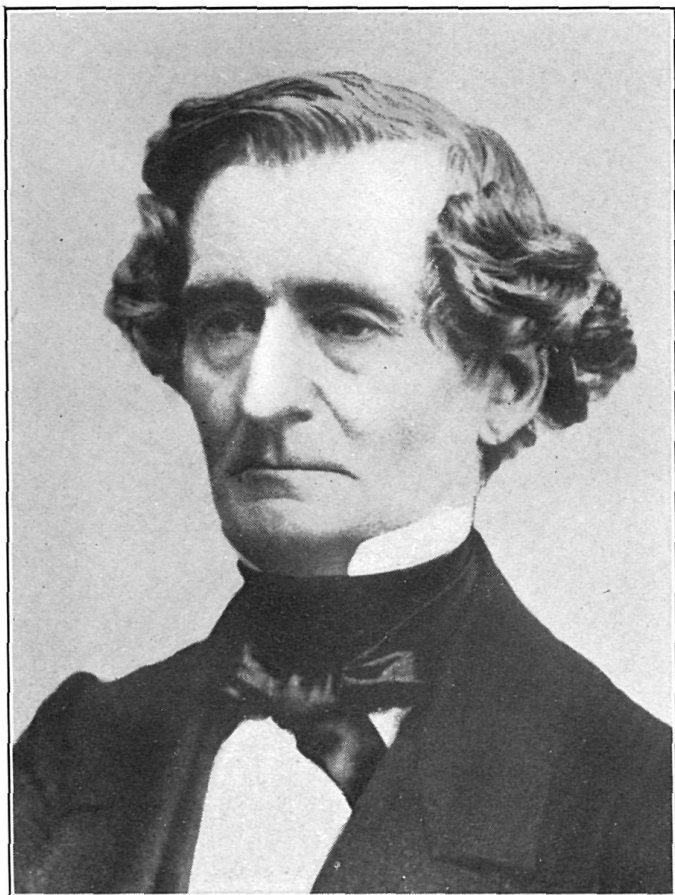

TWENTY-SEVENTH ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1920



OFFICIAL PROGRAM BOOK



Hector Berlioz

[OFFICIAL]

TWENTY-SEVENTH

ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 19, 20, 21, 22
1920

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1920

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Illustrations

HECTOR BERLIOZ	<i>Frontispiece</i>
FREDERICK A. STOCK	<i>Facing page</i> iv
ALBERT A. STANLEY	“ “ viii
TITTA RUFFO	“ “ 16
GIUSEPPI VERDI	“ “ 24
LENORA SPARKES	“ “ 28
CAROLINA LAZZARI	“ “ 32
WILLIAM WHEELER	“ “ 36
LÉON ROTHIER	“ “ 40
EDWIN ARTHUR KRAFT	“ “ 44
MARGARET MATZENAUER	“ “ 48
JOSEF LHÉVINNE	“ “ 52
JAMES HAMILTON	“ “ 56
RUSSELL CARTER	“ “ 60
MYRNA SHARLOW	“ “ 64
EDWARD JOHNSON	“ “ 68
RENATO ZANELLI	“ “ 72
ROBERT R. DIETERLE	“ “ 76

List of Concerts and Soloists

WEDNESDAY EVENING, MAY 19, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

SIGNOR TITTA RUFFO

THE CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 20, 8:00 O'CLOCK

THE "MANZONI REQUIEM"

VERDI

SOLOISTS

MISS LENORA SPARKES, *Soprano* MISS CAROLINA LAZZARI, *Contralto*
MR. WILLIAM WHEELER, *Tenor* MR. LÉON ROTHIER, *Bass*

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

FRIDAY AFTERNOON MAY 21, 2:30 O'CLOCK
ORGAN, AND CHILDREN'S CONCERT

SOLOISTS

MR. EDWIN ARTHUR KRAFT, *Organist* MR. JAMES HAMILTON, *Tenor*
SPECIAL CHILDREN'S CHORUS
MR. RUSSELL CARTER, *Conductor*

FRIDAY EVENING, MAY 21, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MADAME MARGARET MATZENAUER
THE CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. JOSEF LHÉVINNE, *Pianist*
THE CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 22, 8:00 O'CLOCK

"THE DAMNATION OF FAUST"

BERLIOZ

CAST

MISS MYRNA SHARLOW (Soprano) MARGARITA
MR. EDWARD JOHNSON (Eduardo Giovanni) (Tenor) FAUST
MR. RENATO ZANELLI (Baritone) MEPHISTOPHELES
MR. ROBERT DIETERLE (Baritone) BRANDER

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



Moffett

Frederick C. Stock

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

SEVENTH CONCERT

No. CCCXLI COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 19, 8:00 O'CLOCK

SOLOIST

SIGNOR TITTA RUFFO, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

MR. EARL V. MOORE, *Organist*

PROGRAM

- "THE STAR-SPANGLED BANNER" SMITH
Chorus, Orchestra, Organ, and Audience
- OVERTURE—"Patrie," Opus 19 BIZET
- ARIA—"O Promise of a Joy Divine," from "Le Roi de Lahore" MASSENET
SIGNOR TITTA RUFFO
- SYMPHONIC POEM, No. 2—"Tasso: Lamento e Trionfo" LISZT
- ARIA—"Zaza, You Wild Little Gypsy," from "Zaza" LEONCAVALLO
SIGNOR RUFFO
- INTERMISSION
- "VYSEHRAD" SMETANA
- "THE MOLDAU" SMETANA
- DRINKING SONG—"O Wine, Dispel the Heavy Sadness," from "Hamlet" THOMAS
SIGNOR RUFFO
- CAPRICCIO ESPAGNOL, Opus 34 RIMSKY-KORSAKOW
Albarado; Variations; Albarado; Scene and Gypsy Song;
Fandango of the Asturias

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

EIGHTH CONCERT

No. CCCXLII COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 20, 8:00 O'CLOCK

THE "MANZONI REQUIEM"

VERDI

SOLOISTS

MISS LENORA SPARKES, *Soprano*
MISS CAROLINA LAZZARI, *Contralto*
MR. WILLIAM WHEELER, *Tenor*
MR. LÉON ROTHIER, *Bass*

THE CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

I. REQUIEM E KYRIE
(Quartet and Chorus)
Requiem æternam dona eis. Kyrie
eleison.
Dies iræ, dies illa,
Tuba mirum spargens sonum.
Bass Solo—Mors stupebit et natura.
Contralto Solo and Chorus—Liber
scriptus proferetur.
Trio—Quid sum miser tunc dicturus.
Quartet and Chorus—Rex tremendæ
Chorus—Dies iræ, dies illa
majestatis.
Duet—Recordare, Jesu pie.
Tenor Solo—Ingemisco tanquam
reus.
Bass Solo—Confutatis maledictis.
Quartet and Chorus—Lacrymosa
dies illa.

III. DOMINE JESU
Soli—Domine Jesu Christus.
IV. SANCTUS
Double Chorus—Sanctus, Domine
Deus Sabaoth.
V. AGNUS DEI
Duet and Chorus—Agnus Dei qui
tollis peccata mundi.
VI. LUX ÆTERNA
Trio—Lux æterna luceat eis.
VII. LIBERA ME
Soprano Solo and Chorus—Libera
me, Domine, de morte æterna.

