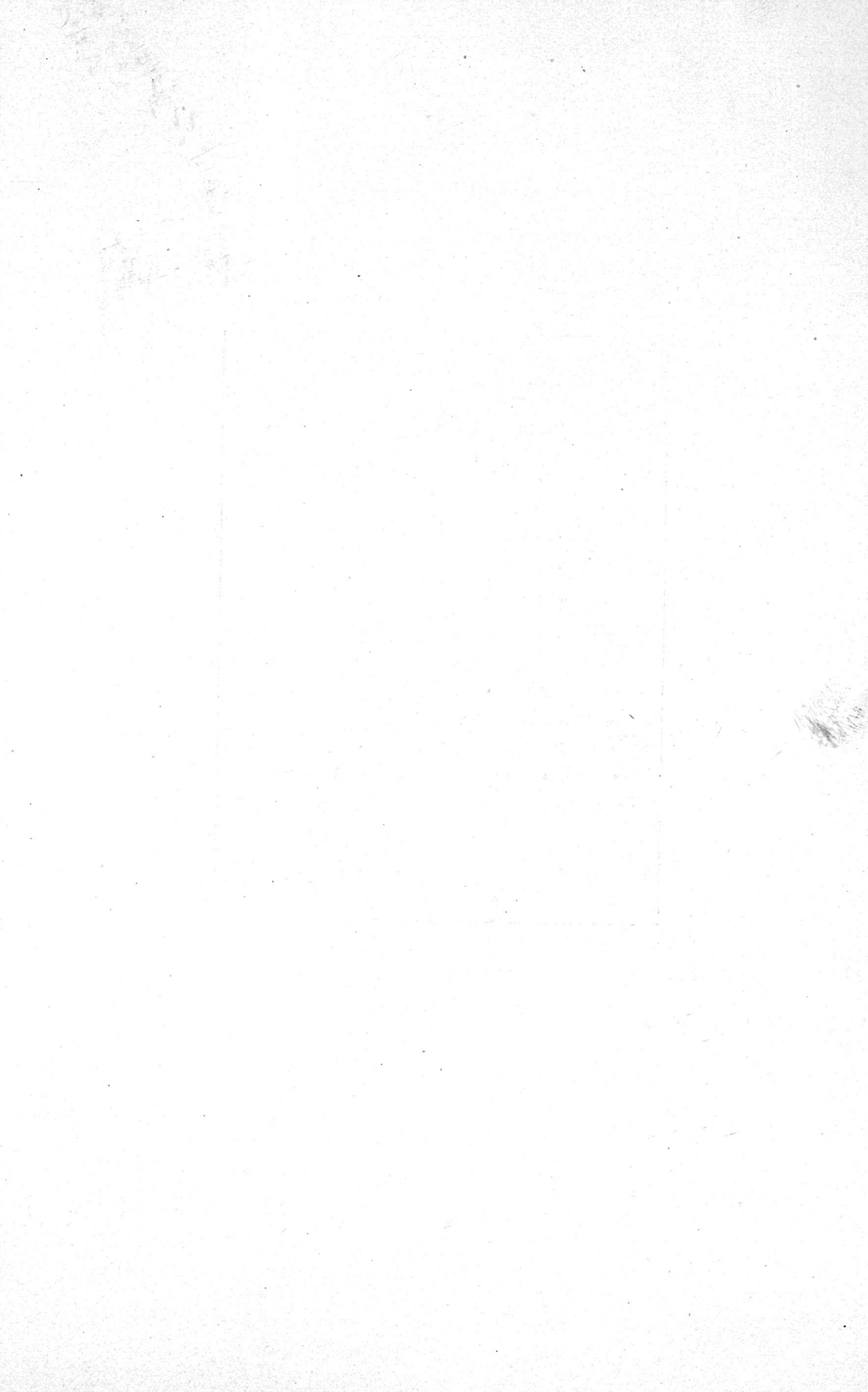

TWENTY-FIFTH ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1918



OFFICIAL PROGRAM BOOK





Frederick A. Stock

[OFFICIAL]

TWENTY-FIFTH

ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 15, 16, 17, 18
1918

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1918

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DAVID NASH			
ODRA PATTON			

List of Concerts and Soloists

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

OPENING CONCERT

SOLOISTS

MME. MARGARETE MATZENAUER, *Contralto*
 SIG. RICCARDO STRACCIARI, *Baritone*
 MR. FRANK LA FORGE, *Accompanist*
 THE CHICAGO SYMPHONY ORCHESTRA
 FREDERICK STOCK, *Conductor*

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

"THE BEATITUDES"

CÉSAR FRANCK

SOLOISTS

MISS LOIS M. JOHNSTON, <i>Soprano</i>	MISS EMMA HARRIS, <i>Mezzo</i>
MISS NORA C. HUNT, <i>Contralto</i>	MR. PAUL ALTHOUSE, <i>Tenor</i>
MR. JAMES HAMILTON, <i>Tenor</i>	MR. O'DRA PATTON, <i>Tenor</i>
MR. ARTHUR MIDDLETON, <i>Baritone</i>	MR. GEORGE FERGUSON, <i>Baritone</i>
MR. ROBERT DIETERLE, <i>Baritone</i>	MR. DAVID NASH, <i>Baritone</i>

MR. EARL V. MOORE, *Organist*

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

FRIDAY AFTERNOON, MAY 17, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

MR. RUDOLPH GANZ, *Pianist*
 SPECIAL CHILDREN'S CHORUS
 THE CHICAGO SYMPHONY ORCHESTRA
 FREDERICK STOCK, ALBERT A. STANLEY, *Conductors*

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

MISCELLANEOUS CONCERT

SOLOIST

MME. CLAUDIO MUZIO, *Soprano*
 THE CHICAGO SYMPHONY ORCHESTRA
 FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 18, 2:30 O'CLOCK

ORGAN RECITAL

M. JOSEPH BONNET, *Organist*

SATURDAY EVENING, MAY 18, 8 O'CLOCK

"CARMEN"

BIZET
 CAST

DON JOSE, Corporal of Dragoons	GIOVANNI MARTINELLI
ESCAMILLO, Toreador	GIUSEPPE DE LUCA
ZUNIGA, Captain of Dragoons }	ARTHUR MIDDLETON
MORALES, Officer }	MARGARETE MATZENAUER
CARMEN, a Gypsy Girl	MYRNA SHARLOW
MICAELA, a Village Maiden	
FRASQUITA, MERCEDES, Companions of Carmen	
	LOIS MARJORIE JOHNSTON, ADA GRACE JOHNSON
EL DANCAIRO, E. REMENDADO, Smugglers	ODRA OTTIS PATTON, JAMES HAMILTON
DRAGOONS, GYPSIES, SMUGGLERS, CIGARETTE-GIRLS, STREET-BOYS, ETC.	UNIVERSITY CHORAL UNION

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

CHORAL UNION SERIES, 1917-1918

THIRTY-NINTH SEASON

SIXTH CONCERT

No. CCCXIII COMPLETE SERIES

First May Festival Concert

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

SOLOISTS

MME. MARGARETE MATZENAUER, *Contralto*

SIG. RICCARDO STRACCIARI, *Baritone*

MR. FRANK LA FORGE, *Accompanist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

NATIONAL HYMN—"America", by Chorus, Orchestra, Organ and Audience

OVERTURE—"Leonore", No. 3

BEETHOVEN

ARIA—"Oh, casto fior del mio sospir" (Roi d'Lahore)

MASSENET

SIG. RICCARDO STRACCIARI

SUITE—"Scheherazade", Opus 35

RIMSKY-KORSAKOW

The Sea and Sindbad's Ship; The Narrative of the Kalendar Prince.

The Young Prince and the Young Princess; Festival at Bagdad.

The Sea; The Ship goes to pieces on a Rock; Conclusion.

SONGS WITH PIANO:

Before the Crucifix

FRANK LA FORGE

Sorrow in Springtime (in Russian)

RACHMANINOFF

Dear Lad o' Mine

BRANSCOMBE

Carnaval

BRANSCOMBE

MME. MARGARETE MATZENAUER

(FRANK LA FORGE, Accompanist)

INTERMISSION

ARIA—"Eri tu che macchiavi" (Un Ballo in Maschera)

VERDI

SIG. STRACCIARI

PRELUDE—"The Afternoon of a Fawn"

DEBUSSY

ARIA—"Largo al factotum" (Barber of Seville)

ROSSINI

SIG. STRACCIARI

IRISH RHAPSODY

HERBERT

CHORAL UNION SERIES, 1917-1918

THIRTY-NINTH SEASON

SEVENTH CONCERT

No. CCCXIV COMPLETE SERIES

Second May Festival Concert

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

SOLOISTS

MISS LOIS MARJORIE JOHNSTON, <i>Soprano</i>	MR. JAMES HAMILTON, <i>Tenor</i>
MISS EMMA ROBERTS, <i>Mezzo Soprano</i>	MR. O'DRA OTTIS PATTON, <i>Tenor</i>
MISS NORA CRANE HUNT, <i>Contralto</i>	MR. ROBERT RICHARD DIETERLE, <i>Baritone</i>
MR. PAUL ALTHOUSE, <i>Tenor</i>	MR. DAVID NASH, <i>Baritone</i>
MR. ARTHUR MIDDLETON, <i>Baritone</i>	MR. EARL V. MOORE, <i>Organist</i>
MR. BERNARD FERGUSON, <i>Baritone</i>	

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA

PROGRAM

"HYMN OF CONSECRATION"

A. A. STANLEY

(Text by OLIVER WENDELL HOLMES)
CHORUS, ORCHESTRA, AND ORGAN

"THE BEATITUDES"

AN ORATORIO (CÉSAR FRANCK)

SYNOPSIS

PROLOGUE	TENOR SOLO AND CHORUS
BLESSED ARE THE POOR IN SPIRIT	CHORUS AND BARITONE SOLO
BLESSED ARE THE MEEK	CHORUS, SOLI, AND BARITONE SOLO
BLESSED ARE THEY THAT MOURN	CHORUS, SOLI, AND BARITONE SOLO
BLESSED ARE THEY WHICH DO HUNGER AND THIRST AFTER RIGHTEOUSNESS	TENOR AND BARITONE SOLI
BLESSED ARE THE MERCIFUL	TENOR SOLO, CHORUS, BARITONE AND SOPRANO SOLI
BLESSED ARE THE PURE IN HEART	} DOUBLE CHORUS (<i>Sopranos and Altos</i>), QUARTET (<i>Tenors and Basses</i>), AND BARITONE SOLO
BLESSED ARE THE PEACEMAKERS	
BLESSED ARE THEY WHICH ARE PERSECUTED FOR RIGHTEOUSNESS' SAKE	BASS SOLO, CHORUS, SOLI FOR MEZZO-SOPRANO AND BARITONE

VI

CHORAL UNION SERIES, 1917-1918

THIRTY-NINTH SEASON

EIGHTH CONCERT

No. CCCXV COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 17, 2:30 O'CLOCK

SOLOIST

MR. RUDOLPH GANZ, *Pianist*

THE CHILDREN'S CHORUS

THE CHICAGO SYMPHONY ORCHESTRA

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

PROGRAM

NATIONAL HYMN—"America" CAREY

OVERTURE—"The Secret of Suzanne" WOLF-FERRARI

CHILDREN'S CANTATA—"Into the World" BENOIT

SUITE—No. 2—"The Wand of Youth", Op. 18 ELGAR

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

INTERMISSION

CONCERTO FOR PIANOFORTE—B flat minor, Op. 23, TCHAIKOWSKY

Andante non troppo e maestoso—Allegro;

Andante semplice—Allegro vivace;

Allegro con fuoco

MR. RUDOLPH GANZ

VII

CHORAL UNION SERIES, 1917-1918

THIRTY-NINTH SEASON

NINTH CONCERT

No. CCCXVI COMPLETE SERIES

Fourth May Festival Concert

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

MISCELLANEOUS CONCERT

SOLOIST

MME. CLAUDIA MUZIO, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

THE NATIONAL ANTHEM

ARIA—"Depuis le jour", from Louise CHARPENTIER

SYMPHONY NO. 4—D minor, Opus 120 SCHUMANN
Introduction—Allegro; Romanza; Scherzo; Finale

SUITE—"Indian", Op. 48, Three Movements MACDOWELL
Legends; Love Song; Village Festival

INTERMISSION

ARIA—"Suicidio", from "Gioconda" PONCHIELLI

SCHERZO—"L'Apprenti Sorcier" DUKAS

ARIA—"Birds' Song", from "Pagliacci" LEONCAVALLO

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

VIII

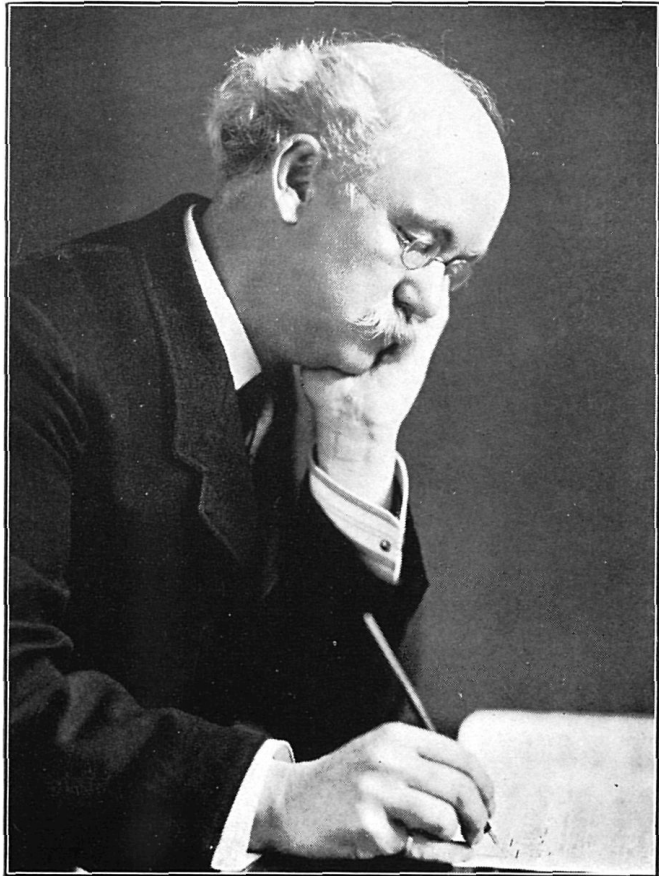


Photo by Rentschler

Albert Einstein.

CHORAL UNION SERIES, 1917-1918

THIRTY-NINTH SEASON

ELEVENTH CONCERT

No. CCCXVIII COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 18, 8:00 O'CLOCK

"CARMEN"

AN OPERA IN FOUR ACTS BY BIZET

CAST

DON JOSE, Corporal of Dragoons	GIOVANNI MARTINELLI
ESCAMILLO, Toreador	GIUSEPPE DE LUCA
ZUNIGA, Captain of Dragoons	ARTHUR MIDDLETON
MORALES, Officer	
CARMEN, a Gypsy Girl	MARGARETE MATZENAUER
MICAELA, a Village Maiden	MYRNA SHARLOW
FRASQUITA, MERCEDES, Companions of Carmen	LOIS MARJORIE JOHNSTON, ADA GRACE JOHNSON
EL DANCAIRO, EL REMENDADO, Smugglers	ODRA OTTIS PATTON, JAMES HAMILTON
DRAGOONS, GYPSIES, SMUGGLERS, CIGARETTE-GIRLS, STREET-BOYS, ETC.	

UNIVERSITY CHORAL UNION

CHICAGO SYMPHONY ORCHESTRA

ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PRELUDE.

ACT I.

SCENE AND CHORUS. (Micaela, Morales, Chorus.)

CHORUS OF STREET-BOYS.

CHORUS OF CIGARETTE GIRLS. (Carmen.)

HABANERA. (Carmen.)

SCENE.

DUET. (Micaela, Don José.)

CHORUS.

SONG AND MELODRAMA. (Carmen, Don José, Zuniga, Chorus.)

SEGUIDILLA AND DUET. (Carmen, Don José.)

FINALE.

ACT II.

GYPSY SONG. (Carmen, Frasquita, Mercedes.)

CHORUS.

TOREADOR SONG. (Escamillo.)

CANZONETTA. (Carmen, Don José.)

DUET. (Carmen, Don José.)

FINALE.

ENTR'ACTE.

ACT III.

SEXTET AND CHORUS.

TRIO. (Carmen, Frasquita, Mercedes.)

MORCEAU D'ENSEMBLE.

AIR. (Micaela.)

DUET. (Escamillo, Don José.)

FINALE.

ENTR'ACTE.

ACT IV.

CHORUS.

MARCH AND CHORUS.

DUET AND FINAL CHORUS. (Carmen, Don José.)

The concert will open with The Star Spangled Banner, sung by ALL.

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

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1918

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

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

The conductor of the choral concerts desires to express his great obligation to Miss Florence B. Potter, Supervisor of Music in the Ann Arbor Public Schools, for her valuable service in the preparation of the Children's Choruses.

ALL CONCERTS
WILL BEGIN ON TIME

FIRST CONCERT

Wednesday Evening, May 15

NATIONAL HYMN—"America" CAREY
(First and fourth stanzas)

Chorus, Audience, Orchestra and Organ

The loyalty in our hearts demands that it be given fullest expression; therefore the Festival will open with this apostrophe to the land we love.

OVERTURE, "Lenore," No. 3, BEETHOVEN

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

Beethoven, like Bach and Handel, has ceased to be the property of any one nation and has become a much-treasured possession of the world. His concept of freedom was not limited to his art but embraced humanity. When he dedicated the "Eroica" symphony to Napoleon, it was because he was convinced that through him all Europe was to attain greater political freedom, but when the Consul became Emperor, in his rage the great symphonist trod the dedicatory title-page under his feet, and re-dedicated it to an ideal hero of his imagination. The choice has fallen on this particular overture as the opening number in the series, not only for this reason, but also because it is the introduction to an opera which portrays the sufferings of a noble woman, and is therefore replete with suggestion for us when we realize the burden carried by thousands of self-sacrificing women at this time. May its glorious ending be prophetic!

Beethoven, as a prophetic genius, looked far beyond the ken of any of his day, and although the overture known as "Lenore" No. 3, written for the performance of "Fidelio" in 1806, like its predecessors, followed established lines, and conformed to the general concept of the functions of the overture, Beethoven realized that it was an anti-climax. He saw that this massively ordered and vividly pictorial introduction dwarfed the opening scenes, which are pervaded by the atmosphere of a simple home. How effective the overture on our program becomes, when, played between the two acts of the present version, it so perfectly illustrates the Wagner concept of the form, and becomes at once a remembrance, and a prophecy! Our interest is so thoroughly aroused, and our sympathies are so completely enlisted by this time, that we look

forward to the opening scene of the Second Act with foreboding, yet with certainty of ultimate triumph.

The "Lenore" No. 3 is symphonic in its breadth, and to call it a symphonic poem would not be far astray, although, judging from many recent examples of this much abused and long-suffering form, its coherence and lucidity might be urged against such a definition.

