Tremble! oh thou base vassal!
- RADAMES (*aside, regarding AMNERIS*).
Her glance with anger flashing
Proclaims our love suspected.
- AMNERIS.—Yes, tremble, base vassal, tremble,
Lest thy secret stain be detected.
- RADAMES.—Woe! if my hopes all dashing
She mar the plans I've laid!
- AMNERIS.—All in vain thou wouldstst dissemble,
By tear and blush betrayed!
- AIDA (*aside*).—No! fate o'er Egypt looming,
Weighs down on my heart dejected,
I wept that love thus was dooming
To woe a hapless maid!
(Enter the KING, preceded by his guards and followed by RAMPHIS, his Ministers, Priests, Captains, etc., etc., an officer of the Palace, and afterwards a Messenger.)
- THE KING.—Mighty the cause that summons
Round their King the faithful sons of Egypt.
From the Ethiop's land a messenger this moment has reached us.
Tidings of import brings he. Be pleased to hear him.
Now let the man come forward!
(To an officer.)
- MESSENGER.—The sacred limits of Egyptian soil are by Ethiops invaded.
Our fertile fields lie all devastated,
destroy'd our harvest.
Embolden'd by so easy a conquest, the plund'ring horde
On the Capital are marching.
- ALL.—Presumptuous daring!

MESSENGER.—They are led by a warrior,
undaunted, never conquered:
Amonasro.

ALL.—The King!

AIDA.—My father!

MESSENGER.—All Thebes has arisen, and
from her hundred portals
Has pour'd on the invader a torrent
fierce,
Fraught with relentless carnage.

THE KING.—Ay, death and battle be our
rallying cry!

RADAMES, RAMPHIS, CHORUS OF PRIESTS,
CHORUS OF MINISTERS AND CAPTAINS.
Battle! and carnage, war unrelent-
ing!

THE KING (*addressing* RADAMES).—Isis,
revered Goddess, already has ap-
pointed
The warrior chief with pow'r supreme
invested.
Radames!

AIDA, AMNERIS, CHORUS OF MINISTERS
AND CAPTAINS.—Radames!

RADAMES.—Ah! ye Gods, I thank you!
My dearest wish is crown'd!

AMNERIS.—Our leader!

AIDA.—I tremble.

THE KING.—Now unto Vulcan's tem-
ple, chieftain, proceed,
There to gird thee to vict'ry, don-
ning sacred armor.
On! of Nilus' sacred river
Guard the shores, Egyptians brave,
Unto death the foe deliver,
Egypt they never, never shall en-
slave!

RAMPHIS.—Glory render, glory abiding,
To our Gods, the warrior guiding;
In their pow'r alone confiding,
Their protection let us crave.

AIDA (*aside*).—Whom to weep for?
Whom to pray for?

Ah! what pow'r to him now binds me!
Yet I love, tho' all reminds me
That I love my country's foe!

RADAMES.—Glory's sacred thirst now
claims me,
Now 'tis war alone inflames me;
On to vict'ry! Naught we stay for!
Forward, and death to every foe!

AMNERIS.—From my hand, thou warrior
glorious,
Take thy stand, aye victorious;
Let it ever lead thee onward
To the foeman's overthrow.

ALL.—Battle; No quarter to any foe!
May laurels crown thy brow!

AIDA.—May laurels crown thy brow!
What can my lips pronounce lan-
guage so impious!

Wish him victor o'er my father—
O'er him who wages war but that I
may be restored to my country,
To my kingdom, to the high station
I now perforce dissemble!

Wish him conqueror o'er my brothers!
E'en now I see him stain'd with their
blood so cherished,
'Mid the clam'rous triumph of Egyp-
tian battalions!

Behind his chariot a King, my father,
as a fetter'd captive!

Ye Gods watching o'er me,
Those words deem unspoken!
A father restore me, his daughter
heart-broken,

Oh, scatter their armies, forever crush
our foe!

Ah! what wild words do I utter?
Of my affection have I no recollec-
tion?

That sweet love that consol'd me, a
captive pining,

Like some bright, sunny ray on my
sad lot shining?

Shall I invoke destruction on the
man for whom in love I languish?

Ah! never yet on earth liv'd one
whose heart

Was torn by wilder anguish!
Those names so holy, of father, of
lover,

No more dare I now utter or e'en
recall;

Abashed and trembling, to heav'n
fain would hover

My prayers for both, for both my
tears would fall.

Ah! all my prayers seem transformed
to blaspheming.

To suffer is a crime, dark sin to sigh;
Thro' darkest night I do wander as
dreaming,

And so cruel my woe, I fain would
die.

Merciful gods! look from on high!
Pity these tears hopelessly shed.
Love, fatal pow'r, mystic and dread,
Break thou my heart, now let me die!

SCENE II.—*Interior of the Temple of Vulcan at Memphis. A mysterious light from above. A long row of columns, one behind the other, vanishing in darkness. Statues of various deities. In the middle of the stage, above a platform covered with carpet, rises the altar, surmounted with sacred emblems. Golden tripods emitting the fumes of incense.*
(RAMPHIS AND PRIESTS at the foot of the altar.)

HIGH PRIESTESS (*in the interior*).—Lo, we invoke thee.

RAMPHIS AND PRIESTS.—Thou who mad'st ev'ry creature,
Earth, water, air and fire,
Lo, we invoke thee!

HIGH PRIESTESS. — Flame uncreated,
eternal,
Fount of all light above,
Hail! lo, we invoke love,
Thee we invoke!

RAMPHIS AND PRIESTS.—Life giver, universal,
Source of unending love,
Thee we invoke!

HIGH PRIESTESS AND PRIESTESSES.—Almighty Phthà!
(*Sacred Dance of Priestesses.*)
Almighty Phthà!
Thee we invoke!

RAMPHIS (*to RADAMES*).—Of gods the favor'd mortal,
To thee confided be the favor of Egypt.
Thy weapon, temper'd by hand immortal,
In thy hand shall bring to the foe-man
Alarm, agony, terror!

PRIESTS.—Thy weapon, temper'd by hand immortal, etc.

RAMPHIS.—(*Turning to the god.*)
Hear us, oh, guardian deity,
Our sacred land protecting,
Thy mighty hand extending,
Danger from Egypt ward.

RADAMES.—Hear us, each mortal destiny,
War's dreadful course directing,
Aid unto Egypt sending,
Keep o'er her children ward.

CHORUS OF PRIESTS. — Thy weapon, temper'd by hand immortal, etc.

CHORUS OF PRIESTESSES. — Almighty Phthà!

ACT II.

SCENE I.—*A hall in the apartments of AMNERIS. AMNERIS surrounded by female slaves who attire her for the triumphal feast. Tripods emitting perfumed vapors. Young Moorish slaves waving feather-fans.*

FEMALE SLAVES.—Our songs his glory praising,
Heavenward waft a name,
Whose deeds the sun out-blazing,
Out-shine his dazzling flame!
Come, bind thy flowing tresses round
With laurel and with flow'rs.
While loud our songs of praise resound
To celebrate love's pow'rs.