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

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

NINTH CONCERT

No. CCCXLIII COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

ORGAN, AND CHILDREN'S CONCERT

SOLOISTS

MR. EDWIN ARTHUR KRAFT, *Organist*

MR. JAMES HAMILTON, *Tenor*

CHILDREN'S CHORUS

MR. RUSSELL CARTER, *Conductor*

PROGRAM

- NATIONAL HYMN—"America" CAREY
CHILDREN'S CHORUS, ORGAN, AND AUDIENCE
- FOLK-SONGS—(a) "Dear Harp of My Country" WELSH
(b) "Caller Herrin" SCOTCH
CHILDREN'S CHORUS
- (a) "MARCHE TRIOMPHALE" GUSTAV V. HAGG
(b) "SONG OF INDIA" N. RIMSKY-KORSAKOW
(c) "SERENADE" SERGEI RACHMANINOFF
MR. ARTHUR EDWIN KRAFT
- (a) "BARCAROLLE" KJERULF
(b) "PRAYER," from "Der Freischütz" VON WEBER
CHILDREN'S CHORUS
- (a) CAPRICE ("The Brook") GASTON M. DETHIER
(b) SCHERZO ALFRED HOLLINS
(c) RHAPSODY ROSSETTER G. COLE
MR. KRAFT
- SONGS WITH PIANO—(a) "Come, Beloved," from "Atalanta" HANDEL
(b) "Pleading" ELGAR
(c) "Call Me No More" CADMAN
MR. JAMES HAMILTON
- (a) "THE SHEPHERD ON THE HILLS" MADSEN
(b) "AT THE WINDOW" VAN DER STUCKEN
(c) "WHO IS SYLVIA?" SCHUBERT
(d) "ARIEL'S SONG" ARNE
CHILDREN'S CHORUS
- (a) SECOND SONATA IN C MINOR, Opus 44 JOSEF RENNER
Molto Moderato
(b) TOCCATA DI CONCERT EDWIN H. LEMARE
MR. KRAFT

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

TENTH CONCERT

No. CCCXLIV COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 21, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MADAME MARGARET MATZENAUER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE—"Euryanthe," from "Semele" VON WEBER