Beethoven did not compose with the facility for which Mozart was noted, but subjected his work to the severest criticism. Many of the themes which appear to have flown spontaneously from his pen were in reality the results of toil. Many examples might be cited of this fact, none more conclusive than the mass of rejected material one finds in the book of sketches for "Lenore." This care is responsible for the fact that we have three overtures, the comparative study of which is so full of suggestion. The evolution from the first, through the second to the third, came through a change of values, that is to say, in the relative stress laid upon opposing dramatic elements, rather than in the purely musical treatment. The No. 3 is best adapted to the genius of the orchestra, hence more effective in performance, but we have seen that in spite of its sublimity of conception and style, Beethoven rejected it—as an introduction to the opera—for purely dramatic reasons, and, moreover, reasons that could not have been as thoroughly appreciated then as now.

That one cannot hope to find much that is helpful from contemporaneous criticism is shown by the following extract from a review of the day:

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

One might take the general run of criticisms of Beethoven's greatest works, and substituting the name of any modern composer define the attitude of the critics of later decades. With minor differences in phraseology—the fashion changes in this as in clothes—the criticisms of the first decade of the century past, are again doing duty in deciding the value of ultra-modern art. Shall we ever learn that fully one-half of the critical opinions of one generation are justly derided by the next!

The following non-technical analysis may be of assistance:

The introductory section—C major, 3-4 time, *Adagio*—opens with a unison passage, which, beginning *fortissimo*, sinks to a *pianissimo* sustained tone for strings (f sharp) while the bassoons give out a short one-measure figure in thirds. At the ninth measure a part of Florestans' aria, "In Life's Springtime," enters. Through an interesting section for strings, responsive figures for first violins and flute, a mighty scale figure for strings (A flat) alternating chords for string and brass and the woodwinds, and, finally, a short theme for flute and oboe which is frequently in evidence later, we are led into the Allegro—C major—Alla Breve time. A syncopated figure is the conditioning factor of its opening theme. The overture now proceeds along the structural lines of the sonata form until, after a strong unison passage, we come to the dramatic climax—the trumpet solo—mentioned above as "carefully guarded from anything like nobility." And just here occurs an example of Beethoven's masterly reserve. Berlioz would have let loose the dogs of war in the orchestra, but the greater genius gives us a simple melody, full of repose, after each statement of this stirring call,

because noise illy befits such a moment. Proceeding quietly for many measures (58) before he launches his first *fortissimo*, he soon returns to the principal theme. In sixteen measures calm again prevails to be maintained until, in the concluding section—*Presto*—the strings, beginning *piano*, develop the wonderful passage which leads into the magnificent expression of elation and triumph with which the overture ends. In this section we meet the grandeur of elemental simplicity. Verily, as Meredith states in “Sandra Belloni”—He (Beethoven) is the “God of Music.”

ARIA—“Oh, casto fior del mio sospir,” from “Le Roi de Lahore”

MASSENET

SIG. RICCARDO STRACCIARI.

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

No modern composer has displayed greater productive activity than Massenet. It is possibly due to this that it cannot be said that all of his operas maintain the high level attained by him when at his best. His style is sensuous, pictorial, at times really dramatic, but occasionally lapsing into mannerisms that give but surface indications of the possession of the latter quality. He was a master of orchestration and few understood better than he the management of voices, both in solo and ensemble.

Among his operas which still hold the attention of the opera-going public “*Le Roi de Lahore*” (1877) is not the least, but, in the judgment of many, is his greatest. The aria on our program is one of the most important in the whole work and will serve to display the mastery of the orchestra and voice to which reference has been made. The subjoined text so clearly reveals the situation that it is not necessary to detail the dramatic developments leading up to it.

The Sultan's barb'rous horde, who had so gladly riven
From us fair Lahore,
By our own might have from the field been driven.
As tho' by hand unseen they had been driven out,
Their retreat to the desert resembles a rout.
From care my people free,
Loudly sound forth my praises!
This calm my heart upraises,
I yet may happy be.
O promise fair of joy divine,
Sitâ, thou dream of all my life!
O beauty torn from me by strife,
At last, at last thou shalt be mine!
O Sitâ! O fair one, charm my loving heart,
And ne'er again from me depart!
Come, Sitâ! thy love for me rewarding,
A crown to thee I am according,

O Sitâ! I wait for thee!
 Sitâ! Sitâ, my queen thou soon shalt be!
 Ah! Sitâ, O come, delight this heart.
 To thee the world its glory offers,
 To thee a king his crown now proffers;
 Come, Sitâ, O come! ah! be mine!
 Come! Sitâ! be mine!

SUITE—"Scheherazade," Op. 35,

RIMSKY-KORSAKOW

- I. The Sea and Sinbad's Ship.
- II. The Narrative of the Calendar Prince.
- III. The Young Prince and the Young Princess.
- IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces
 on a Rock surmounted by the Bronze Statue of a War-
 rior. Conclusion.

Nikolaus Andrejewitsch Rimsky-Korsakow was born May 21, 1844, at Tichvine, Russia; died June 21, 1908, at Petrograd.

The recent success of Rimsky-Korsakow's unique pantomime-opera, "Le Coq d'Or", at the Metropolitan Opera House, New York, and the undiminished interest in his orchestral works manifested by the public, emphasize the power of the composer in the portrayal of subjects far removed from those of his own nationality. He, like Chabrier and Bizet, entered into the spirit of Spanish subjects with greater appreciation of their artistic value than any native composer, as has been demonstrated under this roof through his "Capriccio Espagnol". This power of detachment and appreciation has never been displayed more signally than in the work we now offer, with its Oriental flavor and its "program," which is given as it appears on the title-page of the score.

"The Sultan, Schahriar, persuaded of the falseness and faithlessness of women had sworn to have each one of his wives put to death after the first night. But the Sultana, Scheherazade, saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his bloodthirsty resolution."

Scheherazade, the story-teller, is represented in the orchestral web by a thread of Oriental melody, generally guided by the solo violin, and the various stories appear in the order given in the title. It must be remembered that the composer is a master of the orchestra, which in the varied events it details attains a high virtuosity.

The following lines expose the character of the lure so successfully employed by the artful and resourceful partner of Schahriar's joys.



Photo by J. H. K. Co.

Margaret Madenauer

The powerful Sea motive, full of majesty and poise, is followed by more placid

Largo e maestoso.
Pesante.

tr *>* *>*

ff

utterances of the wind instruments introducing the story-teller, whose narrative merges into the real first movement—E major, 6-4 time, *Allegro non troppo*. In this, the introductory motto is supplemented by an undulating motive (wave) preparing the way for the appearance of the ship (second subject) with its appropriate motive—or at least a very beautiful theme in F major, *tranquillo*.

Tranquillo.

dolce. *etc.*

After another statement by the story-teller this subject leads into a very free exploitation of the material already noted.

Introduced by Scheherazade, the Calendar Prince now appears. He is first represented by a solo bassoon over a long-sustained drone by muted double-basses,

Andantino.

dolce con espressivo. *etc.*

but the following spirited figure for the brasses indicate that his story involves stirring episodes.

Allegro molto.

f *>*

In the third story—G minor, 6-8 time, *Andantino quasi allegretto*—we meet the two very beautiful themes given below.

Andantino quasi allegretto.

CLARINET.

In the second theme we find a dash of Oriental color, viz., the use of the percussion instruments in the true Eastern style. Of course the story-teller occasionally reminds us that she is the presiding genius.

In the last movement we have so great variety that our interest is not allowed to flag. The themes already heard, and new ones as well, combine in a brilliant justification of the portion of the composer's "program" included in this closing story.

The material develops as follows:—Beginning at Bagdad, the festivities appear to be continued on board ship, to be cut short abruptly by the terrific collision with the magnetic mountain. A furious tempest rages (Sea and Wave motives in the brasses and strings). When it has subsided the movement comes to a tranquil ending with some vanishing reminiscences of the motives of the Sea, the Waves, and Scheherazade.

SONGS WITH PIANO

- | | |
|------------------------------------|-------------------|
| (a) Before the Crucifix | FRANK LA FORGE |
| (b) Sorrow in Springtime | RACHMANINOFF |
| | (Sung in Russian) |
| (c) Dear Lad O' Mine | BRANSCOMBE |
| (d) Carnaval | FOUDRAIN |

MME MARGARETE MATZENAUER

This group, so admirably chosen, will give great pleasure to all, but especially to those who realize that this form—intensive rather than extensive—has been the vehicle for the expression of some of the noblest inspirations of the great masters.

In the first we feel the implications of the tragedy on Calvary; in the second—"keen the pain of this feeling of joy brought by the perfumes and glories of spring"; and, in the third, our thoughts are directed to the trenches—"Somewhere over there." This trio of beautiful songs voices the feeling in our hearts at this time, while the fourth gives us a glimpse of unadulterated joy—such as we may feel in the future, although the form of its expression indicated by the text is foreign to the Anglo-Saxon. It is fortunate that Mme. Matzenauer, whose art is well known to us all, will have the sympathetic co-operation of Mr. La Forge, who as an accompanist is *sui generis*.

(a) Before the Crucifix FRANK LA FORGE

Before the cross I'm kneeling
 In penitence bowed down,
 Where thou for us hast suffered,
 And worn the martyr's crown.
 On Calvary's cross thou'rt hanging,
 Yet see I not Thy pain,
 And not the nails' deep traces
 And not the blood's red stain.
 The crown of thorns I see not
 Upon Thy brow entwined;
 I see Thy arms outstretched
 In love to all mankind.

PRINCESS WIEDE.

(b) Sorrow in Springtime RACHMANINOFF

Keen the pain of this feeling of joy
 Brought by the perfumes and glories of spring;
 Powerless I 'gainst my heart to employ
 Blest sleep with healing and rest in its wing.
 Would that old age would but come with its peace,
 Oh! that my ringlets would whiten and fall,
 Would that the nightingale's singing would cease,
 Oh! that the forest would stifle its call.
 Would that my heart would silence its song
 Now that the elder its perfume exhales,
 Oh! that thoughts tender and sad would not throng
 Into my heart when silence prevails!

GALINA.

(c) Dear Lad O' Mine BRANSCOMBE

War gods have descended,
 The world burns up in fine flame.
 Warm your hands at the trench's fire,
 Dear lad o' mine.

Official Program Book

Sometimes bullets cease at night,
 Only songs are heard;
 When you feel a phantom step,
 'Twas my soul that stirred.
 If you see a dreamy light,
 'Tis the Christ Child's eyes;
 Let's believe He watches us,
 Wonderful and wise.
 Let me come to say good night
 Through the camp fire's shine;
 Warm your hands at the trench's fire,
 They still hold mine,
 Dear lad o' mine!

K. HALE.

(d) Carnaval FOURDRAIN

Carnaval! Joyous Carnaval!
 They dash forward, the crowd storms!
 There are heralds on foot, on horseback, preceding a rich procession;
 A flourish of trumpets, and shouts arise, strident and sonorous!
 From the tops of the chariots it rains flowers, many-colored confetti!
 Hurrah! Hurrah! Here comes the Queen holding her sceptre, fol-
 lowed by her festive train,—carrot-colored is her hair.
 She teases her fool whose lips remain mute. She shows him how
 little marionettes act. He replies:
 "Thank you, my love, I am sick of that. I hear the soul of the town
 rising to you in the distance;—and see! on high, I suddenly see
 the sun rising.
 O Queen, he kisses your hand and sets your diadem in flames!"

ALEXANDRÉ.

ARIA—"Eri Tu" from "Un Ballo in Maschera," VERDI

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

SIG. STRACCIARI.

Prominent among the earlier works by this great master stands the "Masked Ball," from which an aria appears on our program. While this Verdi is not the Verdi of "Falstaff," from the point of view of Italian opera he was even then a great master. His inspirations were full of a youthful buoyancy, that remained a prominent characteristic of his art after his head had been silvered by the snows of eighty-eight winters.

Rise! I say! Ere departing, once more thy son thou may'st behold:
 In darkness and silence, there thy shame and my dishonor hiding!
 Yet not at her, not at her frail existence be the blow directed.



Photo by Mishkin

Richard Krumm

Other, far other vengeance to purge the stain,
I am planning: it is thy life blood!
From thy base heart my dagger ere long shall bid it redly flow,
retribution demanding for my woe!
It is thou that hast sullied a soul so pure,
In whose chasteness my spirit delighted.
Thou betray'd me, in whose love I felt all secure!
Of my life thou hast poison'd the stream!
Trait'rous heart! is it thus he's requited,
Who the first in thy friendship did seem?
Oh, the pangs of joy are departed;
Lost caresses that made life a heaven;
When Adelia, an angel pure-hearted,
In my arms felt the transports of love!
All is over! and hate's bitter leaven,
And longing for death fills my heart!

PRELUDE to "The Afternoon of a Faun," DEBUSSEY

Claude Achille Debussy was born August 22, 1862, at St. Germain (France);
died March 26, 1918, at Paris.

The recent passing of Debussy may be looked upon, even by those who question the value of his innovations, as leaving a wide gap in the ranks of modern composers. There is no doubt whatever that he did contribute important innovations, and in time their real value will be justly appraised. Like many others who have dared to establish new points of view he has suffered more from his friends than from his enemies, for their contributions to critical literature have been so extravagant and vague that they have alienated many whose questionings have been based on sincere conviction.

Calling him "the prophet of a new dispensation," these critics proclaim, "he weaves a hesitant mysticism into designs of impalpable and iridescent beauty," and speech "at once luminous and esoteric, importunate and profound." Scriabine is also put forward in support of this point of view, for, these critics say, "He begins where Chopin left off; his music is super-subtle, delicate, charged with philosophical and psychological significance"—and he, like Debussy, writes music whose function is "to stimulate the subliminal consciousness" and "to search the inmost recesses of the human soul." As a matter of fact Scriabine is really iconoclastic whereas Debussy only appears to be so. Scriabine tears out long-cherished concepts by the roots, where Debussy would engraft new shoots on the old growth, but it must be borne in mind that so-called "concepts" are frequently naught but interpretations of basic principles and an "old growth" may have little but age to commend it.

"By their fruits ye shall know them," and in discussing novel points of view it must never be forgotten that no one, even though he be a genius, can win success in any art through the negation of its fundamental principles. Interpretations change—

principles *never*. It still remains to be proven before an incorruptible jury—the world—whether Debussy, Scriabine, or any composer who has come under the influence of the “impalpable and iridescent” ideals of this particular school, will succeed better than Bach, Beethoven, Schubert, or Schumann in the “revelation of the inmost recesses of the human soul,” but their indictment of a practice of modern composers loses some of its force from the fact, that, as is the case with the selection on our program—the aid of some poem or analysis is invoked in order that the “subliminal consciousness” may be stimulated to advantage. It is barely possible that these criticisms may be as far afield as the judgments of earlier critics on Haydn, Mozart and Beethoven.

But it remains to be said that Debussy was a positive force, and exercised a great and beneficial influence on creative art. He developed new concepts of harmony and novel schemes of tone-color: evolved new technical treatments of the pianoforte and the orchestra, and thus in the works through which he enriched the literature of each, though the subjects of many seemed to exceed the limitations of music’s idiomatic speech, they found adequate and subtle expression.

His selection of subjects for portrayal revealed poetic vision of a high order, and in carrying out these concepts he displayed imagination and daring, the latter always held in leash by his fine sense of proportion, while the former was real instead of simulated.

The composition chosen as illustrative of the new ideal—to some, everything new, untried, and unproven in music is “ideal”—was composed in 1892, and played for the first time in Paris on December 23, 1894. The years that have elapsed have witnessed no dethronement of many older ideals, but the adherents of the new departure are not disheartened by this for they say, “Truth makes way but slowly.”

The Prelude is based on an “eclogue” by Stephane Mallarme (1842-98), and is so rhapsodical in form, and so elusive in content, as to defy technical analysis. For this reason the “subliminal consciousness” is unfettered, save by the following, written by Mr. Edmund Gosse:

“* * * A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the “arid rain” of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effect is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one *benign and beneficent yielder of her cup to thirsty lips*, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep * * *”.

ARIA, "Figaro! Figaro!" from the "Barber of Seville,"

ROSSINI

Gioachino Antonio Rossini was born at Pesaro, February 29, 1792;
died at Reuille, November 13, 1868.

SIG. STRACCIARI.

Since the first production of the "Barber of Seville," (1816), the distractions of the too popular barber have given amusement to thousands, and the charm is still potent. Rossini's incisive wit, clear cut orchestration and delineative melody are constantly in evidence. It is useless in these days to point out Rossini's power along his chosen lines, and it is as utterly futile to persuade his admirers that he was superficial, as to make those who have deserted the old gods to worship at newer shrines see that he was one of the greatest geniuses Italy has produced. For these reasons we will allow him to make his own appeal, with no attempt to reopen a controversy already settled.

FIGARO.—I am the factotum of this lovely world, I am!

La, la, la, la, la, la, la, la, la, la!

For I have chosen the happiest lot

La, la, etc.!

I am the favor'd one of all the barbers!

Congratulate me on my good luck!

Ha! bravo, Figaro, bravo, bravissimo, bravo!

La, la, la!

Ready to serve each hour—or each minute—

Customers pressing, now here, now there,

Sure as I'm living, there is no greater joy found in
the world.

La, la, la, la!

Sweet and attractive I surely will make you

If you will but yield me your hair and beards.

Yes! of adventures I have a plenty

With maids and matrons,—using discretion.

La, la, la, la, la!

Oh, how they call for me—

Grand-dukes and barons—

Maidens and matrons

Call me now here, now there!

Now I must be shaving—

Now be shampooing—

And now a letter

I must be addressing!

Figaro! Figaro! Figaro!

Too much! Ah me!

They torture me!

Too much they ask of me

All at one time!
I can't do more!
Figaro!—I'm here!
Figaro here, Figaro there!
Quick as the lightning
I hurry to serve them all,
I, the factotum of this lovely world!

IRISH RHAPSODY

HERBERT

Victor Herbert was born February 9, 1859 at Dublin; still living.

Thoroughly trained in his chosen art in Germany, at an early age he discovered the wonderful versatility so universally recognized when later in life he became a composer of undeniable power.

His great success in lighter forms must not be allowed to detract from the quality of his work in the more serious. He is a fine violoncellist, an admirable conductor, and in general a musician who has won the respect and admiration of all those who are conversant with his career.

His symphonic works are numerous and in them he displays a fertile imagination, scholarly workmanship, and abundant temperament. That this training has fitted him to essay works requiring sustained power goes without saying, therefore we may be confident that his "Irish Rhapsody," which brings this concert to a close, will exercise a wonderful appeal.

That a grandson of Samuel Lover, the Irish novelist, is qualified to interpret the temperamental characteristics of the Milesian point of view goes without saying. The score contains eight typical Irish melodies, which are woven together with great skill, involving many changing tonalities and rhythms. Most of the themes are based on Moore's "Irish Melodies"; so there can be no doubt that they are of the "ould sod."



Emma Rohst.

SECOND CONCERT

Thursday Evening, May 16

HYMN OF CONSECRATION

A. A. STANLEY

Text by Oliver Wendell Holmes.

The composer has placed this on the program with great reluctance and in deference to many requests. The nature of the text is the real justification, for it enforces the sentiments of the great work which follows. The "Amens" are not included in the original text, but were added for musical reasons and because they emphasize the spirit of consecration.

O Lord of Hosts, Almighty King,
Behold the sacrifice we bring;
To ev'ry arm Thy strength impart,
Thy spirit shed through ev'ry heart.
Amen.

Wake in our hearts the living fires,
The holy faith that warmed our sires,
Thy hand hath made our country free;
To die for her is serving Thee.
Amen.

Be Thou a pillared guide,
To show the midnight snare, the silent foe;
And when the battle thunders loud,
Still guide us in its moving cloud.
Amen.