AMNERIS.—(Ah! come, love, with rapture fill me,
To joy my heart restore.)

FEMALE SLAVES.—Ah! where are now the foes who dared
Egypt's brave sons attack?
As doves are by the eagle scar'd,
Our warriors drove them back.
Now wreaths of triumph glorious
The victor's brow shall crown,
And love, o'er him victorious,
Shall smooth his war-like frown.

AMNERIS.—Be silent; Aida hither now advances,
Child of the conquer'd, to me her grief is sacred.
(*At a sign from AMNERIS the slaves retire.*)

(*Enter AIDA.*)

On her appearance,
My soul again with doubt is tortur'd.
It shall now be reveal'd, the fatal mystery!



Photo by Walter J. Watson

Lois M. Johnston

(*To AIDA with feigned affection.*)
 'Neath the chances of battle succumb
 thy people,
 Hapless Aida! The sorrows that
 afflict thee,
 Be sure I feel as keenly.
 My heart tow'rds thee years fondly;
 In vain naught shalt thou ask of me:
 Thou shalt be happy!

AIDA.—Ah! how can I be happy.
 Far from my native country, where
 I can never know
 What fate may befall my father,
 brothers?

AMNERIS.—Deeply you move me! yet
 no human sorrow
 Is lasting here below. Time will com-
 fort
 And heal your present anguish.
 Greater than time is e'en the healing
 power of love.

AIDA.—Oh, love, sweet power! oh, joy
 tormenting!
 Rapturous madness bliss fraught with
 woes,
 Thy pangs most cruel a life content-
 ing.
 Thy smiles enchanting bright heaven
 disclose!

AMNERIS.—Yon deadly pallor, her bosom
 panting,
 Tell of love's passion, tell of love's
 woes.
 Her heart to question, courage is
 wanting.
 My bosom feels of her torture the
 throes.

(*Eying her fixedly.*)

Now say, what new emotion so doth
 sway my fair Aida?

Thy secret thought reveal to me:
 Come, trust securely, come,
 Trust in my affection.
 Among the warriors brave who
 Fought fatally 'gainst thy country,
 It may be that one has waken'd
 In thee gentle thoughts of love?

AIDA.—What mean'st thou?

AMNERIS.—The cruel fate of war not
 all alike embraces,
 And then the dauntless warrior who
 Leads the host may perish.
 Yes! Radames by thine is slaughter'd;
 And canst thou mourn him?
 The gods have wrought thee ven-
 geance.

AIDA.—What dost thou tell me!
 wretched fate!
 Forever my tears shall flow!
 Celestial favor to me was ne'er ex-
 tended.

AMNERIS (*breaking out with violence.*)
 Tremble! thou art discovered!
 Thou lov'st him! Ne'er deny it!
 Nay, to confound thee I need but a
 word.
 Gaze on my visage; I told thee false-
 ly;
 Radames liveth!

AIDA (*with rapture.*)—Liveth! gods, I
 thank ye!

AMNERIS.—Dost hope still now deceive
 me?
 Yes, thou lov'st him!
 But so do I; dost hear my words?
 Behold thy rival, here is a Pharaoh's
 daughter.

AIDA (*drawing herself up with pride.*)
 Thou my rival! what tho' it were so;
 For I, I, too!

(*Falling at AMNERIS' feet.*)
 Ah! heed not my words! oh, spare!
 forgive me!

Ah! on all my anguish sweet pity
 take;
 'Tis true, for his love I all else for-
 sake.

While thou art mighty, all joys thy
 dower,
 Naught save my love now is left for
 me!

AMNERIS.—Tremble, vile bond-maid!
 Dying heart-broken,
 Soon shalt thou rue the love thou
 hast spoken.
 Do I not hold thee fast in my power,
 Hatred and vengeance my heart owes
 for thee!

CHORUS OF PEOPLE.—On! of Nilus'
 sacred river.

Guard the shores, Egyptians brave:
 Unto death the foe deliver.
 Egypt they never shall enslave.

AMNERIS.—In the pageant now prepar-
 ing
 Shall a part by thee be taken;
 While before me thou in dust art
 prone,
 I shall share the royal throne!

AIDA.—Pray thee spare a heart despairing!
 Life's to me a void forsaken;
 Live and reign, thy anger blighting,
 I shall no longer brave;
 Soon this love, thy hate inviting,
 Shall be buried in the grave.
 Ah! then spare!

AMNERIS.—Come, now, follow, I will
 show thee
 Whether thou canst vie with me.

AIDA.—Powers above, pity my woe,
 Hope have I none now here below;
 Deign, ye Immortals, mercy to show;
 Ye gods, ah spare! ah spare! ah
 spare!

SCENE II.—*An avenue to the City of Thebes. In front, a clump of palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy. At back, triumphal arch. The stage is crowded with people.*

(Enter the KING followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards

AMNERIS with AIDA and slaves. The KING takes his seat on the throne. AMNERIS places herself at his left hand.)

CHORUS OF PEOPLE.—Glory to Isis, who
 from all
 Wardeth away disaster!
 To Egypt's royal master
 Raise we our festal song!
 Glory! Glory!
 Glory, oh King!

CHORUS OF WOMEN.—The laurel with
 the lotus bound
 The victor's brows enwreathing!
 Let flow'rs sweet perfume breathing,
 Veil warlike arms from sight,
 Ye sons of Egypt dance around,
 And sing your mystic praises,

ALL.—As round the sun in mazes
 Dance all the stars in delight.
(The Egyptian Troops, preceded by trumpeters, defile before the KING—the chariots of war follow the ensigns—the sacred vases and statues of the gods—troops of

Dancing Girls who carry the treasures of the defeated—and lastly RADAMES, under a canopy borne by twelve officers.)
(The KING descends from the throne to embrace RADAMES.)

CHORUS OF PEOPLE.—Hither advance, oh
 glorious band,
 Mingle your joy with ours;
 Green bays and fragrant flowers,
 Scatter their path along.

CHORUS OF PRIESTS.—To powers war
 deciding
 Our glances raise we;
 Thank we our gods and praise we,
 On this triumphant day.

THE KING.—Savior brave of thy coun-
 try, Egypt salutes thee!
 Hither now advance and on thy head
 My daughter will place the crown of
 triumph.

(RADAMES bends before AMNERIS, who hands him the crown.)

What boon thou askest, freely I'll
 grant it.

Naught can be denied thee on such
 a day.

I swear it by the crown I am wear-
 ing,

By heav'n above us!

RADAMES.—First deign to order that the
 captives

Be before you brought.

(Enter Ethiopian prisoners surrounded by guards, AMONASRO last in the dress of an officer.)

RAMPHIS AND PRIESTS.—Thank we our
 gods!