ARIA—"Awake, Saturnia" HANDEL

MADAME MARGARET MATZENAUER

SYMPHONY, No. 1—B flat major, Opus 38 SCHUMANN

Andante un poco maestoso—Allegro molto vivace

Larghetto: Scherzo—Allegro animato e grazioso

LETTER ARIA, from "Eugen Onegin" TSCHAIKOWSKY

MADAME MATZENAUER

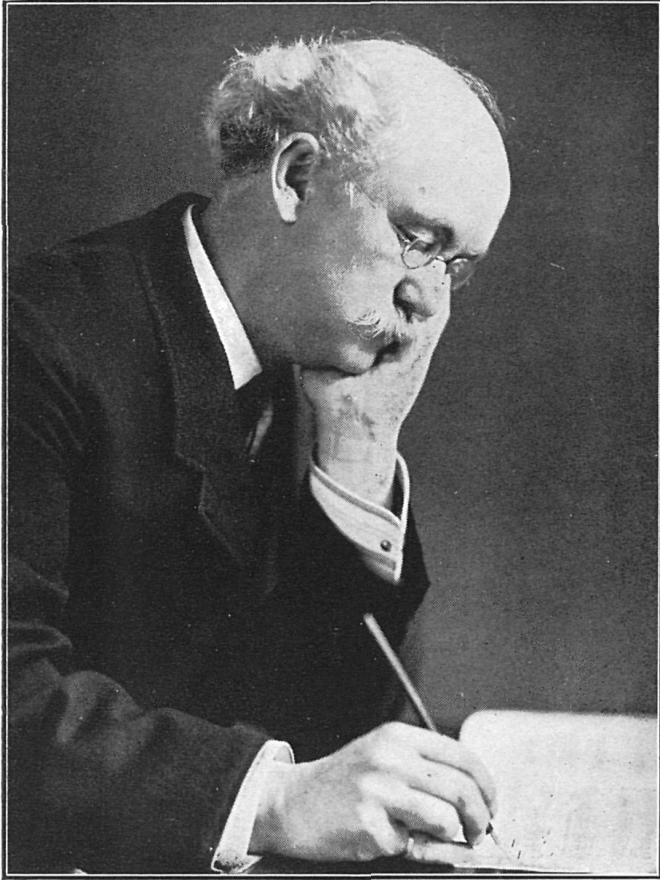
INTERMISSION

SYMPHONIC POEM, No. 2—"Le Chasseur Maudit" FRANCK

RECITATIVE AND ARIA—"Oh, Faithless One!" BEETHOVEN

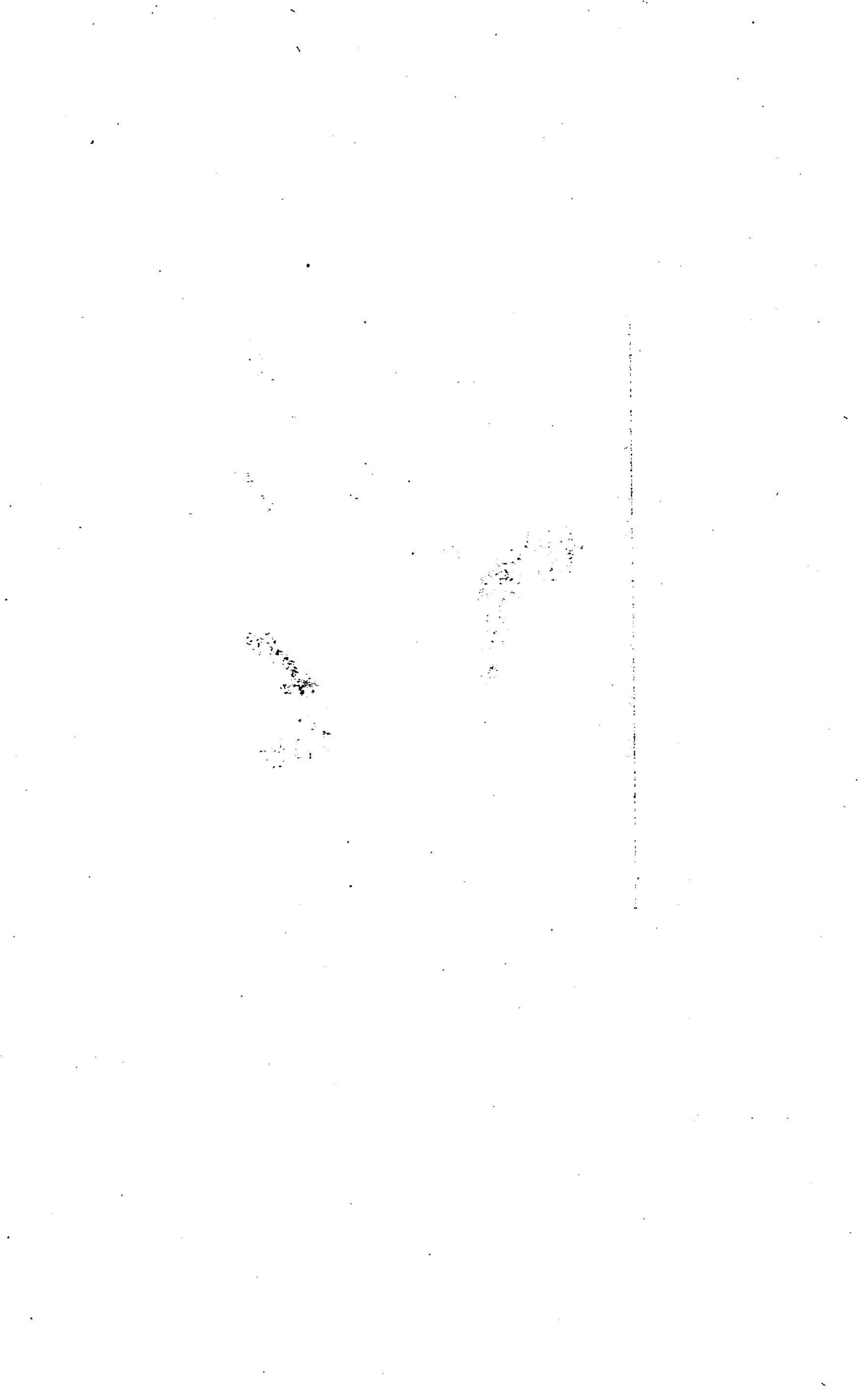
MADAME MATZENAUER

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



Rentschler

Albert Handberg.



CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

ELEVENTH CONCERT

No. CCCXLV COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. JOSEF LHÉVINNE, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE to "Russlan and Ludmilla" GLINKA

SYMPHONY No. 4—F minor, Opus 36 TSCHAIKOWSKY

Andante sostenuto—Moderato con anima

Andantino in modo di canzona

Scherzo—Pizzicato ostinato

Finale—Allegro con fuoco

CONCERTO FOR PIANOFORTE, No. 1—G major, Opus 15 BEETHOVEN

Allegro con brio; Largo; Rondo

MR. JOSEF LHÉVINNE

INTERMISSION (SHORT)

CONCERTO FOR PIANOFORTE, No. 1—E flat (in one movement)

MR. LHÉVINNE

LISZT

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

TWELFTH CONCERT

No. CCCXLVI COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 22, 8:00 O'CLOCK

"THE DAMNATION OF FAUST"

A DRAMATIC LEGEND IN FOUR PARTS, BY HECTOR BERLIOZ

CAST

FAUST	MR. EDWARD JOHNSON
MARGARITA	MISS MYRNA SHARLOW
MEPHISTOPHELES	MR. RENATO ZANELLI
BRANDER	MR. ROBERT R. DIETERLE
STUDENTS, SOLDIERS, VILLAGERS, ANGELS, DEMONS	CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PART I

INTRODUCTION.
CHORUS OF PEASANTS.
HUNGARIAN MARCH.

PART II

Faust alone in his study
Easter Hymn.
Drinking Chorus.
Brander's Song.
Fugue on the theme of Brander's Song.
AIR—Mephistopheles.
The Banks of the Elbe (Aria, Mephisto)
CHORUS OF SYLPHS AND GNOMES
(Faust's Dream).
BALLET OF SYLPHS.
FINALE—Chorus of Soldiers and Students.

PART III

Drums and Trumpets Sounding the Retreat.
AIR—Faust (in Margarita's dwelling).
BALLAD—The King of Thule (Margarita).
EVOCATION.
DANCE OF THE WILL-O'-THE-WISPS.
SERENADE—Mephisto and Chorus of Spirits.
TRIO AND CHORUS—(Margarita, Faust and Mephisto).

PART IV

ROMANCE—Margarita.
Forests and Caverns, Invocation of Nature (Faust).
RECITATIVE AND HUNT.
DUET—The Ride to the Abyss (Faust and Mephisto)
PANDEMONIUM—Chorus of Lost Souls and Demons.
THE HEAVENS—Chorus of Celestial Spirits (Margarita's Apotheosis).

NOTICES AND ACKNOWLEDGEMENTS

Notices and Acknowledgments

All Concerts will begin on time.

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after the Intermission.

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

To study the evolution, it is only necessary to view the cases in their numerical order and remember that in the wall cases the evolution runs from *right* to *left* and from the *top* to the *bottom*, while the standard cases should always be approached on the left hand side. *Descriptive Lists* are attached to each case. A comprehensive illustrated catalog of the Collection may be purchased in the Lower Foyer.

The Musical Director of the Festival desires to express his great obligation to Mr. Russell Carter, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concerts; to Miss Lou M. Allen, of his staff, for her efficient preparatory work, and to the teachers in the various schools from which the children have been drawn for their coöperation.

The writer of the Analyses hereby expresses his deep obligation to Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the Chicago Symphony Orchestra, are authoritative contributions to contemporary criticism.

It was intended to include in this publication the programs of the thirty important concerts given during the present season under the auspices of the University Musical Society, and the five by the Matinee Musicale, but on account of conditions arising from the shortage of labor and materials it is impossible. The importance of such a record is so obvious that it will form a feature of this publication in the future.

Descriptive Programs

ANALYSES BY

ALBERT A. STANLEY

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1920

FIRST CONCERT

Wednesday Evening, May 19

“THE STAR-SPANGLED BANNER,” - JOHN STAFFORD SMITH (1750-1830)
Chorus, Orchestra, Organ, and Audience

In accordance with the custom of past years, the program will begin with our national hymn. We should sing this with great fervor, now that the clouds of war have been lifted, leaving us free to address ourselves to the no less strenuous problems of peace.

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?

FRANCIS SCOTT KEY.

DRAMATIC OVERTURE, “Patrie” - - - - - BIZET

Georges (Alexandre-César-Leopold) Bizet was born October 25, 1835, at Paris;
died June 3, 1875, at Bougival (near Paris).

The composer of “Carmen,” which Tschaiikowsky considered the greatest French opera, was a master of other than operatic forms. Of his purely orchestral works no one was crowned with greater, or more deserved success than the virile overture on our program.

The patriotic character of the composition is immediately established by the following principal theme—C minor, *Moderato*, 3-4 time—which, after its initial statement by full orchestra *fortissimo*, is thoroughly exploited.

Moderato.

Tutti. ff

etc.

In due time a contrasting second theme enters. It is given out by the violas, clarinet, and bassoon, while the deeper strings furnish accompanying figures.

ff

v v v v v v v

etc.

Ending in a fine climax, this theme gives way to an expressive third theme, clothed in unique orchestral dress, after which still another melody is put forth by the violas, clarinet, and English horn, with an arpeggiated accompaniment by muted violins. The principal theme is now heard *pianissimo*, and developing into a tremendous climax brings the second theme in its train, this time greatly enhanced in its setting, and leading to the brilliant concluding section of the work.

The composer's disregard of the generally accepted canons of the form in which it is cast, displayed through the multiplicity of themes employed and still other structural features, detracts materially from the force of Arthur Pougin's criticism, viz., "The composer sacrifices too much to the form."