God of all nations, Sov'reign Lord,
In Thy dread name we draw the sword;
We lift the starry flag on high,
That fills with light our starry sky.
Amen.

From treason's rent, from murder's stain,
 Guard Thou its folds till peace shall reign;
 'Till fort and field, 'till shore and sea,
 Join our loud anthem. Praise to Thee.
 Amen.

"THE BEATITUDES"

FRANCK

An Oratorio in a Prologue and Eight Parts, for Solo Voices, Chorus,
 Orchestra and Organ.

SOLOISTS

Miss Lois Marjorie Johnston, Soprano.
 Miss Emma Roberts, Mezzo Soprano.
 Miss Nora Crane Hunt, Contralto.
 Mr. Paul Althouse, Tenor.
 Mr. Arthur Middleton, Baritone.
 Mr. Bernard Ferguson, Baritone.
 Mr. James Hamilton, Tenor.
 Mr. Odra Ottis Patton, Tenor.
 Mr. Robert Richard Dieterle, Baritone.
 Mr. David D. Nash, Bass.
 The Chicago Symphony Orchestra.
 MR. EARL V. MOORE, *Organist*
 MR. ALBERT A. STANLEY, *Conductor*

César Franck was born at Liège, Belgium, December 10, 1822;
 died in Paris, November 8, 1890.

France has been fortunate indeed in the rare men who, born in other countries, have lived within her borders and whose work has reflected the influence of purely French concepts of expression.

This list, including Lully, Cherubini, Gluck, and Chopin, contains no name more calculated to throw lustre on the creative art of France than that of César Franck. By birth a Belgian, by choice he became a Frenchman. In some respects he was a re-incarnation of Bach and Beethoven. In his development he passed through three periods like the latter genius, and "The Beatitudes" falls in his third or "epic" period. His early professional life was a constant struggle with his musical surroundings, which had become expressions of stereotyped formality. Of singularly pure and gentle manners, with "charity towards all and malice towards none," he was subjected to a constant series of indignities from his colleagues, most of whom were not of equal artistic stature, and an absolute lack of appreciation on the part of those who should have rejoiced to show honor to his genius instead of questioning it. He found his reward in the devotion of those who were so fortunate as to come into close touch with him

as students. One of them, Vincent d'Indy, became his sympathetic biographer and gave to the world the results of his intimacy with the great master.*

The depth of this personal devotion was the inevitable result of contact with a man of whom it might be said "Earth ne'er contained a whiter soul."

The increasing appreciation of his works rests on a growing conviction that he was a composer of unique gifts, and in many respects quite like Beethoven, who completed his monumental "Messe Solonelle" on the day Franck was born. Those who would know more of the career of César Franck are referred to the work mentioned above, as the present purpose is to direct attention to certain features of the work that should be emphasized.

Early in life Franck came under the spell of the Sermon on the Mount and determined to give the Beatitudes worthy musical interpretations. He conceived of the plan of giving the needs of the world, bearing on each, and, after their expression by chorus, soli and orchestra, the "Voice of Christ" should enunciate the appropriate and consolatory verse. This required an extensive and free literary treatment for which he felt his powers were inadequate. Finally, in the person of Lady Colomb, he found a sympathetic and, considering the difficulty of the task, a fairly adequate collaborator. It must be remembered that such a version must be adapted to vocal requirements, and furnish the variety and logical sequence demanded by a work cast in an epic mold. How thoroughly Lady Colomb fulfilled these onerous conditions is shown by the ardour with which the composer entered upon the composition of a work that represents his whole evolution.

The work is so extensive and so rich in compelling detail that a worthy analysis is precluded, therefore but comparatively few points can be set forth. As introductory to this, a word as to the orchestration and choral demands is in place. The subtlety exemplified in the D minor symphony and "Les Eolides," is in constant evidence throughout the score, while in those moments of real grandeur frequently attained he secures sonority through means which exclude blatancy. In other words, the orchestral web is woven by him with a fine sense of dynamics and appropriate color values. The choral demands are in many instances somewhat excessive and require qualities in the singers quite unlike those set forth by most composers. The harmonies are in many cases strange, while his constant use of enharmonic effects makes pure intonation extremely difficult. He had no fear of extremely high notes and the subtle dynamic changes—frequently from a double *fortissimo* to the most delicate *pianissimo* in the course of one measure—require that type of appreciation and performance only won by a perfect absorption of the inner essence of the music.

The Prologue brings as its opening phrase—B minor, 3-4 time, *lento ma non troppo*—a motive expressive of Christ as the comforter and dispenser of Charity. This Charity motive is one of the underlying constructive factors whose plasticity allows many and varied exploitations. The first section (there are eight) is considered the weakest part of the whole work, but with its alternations of worldly and heavenly points of view it is still admirable. An inspired chorus in F sharp major, which D'Indy says "for Franck, always represented the light of Paradise" must be noted. The text "Blessed is he, in whom God's grace and love aboundeth" has just been given out by Christ when this chorus with its stupendous opening phrase enters.

* César Franck, a Study by Vincent D'Indy, with an Introduction by Rosa Newmarch.

The second section ("Blessed are the meek: for they shall inherit the earth") comprises a wonderfully developed fugue, a very beautiful consolatory quintet in D major, to which the chorus is added later making nine-part harmony, and, at the conclusion, Christ recites the text of the Gospel itself—D minor 4-4 time, *mesto, ma senza agitazione*.

The third section—F sharp minor, 3-4 time, *non troppo lento, ma maestoso*—is a song of sorrow: "Blessed are they that mourn". A mother weeping for her child, a timid orphan, a husband robbed of his wife, slaves sighing for liberty, are consoled by the words of Christ, which, repeated by the celestial choir, bring the section to a close in a series of harmonies of ineffable beauty.

In the fourth section, the orchestra takes a prominent part and the varied sentiments of the text are treated in a most masterly manner, for one must bear in mind that as the work grew on his hands his powers expanded, justifying the statement that the work represents "his whole evolution."

"Blessed are the merciful" is the burden of the fifth section, and in it the Charity motive reveals the remarkable plasticity already noted. Of special note as illustrative of the grandeur the composer frequently attains is the chorus "King all glorious," while the solo of "The Angel of Forgiveness" introduces the final division which speaks of calm assurance and conviction of blessing.

The Heathen Women, Jewish Women, and the Four Pharisees are heard in the sixth section, in music essentially characteristic of the points of view displayed. The "Angel of Death" appears, after which the Celestial Choir leads in the utterance of the text "Blessed are the pure in heart for they shall see God." This is repeated by Christ after a re-entrance of the chorus, and is followed by possibly the most exquisite of all the choruses. There are so many touches of real genius throughout the work that it is impossible to point them out, but it would be a sin not to call attention to the beauty of the phrase given the altos at the words "this holy place."

In the seventh section, and again in the eighth, a real weakness is manifested, viz., the portrayal of Satan. This pure-minded composer to whom religion was vital, and to whom a well-thumbed Bible was a constant refuge in the midst of his many disappointments, could not conceive of a Spirit of Evil, and his biographer points out how Franck puffing out his cheeks and trying to look devilish would shout out the phrases to which he ascribed the power to represent "malice and all unrighteousness." Those of us whose acquaintance with his Satanic Majesty is more intimate may perceive the incongruities, but on the whole the devilishness displayed will give satisfaction, especially as it is masterly from a purely musical point of view. This power is in evidence in the choruses, the solo parts, and especially in the beautiful quintet, "The Peacemakers."

The final section is the crown of the whole work, and in it the master reaches altitudes unknown to any composer of his day.—Bach is the only one who may be placed by his side.

Above his half-closed grave, Chabrier said "Truly our revered master has done well," and D'Indy, as his final word, states, "none can doubt that the Spirit of Eternal Righteousness has admitted him in the new world to that Beatitude the glory of which he sang so worthily in this world." The pity of it is that the first performance of his masterpiece came twelve years after its completion and one year after his death.

The text in the English translation by Catherine M. Bradley is herewith appended.



Photo by Underwood & Underwood

Paul Oetthouse

PROLOGUE.

(*Tenor Solo and Chorus.*)

Tenor Solo.

Dark brooded fear o'er the land,
Oppression's pitiless hand
Crushed and degraded the weak;
Full of horror and woe, the old world
was expiring,
Justice and mercy desiring;
Hope had fled from the meek:
When, far above the cries of hate and
desperation,
Rose a voice full of power, strong,
clear and silver-sweet;
And there the Saviour stands, 'mid the
earth's desolation,
His words draw all men to his feet.
Hov'ring around the Master,
In heav'n's blue vault are soaring
The angels, chanting loud and clear
Their sweet song:

Tenor Solo and Celestial Chorus.

O blessed be He, who now is pouring
Sweet hope into hearts dark with fear!

FIRST BEATITUDE.

(*Chorus and Baritone Solo.*)

Terrestrial Chorus.

All the wealth of the earth
Is our desire!
We worship pleasure; of joy and mirth
We never tire!
For us no dark to-morrow
Shall arise;
Withdraw all pain and sorrow
From our eyes;
And from our gladness
Away with sadness,
All tears and sighs!

Celestial Chorus.

When our hearts are oppressed in the
midst of our pleasure,
And despair without measure
Has filled us with dread,
Say, where has gladness fled?

The Voice of Christ.

Blessed he, who, from Earth's dreams
awaking,
Turns his heart from worldly pride,
Who, ev'ry other joy forsaking,
Of wealth the golden fetters breaking,
Treasures of heaven spreads around
on ev'ry side.
Then, when the awful trumpet soundeth,
Let him rejoice!
Blessed is he, in whom God's grace
aboundeth,
Angels for him heav'n's gates fling
open wide.

Celestial Chorus.

Blessed is he, in whom God's grace and
love aboundeth,
Angels for him heav'n's gates fling
open wide.

SECOND BEATITUDE.

(*Chorus, Soli, and Baritone Solo.*)

Terrestrial Chorus.

The earth is dark, heav'n's light has
faded,
Shedding no bright ray;
Ev'ry hope with sorrow is shaded,
And passeth away.
Swift by life's tempest we're driven,
Trembling our hearts shrink with fear;
Storm-tossed vessels far from haven,
Wayside dust whirled far and near.
Against its ills the soul indignant
Vainly seeks a shield;
Cruel Fate, with glance malignant,
Sternly bids it yield.

Celestial Chorus.

Poor human souls, thus striving
For the fitful joys of earth!
Whom deadly sin is driving!
Give holy Meekness birth.
Her sacred lamp burns ever brightly,
She, only, can allay your care,
She, only, maketh hang more lightly
Those chains, which goad you to
despair.

The Voice of Christ.

O! blessed are the meek!
For them Earth's treasures all are gathered.

THIRD BEATITUDE.

(Chorus, Soli and Baritone Solo.)

Terrestrial Chorus.

Grief o'er all creatures reigns supreme,
Her terrible features haunt every dream;
Our sad cries unavailing,
Each she claims as her slave;
Each with rigor unavailing
Drives to the grave.

A Mother.

Death, cruel tyrant! Thou hast bereft me!
Hear me now! since all joy hath left me,
Only let me weep, and die!

An Orphan.

Father and mother now bewailing,
With fear and dread my spirit quailing,
Ah! for me ev'ry breath's a sigh!

The Wife and the Husband.

Loved companion of the happy morning,
O thou whom I adore,
Before to-morrow's light is dawning
Thou'lt have fled for evermore!

The Mother.

Sweet child, whom I adore,
Farewell for evermore!

An Orphan.

Thou whom I adore,
Farewell for evermore!

Terrestrial Chorus.

Grief o'er all creatures reigns supreme,
Her terrible features haunt every dream.

Slaves.

Sore oppressed, for mercy praying,
None to heed the slave's appeal!
For home and country yearning,
How we vainly weep and sigh!

The Voice of Christ.

Blessed are the mourners, for they shall be consoled!

Celestial Chorus.

O blessed for ever, they who suffer pain!
Heaven to the exile gives again
The dear home he cherished;
The orphan sees once more
The mother who perished!
Clear and bright, in Heav'n's endless day,
Truth shines out with glittering ray;
Of Earth's dark woes and fair hopes blighted
God shall make for those He loves
Crowns of gold with glory lighted.
There the poor slave in freedom roves.
O blessed for ever, they who suffer pain!

FOURTH BEATITUDE.

(Tenor and Baritone Soli.)

Tenor Solo.

Where'er we stray, stern Fate enthralls us,
And Evil reigns;
Darkly brooding, Destiny appalls us,
Mocking our pains.
Each imprisoned soul, its wings unfolding,
Would soar on high;
Heavy chains of sin its flight withhold-
ing,
We sink and die.
Yet, since a chaste desire, a sacred flame still burning,
Illumines our night,
Cheering the soul to wisdom returning,
Shedding its light:
Purity! Holiness! and Justice!
Unveil thy face!
Hear us, we pray! Vice for its service Demands our race.
Ah, come! Truth, to our pleading now hearken!
Hide not thy ray!
With thy light dispel the clouds which darken
True Wisdom's day!

The Voice of Christ.

O happy he, athirst for God's salvation!
In heaven pure streams of living waters flow;

And happy he, whose life is one oblation:
He shall in heav'n receive all which he gave below.

FIFTH BEATITUDE.

(Tenor Solo, Chorus, and Soli for Baritone and Soprano.)

Tenor Solo.

Like beaten corn-sheaves lying
Upon the threshing-floor,
The weak, all crushed and dying,
Helpless their ills deplore.
No strong arm their cause defending,
Galled by th' oppressor's chain,
They mourn with grief unending,
Of vengeance dream in vain.
Their souls with hatred burning,
They groan and sigh,
And for pity are turning
To the Master on high.

Terrestrial Chorus.

King all-glorious! Rise victorious!
Smite the oppressor and transgressor!
We shrink and die 'neath their blows:
Mighty God! avenge our woes!
Tyrants vaunt their power unrelenting,
Scorning all our bitter lamenting;
Shield us, Lord, in our distress!
Strike, till our foes Thy might confess!
We, who were slaves, now commanding,
Dire retribution demanding,
Crushed lies the foe at our feet;
Vengeance we take for each scornful reviling,
Tears of the past, insults defiling,
All have made our revenge more sweet!
But if our tears are unavailing,
If God be deaf to all our cries,
Then, armed by need with strength un-
failing,
Fearless one and all arise!
Tremble, then! Oppressors, tremble!
Vengeance points the sword!
Ye tyrants and foes, in wrath we as-
semble,
In deadly accord!

The Voice of Christ.

"Vengeance belongeth to me alone!"
'Tis God speaks the word;

For all his sins the wicked shall atone:
Wait ye on the Lord!
Cease, sons of men, from your angry
pursuing,
With impious hatred your ills but re-
newing;
For verily I say to you, that blessed are
they
Who in mercy fear to slay!

The Angel of Forgiveness.

Holy love, sweet pardon
And mercy show;
Bear your brother's burden
Here on earth below.
And when, with dreadful majesty,
God in wrath appeareth,
Each soul in terror his judgment fear-
eth,
Save ye, who humbly cry:
"Our guilty souls preserve!
No pardon we deserve!
Bow Thine ear from heav'n:
Mercy we have shown
When the rude oppressor,
Trembling, stood alone,
We've spared the vile transgressor;
Forgive, dear Lord, as we've for-
given!"

Celestial Chorus.

Ever blessed are they
Who in mercy fear to slay!
'Tis God who calls to man from heav'n:
Forgive, that ye may be forgiven.

SIXTH BEATITUDE.

(Double Chorus [S. and A.], Quartet [T. and B.], Baritone Solo.)

Heathen Women.

The gods, from us their faces turning,
Heed not tear nor sigh;
Our gifts and sacrifices spurning,
Leave us now to die.
O absent gods, hear us imploring!
And as of yore
See us kneeling, trembling, adoring;
Bow down once more!

Jewish Women.

Thou, who once to our sires appeared,
Show now Thy face!
Thou, Lord, who from Horeb judgment
declared,
Save Israel's race!

God of mercy, hear us imploring,
 And as of yore,
 Now we are trembling and adoring,
 Bow down once more!

The Pharisees.

4. *Phar.* Lord God! praise and thanks
 I'm bringing;
 Firmly Thy sacred laws I've
 kept;
 With fast and vigil prayed
 While all the wicked slept.
1. *Phar.* With righteous anger from my
 path now I'm flinging
 All the weak, erring souls
 who from wisdom have
 turned.
3. *Phar.* By my justice and righteous
 dealing
 I've freed my soul from Sat-
 an's wiles.
2. *Phar.* O God! a murd'rous thought or
 feeling
 Ne'er my heart defiles.
- All 4. Great God! from early youth
 with all Thy laws comply-
 ing,
 I await, on Thy faith relying,
 Eternal joys, pleasures divine;
 With all the just united,
 I trust in heav'n to shine.

The Angel of Death.

I gather in each soul immortal,
 Death's dark angel I;
 Widely opens heav'n's flaming portal:
 See the Throne on high!
 And which of you, frail sons terrestrial,
 Can view undismayed
 God enthroned in light celestial,
 All His might displayed?

Celestial Chorus.

Earthly knowledge, wisdom and merit,
 Ne'er make the gates of heav'n un-
 roll;
 Only the meek and childlike soul,
 Pure in heart and humble in spirit,
 May enter this bright, holy place.

The Voice of Christ.

O blest are the pure! They shall see
 God's face.

Celestial Chorus.

Then purge from your hearts sins de-
 grading,
 Purify by prayer each crimson stain,
 That the Lord may hearken again,
 And, when earthly desires are fading,
 Enter ye into this holy place.
 Pardoned and cleansed by Christ's en-
 deavor,
 Come, dear brethren, join us on high;
 Soaring ever, upward we fly,
 Heav'nly portals open for ever:
 Enter ye this holy place.
 Come hither, and with the saintly com-
 mingle,
 With seraphs and angels your songs in-
 termingle:
 O enter ye this holy place!
 Blessed are the pure; they shall see God!

SEVENTH BEATITUDE.

(*Bass Solo, Chorus, Baritone Solo,
 Quintet.*)

Satan.

'Tis I whose baneful spell
 Spreads strife and bitter hatred,
 To all ye slaves of Hell
 My evil laws are sacred.
 Now gather, ye murderous throng!
 To my kingdom belong!
 Ye, whom evil passions guiding,
 Paths of guilt and darkness tread;
 Ye who, stern justice deriding,
 By hatred and wrath are led:
 Hearts all stained by sins corroding,
 Souls aghast with dark foreboding,
 All ye enemies of peace,
 I am your king!
 Behold my banner unroll'd!

The Multitude.

Now perish all laws and delusion!
 On earth shall reign confusion!
 A day of wrath and judgment dire,
 Our day, at length appeareth!
 Rising in a dawn of fire,
 Our power the mighty feareth!

Satan and the Multitude.