AIDA.—What see I? He here? My
 father!

ALL.—Her father!

AIDA *(embracing her father)*.—Thou!
 captive made!

AMONASRO *(whispering to AIDA)*.
 Tell not my rank!

THE KING *(to AMONASRO)*.—Come for-
 ward—
 So then, thou art?

AMONASRO.—Her father. I, too, have fought,
And we are conquer'd; death I vainly sought.

(*Pointing to the uniform he is wearing.*)

This my garment has told you already
That I fought to defend King and country;

Adverse fortune against us ran steady,
Vainly sought we the fates to defy.
At my feet in the dust lay extended
Our King, countless wounds had transpierc'd him;

If to fight for the country that nurs'd him

Make one guilty, we're ready to die!
But, oh King, in thy power transcendent

Spare the lives on thy mercy dependent;

By fates though to-day overtaken,
Ah! say, who can to-morrow's event descry?

AIDA.—But, O King, in thy power transcendent, etc.

SLAVE-PRISONERS. — We, on whom heaven's anger is falling,
Thee implore, on thy clemency calling;

May ye ne'er be by fortune forsaken,
Nor thus in captivity lie!

RAMPHIS AND PRIESTS.—Death, oh King, be their just destination,

Close thy heart to all vain supplication,

By the heavens they doom'd are to perish,

We the heavens are bound to obey.

PEOPLE.—Holy priests, calm your anger exceeding,

Lend an ear to the conquer'd foe, pleading,

Mighty King, thou whose power we cherish,

In thy bosom let mercy have sway.

RADAMES (*fixing his eyes on AIDA.*)

See her cheek wan with weeping and sorrow,

From affliction new charm seems to borrow;

In my bosom love's flame seems new lighted

By each tear drop that flows from her eyes.

AMNERIS.—With what glances on her he is gazing!

Glowing passion within them is blazing!

She is lov'd, and my passion is slighted?

Stern revenge in my breast loudly cries!

THE KING.—High in triumph since our banners now are soaring,

Let us spare those our mercy imploring:

By the gods mercy, aye, is required,
And of princes it strengthens the sway.

RADAMES.—O King! by heav'n above us,
And by the crown on thy brow thou sworest,

Whate'er I asked thee thou wouldst grant it.

THE KING.—Say on.

RADAMES.—Vouchsafe then, I pray freedom and life to freely grant
Unto these Ethiop captives here.

AMNERIS.—Free all, then!

PRIESTS.—Death be the doom of Egypt's enemies!

PEOPLE.—Compassion to the wretched!

RAMPHIS.—Hear me, oh King! and thou too,

Dauntless young hero, lost to the voice of prudence;

They are foes, to battle hardened.

Vengeance ne'er in them will die,
Growing bolder if now pardoned,

They to arms once more will fly!

RADAMES.—With Amonasro, their warrior King,

All hopes of revenge have perish'd.

RAMPHIS.—At least, as earnest of safety and of peace,

Keep we back then Aida's father.

THE KING.—I yield me to thy counsel;
Of safety now and peace a bond more certain will I give you.

Radames, to thee our debt is unbounded.

Amneris, my daughter, shall be thy guerdon.

Thou shalt hereafter o'er Egypt with her hold conjoint sway.

AMNERIS (*aside*).—Now let yon bondmaid, now let her

Rob me of my love, she dare not!

THE KING.—Glory to Egypt's gracious land,
Isis hath aye protected,
With laurel and with lotus,
Entwine proudly the victor's head.

RAMPHIS AND PRIESTS.—Praise be to Isis, goddess bland,
Who hath our land protected,
And pray that the favors granted us,
Ever be o'er us shed.

SLAVE-PRISONERS. — Glory to Egypt's gracious land,
She hath revenge rejected,
And liberty hath granted us
Once more our soil to tread.

AIDA.—Alas! to me what hope is left?
He wed, a throne ascending,
I left my loss to measure,
To mourn a hopeless love.

RADAMES.—Now heaven's bolt the clouds
has cleft,
Upon my head descending,
Ah! no, all Egypt's treasure
Weighs not Aida's love.

AMNERIS.—Almost of every sense bereft,
By joy my hopes transcending,
Scarce I the triumph can measure
Now crowning all my love.

AMONASRO (to AIDA.)—Take heart:
there yet some hope is left,
Thy country's fate amending;
Soon shalt thou see with pleasure
Revenge light from above.

PEOPLE. — Glory to Egypt's goddess bland,
Who hath our land protected!
With laurel and with lotus,
Entwine proudly the victor's head.

ACT III.

SCENE I.—*Shores of the Nile. Granite rocks overgrown with palm-trees. On the summit of the rocks a temple dedicated to Isis, half hidden in foliage. Night; stars and a bright moon.*

CHORUS (in the Temple).—Oh, thou who to Osiris art
Mother and consort immortal,
Goddess that mak'st the human heart
In fond emotion move,
Aid us who seek thy portal,
Parent of deathless love.

HIGH PRIESTESS.—Aid us thy portal who seek.
(*From a boat which approaches the shore descend AMNERIS and RAMPHIS followed by some women closely veiled. Guards.*)

RAMPHIS (to AMNERIS).—Come to the fane of Isis: the eve
Before the day of thy bridal, to pray
the goddess
Grant thee her favor. To Isis are the hearts
Of mortals open. In human hearts
whatever
Is hidden, full well she knoweth.

AMNERIS.—Aye; and I will pray that
Radames
May give me truly his heart,
Truly as mine to him was ever devoted.

RAMPHIS.—Now enter. Thou shalt pray
Till the daylight; I shall be near thee.
(*All enter the Temple.*)
(*AIDA enters cautiously veiled.*)

AIDA.—He will ere long be here! What
would he tell me?
I tremble! Ah! if thou comest to bid
me,
Harsh man, farewell forever,
Then Nilus, thy dark and rushing
stream
Shall soon o'erwhelm me; peace shall
I find there,
And a long oblivion.
My native land no more, no more shall
I behold!
O sky of azure hue, breezes softly
blowing,
Whose smiling glances saw my young
life unfold
Fair verdant hillsides, oh streamlets
gently flowing,
Thee, oh, my country, no more shall
I behold!
Yes, fragrant valleys, your sheltering
bowers,
Once 'twas my dream, should love's
abode hang o'er;
Perish'd those dreams now like win-
ter-blighted flowers,
Land of my fathers, ne'er shall I see
thee more!
(*Enter AMONASRO.*)
Heav'n! my father!



William Wade Hinshaw

AMONASRO.—Grave cause leads me to
 seek thee here, Aida,
 Naught escapes my attention.
 For Radames thou'rt dying of love;
 He loves thee, thou await'st him.
 A daughter of the Pharaohs is thy
 rival.
 Race accursed, race detested, to us
 aye fatal!

AIDA.—And I am in her grasp!
 I, Amonasro's daughter!