ARIA, "O Promise Fair of Joy Divine," from "Le Roi de Lahore" - MASSENET
SIGNOR TITTA RUFFO

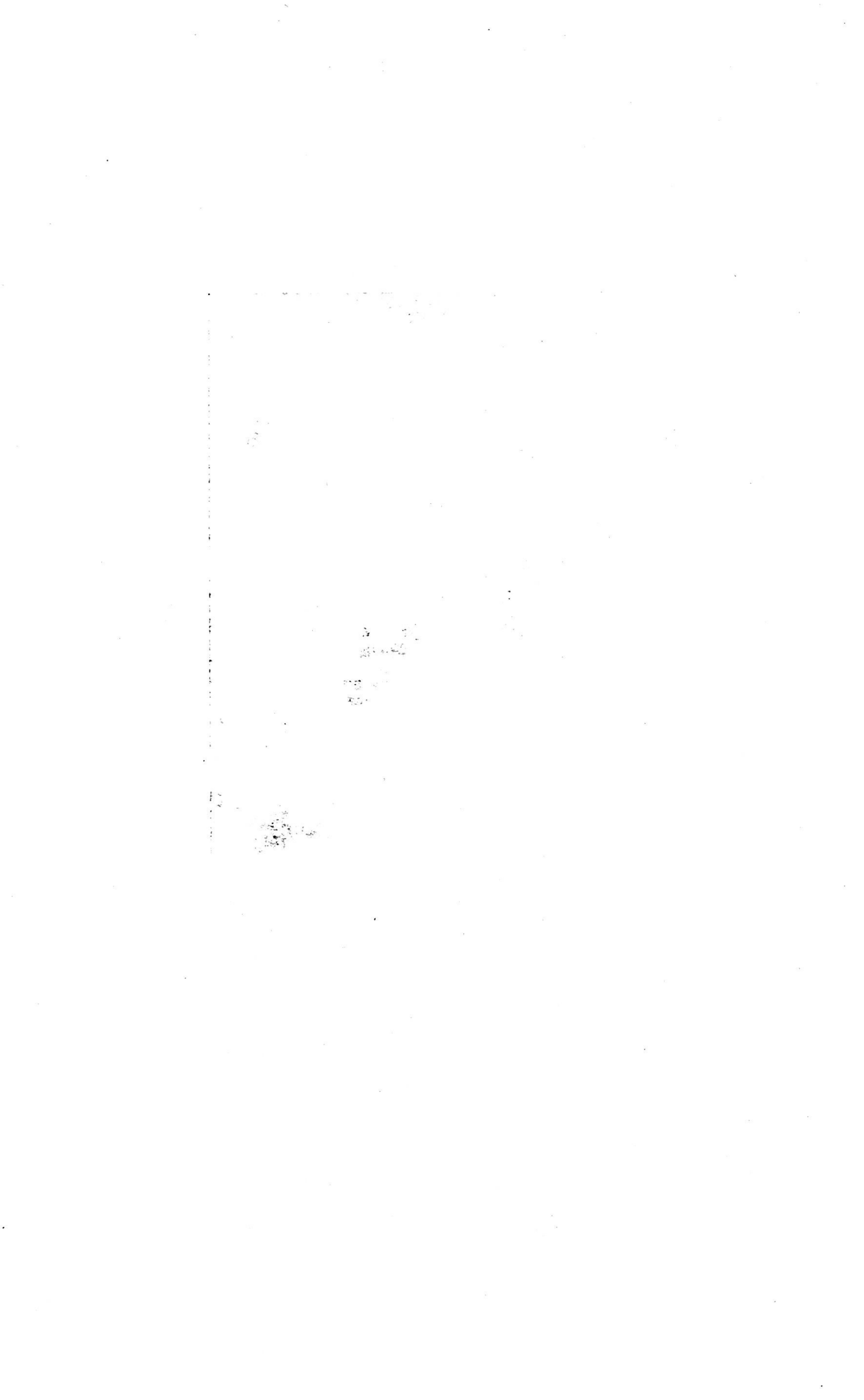
Jules (Emil-Frédéric) Massenet was born at Montreaux, France, May 12, 1842;
died at Paris, August 13, 1912.

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



Mishkin

Vittorio Russo



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!

SYMPHONIC POEM, No. 2, "Tasso; Lamento e Trionfo," - - - Liszt

Franz Liszt was born at Raiding (Hungary), October 22, 1811;
died at Bayreuth, July 31, 1886.

Whether the symphonic poem is an extension of the concert overture or an abridgment of the symphony, it is a wonderfully effective form for certain uses, and its founder, Franz Liszt, seems to have grasped its possibilities at the outset.

The titles of the complete series of his symphonic poems are as follows, and are given as indicative of the range of subjects covered by him, and at the same time of the fact that the subjects must have decided character, sharp contrasts, and unity, in order to serve as materials for this peculiarly concise yet delineative form.

"Ce qu'on entend sur la montagne" (What is heard on the mountain), after Victor Hugo; "Tasso, Lamento e Trionfo"; "Les Préludes," after Lamartine; "Orpheus"; "Prometheus"; "Mazeppa," after Victor Hugo; "Festklänge"; "Heroïde Funébre"; "Hungaria"; "Hamlet"; "Hunnenschlacht" (Battle of the Huns), after a painting by Kaulbach in the Royal Museum at Berlin; "Die Ideale" (The Ideals), after Schiller; "Von der Wiege bis zum Grabe" (From the cradle to the grave), after a drawing by Mich. von Zichy (written the year of Wagner's death).

Unfortunately, the form has inherited decadent tendencies, and thus we find many (some of whom are East of the Rhine) who revel in startling instrumentation, maudlin or mock heroic melodies, frenetic rhythms, and harmonic combinations whose chief recommendation is that, never having been used before, in all probability they never will be again.

Berlioz in his "Symphonie Fantastique" formally introduced program music to the world. With the performance of that work came certain inevitable consequences, among them the adjustment of the symphony to the increased demands made upon it, and the application of the term "symphonic" to forms and subjects whose content is antagonistic to the real meaning of the word. It should stand for breadth of development, but neither at the expense of depth nor by the substitution of length for both. The majority of works written in this form have no lasting value, and are still overshadowed by the products of composers who were content with titles that did not embarrass the listener by robbing him of his freedom of interpretation, and who were too busily engaged in writing real music, that required neither definition nor justification, to show their power of invention by discovering new meanings for the word "symphonic."

"Tasso" was written in 1840 as a piano piece; later was orchestrated by the composer, and used as the prelude to Goethe's drama of the same name at the celebration at Weimar of the poet's centenary, August 28, 1849. Liszt drew from Byron and Goethe, and said regarding the contrast implied by the title:

"Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his memory. To express them in music, we first invoked the mighty shadow of the hero as it now appears haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, and we have followed him to Rome, the Eternal City, which crowned him with the crown of glory and glorified in him the martyr and the poet."

Liszt declared that the chief theme of his symphonic poem is in reality a melody sung by the Venetian gondoliers to the opening line of Tasso's poem, "Jerusalem," a melody which the composer says "is so charged with inconsolable mourning, with such hopeless sorrow that it suffices to portray Tasso's soul; and again lends itself to the picturing of the brilliant illusions of the world; to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe

for which there seemed to be no earthly recompense, but which, at the Capitol, was clothed eventually with a purer purple than that of Alphonse."

The score employs most of the resources of the ultra-modern orchestra, and may be somewhat loosely analyzed as follows:

The first part ("*Lamento*")—C minor, *Lento*, 4-4 time—begins with a theme which is an important structural factor throughout the entire work. This initial theme soon develops into an *Allegro strepitoso* which leads to the plaintive melody of the Venetian gondoliers noted above, stated by the bass clarinet, the horns, harps, with part of the strings furnishing a background. This is the "Tasso" motive. A movement in minuet style represents Tasso's life at the Court of Ferrara (*Allegretto mosso con grazia*). After more statements of the "Tasso" motive, through the accelerated version of the initial theme, we are led to the climax of the work ("*Trionfo*")—C major, *Allegro con brio*, 4-4 time—the principal theme of which opened the composition.