Now with fury and rage,
 Vowing slaughter and death,
 Hate burns in every breath,
 Sparing neither youth nor age.
 Let our fierce shouts of hate
 Drown the cries of the slain;

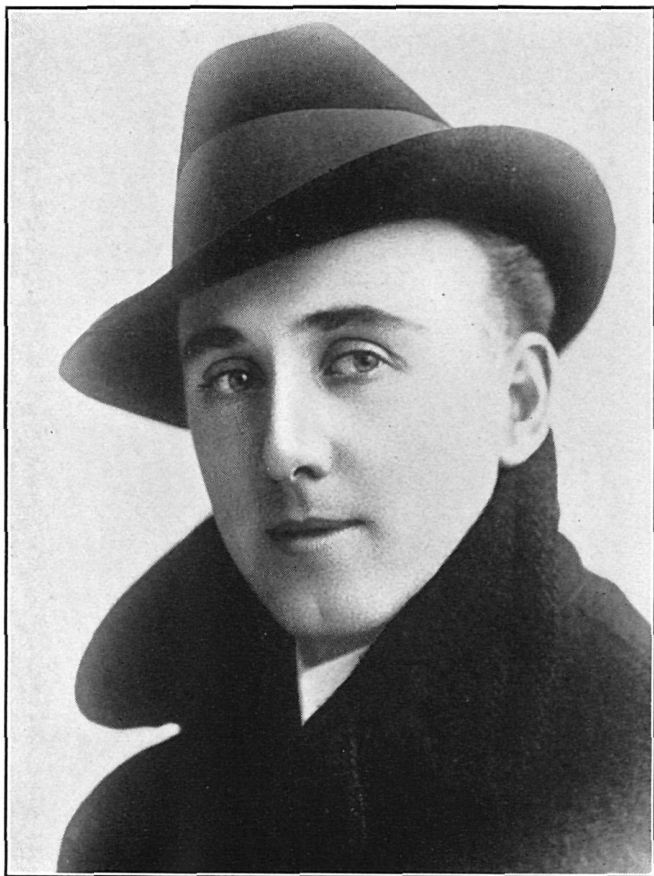


Photo by James & Bushnell

Bernard Ferguson

Tyrants are taught, too late,
 All we've borne of grief and pain!
 With scorn stifle Virtue's teaching;
 Strength alone can win the fight!

The Voice of Christ.

Blessed are they who, with voice be-
 seeching,
 Turn aside wrath and vengeance;
 they shall win eternal light.

Satan.

Ah! that voice! striking terror
 Into my heart!
 Causing darkness and error
 To depart.
 How all my splendor vanished
 When that voice gave decree,
 I from God's courts was banished,
 Forced in terror to flee.

The Peacemakers.

(*S., A., T., and B. I. and II. Soli.*)

Evil cannot stay, naught but good re-
 maineth,
 Be faithful and pure;
 In vain Satan strives to conquer, he
 gaineth
 Naught that shall endure.
 Seed that's sown in faith, on God's grace
 relying
 Nursed with tears and prayer,
 Springs forth into flower; blossoms nev-
 er dying
 Shed a perfume rare.
 With steadfast hearts and Christian
 graces
 Strong in faith we work,
 Struggling ever, where in Earth's dark
 places
 Satan's myriads lurk.
 Peace sheds her light, Earth's face re-
 newing;
 Gentle showers of love,
 Every blighted heart bedewing,
 Fall from heaven above.
 Satan rageth, battle wageth
 'Gainst the bonds of love divine;
 Dawn is breaking, hope is waking,
 Sweet charity benign.
 The light of true wisdom we follow,
 With eager hands the tomb we hollow;
 Of want and poverty accursed
 See all clouds and darkness dispersed!

EIGHTH BEATITUDE.

(*Bass Solo; Chorus; Soli for M.-Sopr.
 and Baritone.*)

Satan.

Not yet defeated,
 Still my godlike power survives!
 For salvation completed
 See how God with Satan strives!
 Christ, behold! how thro' countless ages
 Foul injustice and carnage reign;
 How in warfare mankind engages,
 Bloodshed, destruction and disdain.
 See how pale Virtue doth languish,
 Man's guilt deploring with anguish;
 See how crime triumphant swells!
 See in fear the righteous bending!
 Yea, I conquer heaven, sending
 Man where grief for ever dwells.

Chorus of the Just.

Hear us, Justice eternal!
 Drive all tyranny hence!
 Against this power infernal
 Be our shield and defence!
 But if thy mighty sword is sheathed,
 If we suffer death for thee,
 When martyr-crown our brow hath
 wreathed
 May our memory blessed be!

Satan.

Insensates! this wild delusion
 Provokes my scorn!
 'Wait ye then a happy morn?
 Vain illusion!
 Well I know how martyr-pride
 In torments dire can be broken;
 King am I, your doom I've spoken!
 My wrath ye cannot turn aside!
 Slaves accursed, bow before me!
 Triumphant, I force ye to adore me,
 Dare not my fury defy!
 My pow'r in vain denying,
 Are ye on aid relying
 From on high?

Mater Dolorosa.

Stricken with sorrow, sad watch I'm
 keeping,
 With sevenfold grief my heart is torn;
 Bruised and bleeding, in the tomb is
 sleeping
 The son whom my arms have borne.

To Calvary by soldiers driven,
 In vain seeking pity to find,
 For men his blood was freely given,
 He bore the sins of all mankind.
 What tears, what grief, what anguish
 O'erwhelmed me in that dread hour,
 To see his gentle spirit languish
 When God in wrath withheld his
 pow'r.
 How that cry of desolation
 Rent my mother-heart in twain!
 Fair Paschal Lamb! Earth's consol-
 ation!
 Satan crushed! ne'er to rise again!

Satan.

Mine the doom she hath spoken!
 'Twas decreed!
 Eve my power now hath broken
 Through her seed!
 Earth through her sphere is shaking,
 And Christ, triumphant waking,
 Arising from the dead,
 With that heel torn and bruised,
 By sinful man abused,
 Hath crushed the serpent's head!

The Voice of Christ.

O ye righteous, whom my Father sent
 Wisdom to declare!
 'Mid injustice be ye content
 Every suff'ring to bear;

For blessed are ye, when men revile ye
 For righteousness' sake;
 Let not Satan's power e'er beguile ye
 Justice to forsake.
 Exceeding shall be your guerdon,
 Ever steadfast and valiant be;
 Your God will lighten every burden
 Borne in faith for me.

Satan.

O Christ! I own Thy power and might!
 For me, endless night!

The Voice of Christ.

O come, ye of my Father beloved!
 O come to me!
 Earthly woes ye have proved,
 Grief and sorrow now shall flee.
 In heaven joyous anthems are ringing,
 My cross and passion to extol,
 While through the golden gates are
 winging
 The angels, each bearing a soul.

Celestial Chorus.

Hosanna! Peace from God, the Father,
 The blessings of fraternity,
 Shall gather for eternity!
 With Christ o'er Death victorious,
 Enter the kingdom glorious,
 Blessed for ever! Hosanna!

THIRD CONCERT

Friday Afternoon, May 17

NATIONAL HYMN, "America," CAREY

Children's Chorus, Orchestra, Organ, and Audience.

The universal acceptance of "America" as an expression of patriotism enforces a peculiarity of folk-songs that is well known to investigators in that field. It is this: a folk-song is not of necessity a direct product of the folk, any more than Schumann's "Scenes of Childhood" *about* children must be played *by* children, for the adoption of a melody makes it national.

These adopted melodies may be given texts suitable to varied environments, therefore, as "My Country! 'tis of thee" voices our own national point of view, no thought need be given to the quite distinct texts used by other nations.

As there is no power that can force a national hymn on a people, so there is no way of obliging them to relinquish one that has been adopted.

A point in favor of the tune, which has without doubt led to its acceptance, is its compass which, unlike that of "The Star Spangled Banner," is well within the range of the ordinary voice. For this reason any hyper-critical strictures on the text must be hushed in view of the undoubted fact that it has been, is, and probably always will be the most spontaneous expression of loyalty we possess.

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

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

The text:—

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

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

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

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

OVERTURE, "The Secret of Susanne," WOLF-FERRARI

Ermanno Wolf-Ferrari was born at Venice, January 12, 1876; still living.

The composer of "La Vita Nuova" appears in a different light in this bright and sparkling overture with which the intermezzo of the same name, in one act and with two singing characters only, begins. Its first performance in America, by the Chicago Opera Company at Philadelphia, fell on March 29, 1911. Since then it sustained its popularity, largely by reason of its melodic appeal.

The work which opens in the key of D major, 2-4 time, *Vivacissimo*—is simple and logical in form but does not err on the side of subserviency to the stereotyped formal traditions.



Photo by Apeda

Arthur Middleton

CHILDREN'S CANTATA—"Into the World,"

BENOIT

Pierre Léonard Léopold Benoit was born at Harlebecke, Belgium,
August 17, 1834. Died March 8, 1901.

"Into the World" contains, as it should, music which, because it makes a powerful appeal to real musical appreciation, is worthy of its youthful interpreters. Of the work, it has been said, "It is indeed, Nature's summons to the children, beckoning and drawing them 'into Life.'" As is fitting at this time the text of "Into the World" is urgent in its stressing of patriotism as one of the most obvious elements in the evolution of that true citizenship to which the future guardians of our liberty should aspire. There is an element of conscious joy in the singing of children, a result of the enthusiasm and unconsciousness of self characteristic of youth. For this reason it is well nigh criminal to debase the tastes of these future concert-goers by obliging them to sing musical drivel and asking an intelligent audience to find pleasure in such bad art.

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

INTO THE WORLD

Boys

Deep in flower-pots of clay
Mother hides the seeds in May.
We see them all swelling, we see them
all growing;
With our own hands we then will
shower
Water lightly on ev'ry flow'r,
Tenderly, tenderly blowing.

GIRLS

Mother's garden! how gay and bright,
The flow'rs bloom in morning light
So fairly! So rarely!

MAIDENS

Gather we in joyful play
Garlands gay,
E'er blowing, e'er growing,
Flowers grow amid the green!

YOUTHS

As there, on your cheeks, too, the roses
are seen!

And waiting, waiting while we're sing-
ing.
In Father's orchard ripe fruits are
swinging:
We'll gather them where they are cling-
ing.
Planting! Growing! Flower!

ALL

So Nature plies in leaf and root;
Like her plies our school in the mind
and the heart,
So praise our school before we part!

Boys

Tho' tiny we are, we're growing in
pow'rs,

GIRLS

Tho' only wee plants, we'll blossom like
flow'rs.

ALL

From us, from us our native land shall
claim
Fruit, in her welfare, freedom and
fame.

With valiant soul and strong in strife
 With tender heart and loyal mind,
 With joyful love to all mankind
 We hail our life!

BOYS AND YOUTHS

And sowing and reaping, we shall fare,
 Sailing o'er Ocean as eagles in air;
 Hammers are plying,
 Mill-wheels are flying,
 Hamlets are growing,
 Towns overflowing,
 Ev'ry heart thrilling,
 Ev'ry hand willing:
 Thus we shall make thee,
 Native land, Chosen land,
 Worthy the hope of the Pilgrimband!

GIRLS

And we, your sisters,
 Companions and helpmates,
 We'll brighten your homes with delight
 ever growing,
 With love's fond arts, we'll fill your
 hearts,
 With joy overflowing.

YOUTHS

You'll fill our hearts with joy overflow-
 ing?
 Should foes ever threaten our native
 land,
 As oaks unshaken we'll stand,
 As heroes battle for glory,
 Our blood we will shed in our country's
 fight,
 Free-men will die for freedom and right,

GIRLS

Women aid the wounded and dying,
 Women share their sorrow and sighing:

ALL

Nay! Love shall reign alway!
 By love be hate requited!

Children are like flowers bright,
 Flowers, flowers twining light,
 In their bond the land unite!
 Of the truth be guardians plighted,
 So shall head and hand do right,
 All in love united.

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

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

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

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

For the sake of completeness the following purely musical information regarding the different numbers is appended. I. March (*Alla Marcia, Allegro moderato*, G minor, 4-4 time); II. The Little Bells (Scherzino) (*Allegro Molto*, E flat major,

2-4 time); III. Moths and Butterflies (Dance), (*Allegretto*, A minor, 2-4 time); IV. Fountain Dance (*Allegretto commodo*, G major, 3-8 time); V. The Tame Bear (*Allegro moderato*, A minor, 2-2 time); VI. The Wild Bears (*Presto*, A minor, 2-4 time).

CONCERTO FOR PIANOFORTE, B flat minor, Op. 23, . . . TCHAIKOWSKY

Peter Iljitch Tchaikowsky was born at Wotkinsk, December 25, 1840;
died at St. Petersburg, November 6, 1893.

Andante non troppo e maestoso—Allegro;

Andante semplice—Allegro vivace;

Allegro con fuoco.

MR. RUDOLPH GANZ.

The character of this concerto, one of the greatest of modern times, is indicated by the expression marks affixed to the movements. A great range of emotion is implied by them, while the name of Tchaikowsky is so identified with intensity of emotional expression, that the mere reading of the title conveys a distinct impression of the power of the work. Structurally it is dominated by the new conception of the concerto inherent in the modern school of composition. As in the orchestra individual instruments have ceased to control its color, so in this form, whose aim is to exploit the possibilities of an instrument, this specific purpose does not appear in a manner that makes of the individual instrument everything and of the orchestra little or nothing. In this, as in all the great modern examples of the form, the solo instrument meets the orchestra as an equal, and the result is that a new style of interpretation is demanded. Enormously difficult as this work is, and there are but few that impose a greater draft on the technical resources of the performer, it cannot be fully appreciated until one forgets the performer and sinks himself in the work. That this may be the case a like self-forgetfulness is necessary on the part of the virtuoso, who is there as a part of a great and imposing whole. That technique—as such—has ceased to be the first consideration in performance, and that interpretation is the final test of an artist's position, indicate an advance in standards of criticism prophetic of great results for the future of art.

After three statements by the horns of a one-measure figure—B flat minor, 3-4 time, *Andante non troppo e molto maestoso*—accompanied by full chords by the orchestra, the solo instrument enters in the fourth measure with a series of chords, while the violins and 'celli develop from the original figure a melody which, after several measures, is taken up by the piano and expanded into a broad and impassioned movement in which the soloist has ample opportunity to show his power. This division ends quietly in a beautiful phrase for the piano, coming to a close in the dominant of F minor. The chord of F major is sustained *pianissimo* by the orchestra for six measures,

followed by a pause—a beautiful touch—after which the solo instrument gives out—*piano*—the principal subject of the first movement proper 3-4 time, *Allegro con spirito*. This subject, based on an agitated figure in triplets, is developed at considerable length and with great ingenuity in the contrast of the solo instrument and orchestra, until, after a stormy passage interrupted towards the end by two statements of the figure on which the second subject is based, this most beautiful theme appears. It is first stated by the orchestra, then by the piano, then broadening out it is given such fulness of exposition and appears in so many transformations that it would seem as though the composer had a special fondness for it. We cannot wonder at this for it is one of the most charming melodies in the work. The involved and scholarly forms the themes take on as the movement proceeds cannot be fully pointed out in this analysis, but nowhere has Tchaikowsky shown himself more the master than in this division of the work. After the second appearance of the song subject (in B flat) a difficult cadenza—*Quasi adagio*—and ending *pianissimo*, finally merges into a statement of this theme with an accompaniment of the solo instrument that gradually asserts itself until in a *fortissimo* rushing octave passage the movement comes to an end.

The next movement—D flat major, 6-8 time, *Andante semplice*—is idyllic in its grace and simplicity. To be sure, it contains an agitated movement—*Allegro vivace assai*—but this only heightens the effect of the lovely melody when it again appears in its final form.

The spirit of the Cossack animates the last movement—B flat minor, 3-4 time, *Allegro con fuoco*. There is a suggestion of the wind dancing furiously over the Steppes in the first subject heightened by a weird two-measure figure introduced as the first subject develops, but evidently only episodic in nature, for it is not developed at all nor hardly dwelt upon as one would desire. There are broad *cantilene* passages in the second subject, but these and a charming *pianissimo* figure heard in the middle of the movement cannot sustain themselves against the force of their environment, and they finally rush into the stormy final measures which follow after a noble theme in B flat that in itself is a stroke of genius.



Photo by Davidson

Rudolph Franz

FOURTH CONCERT

Friday Evening, May 17

THE STAR SPANGLED BANNER

Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star Spangled Banner yet wave,
O'er the land of the free and the home of the brave?

SYMPHONY No. 4, D Minor, Opus 120, SCHUMANN

Introduction-Allegro; Romanza; Scherzo; Finale.

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

In Robert Alexander Schumann we see one of the foremost composers of the last century, and one of the founders of the neo-romantic school. A composer of commanding genius, he was at the same time a critic of a type practically unknown since his day. He was sympathetic in his judgment of his contemporaries, many of whom, like Mendelssohn, Hiller, and Hauptmann, failed to recognize his genius, not realizing that such pronounced literary power and critical acumen could be combined with even greater creative musical genius. Franz Liszt and Moscheles appreciated him from the first. Schumann, like Liszt, possessed great discernment and was one of the first to welcome Chopin, of whom he said: "What is a whole year of a musical paper to a concerto by Chopin?" He also heralded the advent of Brahms in glowing terms. To understand Schumann's compositions fully one should study his critical methods, for his articles over the names of Florestan, Eusebius, Raro, etc., looking at subjects from many points of view, display an insight into the hidden processes of

creative art that illuminates his own methods. Early in his artistic career there were premonitions of the malady that brought his life to an end in a madhouse, but in the period just after his happy marriage with Clara Wieck, who afterwards became the greatest interpreter of his pianoforte works, his compositions sparkle with life and vigor. To this period belongs the symphony on our program.

In the construction of this symphony Schumann followed the example set by Beethoven in the C minor No. 5, but carried the idea of running directly from one movement to the next still farther, by thinking of the work as absolutely continuous in performance as well as in conception. As a matter of fact, when first published, after the enumeration of the divisions, the title bore the words "in one movement".

The introduction—D minor, 2-4 time, *Andante*—leading to the first movement proper, is based on the following material,

Andante.

f *pp* *cresc.* *etc.*

The principal subject of the first movement—D minor, 2-4 time, *Allegro*—

Allegro.

f

has in it much of the buoyancy characteristic of the symphony in B flat (No. 1), and in his exuberance he set aside the conventions of form to such an extent that there is no real second subject. The material of the first subject dominates all, and, as it is of compelling power and suggestion, no one need be disturbed by the further interesting fact that there is no real Recapitulation. It must be urged that frequently one is obliged to apply to musical form the statement in the Scriptures—"The letter killeth, but the spirit giveth life". One must not forget the end of form by dwelling too much on the means.

Schumann the dreamer is revealed in the second movement—A minor, 3-4 time, *Andante*—and the beauty of the melody played by the oboe and violoncello must be apparent, even to the non-musical.



Utilizing the material of the introduction in the strings and introducing a violin solo (D major) variety is won, but the return of the plaintive original theme shows it to be the real burden of the movement.

The Scherzo—D minor, 3-4 time, *Vivace*—is a most virile representation of the form established in its modern proportions by Beethoven. Based on the following vigorous theme



it runs its appointed course, after which the Trio sets forth the following most bewitching theme.



This in turn yields to the theme of the Scherzo proper, only to appear again, as though Schumann, like Schubert, could not bear to leave a supremely beautiful melody with a single presentation only.

Again, in the introduction to the last movement, the material of the original opening section is exploited. Heralded by a strong motive for the trombones, followed by an *accelerando*, the principal subject—D major, 4-4 time, *Allegro*—enters.



The unity, manifested in the employment of the introductory material at various points, is still further secured by the statement of the principal figure of the first movement, which occurs simultaneously with the sounding of the principal subject. With the exception of the Recapitulation the movement proceeds in the most approved orthodox manner according to the formal principles of the sonata-form, ending in an extended Coda and a very animated closing division.