AMONASRO.—In her power thou! No!
 if thou wishest,
 Thy all-powerful rival thou shall van-
 quish,
 Thy country, thy scepter, thy love,
 shall all be thine.
 Once again shalt thou on our balmy
 forests,
 Our verdant valleys, our golden tem-
 ples gaze!

AIDA.—Once again I shall on our balmy
 forests,
 Our verdant valleys, our golden tem-
 ple's gaze!

AMONASRO.—The happy bride of thy
 heart's dearest treasure,
 Delight unbounded there shalt thou
 enjoy.

AIDA (*with transport*).—One day alone
 of such enchanting pleasure,
 Nay, but an hour of bliss so sweet,
 then let me die!

AMONASRO.—Yet recall how Egyptian
 hordes descended
 On our homes, our temples, our al-
 tars dar'd profane!
 Cast in bonds sisters, daughters unde-
 fended,
 Mothers, graybeards, and helpless
 children slain.

AIDA.—Too well remember'd are those
 days of mourning!
 All the keen anguish my poor heart
 that pierc'd!
 Gods! grant in mercy, peace once
 more returning,
 Once more the dawn soon of glad
 days may burst.

AMONASRO.—Remember! Lose not a
 moment.
 Our people arm'd are panting

For the signal when to strike the blow.
 Success is sure, only one thing is
 wanting:
 That we know by what path will
 march the foe.

AIDA.—Who that path will discover?
 Canst tell?

AMONASRO.—Thyself will!

AIDA.—I?

AMONASRO.—Radames knows thou art
 waiting.
 He loves thee, he commands the
 Egyptians.
 Dost hear me?

AIDA.—O horror! What wilt thou that
 I do?
 No! Nevermore!

AMONASRO (*with savage fury*).—Up,
 Egypt! fierce nation
 Our cities devoting
 To flames, and denoting
 With ruins your path.
 Spread wide devastation,
 Your fury unbridle,
 Resistance is idle,
 Give rein to your wrath.

AIDA.—Ah! Father!

AMONASRO (*repulsing her*).—Dost call
 thee my daughter?

AIDA.—Nay hold! have mercy!

AMONASRO.—Torrents of blood shall
 crimson flow,
 Grimly the foe stands gloating.
 Seest thou? from darkling gulfs be-
 low
 Shades of the dead upfloating!
 Crying, as thee in scorn they show:
 "Thy country thou hast slain!"

AIDA.—Nay hold! ah hold! have mercy,
 pray!

AMONASRO.—One among those phan-
 toms dark,
 E'en now it stands before thee:
 Tremble! now stretching o'er thee,
 Its bony hand I mark!
 Thy mother's hands, see there again
 Stretch'd out to curse thee.

AIDA (*with the utmost terror*).
 Ah! no! my father, spare thy child!

AMONASRO (*repulsing her*).—Thou'rt my daughter!

No, of the Pharaohs thou art a bond-
maid!

AIDA.—Oh spare thy child!

Father! no, their slave am I no
longer,

Ah, with thy curse do not appall me;
Still thine own daughter thou mayest
call me,

Ne'er shall my country her child dis-
dain.

AMONASRO.—Think that thy race down-
trampled by the conqu'ror,

Thro' thee alone can their freedom
gain.

AIDA.—Oh then my country has proved
the stronger,

My country's cause than love is
stronger!

AMONASRO.—Have courage! he comes!
there! I'll remain.

(*Conceals himself among the palms.*)

RADAMES (*with transport*).—Again I see
thee, my own Aida.

AIDA.—Advance not! hence! what hopes
are thine?

RADAMES.—Love led me hither in hope
to meet thee.

AIDA.—Thou to another must thy hand
resign.

The Princess weds thee.

RADAMES.—What sayest thou?

Thee only, Aida, e'er can I love.

Be witness, heaven, thou art not for-
saken.

AIDA.—Invoke not falsely the gods
above!

True, thou wert lov'd; let not untruth
degrade thee!

RADAMES.—Can of my love no more I
persuade thee?

AIDA.—And how then hop'st thou to
baffle the love of the Princess.

The King's high command, the desire
of the people,

The certain wrath of the priesthood?

RADAMES.—Hear me, Aida.

Once more of deadly strife with hope
unfading

The Ethiop has again lighted the
brand.

Already they our borders have in-
vaded;

All Egypt's armies I shall command.

While shouts of triumph greet me
victorious,

To our kind monarch my love dis-
closing,

I thee will claim as my guerdon glori-
ous,

With thee live evermore in love re-
posing.

AIDA.—Nay, but dost thou not fear then
Amneris' fell revenge?

Her dreadful vengeance, like the light-
ning of heaven

On me will fall, upon my father, my
nation.

RADAMES.—I will defend thee!

AIDA.—In vain wouldst thou attempt it,
Yet if thou lov'st me,

There still offers a path for our es-
cape.

RADAMES.—Name it!

AIDA.—To flee!

RADAMES.—To flee hence?

AIDA.—Ah, flee from where these burn-
ing skies

Are all beneath them blighting;

Toward regions now we'll turn our
eyes,

Our faithful love inviting.

There, where the virgin forests rise,

'Mid fragrance softly stealing,

Our loving bliss concealing,

The world we'll quite forget.

RADAMES.—To distant countries rang-
ing,

With thee thou bid'st me fly!

For other lands exchanging

All 'neath my native sky!

The land these armies have guarded,

That first fame's crown awarded,

Where first I thee regarded,

How can I e'er forget?

AIDA.—There, where the virgin forests
rise,

'Mid fragrance softly stealing,

The world we'll quite forget.

RADAMES.—Where first I thee regarded
How can I e'er forget?

AIDA.—Beneath our skies more freely
To our hearts will love be yielded;
The gods thy youth that shielded,
Will not our love forget;
Ah, let us fly!

RADAMES (*hesitating*).—Aida.

AIDA.—Me thou lov'st not! Go!

RADAMES.—Not love thee?
Ne'er yet in mortal bosom love's flame
did burn
With ardor so devouring!

AIDA.—Go! go! yon awaits for thee
Amneris!

RADAMES.—All in vain.

AIDA.—In vain, thou sayest?
Then fall the axe upon me,
And on my wretched father.

RADAMES (*with impassioned resolution*).
Ah no! we'll fly, then!
Yes, we'll fly these walls now hated,
In the desert hide our treasure,
Here the land to love seems fated,
There all seems to smile on me.

AIDA.—'Mid the valleys where nature
greeted thee,
We our bridal couch soon spreading,
Starry skies, their lustre shedding,
Be our lucid canopy.
Follow me, together flying,
Where all love doth still abide;
Thou art lov'd with love undying!
Come, and love our steps shall guide.
(*They are hastening away when suddenly AIDA pauses*).
But, tell me: by what path shall we
avoid
Alighting on the soldiers?

RADAMES.—By the path that we have
chosen
To fall on the Ethiops,
'Twill be free until to-morrow.