ARIA, "Zaza, You Wild Little Gypsy," - - - - - LEONCAVALLO
SIGNOR RUFFO

Ruggiero Leoncavallo was born at Naples, March 8, 1858; died August 8, 1919.

The composer of "Zaza" was his own librettist, but it is doubtful whether in this capacity he revealed decided poetical power, nor can one conclude that in the music he exhibited any advance over his one great success—"Il Pagliacci" (Milan, 1892). "Zaza" was first produced in Milan, in 1900, and given in America for the first time in 1903. Recently, it has been revived by the Chicago and Metropolitan Opera companies with success. It cannot be maintained that the ethical standards emphasized in this opera will contribute to that elevation of the stage regarding which so much has been written and so little accomplished.

The English translation of the text (sung in Italian) is herewith given:

Cascart: Zaza, you wild little gypsy,
The folly of love you are tasting.
The cup is not drained, and not ended
The tears that for him you are wasting!
Many will flow from your lovely eyes
Ere from this dream you awaken,
Ere you go onward alone again,
Faith in humanity shaken!
You had believed he was fancy-free,
For vanished hopes you are crying!
You have no fetters to hold you,
Duty before you is lying!
Alas, the dream that you cherished so
Proved a deception hollow;
It was the hand of an angel
Pointed the path you must follow!

Weep for the hopes and dreams you loved so dearly,
 But remember your duty is outlined so clearly:
 Your lover has a family—release him!

—Translated by ALICE MATTULLATH.

TWO SYMPHONIC POEMS, - - - - - SMETANA

I. "Vysehrad."

II. "The Moldau."

Frederick Bedrich Smetana was born March 2, 1824, at Leitomischel;
 died March 12, 1884, at Prague.

Judging from the records of concert institutes, these compositions are not alone the most important in the cycle of six similar works known as *Má Vlast* (My Fatherland), but the most popular. In his formal descriptions of the underlying poetical motives of this tribute to his native land, he invokes nature, history, and tradition in a frankly programmatic style. He also gives us a glimpse into a sad world of his own, in which he lived during the latter years of his life, for the premonitions of deafness—which nearly drove him to madness at the time of the composition of his E minor Quartet—had been justified all too soon. "Vysehrad" was written in the night when he first came to the realization of his total deafness, and the entire cycle was composed after he had entered what, to a musician, must have been in verity the "Valley of the Shadow of Death."

The question occurs whether in such a case the creative genius may not have compensations denied the interpretative artist, and absolutely unrealized by the ordinary listener. For example, no one would dare say that deafness brought to Beethoven any abatement of his power! On the contrary, his imagination seemed to have carried him to greater heights. This detachment from actual sound may have its peculiar compensation in an exalted and stimulated imagination, capable of infusing the unreal with an even greater semblance of reality than when it follows the usual course. It seems as though many of the works written under such physical restrictions contain evidences of a freedom that must have given to the creator somewhat of comfort when it brings such inspiring messages to those who listen.

Returning from this digression to our purpose, we will now give, as concisely as possible, the thoughts that inspired these charming symphonic poems. The poet, contemplating the grim fortress, Vysehrad, is overwhelmed by memories of the past. Radiant of face, shining in burnished armor, triumphant in spirit, legions of brave knights pass before his vision. Music and dancing, songs and love-making, smiles and tears, prayers and curses, shouts and groans, are inextricably mingled in this Symphony of the Past. Then scenes of barbaric carnage obtrude themselves. Bringing in their train well-nigh universal ruin, such pictures of bygone days invoke despair. The poet gladly turns from them, and detaching himself from their gloomy suggestion, and returning to the present, he contemplates the old fortress standing there, a

silent witness of the present—and dumbly eloquent of the past. As he gazes he seems to hear the song of the erstwhile prince and singer, Lumir, floating through the air, invoking memories of that past and investing the scene with a magic glow as of the setting sun. All this finds fitting expression in music which Smetana, its creator, never heard with mortal ear.

The Moldau, formed by the union of two small streams which issue from springs in the Bohemian forest, gives the title to the second number in this cycle. These streams, "the one warm and gushing, the other cold and tranquil," may be traced in two attractive and characteristic *motifs*—losing themselves in each other, rushing on and on, joying in their strength. Passing by many a noble castle, reflecting the stars by night and happy faces by day, bearing on her bosom the fisherman's skiff, eddying through winding stretches, storming through gorges, and finally with a supreme effort conquering the Rapids of St. John, calmly and triumphantly the river now flows through the valley towards Prague. Saluting the stern and warlike old sentinel, "The Vysehrad," standing at the city's gate, it moves along with an earnest purpose to "seek the sea." To do this it must pass through other scenes, cross an alien country, and reach the goal only by losing itself in another and greater river.

How truthfully Smetana succeeded in depicting all this may be left to this audience—*i. e.*, to each individual listener. In the last analysis, absolute freedom of individual interpretation—even of that which the composer has stated, in words, with more or less of definiteness—is a necessary condition of real satisfaction.

DRINKING SONG, "O Wine, Dispel the Heavy Sadness," from "Hamlet," THOMAS

SIGNOR RUFFO

(Charles-Louis) Ambroise Thomas was born at Metz, August 5, 1811;
died at Paris, February 12, 1896.

Ambroise Thomas is known to the world at large as the composer of "Mignon" (Opéra Comiqué, Paris, November 17, 1866), rather than of "Hamlet" (Opéra, March 9, 1869). That, besides these, he composed twenty dramatic works, three of which were ballets, is not so generally known. His work as an opera composer represents but a part of his activity, for in 1871 he succeeded Auber as Director of the Conservatoire, a position in which he displayed brilliant qualities. In 1851 he was elected to Spontini's chair in the Académie.

The book of the opera, by Jules Barbier and Michel Carré, is substantially in accord with Shakespeare's tragedy, but the characters are stressed in the manner so characteristic of opera librettists. The excerpt on our program is drawn from Act II, where Hamlet, in order to stimulate the players, leads in a drinking song, of which the text (sung in Italian) is as follows:

O wine, dispel the heavy sadness
 That weighs upon my heart!
 Be mine the revel of madness,
 Mocking laughter my part!
 Draught divine, thy spell enchanting
 Drive ev'ry haunting regret from my heart!
 Thou draught divine!

Our life is sombre,
 Short is its span;
 The joys of man,
 God knows their number!
 Each one, we know,
 Bears here below
 His heavy chain:
 Cruel despair,
 Duty and care,
 Heart-rending pain!
 Now begone, gloomy visions!
 For the wisest are fools! Ah!
 'Tis wine dispels the heavy sadness, etc.

CAPRICCIO ESPAGNOL, Op. 34, - - - - RIMSKY-KORSAKOW

Albarado; Variations; Albarado; Scene and Gypsy Song; Fandango of the Asturias.

(Played without pause.)

Nikolaus Andrejewitsch Rimsky-Korsakow was born May 21, 1844, at Tichvine, Novgorod, Russia; died June 4, 1908, at Petrograd.