It is easy to see from this very incomplete analysis, the reasons for Schumann's desire that it should be performed as a whole and also those suggesting the title "Symphonic Fantasia". Possibly he felt the force of the comforting adage, "The truth should not be spoken at all times", and refrained from giving it so apt a title. We may also rejoice that he refrained from introducing the guitar in the Romanze, although he left a place in the score which he never filled in.

ARIA, "Depuis le jour," from "Louise," CHARPENTIER

MME. CLAUDIA MUZIO.

Gustav Charpentier was born June 25, 1860, at Dieuze-Lorraine;
still living, in Paris.

It may seem somewhat remote from fact to assert that the gulf between César Franck and Charpentier is greater than that which separates the first named from Mozart or the latter from his distinguished ancestor Marc Antoine Charpentier (1634-1752), but considered in the light of their tendencies and ideals it is absolutely true. Franck fixed his gaze on noble phases of life, while Charpentier has the circumscribed view of the realist, who is enthusiastic only when he ranges along paths trodden by those whose existence is spent in the midst of depravity and vice, though they both be gilded. It must be admitted that Charpentier attempts to bring out whatever of light there may be in that gloom. A sensitive nature like Franck's could not have endured



Photo by Mishkin

Claudia Murtio

the contact with the life that moves along the lower levels which is necessary for the exploitation of whatever in that life may be deemed worthy of emphasis. Giving due weight to his good intentions, the composer of "Louise" must come under the condemnation of Tchaikowsky by virtue of his choice of subject. While the position assumed by the pure-minded Russian did him honor, we may seriously question whether it is justifiable to restrict ourselves to the praise of the ideally good—which needs no praise—to the virtual exclusion of sufficient study of the bad to determine whether it is irremediable. To attempt to portray the struggle for the attainment of the best that is possible under oppressive environment is neither ignoble nor undesirable, but the real texture of a man is determined by the manner in which he accentuates the conflicting moral elements which in the lowest strata are exhibited in their nakedness. It must be admitted that Charpentier revelled in the life of the Montmartre Quartier—which in itself is no sin,—and—if we can trust his music, as we must—was at his best when glorifying phases of that life which in no wise tend to the clarification of its moral atmosphere. If this seems unjust, what of the following from M. Pierre de Breville, writing of "Louise"? "Charpentier, who owes so much to Zola, whose romantic naturalism he practices, is himself the hero in 'L'Oeuvre,' who, wishing to glorify Paris, has created a Minotaur—a Moloch—who eats the children of nearly all street-sweepers. And it is before this monster, whom he places before us after the manner of sermonizers, that the lovers kneel, and in whose honor they recite their prayers. Why bind music, that universal language which never grows old, to subjects of ephemeral actuality? Why attach it to the hawser of the galley that is already three-quarters sunk through naturalism?" The answer is simple—the composer was purely theatrical in his outlook, not dramatic in the highest sense. But why the selection on our program? Because Charpentier is an interesting figure in modern French music, a writer worthy of representation, one "who knows how to captivate through his undoubted power as a musician"—and "Louise" is a work of real distinction. The text is herewith given:

LOUISE:—Ever since the day when unto thee I gave me, radiant with flowers seemed
my pathway before me,
I seem to dream 'neath a fairyland heaven with my soul still drunk with
the joy of thy first kiss.
Ah, how sweet is life! my dream has not been merely dreaming!
Ah! I am so happy, for love o'er me his wings is spreading!
In the realm of my heart new is the joy that's singing!
All nature doth rejoice with me and with me triumph!
And all around I see but laughter, light and joy
And I tremble with exquisite delight when I recall
The charm of our first day of love.
Oh! how sweet is life, ah, I am so happy, all too happy
And I tremble with exquisite delight when I recall
The charm of our first day of love.

SUITE, No. 2, "Indian," Op. 48. Three Movements. MACDOWELL

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

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

· Dismissing this side issue, it must be noted that MacDowell's music has within it all that makes for great art. He never mistook conceits of fancy for flights of imagination—neither did he consider noise as synonymous with vigor—nervousness with intensity—nor mistake posing for originality. His music is imaginative, vigorous, intense, and original, and these elemental virtues are fused into a style at once unique and effective. The pathetic clouding of this rare intellect and his premature death constitute one of the tragedies of our musical development, a development to which no one has contributed more of lasting value than Edward Alexander MacDowell.

Of the work on our program it must be said that it displays all these qualities. Of the meaning of the various numbers the titles convey all that is vital.

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

- I. LEGENDS.
- II. LOVE SONG.
- III. IN WAR TIME.
- IV. DIRGE.
- V. VILLAGE FESTIVAL."

Of these, Nos. III and IV will be omitted. Regarding the three movements played this evening the following short explanations may not be amiss.

In the first movement—E minor, 2-2 time (*not fast*) *with much dignity and character*—the horns announce two themes (which can be traced to an Iroquois harvest

song), the first one loudly with emphasis, the second one softly, the instruments being muted. With these the composer has constructed a rhapsodical introduction which is in admirable accord with the title and leads into the rapid movement proper. The germ out of which this grows is a rhythmic transformation of the second of the above themes.

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

The second movement—6-8 time, *not fast; tenderly*—begins with a melody which is a faithful copy of a love song of the Iowas, and can be heard at the annual festival of the Onondaga Indians, the Green Corn Dance, celebrated on their reservation near Syracuse. The characteristic *appoggiatura* will here be noticed again.

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

The two principal themes of the last movement—E minor, 2-4 time, *swift and light*—are adapted from a war song and a woman's dance of the Iroquois. The composer's fancy has molded them into shapes to serve for his fanciful pictures of a village festival. The first one is given out by the violins, *pizzicato*, the second by the flute and piccolo, with accompaniment of the wood-winds and a *pizzicato* figure in the strings.

“SUICIDIO,” from “La Gioconda,” PONCHIELLI

MME. MUZIO.

Amilcare Ponchielli was born at Paderno Cremonese, August 31, 1834;
died at Milan, January 16, 1886.

There are many who hold that, next to Verdi, Ponchielli was the most gifted of modern Italian opera-composers. Like all such statements this affords an opportunity for argument, but to enter into such a discussion is not the present purpose, as this is not a critical study of composers or their work. In this instance it may be stated quite unreservedly that the opera from which the aria on our program is drawn represents the composer's highest flight. Its action is laid in Venice, and in plot and diction might have been a product of the time of Cavalli. It affords abundant scope for impassioned acting, and mixes love, poison, and daggers in the indiscriminating manner so dear to early—and some modern—Italian librettists.

The aria, whose text is given below, occurs in Act IV. The English translation (it will be sung in Italian) is herewith given.

GIOCONDA:—Now I, all is over, can die.

Ah no! my mother?

O aid me, oh aid me, O holy Virgin!

Too heavy is for one sad heart this anguish!

I go to seek my mother!
 Ah woe is me!
 That compact I remember!
 Ah me! the terror of Barnaba o'erwhelms me!
 Here to behold again those hellish features!
 O holy Virgin, keep away the foul Demon!
 And now, why am I thus exhausted and falt'ring?
 In flight is my only safety.
 Yes, I keep to my compact!
 We both swore to keep it,
 And ne'er will Gioconda be false to her oath.
 May Heaven in mercy withhold condemnation,
 And pardon us both!
 Nay, stay thee!
 Restrain awhile thy ardent passion!
 Thou soon shalt in splendor,
 Ha! Ha! Ha! Gioconda behold . . .
 For thee I am braiding my clustering tresses
 With purple and gold!
 With glittering jewels, the gay jewels that are worn nightly
 By madcaps theatrical, cover'd, yes, cover'd Ill be.
 Now list to the song that this ardent young siren will sing unto
 thee, ah listen!
 The song that she sings unto thee! Ah! ah listen!
 Now listen, ah listen! Now list to her singing, this ardent
 young siren, ah! ah! ah! ah!
 I keep to my compact; no false oath was mine
 Thou claimest my body?
 Now, demon accursed, this body is thine!
 (She stabs herself and falls dead.)

"L'APPRENTI SORCIER,"

DUKAS

Paul Dukas was born at Paris, October 1, 1865; still living.

In 1796, Goethe in one of his lighter moods wrote "The Magician's Apprentice", the material of the poem being drawn from Lucian. In it he details the sad experience of a youth, who in the absence of his master, a sorcerer to whom he was apprenticed, proceeded to employ the magic formula commanding the broom to take to itself a head and legs and then directing it to bring water from a nearby stream. But when all the pitchers and tubs are full to overflowing the youth in desperation cuts the broom in two with an axe, only to find that he has created two water-carriers whose frenetic industry bids fair to cause a veritable inundation. As he loudly screams for help the master appears, restores the broom to its pristine condition, and, in all probability, belabors the unlucky youth with it.

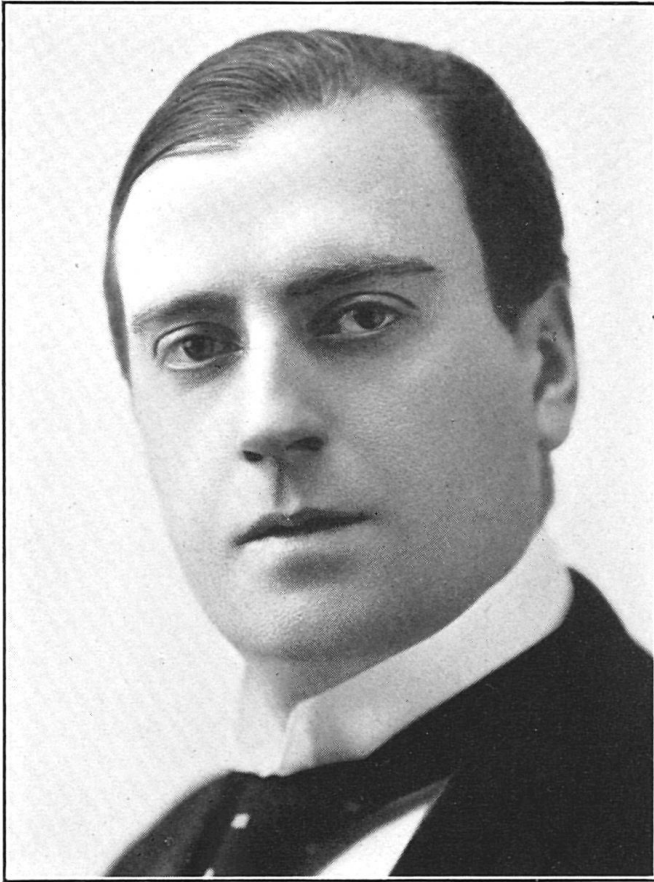


Photo by Apeda

J. Bonnet

In a lively movement—*a la scherzo*—Dukas places before us in orchestral dress the various happenings, with the possible exception of the punishment, which, by the way, is not mentioned by Goethe so it may be looked upon as the creation of a “lighter mood” in another less gifted.

The work has been heard before at these concerts but is well worth a repetition.

BALLATELLA, “There on high they cry,” from “Pagliacci,”

LEONCAVALLO

MME. MUZIO.

The super-strenuous modern Italian School has succeeded in attracting a great deal of attention, and in spite of the gloomy predictions of Teutonic critics—for whom, to quote Richard Wagner, “Art was created that they might have a new joy”—certain works have maintained their hold on the opera-going public. Among them “I Pagliacci”—the one “hostage to Fortune” given by Leoncavallo on which the goddess has smiled—must be accorded a foremost position. This song is sung by Nedda—Tonio’s faithless wife—who is so full of the joy of living that she has no conception of the truth—that she is coquetting with Death. The excerpt is taken from Act I, Scene II.

NEDDA (*Reflecting*):—His eyes with fire were flaming!
 I dropt my eyes, fearful lest he should read there
 what I was thinking!
 Ah! if he were to see me, the cruel one!
 Enough then! Have done now!
 That’s but a horrid dream
 A foolish fantasie!
 There thou art shining bright sun of summer!
 And the life in me thrills me,
 And tender longing fills me
 With some nameless desire,
 Yet what, I know not!
 Ah! ye birds without number!
 What countless voices!
 What seek ye?
 Where away? Who knows?
 My mother, she that was skillful at telling
 one’s fortune,
 Understood what they were singing,
 And in my childhood thus would she sing:
 “There on high they cry,
 In freedom flying,
 Launched on the wing,
 As like arrows they fly.”
 The clouds and e’en the fierce glowing

They hasten o'er land and sea,
Far away they fly!
Toward unknown countries striving,
The lands of their dreams,
That perchance they seek in vain,
These Bohemians of heav'n,
Some pow'r is driving;
A power whereof they know not
To go still on, and on—and on!

MILITARY MARCH, "Pomp and Circumstance," Op. 39, No. 1, . . . ELGAR

Opus 39 includes two military marches, both of them of a texture fitting the title given above. It is somewhat difficult to choose between them, but the No. 1 in D major is now offered as the stirring closing number of this evening's program. When one remembers "Caractacus," "Gerontius," the Suite on this afternoon's program, and the "Enigma" variations, it will be seen that this march is another illustration of the English composer's remarkable versatility.

FIFTH CONCERT

Saturday Afternoon, May 18

- I. (a) SKETCH IN F MINOR ROBERT SCHUMANN (1810-1859)
(b) RÉCIT DE TIERCE EN TAILLE NICOLAS DE GRIGNY (1671-1703)
(Organist of Rheims Cathedral.)
(c) PRELUDE CLÉRAMBAULT (1676-1749)
(Organist to Louis XIV.)

To those who know ROBERT SCHUMANN in other fields of creation it may be a surprise to learn that he wrote several compositions for the organ. His Op. 60 comprised six glorious fugues on the name B-A-C-H, while six studies in canon-form—and the sketches for pedal-piano, from which the opening number is drawn, are given the Opus numbers 56 and 58, respectively.

NICOLAS DE GRIGNY was born in Rheims in 1671. His father and the other members of his family were organists, and in this environment Nicolas probably received his earliest instruction in art. The sole authentic work of his which has survived is his "Livre d'Orgue." J. S. Bach esteemed this entire organ-book, of which he made a copy. This valuable autograph is at present in Bonn. Very few masters of this epoch attained such emotion in musical expression as Nicolas de Grigny.

LOUIS-NICOLAS CLÉRAMBAULT, organist to the King, and music director to Madame de Maintenon, is one of those masters whose works have come down to us in almost full completeness. This Prelude is an example of the grace and charm typical of the XVIII. century. The brilliance of the Court life is quite evident here.

II. FANTASIE AND FUGUE on the Chorale "Ad nos ad salutarem undam."

Theme: *Allegro moderato, adagio*—Introduction; Fugue; Finale.

FRANZ LISZT (1811-1886)

FRANZ LISZT.—Why must it be, that the stupendous fame which Liszt enjoyed as a virtuoso has so long stood in the way of the profound admiration due to his genius as a composer? In truth, he has been thought of merely as the marvelous pianist, the composer of the Rhapsodies; and attention has long been diverted from his veritable genius. None the less, this latter manifests itself with peculiar lustre in his Faust symphony, the symphonic poems (a form whose creator he was), the masses, psalms, motets, oratorios and, finally, the organ-works.

Among these last, the Fantasia and Fugue on the chorale "Ad nos ad salutarem undam" is by far the most important. Saint-Saëns declares it to be "the most extraordinary piece ever written for the organ."

This prodigious work is of vast proportions; its duration is nearly half an hour, and yet the interest does not flag for a moment. Decorative splendor, robust architecture, passionate lyricism, profound meditation—everything combines to make this work a marvel of art and inspiration.

The theme is an ancient chorale that Meyerbeer employs in the scene of the Anabaptists (*le Prophète*). It reappears continually under the most various aspects and in rhythmic transformations which lend themselves, now to most emphatically energetic expressions, and again to the most mystic tenderness.

Liszt was really the precursor of Wagner and Franck. *Götterdämmerung*, and the Symphony in D minor, are clearly heralded in this Fantasia and Fugue.

III. (a) NOEL LANGUEDOCIEN, . . . ALEXANDRE GUILMANT (1837-1911)
(Old French Carol.)

(b) CORTEGE. . . . CLAUDE ACHILLE DEBUSSEY (1862-1918)

No composer or the organ in recent times has contributed so much to the enrichment of its literature, along lines that combine the best in the old ideals with the most significant features of the modern point of view, as Alexandre Guilmant. His work as teacher was as wonderful as his powers as an organist and composer, and hundreds all over the world have enshrined his memory in their hearts for they revered the artist and loved the man.

The recent passing of Debussy lends a sad interest to this product of his creative genius. Originally written for orchestra, it is effective in its present form.

IV. FANTASIE AND FUGUE in G minor, . . . JOH. SEB. BACH (1685-1750)

In the Fantasia, of a highly dramatic character, recitatives, entreaties, and the most audacious harmonic progressions, are opposed one to the other amidst a formidable unloosing of sonorous resources. The Fugue contrasts with the Fantasia by the uninterrupted flow of its virile good humor. The wonderfully clean-cut subject of this splendid piece was already famous some years before the Fugue appeared.

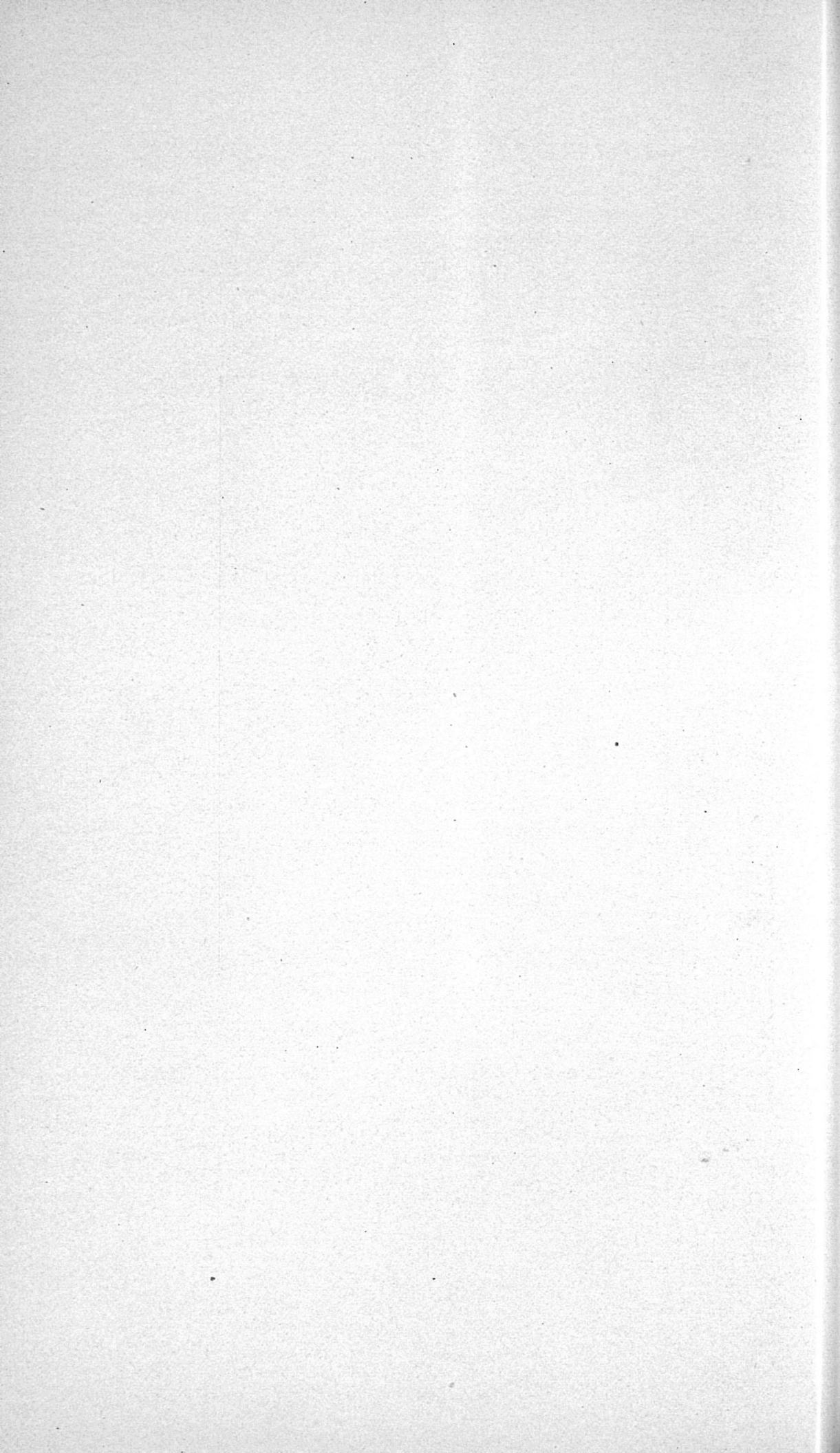
V. (a) ARIEL (After a reading of Shakespeare) . . . JOSEPH BONNET (1884)

(b) RHAPSODIE CATALANE (with pedal cadenza).