AIDA.—Say, which is that?

RADAMES.—The gorges of Napata.

AMONASRO.—Of Napata the gorges!
There will I post my men!

RADAMES.—Who has overheard us?

AMONASRO.—Aida's father, Ethiopia's
King!

RADAMES (*overcome with surprise*).
Thou! Amonasro! thou! the King?
Heaven! what say'st thou?
No! it is false!
Surely this can be but dreaming!

AIDA.—Ah no! be calm, and list to me,
Trust! love thy footsteps guiding.

AMONASRO.—In her fond love confiding
A throne thy prize shall be.

RADAMES.—My name forever branded!
For thee I've played the traitor!

AIDA.—Ah, calm thee!

AMONASRO.—No; blame can never fall
on thee,
It was by fate commanded.
Come, where beyond the Nile arrayed,
Warriors brave are waiting;
There love each fond wish sating,
Thou shalt be happy made. Come
then.

(*Dragging RADAMES.*)

AMNERIS (*from the temple*).—Traitor
vile!

AIDA.—My rival here!

AMONASRO.—Dost thou come to mar my
projects!
(*Advancing with dagger towards
AMNERIS.*)

RADAMES (*rushing between them*).
Desist thou madman!

AMONASRO.—Oh fury!

RAMPHIS.—Soldiers, advance!

RADAMES (*to AIDA and AMONASRO*).
Fly quick! delay not!

AMONASRO (*dragging AIDA*).—Come
then, my daughter.

RAMPHIS (*to the guards*).—Follow
after!

RADAMES (*to RAMPHIS*).—Priest of Isis,
I yield to thee.

ACT IV.

SCENE I.—*A Hall in the King's palace. On the left a large portal leading to the subterranean hall of justice. A passage on the right, leading to the prison of Radames.*

AMNERIS.—She, my rival detested, has escaped me.
And from the priesthood Radames
Awaits the sentence on a traitor.
Yet a traitor he is not. Tho' he disclosed
The weighty secrets of warfare, flight was
His true intention, and flight with her,
too.
They are traitors all, then! deserving
to perish!
What am I saying? I love him, still
I love him:
Yes, insane and desp'rate is the love
My wretched life destroying.
Ah! could he only love me!
I fain would save him. Yet can I?
One effort! Soldiers, Radames bring
hither.

(*Enter RADAMES, led by guards.*)
Now to the hall the priests proceed,
Whose judgment thou are waiting;
Yet there is hope from this foul deed
Thyself of exculpating;
Once clear to gain thy pardon
I at the throne's foot kneeling,
For mercy appealing,
Life will I render thee.

RADAMES.—From me my judges ne'er
will hear
One word of exculpation;
In sight of heaven I am clear,
Nor fear its reprobation.
My lips I kept no guard on.
The secret I imparted,
But guiltless and pure-hearted,
From stain my honor's free.

AMNERIS.—Then save thy life, and clear
thyself.

RADAMES.—No.

AMNERIS.—Wouldst thou die?

RADAMES.—My life is hateful! Of all
pleasure
Forever 'tis divested,
Without hope's priceless treasure,
'Tis better far to die.

AMNERIS.—Wouldst die, then? Ah!
thou for me shalt live!
Live, of all my love assured;
The keenest pangs that death can give,
For thee have I endured!
By love condemn'd to languish,
Long vigils I've spent in anguish,
My country, my power, existence,
All I'd surrender for thee.

RADAMES.—For her I too my country,
Honor and life surrendered!

AMNERIS.—No more of her!

RADAMES.—Dishonor awaits me,
Yet thou wilt save me?
Thou all my hope has shaken,
Aida thou has taken;
Haply thou hast slain her,
And yet offerest life to me?

AMNERIS.—I, on her life lay guilty
hands?
No! She is living!

RADAMES.—Living.

AMNERIS.—When routed fled the savage
bands,
To fate war's chances giving,
Perish'd her father.

RADAMES.—And she then?

AMNERIS.—Vanish'd, nor aught heard
we then further.

RADAMES.—The gods her path guide,
then,
Safe to her home returning,
Guard her, too, e'er from learning
That I for her sake die!

AMNERIS.—But if I save thee, wilt thou
swear
Her sight e'er to resign?

RADAMES.—I cannot!

AMNERIS.—Swear to renounce her for-
ever,
Life shall be thine!

RADAMES.—I cannot!

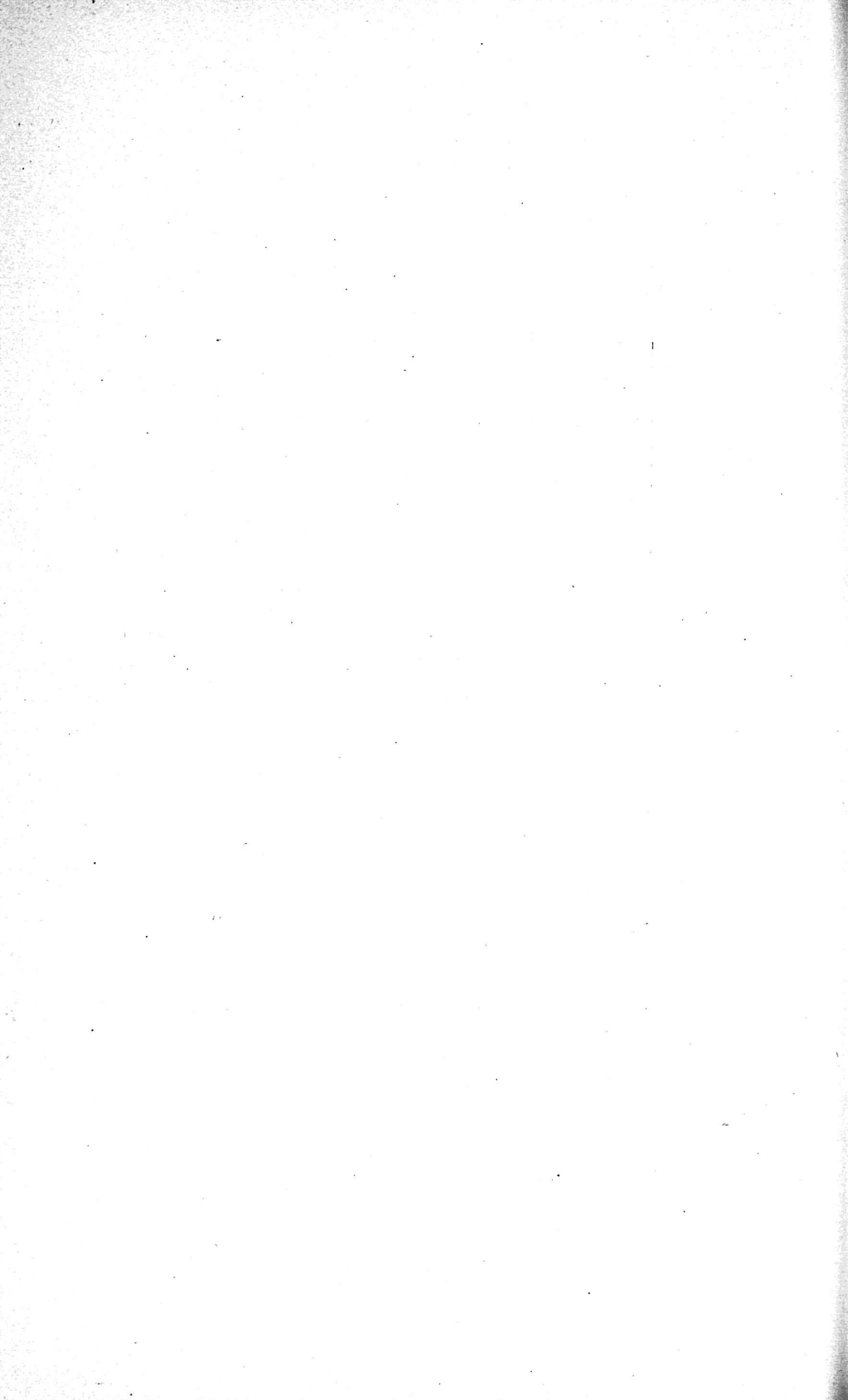
AMNERIS.—Once more thy answer;
Wilt thou renounce her?