The name of Rimsky-Korsakow calls to mind his great service to the music of his country, through his early activity as one of the Russian Camerata, and through the many compositions in serious forms which were the contributions of his maturity.

Enriching by his activity the repertory of his native land, he made a name for himself throughout the entire musical world. Although he was a Russian of the Russians, he did not confine himself to such subjects as would be suggested by his national bias, but went far afield for inspiration and touched alien types with the surety of a master. Thus his *Scherzo Espagnole* has the Spanish national character stamped upon it from beginning to end, and that with more certainty and conviction than shown by Dvorak. Naturally, the problem was not so illusive, nor as hopeless as that encountered by the great Bohemian, who seems to have mistaken geography for anthropology.

The first of the five movements in this composition—for the divisions are per-

fectly evident, even though there be no pauses in the performance—is marked *Vivo e strepetoso*, and is based on the following theme:



At the conclusion of this movement—it being assumed that all are awake in response to its stirring rhythms—comes the *Albarado* “Morning Song”—a quiet theme with variations.



Then again the *Albarado*, for variety's sake in the key of B flat instead of A, and with sufficient change in the treatment to avoid the charge of monotony. Following it comes the fourth movement, “*Scena e canto gitana*,” with the brilliant initial trumpet call—



its “local color” (tambourine, etc.), a violin solo and various other contributions, not to omit the following—



which is brought into thematic relationship with the principal (trumpet) motive. Through a violoncello solo and extensive working out of material already familiar,

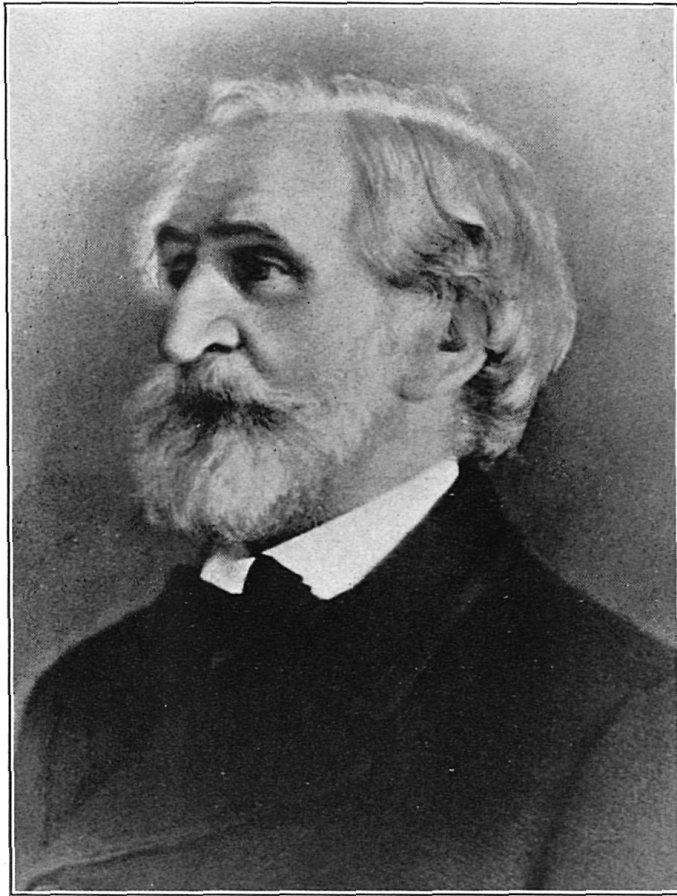
the Finale is introduced, a *Fandango of the Asturias*. In this two subjects are heard, the first of which

Musical score for Violins and Trombones. The Violins part is marked *ff* and features a rhythmic melody. The Trombones part is marked *f* and features a harmonic accompaniment.

does not contain all of the interesting material which sets the "light Asturian toe" in rhythmic accord with its suggestions, for the second subject is not without its attractions.

Musical score for Flute and Violin Solo. The Flute part is marked with a slur and features a melodic line. The Violin Solo part is marked with a slur and features a melodic line.

In the final measures we hear again the opening theme. This captivating work suggests the thought that every racial or national note has in it a touch of universality through which, as in this instance, the Slav can meet the Latin on his own ground, and which makes possible a real unity of art, at least in the field of music.



Giuseppe Verdi

SECOND CONCERT

Thursday Evening, May 20

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

SOLOISTS

MISS LENORA SPARKES, Soprano
MISS CAROLINA LAZZARI, Contralto
MR. WILLIAM WHEELER, Tenor
MR. LÉON ROTHIER, Bass

(Fortunio) Giuseppi (Francesco) Verdi was born in Le Roncole, October 9, 1813; died in Milan, January 17, 1901.

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

Shortly after Rossini's death (November 13, 1868), Verdi suggested that Italian composers should unite in writing a worthy requiem as a tribute to the memory of the "Swan of Pesaro." This was to be performed only at the Cathedral of Bologna every hundredth year, on the centenary of Rossini's death. This was a curious proposition to submit to Italian composers, who lived for the applause of their countrymen only, and may have stifled their inspiration, for the resulting work was wanting in unity and lacking in spontaneity. The only bond of union was a fixed succession of

tonalities determined on in advance. Verdi took the final number, "Libera Me." The thirteen numbers of the Requiem were divided among composers as follows:

1. Requiem æternam (G minor), Buzzola, 1815-1871.
2. Dies iræ (C minor), Bazzini, 1818-1897.
3. Tuba mirum (E flat minor), Pedrotti, 1817-1893.
4. Quid sum miser (A flat minor), Gagnoni.
5. Recordare (F major), Ricci, 1809-1877.
6. Ingemisco (A minor), Mini.
7. Confutatis (D major), Bonchinon.
8. Lachrymosa (G major), Coccia, 1782-1873.
9. Domine Jesu (C major), Gaspari, 1807-1881.
10. Sanctus (D flat major), Platania, 1828-1863.
11. Agnus Dei (F major), Petrella, 1813-1877.
12. Lux æterna (A flat major), Mabellini, 1817-1897.
13. Libera me (C minor), Verdi 1813-1901.

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

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

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

operatic style. Did he not use a gavotte in *Joshua* and contemplate adding a minuet to the *Messiah* overture? Verdi, like Palestrina, Bach, Händel, and Beethoven, used the "symbols in use in his day and generation"—as Elgar has done in his "Dream of Gerontius"—consequently his appeal is natural and justified, even though we prefer the Teutonic to the Latin concept of sacred music.

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

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

The sixth number, a duet for Soprano and Mezzo (*F major*), is thoroughly Italian in spirit, is beautifully written for the voices, and carries out most perfectly the spirit of the words, "Recordare," (Ah! remember). The Tenor and Bass Solos which now follow, the "Ingemisco," (Sadly groaning) (*E flat major*), and "Confutatis," (*E major*), in the opinion of many critics, contain the finest music in the whole work. Be this as it may, this portion is very interesting, and to the musician presents technical points of importance. The "Dies Iræ," as a whole, ends with the "Lacrymosa," (Ah! what weeping) (*B flat minor*), a tender setting of these words. A wonderful crescendo in the word *Amen* is to be noted.

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

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

If the "Sanctus" is sublime in its grandeur, no less so in its pathos is the "Agnus Dei," "Lamb of God," (*C major*), written for solo voices (Soprano and Contralto)

and chorus. A simple melody with three different settings is the basis of this important number, and in originality and effectiveness it is not at all inferior to the inspired "Sanctus" which precedes it.