JOSEPH BONNET, who appears as a virtuoso and composer in this program, was born in Bordeaux. His brilliant career as a student in Paris justified the promise of his early years no less fully than his present position as the legitimate successor of Guilmant, in both of the capacities noted above, shows that he has fulfilled the brilliant prophecies of the period of his apprenticeship. His repertoire includes the whole organ literature which he interprets with superlative mastery.



Myrna Sharbot



SIXTH CONCERT

Saturday Evening, May 18

"CARMEN," Opera in Four Acts, BIZET

CAST.

Don José, Corporal of Dragoons	Giovanni Martinelli
Escamillo, Toreador	Giuseppe deLuca
Zuniga, Captain of Dragoons; }	Arthur Middleton
Morales, Officer }	
Carmen, a gypsy girl	Margarete Matzenauer
Micaela, a village maiden	Myrna Sharlow
Frasquita, Mercedes, companions of Carmen	
. Lois Marjorie Johnston, Ada Grace Johnson	
El Dancairo, El Remendado, smugglers	
. Odra Ottis Patton, James Hamilton	
Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.	
. University Choral Union	

Chicago Symphony Orchestra

Mr. Albert A. Stanley, Conductor

GEORGES ALEXANDRE CESAR LEOPOLD BIZET

Born in Paris, October 25, 1838; died at Bougival, June 3, 1875.

The scene of "Carmen," the one successful dramatic work of the composer, who was one of the first French composers to discover power in fields other than the dramatic, is laid in Spain. It has no positive ethical virtues—indeed, the leading character, the flippant, careless, heartless Carmencita is the negation of all that we hold dear,—but it has a distinct musical quality of its own, and has become a great favorite, especially with those who do not probe the sources of their enjoyment. The plot—taken from

Prosper Mérimée's novel—revolves around two leading characters, one of whom, by her cruelty and flippancy, forfeits our sympathy; the other, possessing all the dash and bravado of the typical Toreador, but no distinct characteristics other than a willingness to accept the intense adoration paid to brawn and athletic skill at all times and in all countries, arouses but passing admiration. The real heart of the plot is bound up in Don José and the faithful and pure Micaela. The first, fickle in love and blinded by the allurements of Carmen, casts to one side his honor, and later, in a fit of jealous rage, kills her and makes away with himself; the second, attempts to hold her lover by revealing the strength of her love, and by sacrifice of self. Bizet showed himself possessed of true artistic intuition by giving to these characters the most beautiful music in his score, while to Carmen and Escamillo he gave music captivating through its pictorial quality, and appealing to the sensibilities through musical means in keeping with the motives actuating the actions of these dramatic personages. There is a peculiar charm to the Spanish rhythms conditioning their dances, and there must be a touch of the "purely human" in the Toreador's air, for it has made its way over the entire world, and many who know neither Bizet nor "Carmen" go into ecstasies over this melody, that overflows with virility. The episodes of the smugglers, the scene in the tavern, the brilliant march to the bull-ring, are all secondary to the four principal characters. The score abounds in brilliant music, and is not without tender touches. Gorgeous, well-considered orchestration we find in abundance, and, from the musico-dramatic point of view "Carmen" justifies the statement of Tchaikowsky, that it is the greatest opera France has produced. This judgment has lost none of its force in these latter days—for the developments of present-day opera in France have contributed but little to the advancement of standards. It is spectacular, but not to the extent to which Meyerbeer carried that element in "Roberto," in which nuns forsook their graves, threw off their shrouds and danced, to the great delight of the French youth, who approved of the ballet in the abstract and adored it in the concrete. Bizet does not justify the condemnation meted out to Meyerbeer by Wagner, who said of him, "He wishes to produce an effect without an adequate cause," for in "Carmen" there is no attempt to produce spectacular effects for their own sake.

Those who are familiar with the opera will observe that several episodes are omitted while others are condensed. This is necessary in order to bring the performance within reasonable time-limits, but only such parts as depend largely upon action and stage effects are so treated. While an opera should be heard in its proper environment to produce its real dramatic effect, the music—as music—may be thoroughly enjoyed when given in concert form. An interesting feature of our Festival programs is the presentation of significant works from the dramatic, as well as from the oratorio literature.

ACT I.

OVERTURE.

A square in Sevilla. On the right, the door of the cigarette factory. At the back, a rude bridge. On the left, a guard-house. When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

SOLDIERS.—What a bustling. What a hustling,
Everywhere on the square:—
O, what a sight these people are!

MORALES.—At the door of the guard-house lazing,
To kill time we try,
While smoking, joking, we're gazing
At the passers-by.

What a bustling, what a hustling,
Everywhere on the square:—
O, what a sight these people are!
(*Enter Micaela.*)

MORALES.—But see that pretty maiden
waiting,
And looking so shyly this way;
See there! see there! she is turning,
hesitating.

SOLDIERS.—Off to her aid without delay!

MORALES (*to Micaela, gallantly*).—Fair
one, what are you seeking?

MICAELA (*with simplicity*).—I? I seek
a corporal here.

MORALES.—I am he, I'm sure.

MICAELA.—You are not he of whom I'm
speaking:
Don José. Is he known to you?

MORALES.—Don José? Why, we all
know him, too.

MICAELA (*animatedly*).—Indeed! Is he
with the soldiers I see?

MORALES.—No, he is not a member of
our company.

MICAELA (*with disappointment*).—Oh,
then he is not here?

MORALES.—No, pretty maiden, no, he is
not here,

But very soon he will appear.
For you must know,
His guard will soon relieve us,
And we must go,
However it may grieve us.
But while waiting for him, pray,
Pretty darling, come this way;
If you will but be so kind
Within a seat you will find.

MICAELA.—Within? Oh no, oh no!
Thank you, Sir, that never would do!

MORALES.—Have no fear of us, my dear,
For I pledge my honor here.
We will take the best of care
Of you as long as you are there!

MICAELA.—I am sure you will, for the
rest,
I will return, that will be best;

I will return when other guards re-
lieve you,
And you must go, however it may
grieve you.

(*The soldiers surround Micaela,
who tries to evade them.*)

SOLDIERS.—Do not say no!
For other guards relieve us,
And we must go,
However it may grieve us!

MICAELA.—No, no! So good-bye! I
really must go!

MORALES.—The bird is flown;
No use to moan!
Let us do as we did before,
And watch the people pass our door.

Chorus of Street-boys.
(*A military march is heard at a dis-
tance.*)

(*Bugle-call on stage. The soldiers
form in line in front of the guard-
house.*)

(*The relief appears; first a bugler
and fifer, then a crowd of street-
boys. Following the latter, Lieu-
tenant Zuniga and Corporal Don
José, then the dragoons. During
the street-boys' chorus, the relief
forms in front of the guard going
off duty.*)

STREET-BOYS.—With the guard on duty
going,

Marching onward, here we are!
Sound, trumpets, merrily blowing!
Ta ra ta ta ra ta ta.
On we tramp, alert and ready,
Like young soldiers every one;
Heads up and footfall steady,
Left, right, we're marching on!
See how straight our shoulders are,
Ev'ry breast is swelled with pride,
Our arms all regular—
Hanging down on either side.
With the guard on duty going,
Marching onward, here we are!
Sound, trumpets, merrily blowing,
Ta ra ta ta ra ta ta.

MORALES.—Just before you came, there
addresses

Me here a charming girl, to ask if you
were here.

Blue her gown, and woven her tresses.

DON JOSÉ.—That is surely Micaela!
*(Exeunt guard going off duty—
 Street-boys march off behind
 bugler and in front of the retiring
 guard, in the same manner as they
 follow those of the relief.)*

ZUNIGA.—Is it here that the girls are
 making cigarettes,
 In the building over the way there?

DON JOSÉ.—Indeed, Captain, it is, and
 every one admits
 That there never were girls bolder
 than those that stay there.

ZUNIGA.—Are their faces not worth
 your mention?

DON JOSÉ.—Captain, I vow I cannot
 tell;
 That is a thing to which I never pay
 attention.

ZUNIGA.—Where your thoughts are, my
 friend,
 I know right well:
 One fair maid your heart all possesses,
 And her name is Micaela;
 "Blue her gown, and woven her
 tresses:"
 You give me no answer, aha!

DON JOSÉ.—I reply, it is true, I reply
 that I love her!
 When the cigarette girls appear,
 You will see them too, here they are!
 Now see what charms you can dis-
 cover!
*(Don José sits down and pays no
 attention to the shifting scenes.)
 (Enter Workingmen.)*

WORKINGMEN.—'Tis the noon-day bell,
 now we workmen gather,
 Waiting till the gay throng of girls
 appears;
 We shall follow you when you all
 come hither;
 Whisp'ring words of love in your wil-
 ling ears!
*(Enter Cigarette-girls, smoking cig-
 arettes, and slowly descending to
 the stage.)*
 Here they are! how boldly they stare,
 Saucy coquettes!
 While they smoke with jauntiest air
 Their cigarettes.

CIGARETTE-GIRLS.—See how the smoke
 lightly flies,
 While ascending, while ascending
 Up to the skies
 In a fragrant cloud 'tis blending;
 To the head it mounts as well,
 As it rises, 'Tis like a spell,
 That our senses all surprises!
 What are the sighs that fond lovers
 heave?
 What are the vows they'd make us
 believe?
 Only smoke! Yes, only smoke!

WORKINGMEN.—But why do we not see
 la Carmencita!
(Enter Carmen.)

That is she! That is la Carmencita!
 Carmen! We all follow wherever you
 go!
 Carmen! Be so kind, and answer us
 now,
 And tell us the day your heart is ours!

CARMEN *(after a swift glance at Don
 José)*.—When my heart will be
 yours?
 I, faith, I do not know,
 It may never be! it may be to-mor-
 row!

'Twill not be to-day, that I vow!
 Love is like any wood-bird wild,
 That none can ever hope to tame;
 And in vain is all wooing mild
 If he refuse your heart to claim.
 Naught avails, neither threat nor
 prayer,
 One speaks me fair, the other sighs,
 'Tis the other that I prefer,
 Tho' mute, his heart to mine replies.
 A Gypsy boy is Love, 'tis true,
 He ever was and ever will be free;
 Love you not me, then I love you,
 If I love you, beware of me!
 As a bird, when you thought to net
 him,
 On buoyant wing escapes in air,
 Love is wary when you await him;
 Await him not, and he is there!
 All around you he swiftly sweeps,
 Now here, now there he lightly flies,
 When you deem him yours, he es-
 capes;
 You'd fain escape, and you are his!



Photo by Mishkin

G. Martinelli

WORKINGMEN (to Carmen).—Carmen!
we all follow wherever you go!

Carmen! be so kind and answer us
now!

(The young men surround Carmen; she looks first at them, then at Don José; hesitates; turns as if going to the factory, then retraces her steps and goes straight at Don José, who is still occupied with his primer. Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José. General burst of laughter. The factory bell begins to ring. Ex-uent Workingmen. The soldiers enter guard-house. Don José is left alone; he picks up the flowers, which have fallen at his feet.)

DON JOSÉ.—What an eye! what a wanton air!

This little flower gave me a start,
Like a ball aim'd at my heart!

And the woman!

If there really are witches,
She is one, 'tis beyond a doubt.

MICAELA.—José!

DON JOSÉ.—Micaela!

MICAELA.—It is I.

DON JOSÉ.—Joyful meeting!

MICAELA.—'Tis from your mother I bear
greeting!

DON JOSÉ.—Tell me, what of my
mother?

MICAELA.— Her faithful messenger,
alone I've travel'd hither
With a letter.

DON JOSÉ (joyfully).—With a letter.

MICAELA.—A little money, too,
To eke your payment out, she sends
to you.
And then—

DON JOSÉ.—And then?

MICAELA.—And then—I hardly dare to!
And then there's something else she
bade me bear you,
Worth more than any gold;
And, for a loving son,
Must surely be of worth untold!

DON JOSÉ.—What can it be, then?
You will tell me, will you not?

MICAELA.—Yes, for I must.
Whatever I have brought,
Nothing will I withhold.
As your mother and I together left
the chapel,
And with a kiss on me she smiled:
Now go, she said to me, to Sevilla
repair;
The way is not too long,
And when you once are there,
Seek first of all my son, my José, my
dear child!
Tell him that his mother is lonely,
Praying night and day for her son,
That her regretful heart now only
Yearns to forgive what he has done.
Go, my sweet, I can well believe you,
That a messenger true you'll be;
Go, and this parting kiss I give you,
To my son you will give from me!

DON JOSÉ (deeply moved).—A kiss
from my mother!

MICAELA.—'Tis a kiss for her son!
José, I give it you, as she would have
it done!

(she kisses Don José.)

DON JOSÉ.—My mother I behold!
Again I see my village home!
O happy mem'ries of old,
How ye my heart overcome!
Ye fill my yearning breast
With tender calm and rest.
Who knows of what a demon I was
nearly the prey!
Tho' far away, a mother's love can
see,
And with the kiss, she sends to me,—
Averts the threat'ning peril from her
son to-day!

MICAELA.—What demon? what peril?
Why do you murmur so?
Is there anything wrong?

DON JOSÉ.—No! no!

Speak of yourself whom she sent
hither:
Do you really mean to go home?

MICAELA.—Yes, and this evening.
To-morrow I shall see your mother.

DON JOSÉ (*animatedly*).—You'll see her then!

O then tell her from me:

Say, that her son his love would send her,

And say, that to-day he repents;

And hopes that his darling mother,

Will forgive his offense!

Now, my sweet, I can well believe you,

That a messenger true you'll be!

And that this loving kiss I give you,

You will give to her from me!

MICAELA.—Indeed, I give my word, as a messenger true,

José, it shall be given as I have promised you.

DON JOSÉ.—Now, until I have read it, wait a moment here.

MICAELA.—Oh no! read first, and I will then soon reappear.

DON JOSÉ.—But why go away?

MICAELA.—It is better

To leave you alone with your letter!

Now read! Then I will return.

DON JOSÉ.—You will return?

MICAELA.—I will return.

(*Exit Micaela.*)

(*Don José reads the letter in silence.*)

DON JOSÉ.—Do not fear, dear mother, Your will shall be my law.

Your son will heed your prayer;

I love Micaela,

'Tis she my heart is bent on;

As for thy flow'rs, thou brazen wanton!

(*Cries behind the scenes.*)

ZUNIGA.—What can be going on below?

CIGARETTE-GIRLS.—Help! help! will you never hear?

Help! help! Is no soldier near?

'Twas la Carmencita!

No, no! she did not do it!

O yes, O yes, it was she!

'Twas she began it with a blow.

Do not mind what they say!

My lord, they do not know!

(*drawing Zuniga to their side.*)

Manuelita raised a cry,

That one could hear all through town,

That she had a mind to buy

Her an ass to ride upon.

Carmencita quickly cried

(She never lets a chance pass):

"What do you want with an ass, When a broom will do to ride?"

Manuelita answered too,

All over in fury shaking:

"For a ride you'll soon be taking,

My ass will do well for you!

Then you'll have a right to rise

Far above us in your pride,

With two lackeys at your side

Taking turns in chasing flies!"

Then they both started to tear

And to pull each other's hair!

DON JOSÉ.—Captain, I find there has been a quarrel,

They began it with words, then quickly came to blows;

And one woman is wounded.

ZUNIGA.—And by whom?

DON JOSÉ.—She can tell you.

ZUNIGA.—You hear the charge; what have you to oppose?

CARMEN.—Tra la la la la la la la

You may flay me or burn me; but nothing I'll tell,

Tra la la la la la la la

For your steel and your fire, and e'en Heaven I defy.

ZUNIGA.—You can sing better bye-and-bye;

And now that you are ordered to answer, reply!

CARMEN (*staring impudently at Zuniga*).—Tra la la la la la la la

My own secret I'll keep, and I'll keep it right well!

Tra la la la la la la la,

There is one whom I love, and for him I would die.

ZUNIGA.—As nothing I say can avail,

You will go sing your song to the walls of the jail!

CIGARETTE-GIRLS.—To the jail! to the jail!

(*Carmen strikes a woman who happens to be near her.*)

ZUNIGA (*to Carmen*).—Now, steady!

Aye, sure enough, with your hand you are ready.

CARMEN (*with the utmost impertinence*)
—Tra la la la la la la la
la la la, etc.

ZUNIGA.—'Tis a pity, 'tis a great pity,
For she is so youthful and pretty:
Nevertheless, spite of her charms,
We must bind these two lovely arms.

CARMEN.—Where shall you take me
now?

DON JOSÉ.—Into the jail; there's no way
I can help you.

CARMEN.—You say, there's no way to
help me?

DON JOSÉ.—No, none! I obey my com-
mands.

CARMEN.—As for me, I am sure that de-
spite your commands, you'll save
me,
And will do all that I desire;
And you will, because you love me!

DON JOSÉ.—I, love you?

CARMEN.—Yes, José! The flower I
gave you to-day,
You know, the bazon wanton's flow-
er,
Tho' now you may throw it away,
You feel its power!

DON JOSÉ.—Now say nothing more, do
you hear?
Say nothing more, I will not hear!

CARMEN.—Near to the walls of Sevilla,
With my good friend Lillas Pastia,
I'll soon dance the gay Seguidilla
And I'll drink Manzanilla.
I'll go and see my good friend Lillas
Pastia!

But all alone what can one do?
True love begins where there are
two;

And so, to keep me company,
I'll take my lover dear with me!
(*laughing.*)

My lover dear has got the mitten.
And where he is the deuce may care!
Now my poor heart, so sadly smitten,
My heart is free, is free as air!
Tho' I have suitors by the dozen
There is not one that suits my whim.

The week is gone and none is chosen:
Who will love me? I will love him!
Who'll have my soul?
'Tis for the asking!
Now some good fairy has sent you
here!

And my patience will bear no tasking
For, beside my new lover dear,
Near to the walls of Sevilla,
With my good friend Lillas Pastia,
I'll soon dance the gay Seguidilla
And I'll drink Manzanilla.
Yes, I'm going to my friend Lillas
Pastia!