RADAMES.—No never!



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AMNERIS.—Life's thread wouldst thou then sever?

RADAMES.—I am prepared to die.

AMNERIS.—From the fate now hanging o'er thee,
Who will save thee, wretched being?
She whose heart could once adore thee,
Now is made thy mortal foe.
Heaven all my anguish seeing,
Will revenge this cruel blow.

RADAMES.—Void of terror death now appeareth.

Since I die for her I cherish;
In the hour when I perish,
With delight my heart will glow;
Wrath no more this bosom feareth,
Scorn for thee alone I know.

(Exit RADAMES attended by guards.
AMNERIS, overcome, sinks on a chair.)

AMNERIS.—Ah me; 'tis death approaches!

Who will save him?
He is now in their power, his sentence I have seal'd!
Oh, how I curse thee, Jealousy, vile monster,
Thou who hast doom'd him to death,
And me to everlasting sorrow!

(The Priests cross and enter the subterranean hall.)

Now yonder come, remorseless,
Relentless, his merciless judges.
Ah! let me not behold those white rob'd phantoms!
He is now in their power;
'Twas I alone his fate that seal'd!

RAMPHIS AND CHORUS.—Heavenly spirit, in our hearts descending,
Kindle of righteousness the flame, eternal;
Unto our sentence truth and righteousness lending.

AMNERIS.—Pity, oh heav'n, this heart so sorely wounded!
His heart is guiltless, save him, pow'rs supernal!
For my sorrow is despairing, deep, unbounded!

(RADAMES crosses with guards, and enters the subterranean hall. She sees RADAMES and exclaims.)

Ah! who will save him?
I feel death approach!

RAMPHIS (*in the crypt*).—Radames!
Radames! Radames!

Thou hast betrayed of thy country the secrets

To aid the foeman. Defend thyself!

CHORUS.—Defend thyself.

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him, ne'er was he guilty;

Ah, spare him, heaven, ah, spare his life.

RAMPHIS.—Radames! Radames! Radames!

Thou hast deserted the encampment the very day

Before the combat. Defend thyself!

CHORUS.—Defend thyself.

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy, spare him, save him, oh heav'n,

Ah, spare him, heav'n, ah spare his life!

RAMPHIS.—Radames! Radames! Radames!

Hast broken faith as a traitor to country,

To King, to honor. Defend thyself!

CHORUS.—Defend thyself.

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy, spare him, save him, oh heav'n,

Ah heav'n, spare him, heav'n, spare his life!

RAMPHIS and PRIESTS.—Radames, we thy fate have decided;

Of a traitor the fate shall be thine:
'Neath the altar whose god thou'st derided,

Thou a sepulchre living shall find.

AMNERIS.—Find a sepulchre living! Oh, ye wretches!

Ever blood-thirsty, vengeful, and blind,

Yet who serve of kind heaven the
shrine!
(*The Priests re-enter out of the
crypt.*)

AMNERIS (*confronting the Priests*).
Priests of Isis, your sentence is
odious!
Tigers, ever exulting in slaughter!
Of the earth and the gods all laws
ye outrage!
He is guiltless, whose death ye de-
vise!

RAMPHIS AND PRIESTS.—He is con-
demned! He dies!

AMNERIS (*to RAMPHIS*).—Priest of Isis,
this man who you murder,
Well ye know, in my heart I have
cherish'd:
May the curse of a heart whose hope
has perish'd
Fall on him who mercy denies!

RAMPHIS AND PRIESTS.—He is con-
demned! He dies!
(*Exeunt RAMPHIS and Priests.*)

AMNERIS.—Impious priesthood! curses
light on ye all!
On your heads heaven's vengeance
will fall!

SCENE II.—*The scene is divided into
two floors. The upper floor repre-
sents the interior of the Temple of
Vulcan, resplendent with gold and
glittering light. The lower floor is a
crypt. Long arcades vanishing in the
gloom. Colossal statues of Osiris with
crossed hands support the pillars of
the vault. Radames is discovered in
the crypt, on the steps of the stairs
leading into the vault. Above, two
Priests are in the act of letting down
the stone which closes the subter-
ranean apartment.*

RADAMES.—The fatal stone upon me
now is closing!
Now has the tomb engulf'd me.
I never more shall light behold.
Ne'er shall I see Aida,
Aida, where now art thou?
Whate'er befall me, may'st thou be
happy,
Ne'er may my frightful doom reach
thy ear.

What groan was that! 'Tis a phan-
tom,
Some vision dread! No! sure that
form is human!
Heav'n! Aida!

AIDA.—'Tis I, love!

RADAMES (*in the utmost despair*).—
Thou? with me here buried?

AIDA.—My heart foreboded this thy
dreadful sentence,
And to this tomb, that shuts on
thee its portal,
I crept unseen by mortal.
Here, far from all, where none can
more behold us,
Clasp'd in thy arms I am resolved to
perish.

RADAMES.—To die! so pure and lovely!
For me thyself so dooming,
In all thy beauty blooming,
Fade thus forever!
Thou whom the heav'n's alone for
love created,
But destroy thee was my love then
fated!
Ah, no, those eyes so clear I prize,
For death too lovely are!

AIDA (*as in a trance*).—Seest thou,
where death, in angel guise,
In heav'nly radiance beaming,
Would waft us to eternal joys,
On golden wings above?
See, heaven's gates are open wide,
Where tears are never streaming,
Where only joy and bliss abide,
And never fading love.

PRIESTESSES AND PRIESTS. — Almighty
Phthà, that wakest,
In all things breathing life,
Lo! we invoke thee.