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

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

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

I—REQUIEM E KYRIE

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

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

Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.

II—DIES IRÆ

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

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

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

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

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

Hear my prayer; unto Thee shall all
flesh come.

Lord have mercy! Christ have mercy!

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

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

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



Mishkin

Leuora Sparkes
— —

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

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

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

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

Ingemisco tanquam reus,
Culpa rubet vultus meus:
Supplici parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

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

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

III—DOMINE JESU

Domine Jesu Christe, Rex gloriæ,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu:
libera eas de ore leonis, ne absor-

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

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

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

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

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

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

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

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

Deliver them from the lion's mouth;

beat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael representet eas in lucem sanctam. Quam olim Abrahæ promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus, tu suscipe pro animabus illis, quarum hodie memoriam facimus; faceas, Domine, de morte transire ad vitam; faceas, Domine, faceas de morte.

IV—SANCTUS

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

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

V—ANGUS DEI

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

VI—LUX ÆTERNA

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

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

VII—LIBERA ME

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THIRD CONCERT

Friday Afternoon, May 21

NATIONAL HYMN, "America," - - - - - CAREY

Children's Chorus, Organ, and Audience

After a short interim, the Children's Chorus is again included in our Festival program, and, as is eminently befitting the occasion, their fresh, young voices will first be heard as they join with the audience in singing a hymn of loyalty. We must remember that the future of our country will soon depend on these budding citizens, a thought that lends meaning to their song.

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!

S. F. SMITH.

FOLK-SONGS: (a) "Dear Harp of My Country," - - - - WELSH
 (b) "Caller Herrin," - - - - - - - - SCOTCH

Children's Chorus

Following our own patriotic hymn, two folk-songs will be sung. Wagner once said, "The heart of the Folk is always true," and folk-songs are the musical expressions of that heart, revelations of communal feeling, so imbued with sincerity that succeeding generations find in them solace and inspiration.

(a) "DEAR HARP OF MY COUNTRY," - - - - WELSH FOLK TUNE

Dear Harp of My Country, in darkness I found thee,
 The cold chain of silence had hung o'er thee long,
 When proudly, my own Island Harp, I unbound thee,
 And gave all thy chords to light, freedom and song!
 The warm lay of love and the light note of gladness
 Have 'wakened thy fondest, thy liveliest thrill;
 But so oft hast thou echoed the deep sigh of sadness,
 That e'en in thy mirth it will steal from thee still.

Dear Harp of My Country, farewell to thy numbers,
 This sweet wreath of song is the last we shall twine;
 Go sleep with the sunshine of fame on thy slumbers,
 Till touched by some hand less unworthy than mine.
 If the pulse of the patriot, soldier or lover
 Have throbb'd at our lay, 'tis thy glory alone;
 It was but as the wind passing heedlessly over,
 And all the wild sweetness I waked was thy own.

THOMAS MOORE.

(b) "CALLER HERRIN," - - - - - - - - SCOTTISH AIR

Wha'll buy caller¹ herrin'?
 They're bonnie fish and halesome farin²;
 Buy my caller herrin',
 New drawn from the Forth



Mishkin

Carolina Lazzari

When ye were sleepin' on your pillows,
 Dreamed ye aught o' our pair³ fellows,
 Darkling as they face the billows,
 A' to fill our woven willows⁴?
 Buy my caller herrin', etc.

Wha'll buy my caller herrin'
 They're no brought here without darin';
 Buy my caller herrin'?
 Ye little ken their worth.
 Wha'll buy my caller herrin'?
 O ye may ca' them vulgar farin';
 Wives and mithers, maist despairin',
 Ca' them lives o' men.
 Caller herrin'!

Wha'll buy caller herrin'? etc.
 And when the creel o' herrin' passes,
 Ladies, clad in silk and laces,
 Gather in their braw pelisses,
 Toss their heads and screw their faces.
 Buy my caller herrin', etc.

Wha'll buy my caller herrin'? etc.
 Noo,⁵ neebor⁶ wives, come tent⁷ my telling',
 When the bonnie fish ye're selling',
 At a wind be aye your dealin',
 Truth will stand when a' things failin'.
 Buy my caller herrin', etc.

LADY MAIRNE.

Glossary: ¹fresh; ²fare, food; ³poor; ⁴basket; ⁵now; ⁶neighbor; ⁷heed.

ORGAN SOLOS:	(a) "Marche Triomphale,"	- - - - -	HAGG
	(b) "Song of India,"	- - - - -	RIMSKY-KORSAKOW
	(c) "Serenade,"	- - - - -	RACHMANINOFF

MR. EDWIN ARTHUR KRAFT

The composers represented in this group of selections for the organ all belong to the "Outer Circle," a designation frequently given to the countries included. Regarding them, we append the following:

GUSTAF HAGG was born at Wisby (Sweden), November 28, 1867; still living. He

is organist of the Klara (Stockholm) Church, and has been connected with the Stockholm Conservatory since 1908. He has composed pieces for organ and for piano, piano trio in G minor, string quartet, string sextet, and other chamber-music, also orchestral work.

Possibly no composition in the smaller forms by RIMSKY-KORSAKOW has won more universal commendation than the "Song of India," in which we meet with many Oriental musical idioms. For particulars concerning his career consult the notes for the first concert.

SERGEI VASSILIEVITSCH RACHMANINOFF, who was born at Novgorod, Russia, on April 1, 1875, is the best known of the virile group of Neo-Russian composers. In all of his compositions he exhibits daring, tempered by sanity and of his originality of conception and power of expression there is no longer any doubt.

(a) "BARCAROLLE," - - - - - KJERULF

(b) "PRAYER," from "Der Freischütz," - - - - - VON WEBER
Children's Chorus

(a) "BARCAROLLE," - - - - - KJERULF

Norway is represented on our program by one of the many "Norske Folkeviser" (Norse Folk-songs) through which the composer, HALFDAN KJERULF, born September 17, 1842; died August 11, 1863, so endeared himself to his people that a monument was erected to him in Christiania in 1874.

Misty stars are gleaming,
Silver moonlight beaming;
Boats are slowly drifting
Over waters dreaming.
Wavelets dance and ripples glance,
Earth is in a golden trance;
Haste, I pray, and yield to evening's mystic sway.

Gentle winds are sighing,
Perfumes sweet are vying;
All in joyous beauty
Magic hours are flying.
On the tide we gently glide,
Moonlight soft our only guide;
Mandolins are softly tinkling,
Measure now the pleasure.

Translation from the Norwegian, by NELLIE POORMAN.

(b) "PRAYER," from "Der Freischütz," - - - - - VON WEBER

CARL MARIA (FRIEDRICH-ERNST) VON WEBER was born at Eutin, December 18, 1768; died at London, June 5, 1826. He was the first romantic composer of distinction, wrote

in most of the serious instrumental forms, and was the creator of seven operas, of which "Der Freischütz," from the point of view of the public, was the most important. It was first produced at Berlin, June 18, 1821, and on that occasion the number on our program, taken from Agatha's aria in Act II, evoked tumultuous applause.

Softly sighs the voice of evening,
Stealing through yon willow grove;
While the stars, like guardian spirits,
Set their watch, (their nightly darkly brooding) their watch above.