DON JOSÉ (*with severity*).—Be still!
Did I not say you must not speak to
me?

CARMEN (*with simplicity*).—I did not
speak to you,
I only sang a song,
And I'm thinking—
By thinking I can do you no wrong!
An officer I have in mind,
Who loves me,
And who knows well,
Yes, who knows well,
That I am not unkind!

DON JOSÉ (*agitated*).—Carmen!

CARMEN (*pointedly*).—That he's no cap-
tain I well am aware,
Nor a lieutenant is he;
He's only a corp'ral,
But why should a Gypsy girl ever
care?
And I think he will do for me.

DON JOSÉ.—Carmen, do my senses all
leave me?
If I yield, can you deceive me?
Will you then surely faithful be?
Ah! if I love you, Carmen,
Carmen, will you love me?

CARMEN.—Yes! (*Don José loosens the
cord which binds Carmen's hands.*)
Soon we shall dance the Seguidilla,
And we shall drink Manzanilla.
Near to the walls of Sevilla,
With my good friend Lillas Pastia.
(*Zuniga comes out of guard-house.*)

ZUNIGA (*to Don José*).—Here is the or-
der; now go!
Take care she does not cheat you!

CARMEN (*aside to Don José*).—On the way I'll give you a push,
Just as hard as ever I can:
You must fall, off I rush;
You know where I shall meet you!
(*Singing, and laughing in Zuniga's face.*)
A Gypsy boy is Love 'tis true,

He ever was and ever will be free;
Love you not me, then I love you,
If I love you, beware of me!
(*She marches off with Don José and the Soldiers.*)
(*On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.*)

ACT II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita and Mercedes are discovered seated at a table with the owner. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.
(*The dance ceases.*)

CARMEN.—The sound of sistrum bars did greet
Their ears with dry, metallic ringing,
To this strange music soon up-springing,
The Gypsy-girls were on their feet.
The rattling, ringing tambourine,
And twanging of guitars now mingle,
And, pinched and pounded, throb and jingle,
Alike in time, alike in tune!
Tra la la la, etc.
With fingers fleet the gypsy boys
On string and leather romp and riot;
No gypsy maiden can sit quiet
Who hears that glorious, merry noise!
And, to the measure of the song,
All join the glowing, wanton revel;
Round and round the ring, how they travel,
Borne on whirl-winds of joy along!
Tra la la la, etc.
(*Carmen, Frasquita and Mercedes join the dance.*)

FRASQUITA.—Kind sirs, Pastia begs leave—

ZUNIGA.—Well, what does he want now, Master Pastia?

FRASQUITA.—He says, that the corregidor tells him, it's time to be closing.

ZUNIGA.—All right! we'll go away:
And you shall go with us.

FRASQUITA.—No, no! We'd rather stay!

ZUNIGA.—And you, Carmen? Will you stay here?
Just listen! A word in your ear!
You are vexed!

CARMEN.—Why am I vexed? How so?

ZUNIGA.—The dragoon, put in jail because he let you go—

CARMEN.—Have they killed him, now, in their spite?

ZUNIGA.—Is no longer in prison!

CARMEN.—Not in prison? That's right!
And now, kind gentlemen, good-night!
(*Chorus behind the scenes.*)
Hurrah! hurrah, the Torero!
Hurrah! hurrah, Escamillo!

ZUNIGA.—A torchlight procession I see!
'Twas he who won the bull-fight at Granada.

Will you join in a glass, old friend?
You shall be welcome!
Here's to your best success, to triumphs yet to be!
(*Enter Escamillo.*)

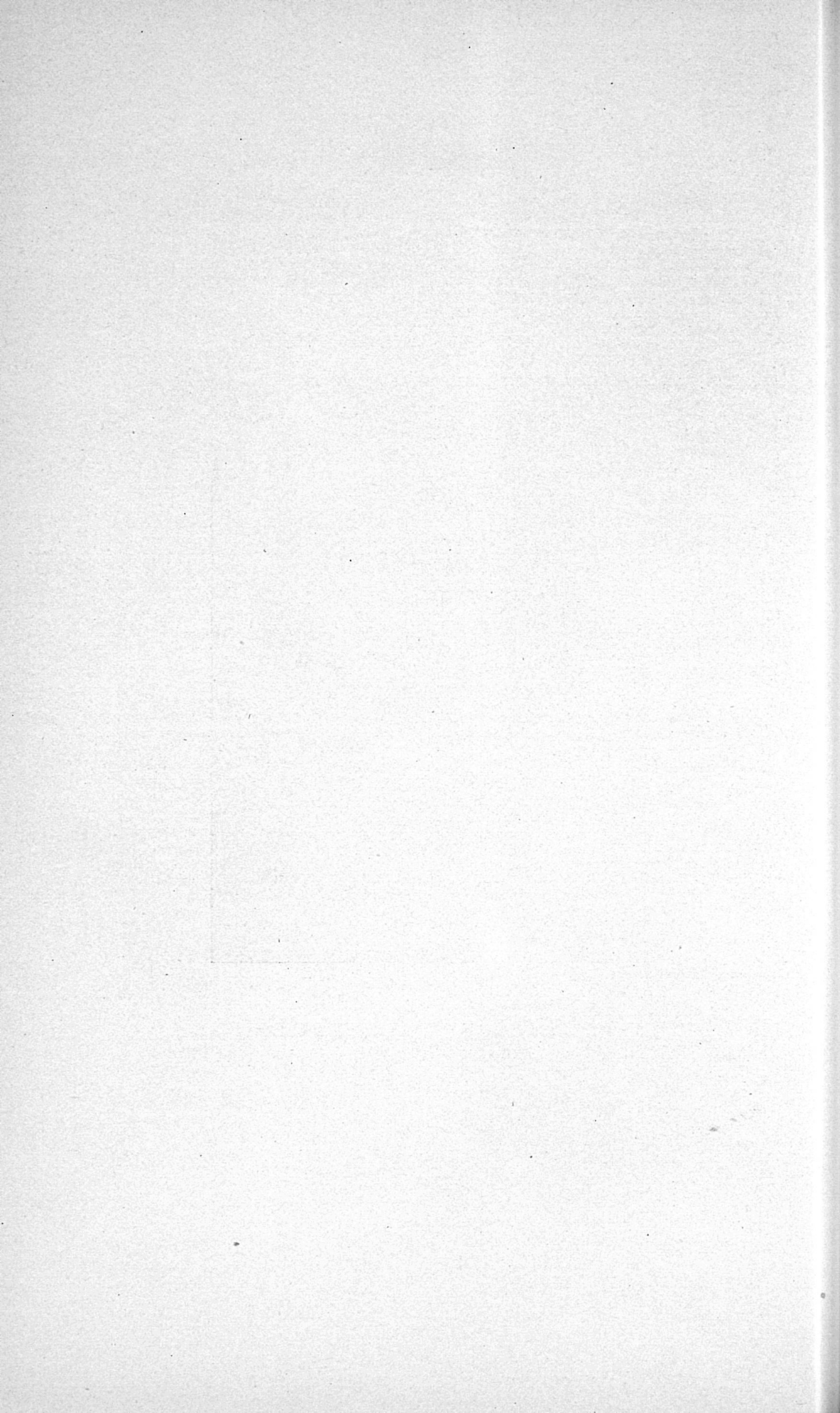
ALL.—Hurrah! hurrah, the Torero!
Hurrah! hurrah, Escamillo!

ESCAMILLO.—For a toast, your own will avail me,
Senors, senors! For all you men of war,
Like all Toreros, as brother hail me!
In a fight we both take delight!
'Tis holiday, the circus full,
The circus full from rim to floor;
The lookers-on beyond control,
The lookers-on now begin to murmur and roar!
Some are calling, and others bawling,
And howling too, with might and main!
For they await a sight appalling!
'Tis the day of the braves of Spain!



Photo by Mishkin

Giuseppe De Luca



Come on, make ready! come on! Ah!
Toreador! Toreador!
And think on her, whom all can see:
On a dark-eyed lady,
And that love waits for thee, Toreador.
Love waits, love waits for thee.

ALL.—Toreador, make ready!
Toreador, Toreador!
And think on her whom all can see,
On a dark-eyed lady,
And that love waits for thee!

ESCAMILLO.—All at once they all are
silent:
Ah, what is going on?
No cries! the time has come!
With a mighty bound the bull leaps
out from the Toril!
With a rush he comes, he charges!
A horse is lying, under him a Picador!
Ah! bravo! Toro! the crowd is crying!
Now he goes on, he halts, he turns,
charges once more!
Oh how he shakes his banderillas!
How madly now he runs!
The sand is wet and red!
See them running, see them climb the
barriers!
Only one has not fled!
Come on! make ready! come on! Ah!
Toreador, make ready!
Toreador! Toreador!
And think on her whom all can see,
On a dark-eyed lady,
And that love waits for thee.

CHORUS.—(*As before.*)

ESCAMILLO.—My fair one, a word!
What name may one dare give you?
When danger comes again, I would
call on your name!

CARMEN.—Carmen, Carmencita!
To me 'tis all the same.

ESCAMILLO.—How if I should tell you,
I love you?

CARMEN.—I should tell you then to be
more discreet!

ESCAMILLO.—Your answer is not at all
tender,
But to waiting and hoping my heart
must surrender!

CARMEN.—There is no harm in waiting,
And they say, hope is sweet!

ZUNIGA.—Well, Carmen, as you will not
come,
I shall come back.

CARMEN.—That will do you do good!

ZUNIGA.—Bah! I'll try a new tack!
(*Exit Escamillo.*)

EL DANCAIRO.—We have undertaken a
matter.

MERCEDES.—O tell us, is it good, indeed?

FRASQUITA.—O tell us, is it good, in-
deed?

EL DANCAIRO.—Yes, my dears, it could
not be better:
And with your aid we can succeed!

EL REMENDADO.—Yes, with your aid we
can succeed!

CARMEN, FRASQUITA, MERCEDES.—Our
aid?
With our aid you can succeed!

EL DANCAIRO, EL REMENDADO.—For here
we humbly tell you now,
And do with all respect avow:
When any sly intrigue is weaving,
Whether for thieving, or for deceiv-
ing
You will do well, if you provide
To have the women on your side!
Do not scout them: for without them
One never can succeed at need!

FRASQUITA, MERCEDES, CARMEN, EL DAN-
CAIRO, EL REMENDADO.—When any
sly intrigue is weaving, etc.

DON JOSÉ (*behind the scenes*).—Have a
care! who goes there; Man of
Alcala!
Where are you going there? Man of
Alcala!
Ever true and tender, faithfully I
wander
To my sweet-heart yonder!
If that is your end, pass the line my
friend!
When 'tis honor calls, or love that en-
thralls,
Comrades all we are, Men of Alcala!
(*Enter Don José.*)

CARMEN.—'Tis you at last!

DON JOSÉ.—Carmen!

CARMEN.—And out of jail to-day?

DON JOSÉ.—In jail for two months past!

CARMEN.—Do you care?

DON JOSÉ.—No, not I! And, if it were
for you,
I'd be there still, with pleasure.

CARMEN.—You love me, then?

DON JOSÉ.—I? out of measure!

CARMEN.—Some of your officers were
here just now;
We had to dance for them.

DON JOSÉ.—For them! You?

CARMEN.—You are jealous, I'd swear
you can't deny it.

DON JOSÉ.—What then? What if I am?

CARMEN.—Be quiet, sir, be quiet!
(*Gaily.*)
Now I shall dance for your reward,
And you shall see, my lord,
The song that I shall sing is of my
own invention!
Sit you down here, Don José.
(*Making Don José sit down.*)
Now, attention!

CARMEN (*surprised*).—And what for, if
you please?
La la la la la la, etc.
(*Bugles behind the scenes.*)

DON JOSÉ (*stopping Carmen.*)
Stop for a moment, Carmen, only a
moment!

DON JOSÉ.—Do I hear below?
Yes, I hear them, our bugles, sounding
in retreat:
Do you not hear them now?

CARMEN (*gaily*).—Bravo! bravo!
My pains are wasted!
He's tired of seeing dances
To the tunes I supply
So welcome this, that chances
To fall down from the sky!
(*Dancing, and rattling the castanets.*)
La la la la, etc.

DON JOSÉ (*again stopping Carmen*).—
You do not understand, Carmen; 'tis
the retreat!
It means that I must go back to camp
for the night!

CARMEN (*stupefied*).—Back to camp?
for the night?

DON JOSÉ.—And *so*, you think I do not
love you then?

CARMEN.—Why, no!

DON JOSÉ.—You don't? Then wait and
hear!

CARMEN.—I'll neither hear, nor wait!

DON JOSÉ.—Now you shall hear!

CARMEN.—You will surely be late!

DON JOSÉ.—Yes, now you shall hear!

CARMEN.—No, no!

DON JOSÉ.—But you must, Carmen,
I say you must!
(*He draws, from the vest of his uni-
form the flower which Carmen
threw at him in Act I and shows
it to Carmen.*)

This flower that you threw to me,
I kept it still while in the jail,
And still the flow'r tho' dead and dry,
A sweet perfume did e'er exhale
And, thro' many a silent hour,
On mine eye-lids closed, lay the flow'r,
This rare perfume was my delight;
I saw your face at dead of night!
Then I began to curse your name,
And e'en to detest you, and t' exclaim:
Why must it be, that in my way
She should be set by Destiny!
Then I'd call myself a blasphemer,
And within my heart thrilled a tremor,
I only knew a sole desire,
A sole desire, one hope alone;
Carmen, 'twas to see you, see you, my
own!
For hardly had you met my vision,
Or cast a single glance at me,
Of all my soul you took possession,
O, my Carmen! And I liv'd only
yours to be!
Carmen, I love you!

CARMEN.—No! not for me you care!

DON JOSÉ.—What do you say?

CARMEN.—No, not for me you care!
 For, if you loved me, up there, up
 there
 You'd follow me!
 Yes! Away, away to yonder mountain,
 Away, away you'd follow me!
 Upon your horse we hence would flee,
 You as a brave man, onward like the
 wind
 O'er hill and dale with me behind!
 Up yonder you'd be as free as air,
 Officer there is none whose command
 you obey,
 Nor any retreat sounding there,
 Telling fond lovers,
 Now you must up and away!
 Roaming at will beneath the skies,

All the world for you and me;
 And for law, what e'er you please!
 And the best, the dearest boon we
 prize:
 We all are free! we all are free!

ALL.—Follow us, friend, over the plains,
 Follow us now into the mountains,
 You will agree
 When you shall be
 So free, so free,
 Roaming at will beneath blue skies,
 All the world for you and me,
 And the best, the dearest boon we
 prize:
 Aye! We all are free!

ENTR'ACTE.

ACT III.

A wild spot in the mountains. As the curtain rises, a few of the smugglers are seen lying here and there, enveloped in their cloaks.

CARMEN.—What do you see, below?

DON JOSÉ.—I was thinking that yonder
 is living a good, industrious old
 woman, who thinks me a man of
 honor.

But she is wrong alas!

CARMEN.—Who is this good old woman?

DON JOSÉ.—Ah, Carmen! If you love
 me, do not speak thus:
 For 'tis my mother!

CARMEN.—Indeed? Then you should go
 back in a hurry,
 For, as you see, our trade never will
 do,
 And if you do not go, you are sure to
 be sorry.

DON JOSÉ.—Go back? leave you behind?
 CARMEN.—I said so.

DON JOSÉ.—Leave you behind, Carmen!
 be careful!

If you repeat that word—

CARMEN.—Why, then perhaps you'll kill
 me!

What a look!

You do not reply.

What of that? after all, it is Fate, live
 or die!

*(Frasquita and Mercedes spread
 cards before them.)*

FRASQUITA AND MERCEDES.—Shuffle! Cut
 them!

Good! that will do!
 Three cards over here,
 Four to you!

FRASQUITA.—My pretty toys, now here
 you're lying,
 To all we ask be truthful in replying,
 Now tell us who our love will slight!
 And who with love our hearts de-
 light!

MERCEDES.—A fortune!

FRASQUITA.—A heart!

CARMEN.—Let's see! I will for my part!
*(Carmen turns up the cards on her
 side.)*

Diamonds! Spades!
 To die! So it is.

First come I, afterwards he—
 Both of us are to die!

In vain, to shun the answer that we
 dread to hear,

To mix the cards we try,

'Tis all of no avail, they still remain
 sincere,

And they can never lie!

If in the Book of Fate you have a
 shining page,

Serenely cut and deal;

That card that you will turn will noth-
 ing ill presage,

And future joy reveal!

But if you are to die,

If that so dreadful word

Be writ by Fate on high,

You may try twenty times,
Unpitiful the card
Will but repeat: "You die!"
(*Turning up the cards.*)

Again! Again!
All hope is vain!

* * * * *
CARMEN.—Then let each man shoulder
his bale;
We have to pass, and pass we shall!

GYPSIES.—As for the guard, be easy,
brothers,
They like to please, as well as others,
They like to be gallant, and more!
Ah!
Let us go on a while before!
(*Exeunt omnes.*)

MICHAELA.—Here is the usual place for
the smugglers to gather.
I shall see him, he will be here!
The duty laid upon me by his mother
Shall be done, and without a fear.
I say that nothing shall deter me,
I say, alas! I'm strong to play my
part;
But tho' undaunted I declare me,
I feel dismay within my heart!
Alone in this dismal place,
All alone, I'm afraid, altho' 'tis wrong
to fear:
Thou wilt aid me now with thy grace,
For thou, O Lord, art ever near!
I shall see this woman in time,
Whose wanton, treacherous art
Has achieved the shame of the man
Whom once I loved with all my heart!
She's wily and false, she's a beauty!
But I will never yield to fear!
No, no! I will never yield to fear!
I'll speak in her face of my duty. Ah!
I'm not mistaken now, 'tis he yonder
I see!
Come down! José! and reach your
hand to me.
But what is that;
He's taking aim—he fires—
Ah! all my strength is gone, and my
courage expires!
(*She disappears behind the rocks.*)

ESCAMILLO.—A few lines lower down,
and 't would have been my end!

DON JOSÉ.—Who are you? give your
name!

ESCAMILLO.—Eh! fair and soft, my
friend!
I am Escamillo, Toreador of Granada!

DON JOSÉ.—Well I know you by name.
I bid you welcome, but hark you, brave
Espada, you ran a fearful risk.

ESCAMILLO.—Well, that is all the same.
But you see, I'm in love, my friend,
that makes me giddy!
And any man would be unworthy of
the name,
Who would not risk his life to see his
chosen lady!

DON JOSÉ.—She, the lady you love, she
is here?

ESCAMILLO.—She is here; it is a Gypsy,
my dear.

DON JOSÉ.—What is her name?

ESCAMILLO.—Carmen!

DON JOSÉ (*aside*).—Carmen.

ESCAMILLO.—Carmen, yes, my dear;
She had a lover here,
A soldier who deserted from his troop
to join her.
How fond they were! but that is past,
I hear;
The amours of Carmen do not last
half a year.

DON JOSÉ.—Yet you love her, you say?

ESCAMILLO.—I love her, yes, my friend,
I love her,
I tell you, I am giddy!

DON JOSÉ.—But when any one takes
our Gypsy girls away,
Are you aware that he must pay?

ESCAMILLO (*gaily*).—Good! what's to
pay?

DON JOSÉ.—And that the price is paid
in knife-thrusts and slashes?