AIDA.—Doleful chanting!

RADAMES.—Of the Priests 'tis the in-
vocation.

AIDA.—It is our death chant resound-
ing.

RADAMES (*trying to displace the stone
closing the vault*).—Cannot my
lusty sinews move from its
place
A moment this fatal stone!

AIDA.—In vain! All is over,
Hope on earth have we none.

RADAMES (*with sad resignation*).—I
fear it! I fear it!

AIDA AND RADAMES.—Farewell, oh earth,
farewell, thou vale of sorrow,
Brief dream of joy condemn'd to end
in woe,
To us now opens the sky, an endless
morrow

Unshadow'd there eternally shall
glow.

Ah! now opens the sky.

(AMNERIS *appears habited in mourning, and throws herself on the stone closing the vault.*)

AMNERIS (*suffocating with emotion*).
Peace everlasting. Oh, my beloved,
Isis relenting greet thee on high!

PRIESTS.—Almighty Phthà!

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Repertoire of the May Festival and Choral Union Series

From 1888 to 1917 Inclusive

The final concert in the Festival Series this year will be number 307, 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-four 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 1 to 11 inclusive. At the remaining Festivals, the Chicago Symphony Orchestra, with Frederick A. Stock, and Albert A. Stanley, Conductors, took part.

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

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval 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: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William R. Rieger, Tenor; Mr. William H. Clarke, Bass; Mr. Max Heinrich, Baritone; Mr. Martinus Sieveking, Pianist; Mr. Clarence Eddy, Organist.

PRINCIPAL WORKS

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

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

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

PRINCIPAL WORKS

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

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

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

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

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

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

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

PRINCIPAL WORKS

"Elijah," Mendelssohn; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaikowsky; "Wotan's Farewell" from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Tschaikowsky; Vorspiel and "Liebestod," Wagner; 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. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio De Gorgoza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

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

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

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

PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin," Prelude, Wagner; Introduction, Act III (Lohengrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger" Vorspiel, Wagner; Finale to

Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suits, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison Van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gorzoza, Baritones; Mr. Frederic Martin, Bass; Mr. 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.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

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

PRINCIPAL WORKS

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

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

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

PRINCIPAL WORKS

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

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore Van

Yorx, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mrs. 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; "Scene d'Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau" Smetana; "On the Shores of Sorrento," R. Strauss.

FIFTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

SIXTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

SEVENTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

Official Program Book

EIGHTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

NINETEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

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

PRINCIPAL WORKS

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

DETAILED REPERTOIRE

List of Organizations and Artists

CONDUCTORS

Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (81); Stock (41); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (67); Cincinnati (2); Detroit (10); New York Philharmonic; Philadelphia (2); Pittsburg (7); Seidl.

STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (6); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet.

CHORAL WORKS WITH ORCHESTRA

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

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

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

"Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triumphalis" (4); Verdi, "Stabat Mater"; Wagner, "Spinning Song," "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

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

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody." 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" (2). Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances (Fourth Set). Cassella "Italia." Chabrier—Entr'acte "Gwendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches. Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (2); "March Ecossaise"; "Cortege" and Air de Danse. Delibes—Intermezzo, "Naila." D'Indy—Introduction, Act I, "Fervaal." Delius—"Life's Dance"; "Dance Rhapsody." Dohnanyi—Suite (2). Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier." Dvorák—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth"; March, "Pomp and Circumstance." Franck—Symphonic Poem, "Les Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de Concert. Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia." Grainger—"Molly on the Shore"; "Mock Morris"; "Shepherd's Hey." Grieg—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Cephale and Procris." Hadley—Variations. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma." Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiele II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie." Liadow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Préludes" (5); "Tasso"; Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite"

from "Faust" Symphony. MacDowell—Suite, Op. 42 (2); "Indian." Mackenzie—Benedictus. Massenet—Prelude, Act III. "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische," Danse "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème." Rimsky-Korzakow—Symphonic Poem, "Scheherazade"; Capriccio Espagnol, Op. 34. Saint-Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaëton." Schillings—"Vorspiel," Act II; 'Ingwelde'; 'Harvest Festival'; "Moloch." Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (2); "En Saga." Sinigaglia—"Suite Piemontese." Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad"; "On the Moldau" (2). Stanley—Symphonic Poem, "Attis" (2); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty." Strauss, Ed—"Seid umschlungen Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (2); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaiakowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Traume" (2); Introduction to Act III. "Lohengrin"; "Ride of the Valkyrs" (3); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brunhilde's Rock" (5); 'Song of the Rhine Daughters'; "Siegfried's Death"; "Siegfried's Funeral March" (2); Closing Scene from "Götterdämmerung"; "Love Scene and Brangäne's Warning"; "Flower Girl's Scene"; "Good Friday Spell" (3); "Procession of the Knights of the Grail and Glorification." 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" (3); "Lenore" Nos. 1 and 2; No. 3 (7). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Brahms—"Akademische Fest" (4); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carnival"; "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3). Glazounow—"Carnival"; "Solonelle" (2). Humperdinck—"Hänsel and Gretel" (2). Litolf—"Robespierre." Nicolai—"Merry Wives of Windsor." Mendelssohn—"Fingal's Cave" (2); "Mid-Summer Night's Dream" (2); "Ruy Blas"; Melusina." Mozart—"Figaro" (3); "Magic Flute" (3); "Der Schauspieldirektor." Paine—"Oedipus Tyrannus." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinflug—"To a Shakespeare Comedy." Schumann, G.—"Liebesfrühling." Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia

—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (2). Thomas—"Mignon." Tschaikowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (9); "Tristan" (5). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (6); "Jubel."

CONCERTOS

Beethoven—E flat (Pianoforte). Boellman—(Violoncello). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—Violoncello). Grieg—A minor (Pianoforte). de Grandvaal—D minor (Oboe). Guilment—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lindner—(Violoncello). Liszt—E flat; A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Paderewski—A minor (Pianoforte). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (3). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2). Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tschaikowsky—B flat minor (Pianoforte). Wienawski—(Violin) (3).

ENSEMBLE MUSIC (QUARTETS, EAC.)

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; Sonata in A major for Piano and Violoncello. Dvorák—F major, Op. 96 (2); E flat major, Op. 51; A flat major, Op. 105. Franck—D major. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Piano. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. 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. Strawinsky—"Three Pieces." Tschaikowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italienische Serenade."