ESCAMILLO (*surprised*).—In knife-thrusts
and slashes!

DON JOSÉ.—You understand?

ESCAMILLO.—I can hear what you say!
This deserter, this bold dragoon she
fancies,
Or whom, at least, she fancied, is
yourself?

DON JOSÉ.—Yes, I, myself!

ESCAMILLO.—I'm more than pleased, my
boy!
I'm in luck, sure, to-day!
This is rather tidy! I could laugh, I
vow!
To look for the lady
And find the beau!



Grace Johnson



Florence B. Potter



Nora Crane Hunt



Photo by Watson

Lois M. Johnston

DON JOSÉ.—My rage, hotly glowing,
Finds a vent at last!
His blood shall be flowing
Ere this hour is past!
Now be on your guard,
And beware my knife!
Should you fail to ward
It will cost your life!
(*They fight. Escamillo's knife
snaps. Don José is about to
strike him.*)

CARMEN (*arresting Don José's arm*).—
Holla, holla! José!

ESCAMILLO (*to Carmen*).—Ah, what
rapture it gave me
That it was you, Carmen, who came
in time to save me!

(*To Don José.*)

As for you, sir dragoon,
For this time we are even, but one
shall win the prize,
Whenever you will fight again;
Let it be soon!

Before I go, at least you'll allow me to
speak!

And ask you all to see the bull-fight
this week,

For in Sevilla you will not find me
deficient;

And they who love me will come!
(*gazing at Carmen—coolly to Don
José, who makes a menacing ges-
ture*).

My friend, don't be impatient!
I have done, yes, I am through!
And have no more to say, but bid you
all adieu!

(*Exit Escamillo slowly; Don José
tries to attack him, but is held
back*).

DON JOSÉ.—What are you doing here?

MICAELA.—I am looking for you!
Below, down in the valley,
Is a hut all alone,
Where a mother, your mother,
Weeps and prays for you, her son!
She is weeping and waiting,
Ever hoping her son to see!
Oh, take pity upon her, José,
José, you'll come with me!

CARMEN (*to Don José*).—That is the
best thing you can do,
Our trade will never do for you!

DON JOSÉ.—You command me to leave
you?

CARMEN.—Yes, it is time you went!

DON JOSÉ.—You command me to leave
you,
So that you, with none to prevent,
May pursue your Toreador!
No! nevermore!
Tho' death be my part, I vow,
No, Carmen, I will not leave you now!
And the chain that binds our hearts
Still shall bind till death us parts!

ALL (*to Don José*).—It will cost you
dear to stay,
José, your life is at stake,
And the chain that binds to-day,
At your death surely will break.

DON JOSÉ (*seizing Carmen in a trans-
port of passion*).—Ha! now I
have you, fiend that you are!
Now I have you, and your will I'll
soon incline
To admit the fatal power
That fetters your lot with mine!
Tho' death be my part
I will not leave you now!

MICAELA.—Only one word more, I can
say nothing further:
Alas, José, your mother is dying, and
your mother
Was not content to die without par-
doning you!

DON JOSÉ.—My mother? she is dying?

MICAELA.—Yes, Don José!

DON JOSÉ.—Away! let us go (*he takes
a few steps, then stops—to Car-
men*) Rest you merry! I go,—
but—

I'll meet you below!

(*Don José leads Micaela away; hear-
ing Escamillo's voice, he pauses,
hesitating.*)

ESCAMILLO (*behind the scenes*).—Tore-
ador, make ready!

Toreador, Toreador!

(*Carmen rushes towards him; Don
José threateningly bars the way.*)

And think on her who all can see,
On a dark-eyed lady,
And that love waits for thee!

ENTR' ACTE.

ACT IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

CHILDREN (*entering*).—Here they come!
here they come!

Here comes the cuadrilla!
The cuadrilla of Toreros!
On their lances the sunshine glances!
Hats up! hats up! Hurrah for the
men of Sevilla!

(*The procession begins.*)

Here he comes along at a foot pace,
Slowly marching over the place,
The Alguacil with his ugly snout.
Clear out! clear out! clear out! clear
out!

MEN.—Now we'll give a cheer for the
color,
Give a cheer for the brave chulos!
Bravo! viva! glory to valor!
Here they are, the brave chulos!

WOMEN.—See there! the Banderilleros,
See what a jaunty, gallant bearing!
See there, what eyes they're making,
and how bright
The spangles and the lace they're
wearing
Upon their costumes for the fight!
Here are the Banderilleros!

CHILDREN.—Another cuadrilla advances!

ALL.—Here come the the Picadors!
A splendid rank!
You will see, with those pointed
lances,
How they gall the bull on the flanks!
The Espada! Escamillo!
(*Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.*)
It's the Espada, he's the clever blade
Who comes at last to end the show,
When the game to the end is played,
And delivers the final blow!
Viva! Escamillo! Bravo!

ESCAMILLO (*to Carmen*).—If you love
me, Carmen,
Then indeed, at this moment, you may
be proud of me!

CARMEN.—Ah! I do, Escamillo,
May I die now, in torment,
If I ever loved as I love you, my own!

MEN.—Room there for his Grace, th'
Alcalde!
(*The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cuadrilla, the crowd, etc.*)

FRASQUITA.—Carmen, take my advise,
and go away from here.

CARMEN.—And why, if you please?

MERCEDES.—He is here!

CARMEN.—What he?

MERCEDES.—See! Don José! in the
crowd he is hiding, look there!

CARMEN.—Yes, there he is.

FRASQUITA.—Beware!

CARMEN.—I am not the woman to fear
such as he.
I shall wait.
I shall speak with him here.

MERCEDES.—Carmen, be warned! Be-
ware!

CARMEN.—Why should I care?

FRASQUITA.—Beware!
(*The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and Don José are left alone.*)

CARMEN.—You here?

DON JOSÉ.—I'm here!

CARMEN.—Some friends just came to tell
me
That you were near at hand, that you
would come to-day;
And they wanted me to believe you
mean to kill me!
But I am brave and will not run away.

DON JOSÉ.—I do not threaten you,
I beg you, I entreat you! I will forget,
Carmen, all that has pass'd since I met you!
Yes, let us go together,
Far away from here, with one another
To begin our life again!

CARMEN.—What you ask cannot be granted!
Carmen never tells a lie!
Her will has never relented:
Between us two, all is gone by!

DON JOSÉ.—Carmen, let me try to move you,
Oh, my Carmen, I try
To save you still, for still I love you.
Ah,
Let me still try to save you,
Save you, and myself as well!

CARMEN.—No! well I know you will kill me,
Well I know the moment is nigh.
But if I live, or if I die,
No! no! no! I'll never yield to your will!
What value can that have for you,
A heart that is yours no more?
No, this heart is yours no more!
In vain you say: "I adore you!"
I am deaf, howe'er you may implore,
Ah! 'tis in vain!

DON JOSÉ.—Then you love me no more

CARMEN.—No! I love you no more.

DON JOSÉ.—But I, Carmen, let me implore you,
Carmen, alas! I still adore you!

CARMEN.—What good will that do?
My heart you'll never move!

DON JOSÉ.—Carmen, I love you, I adore you!
Oh hear! To please you I will vow
To join the band again, do all that you desire:
All! do you hear? All!
But ah! then love me still, Carmen,
my love!
Ah! but recall that time again!
We lov'd so fondly then!
Do not forsake me now, Carmen!

CARMEN.—Ne'er will Carmen weakly comply!

Free she was born, and free will she die!

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. Don José keeps his eyes fixed on her. At the end of the chorus, Carmen attempts to enter the amphitheatre, but Don José steps in front of her.)

PEOPLE.—Viva! Viva! Glorious scene!
Ah!

Viva! on the red arena
How the bull, the bull madly rushes!
See there! see there! see there!
Gall'd by many a dart,
Across the ring he rushes!
Stricken fair, yes, fair in the heart!
Victoria!

DON JOSÉ.—Whither now?

CARMEN.—Let me go!

DON JOSÉ.—How they applaud the winner!
Your lover of to-day!

CARMEN.—Let me go! let me go!

DON JOSÉ.—By my honor.
You shall not go in here, Carmen?
With me you are to go!

CARMEN.—Let me go, Don José! I will not follow you!

DON JOSÉ.—You hope to meet him there!
Say,—You love him, then?

CARMEN.—I love him!
I'd say, and were it my last breath,
In the face of death, that I love him!
(Carmen again tries to enter the amphitheatre, Don José stops her again.)

PEOPLE.—Viva! viva! glorious scene!
Ah!

Viva! on the red arena,
How the bull, the bull madly rushes!
See there! Gall'd by many a dart,
Across the ring he rushes!

DON JOSÉ.—And so, I am sold to perdition,
Have barter'd my soul, so that you

Can hold me in wanton derision
 In the embrace of my foe!
 No, on my life, it shall not be!
 Carmen, you are going with me!

CARMEN.—No, no, I say!

DON JOSÉ.—No more threats, I am tired
 of them!

CARMEN.—Then come! Strike me at
 once, or let me go to him!

PEOPLE.—Victoria!

DON JOSÉ.—For the very last time, you
 fiend,
 Will you be bent?

CARMEN.—I? Bend?
*(Tearing a ring from her finger,
 and throwing it away.)*

Here's the ring that you bought, the
 one that has your name on! So!

DON JOSÉ (*rushing on Carmen*).—You
 will, you demon!

*(Carmen attempts to escape, but
 Don José catches up with her at
 the entrance of the amphitheatre;
 he stabs her; she falls, and dies.)*

PEOPLE.—Toreador, make ready,
 Toreador! Toreador!
 And think on her whom all can see,
 On a dark-eyed lady,
 And that love waits for thee.
(The crowd re-enters the stage.)

DON JOSÉ.—Do with me what you will,
 'Twas I who struck her down,
 Ah, Carmen, my Carmen! thou art
 gone!



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 Oscar Ellsasser
 Paul Exelby
 Paul Gruner
 Harry Hartsuff
 Ralph Higbie
 Robert Howard
 David Inglis

James Jones
 Earl Judson
 Carleton Kent
 Paul Kenyon
 Malcolm Langford
 Fred Leever
 Harold Leopard
 Frank Louckes
 Clarke Lowber
 Kenneth Lundquist
 Edward Manwaring
 Cassius Miller
 Kingsley Moore
 Fred Norman
 Rollo Palmer
 Nathan Potter
 John R. Randall
 Howard Rufus
 Richard Sawyer
 George Scott
 Ronald Smeaton
 Ellwood Stowe
 Edwin Swain
 James Taylor
 Herbert Tenny
 Cornwell Totten
 Austin VanderSlice
 Sherwood Waldron
 Harvey Warren
 Albert Webb
 Alexander Winkler

Repertoire of the May Festival and Choral Union Series

From 1888 to 1918, Inclusive

The final concert in the Festival Series this year will be number 318, 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-five Festivals will be given first, after which follows a complete list of the works given, and the artists who have appeared in the concerts.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals I to 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 Romain," 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, 19, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William H. 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.

Official Program Book

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," 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, Op. 2, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn; "Arminius," Bruch.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

Manzoni Requiem, Verdi; Symphony Pathétique, Tchaikowsky; 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, Moskowsky; 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

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

Official Program Book

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadski, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio De Gogorza, 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," Volkmann.

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 Gogorza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

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

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison Van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, Baritones; Mr. Frederick 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 Pathétique, Op. 74, Tschaiakowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73; Brahms; Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," 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; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

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

FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908—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, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaiakowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," 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 Van der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Tri-omphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zora-hayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tschaiakowsky; 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 Fantasia, Op. 44, Guilmant.

TWENTIETH FESTIVAL

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

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schu-mann-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; Over-ture, "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, So-pranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Mur-phy, 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, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Midsummer Night's Dream Music," Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

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

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture, "Leonore," No. 3, Beethoven; Fantasia-Overture "Hamlet," 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, Miss Lucy Gates, 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. 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; D 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.

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margarete Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Sig. Giovanni Martinelli, Mr. Odra Ottis Patton, Tenors; Sig. Giuseppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, Scheherazade, Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasie and Fugue, Liszt; Pianoforte Concerto in M minor, Tchaikowsky.

DETAILED REPERTOIRE

List of Organizations and Artists

CONDUCTORS

Damrosch; Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (83); Stock (44); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (72); Cincinnati (2); Detroit (10); New York Philharmonic; New York Symphony; 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" (2); 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); Franck, "The Beatitudes"; 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"; Tchaikowsky, "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) (2); 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," "Bac-

chanale" 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. Dubois—"Symphonie Française." 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); D minor; "Rhenish." Spohr—"Consecration of Tones." Stanley—F major. Tchaikowsky—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" (3); "March Écossaise"; "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" (2). Dvorák—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth" (2); March, "Pomp and Circumstance" (2). Enesco—Roumanian Rhapsody, No. 1, in A. Franck—Symphonic Poem, "Les Éolides." 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"; Irish Rhapsody. 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" (2). 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 "Boaddil"; Suite d'Orchestre. Pagan-

ini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème," Fantasia. Ravel—Suite, "Mother Goose," three movements, Rimsky-Korsakow—Symphonic Poem, "Scherherazade" (2); 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 Piemontest." 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 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." Tchaikowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Slav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; 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 (8). 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." Tchaikowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohen-

grin" (5); "Meistersinger" (9); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (9); "Tristan" (5). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (6); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

CONCERTOS

Beethoven—E flat (Pianoforte). Boellman—(Violoncello). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin); Chaminade, D major (Flute). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Grieg—A minor (Pianoforte). de Grandvaal—D minor (Oboe). Guilmant—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lalo—"Symphonie Espagnol" (Violin). Linder—(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). Tchaikowsky—B flat minor (Pianoforte) (2). Wieniawski—(Violin) (4).

ENSEMBLE MUSIC (QUARTETS, ETC.)

Bach, W. Friedman—"Sonata a Tre." Beethoven—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5 (2); 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." Tchaikowsky—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. Gadske (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Miss Johnson (3); Miss Johnston (3); 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; Mme. Muzio; 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; Miss Sharlow; Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

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); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Mme. Matzenauer (5); Christine Miller; Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roberts; 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

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

BARITONES AND BASSES

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

PIANISTS

d'Albert; Aus der Ohe (4); Bauer (3); Busoni; Carreno (2); Gabrilowitsch (2); Dohnanyi; Durno-Collins (2); Friedheim (2); Ganz; Hambourg; Jonas (5); Lachaume (2); Leginska (2); Tina Lerner (2); Lhevinne; Lockwood (3); De Pachman; Paderewski (3); Pugno; Samaroff (2); Schmall (3); Seyler (2); Sicking; 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; Rosen; Sturm (2); Winternitz; Ysaye (2); 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; Bonnet; Eddy (2); Guilmant; Kinder; Middleschulte; Moore; Renwick (8).

ARIAS (BY COMPOSERS)

Bach (3); Beethoven (4); Bellini (3); Bizet (4); Caccini (2); Chadwick (3); Charpentier (3); Delibes (2); Donizetti (8); Giordani (2); Gluck (4); Goetz; Gounod (13); Händel (19); Haydn (4); Leoncavallo (8); Massenet (18); Mercadante (2); Meyerbeer (6); Mozart (20); Pasiello (2); Pergolese (4); Ponchielli (2); Rossi (3); Rossini (7); Saint-Saëns (3); Thomas, A. (7); Thomas, G. (3);

Tchaikowsky (7); Verdi (11); Wagner (42); Weber (7).—Auber; Bemberg; Berlioz; Boito; Bononcini; Cornelius; David; D'Aqua; Gomez; Gretry; Graun; Halevy; Meyerbeer; Monteverdi; Peccia; 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); Bononcini; Brahms (47); Branscombe; Cadman (3); Callone; Carissimi (2); Carpenter (2); Chadwick (10); Chaminade (2); Chopin (2); Cimarosa (2); Clay (7); Colburn; Coleridge-Taylor; Corneilius; Cowen (2); Damrosch (2); Debussy (3); Elgar (3); Old English (17); Fanning; Foote (6); Foudrain; Franz (6); Old French (8); Giordani (3); Goldmark; Gounod (4); Grieg (12); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Old Irish (19); Jadassohn (2); Jensen (2); Korbay (5); La Forge; 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); Rakmaninoff (7); Reger (2); Rimsky-Korsakow (2); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (72); Schumann (60); Old Scotch (6); Schneider (2); Scott; Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, A.; Thomas, G. (15); Tosti (3); Tchaikowsky (9); Weingartner; Wolf (14); and 72 untabulated songs by as many composers.

PIANO SOLOS

Bach (12); Beethoven (13); Brahms (9); Chopin (111); Couperin; Daquin; Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Händel (4); Henselt (3); Liszt (49); Mendelssohn (8); Moskowski (2); Mozart (3); Paderewski (8); Rakhmaninoff (2); Rubinstein (6); Saint-Saëns (3); Scarlatti (4); Schubert (5); Schumann (20); Aus der Ohe; Arensky; Bach, Ph. Em.; Balakirew; Carreno; D'Acqua; d'Albert; Debussy; Delibes; Dvorák; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Liadow; Merkler; Paradies; Poldoni; Pugno; Raff; Rameau; Schütt; Schultz-Evler; Scriabine; Sgambati; Stavenhagen; Strauss-Tausig; Tchaikowsky; Weber, one each.

VIOLIN SOLOS

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

ORGAN SOLOS

Bach (11); Baldwin (3); Boellman (2); Bonnet (4); Buxtehude (2); Callaerts (2); de Grigny; Dubois (4); Faulkes (4); Gigout (2); Guilmant (20); Hollins (2); Kinder (2); (Liszt (2); Mailly (2); Merkel (3); Parker (2); Saint-Saëns (2); Schumann (4); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Clérambaut; Debussy; Dethier; Foote; Fricker; Goldmark; Gounod; Hoyte; Johnson; Krebs; Lemare; Lendrai; Liadow; Liszt; Macfarlane; Malling; Middleschulte; Moszowski; Piutti; Renner; Salome; Silas; Stainer; Verdi; Vierné; Whiting, one each.

SUMMARY

Summary of Works (1888-1918)

39 Larger Choral Works	by 26 composers, were given	67 performances
23 Smaller Choral Works	" 16 " " "	43 "
35 Symphonies	" 17 " " "	54 "
164 Symphonic Poems, etc.	" 65 " " "	212 "
65 Overtures	" 32 " " "	131 "
34 Concertos	" 26 " " "	48 "
33 Quartets, etc.	" 20 " " "	37 "
381 Piano Solos	" 52 " " "	performed
75 Violin Solos	" 44 " " "	"
29 Violoncello Solos	" 21 " " "	"
95 Organ Solos	" 54 " " "	"
195 Arias	" 54 " " "	"
524 Songs	" 58 " " "	"
Total number of Vocal works (including arias and songs).....		781
Total number of Instrumental works (including solos).....		911
Total		1692

Summary of Organizations and Artists (1888-1918—318 Concerts)

10 Orchestras	took part in	155 concerts
5 String Quartets	" " " "	16 "
18 Conductors	" " " "	180 "
59 Sopranos	" " " "	110 "
30 Contraltos	" " " "	72 "
28 Tenors	" " " "	70 "
40 Baritones and Basses	" " " "	128 "
30 Pianists	" " " "	66 "
24 Violinists	" " " "	32 "
15 Violoncellists	" " " "	16 "
9 Organists	" " " "	36 "

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 8,550. These added to the Choral Union total would give considerably more than 10,000 works heard during this period.