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Mrs. Bussing; Mme. Calvé; Mrs. Cumming; Miss Doolittle; Mme. Fabris (3); Maude Fay; Mrs. Ford (2); Mme. Fremstad (2); Mme. Galski (3); Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Miss Johnson (2); Miss Johnston; Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; 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 (2); Mme. Sembrich; Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

Official Program Book

CONTRALTOS

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

TENORS

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

BARITONES AND BASSES

Amato (4); Beresford (2); Bispham (6); Campanari (11); Campbell; Champion; Clarke; Connell (2); Crane; D'Arnalle (3); Del Puente; Dieterle; Gorgoza (5); Marion Greene (2); Plunket Green (2); Theodore Harrison (3); Heinrich (9); Henschel; Hinshaw (2); Holmes; Holmquist (3); Howland (11); Killeen (2); Lamson (6); Martin (7); Meyn (5); Miles (5); Mills (2); Munson; Scott (4); Senger; Sikes (2); Spalding; Werrenrath (4); Whitehill (4); Whitney (2); Wither-spoon (7).

PIANISTS

d'Albert; Aus der Ohe (4); Bauer (3); Busoni; Carreno (2); Gabrilowitsch (2); Dohnanyi; Durno-Collins (2); Friedheim (2); Hambourg; Jonas (5); Lachaume (2); Leginska; Tina Lerner (2); Lhevinne; Lockwood (3); De Pachman; Paderewski (3); 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; Elman; Ern; Flesch; Halir; Heerman; Kramer; Kreisler (3); Lichtenberg; Lockwood; Loeffler; Macmillan; Musin; Miss Powell (2); Ricarde; Sturm (2); Winternitz; Ysaye; Yunk (2); Zeitz (3).

VIOLONCELLISTS

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

ORGANISTS

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

ARIAS (BY COMPOSERS)

Bach (3); Beethoven (4); Bellini (3); Bizet (4); Caccini (2); Chadwick (3); Charpentier (2); Delibes; Donizetti (7); Giordani (2); Gluck (4); Goetz; Gounod (13); Händel (19); Haydn (4); Leoncavallo (7); Massenet (17); Mercadante (2); Meyerbeer (5); Mozart (18); Pasiello (2); Pergolese (4); Rossi (3); Rossini (5); Saint-Saëns (3); Thomas, A. (7); Thomas, G. (3); Tschai-kowsky (7); Verdi (19); Wagner (42); Weber (7).—Bemberg; Berlioz; Boito; Bononcini; Corne-lius; David; D'Aqua; Gomez; Gretry; Graun; Halevy; Meyerbeer; Monteverdi; Peccia; Ponchielli; Puccini; Schubert; Scarlatti; Secchi; Spohr, one each.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Bantock; Beach (4); Beethoven (3); Bemberg (3); Bizet (2); Bohm (2); Brahms (47); Cadman (3); Callone; Carissimi (2); Carpenter (2); Chadwick (10); Chaminade (2); Cimarosa (2); Clay (7); Colburn; Coleridge-Taylor; Cornelius; Cowen (2); Damrosch (2); Debussy (3); Elgar (3); Old English (17); Fanning; Foote (6); Franz (6); Old French (5); Giordani (2); Goldmark; Gounod (4); Grieg (11); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Old Irish (19); Jada-sohn (2); Jensen (2); Korbay (5); Lalo (3); Legrenzi; Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Marchesi; Mascagni; Massenet (2); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Pitt; Purcell (5); Rakhmaninoff (6); Reger (2); Rimsky-Korsakow (2); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (72); Schuman (60); Old Scotch (6); Schneider (2); Scott; Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, A.; Thomas, G. (15); Tosti (3); Tschaikowsky (9); Weingartner; Wolf (14); and 72 untabulated songs by as many composers.

PIANO SOLOS

Bach (12); Beethoven (13); Brahms (9); Chopin (109); Couperin; Daquin; Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Händel (4); Henselt (3); Liszt (49); Mendelssohn (8); Moskowski (2); Mozart (3); Paderewski (8); Rakhmani-noff (2); Rubinstein (6); Saint-Saëns (3); Schubert (5); Schumann (20); Aus der Ohe; Arensky; Bach, Ph. Em.; Carreno; D'Acqua; d'Albert; Debussy; Delibes; Dvorák; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Merkler; Poldoni; Pugno; Raff; Rameau; Schütt; Schultz-Evler; Scriabine; Sgam-bati; Stavenhagen; Strauss-Tausig; Tschaikowsky; Weber, one each.

VIOLIN SOLOS

Bach (13); Bazzini (2); Brahms (5); Couperin (2); Ernst (3); Händel (2); Kreisler (4); Mozart (5); Paganini (5); Schubert (5); Pugnani (3); Schumann (3); Tartini (2); Vieuxtemps (2); Wagner-Wilhelmj (2); Wieniawski (3); Zarzysky (2); Nardini (2).—Bach, F.; Boccherini; Bruch; Chaminade; Cuiz Francouer; Glazounow; Goldmark; Granados; Halir; Hubay; de Kontsky; Musin; Martini; Paderewski; Ries; Sarasate; Saint-Saëns; Spohr; Tschaikowsky, one each.

VIOLONCELLO SOLOS

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

ORGAN SOLOS

Bach (10); Baldwin (3); Boellman (2); Bonnet (2); Buxtehude (2); Callaerts (2); Dubois (4); Faulkes (4); Gigout (2); Guilmant (20); Hollins (2); Kinder (2); Mailly (2); Merkel (3); Parker (2); Saint-Saëns (2); Schumann (3); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Dethier; Foote; Fricker; Goldmark; Gounod; Hoyte; Johnson; Krebs; Lemare; Lendrai; Laidow; Liszt; Macfarlane; Malling; Middleschulte; Moszowski; Piutti; Renner; Salome; Silas; Stainer; Verdi; Vierné; Whiting, one each.

SUMMARY

Summary of Works

	(1888-1917)			
38 Larger Choral Works	by 25 composers,	were given	65 performances	
23 Smaller Choral Works	" 16	" "	43	"
33 Symphonies	" 17	" "	62	"
154 Symphonic Poems, etc.	" 65	" "	202	"
63 Overtures	" 31	" "	131	"
31 Concertos	" 23	" "	45	"
33 Quartets, etc.	" 20	" "	37	"
379 Piano Solos	" 48	" "	performed	
63 Violin Solos	" 37	" "	"	
29 Violoncello Solos	" 21	" "	"	
86 Organ Solos	" 51	" "	"	
186 Arias	" 51	" "	"	
510 Songs	" 54	" "	"	

Total number of Vocal works (including arias and songs)..... 757

Total number of Instrumental works (including solos)..... 871

Total1628

Summary of Organizations and Artists

(1888-1917—307 Concerts)

10 Orchestras	took part in 149 concerts
5 String Quartets	" " " 16 "
17 Conductors	" " " 174 "
56 Sopranos	" " " 106 "
28 Contraltos	" " " 70 "
25 Tenors	" " " 67 "
38 Baritones and Basses	" " " 125 "
30 Pianists	" " " 55 "
23 Violinists	" " " 30 "
15 Violoncellists	" " " 16 "
8 Organists	" " " 35 "

The activity of the University Musical Society is by no means covered by this list. The 1,030 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 8,500. These added to the Choral Union total would give more than 10,000 works heard during this period.