Through the dark blue vault of ether
Silence reigns with soothing power;
But a storm o'er yonder mountain
Darkly seems, seems to lower.

FRIEDRICH KIND.

- ORGAN SOLOS: (a) Caprice ("The Brook"), - - - - - DETHIER
(b) Scherzo, - - - - - HOLLINS
(c) Rhapsody, - - - - - COLE

MR. KRAFT

GASTON MARIE DETHIER, pianist, organist and composer, was born at Liège, April 19, 1875; still living. At the age of 14 he gave the inaugural recital on the first tubular pneumatic organ built, at Malines, Belgium. He came to the United States in 1894 as organist of St. Francis Xavier's Church (on Guilmant's recommendation, for whom he played while visiting Paris). He is now active as concert organist, pianist and teacher in New York.

ALFRED HOLLINS, who was born in Hull, England, September 11, 1868, is a man who has triumphed over physical limitations. He was born blind, but in spite of this handicap has developed into a concert organist of rare qualities and a composer of power. Beginning his musical studies at an early age, in London, they were continued later in Berlin. At an age when the majority of aspirants for musical fame are struggling with finger exercises he played Beethoven's "Emperor" Pianoforte Concerto in the Crystal Palace Concerts under Manns. As he approached maturity he restricted himself to the organ, and today is considered one of the best composers for the instrument of which he is an undisputed master.

ROSSITER GLEASON COLE (born at Clyde, Michigan, February 5, 1866) may be looked upon as an Ann Arborite, and his many friends rejoice in his successful career as a composer, writer and teacher. He was graduated from the University of Michigan in 1888, receiving the degree of M. A. (honorary) in 1918. He received most of his musical training under Calvin B. Cady, at that time occupying the chair of music. He studied several years in Berlin, winning through competitive examination a scholarship in the Royal High School for Music, under Max Bruch. It will be a great joy to listen to a composition from his pen.

- SONGS WITH PIANO: (a) "Come, Beloved," from "Atalanta," - HANDEL
 (b) "Pleading," - - - - - ELGAR
 (c) "Call Me No More," - - - - - CADMAN

MR. JAMES HAMILTON

The first number of this interesting group, taken from a long-forgotten opera of Handel, displays the breadth of melodic utterance so frequently found in the master's lyrics, as distinguished from the style he displays in his oratorio solos. It might well serve as a companion piece to his more widely known *Largo*, which, by the way, was also a tenor solo (from his opera, "Xerxes").

In the song by Elgar, he, like Handel, displays his lyric gifts. He has been represented in our programs by works of great magnitude, and it will be a pleasure to become acquainted with this manifestation of another side of his genius.

Charles Wakefield Cadman's songs have made for him a large place in the hearts of music-lovers, and the particular song on our program presents his art at its best.

- (a) "COME, BELOVED," - - - - - HANDEL

George Frederick Handel was born at Halle, February 23, 1685;
 died at London, April 13, 1759.

Come, my beloved!
 Through the sylvan gloom
 I wander day and night;
 Oft I call thee;
 Come, my joy and my delight!
 Gentle zephyrs, fan her,
 Banish love's alarms,
 Tell her how I languish here,
 Guide me safely to her arms.

- (b) "PLEADING," - - - - - ELGAR

Edward Elgar was born at Broadheath, June 2, 1857; still living.

Will you come homeward from the hills of Dreamland,
 Home in the dusk, and speak to me again?
 Tell me the stories that I am forgetting,
 Quicken my hope, and recompense my pain?
 Will you come homeward from the hills of Dreamland?
 I have grown weary, though I wait you yet;
 Watching the fallen leaf, the faith grown farther,
 The memory smoulder'd to a dull regret.



Nicholson Brothers

William Wheeler

Shall the remembrance die in dim forgetting—
 All the fond light that glorified my way?
 Will you come homeward from the hills of Dreamland,
 Home in the dusk, and turn my night to day?

ARTHUR L. SALMON.

(c) "CALL ME NO MORE" - - - - - CADMAN

Charles Wakefield Cadman was born at Johnstown, Pennsylvania,
 December 24, 1881; still living.

Seek me no more on the low sand reaching
 Barren and wide where the red moon burns;
 Let me go forth as a gull, far inland,
 Steers him seaward and never returns.
 Seek me no more in grief beseeching,
 Seek me no more.
 Call me no more through the desert places,
 (Once with our love was the desert fair)
 Love, lest I come who should hasten onward,
 Give no sorrow a voice on the air.
 Ah! Call me no more.

NELLE RICHMOND EBERHART.

- (a) "THE SHEPHERD ON THE HILLS," - - - - - MADSEN
- (b) "AT THE WINDOW," - - - - - VAN DER STUCKEN
- (c) "WHO IS SYLVIA?" - - - - - SCHUBERT
- (d) "ARIEL'S SONG," - - - - - ARNE

Children's Chorus

Madsen's name does not appear in any available biographical sources, consequently the events in his career must be left to the imagination.

Frank (Valentine) van der Stucken was born of Belgian parents at Fredericksburg, Texas, but his musical training was secured in Antwerp under Peter Benoit. He is a composer of distinction, and a fine leader, as is shown by the fact that he was conductor of the Cincinnati May Festival for several seasons. He is now living in Europe. The date of his birth is October 15, 1858.

Franz (Peter) Schubert was born at Lichtenthal, January 31, 1797; died at Vienna, November 19, 1828. When one contemplates the sad life of the composer of the "Miller's Journey" song cycle and the perennial B minor (unfinished) Symphony, it is a comforting thought to feel that he must have found solace in the creation of the lovely melodies that seemed to flow from his pen as from an inexhaustible fountain. Among these melodies the selection on our program is one of the most appealing.

Thomas Augustine Arne, who was born at London, March 12, 1710, in which city he died March 5, 1778, was one of the foremost English composers of his day. To the modern world his operas and oratorios are mere biographical data, but many of his songs, like the one we shall hear this afternoon, still find a large circle of admirers, for they are filled with healthy sentiment, and their naturalness and simplicity contribute to their appreciation.

(a) "THE SHEPHERD ON THE HILLS," - - - - - MADSEN

Shepherds on the hills
Are waiting for the day,
The happy, happy day to come,
When they may bring their lambkins home,
No more to stray upon the windy heights.

Already birds begin to make
Their southern flights;
The flocks and herds
Look down with eager, longing eyes
Where now the winter home alluring lies.
Grass is growing here,
Upon the mountain side;
The forest trees in sunset rays
With fires of golden glory blaze,
And fallen, wither'd leaves
Are scattered everywhere.

The autumn nights are growing cold;
A tang of frost is in the air;
Within the fold, the shelt'ring fold,
The mountain men collect the sheep,
And thro' the dreamy night hours lightly sleep.

Translated from the Norwegian by NATHAN HASKELL DOLE.

(b) "AT THE WINDOW," - - - - - VAN DER STUCKEN

I heard the woodpecker tapping,
The blue-bird tenderly sing;
I turned and look'd out my window,
And lo! it was spring!
A breath from tropical borders,
Just a ripple flow'd into my room,
And washed my face clean of its sadness,
Blew my heart into bloom.

MAURICE THOMPSON.

Third Concert

(c) "WHO IS SYLVIA?" - - - - - SCHUBERT

Who is Sylvia? What is she,
That all her swains commend her?
Holy, fair, and wise is she,
The heav'ns such grace did lend her,
That admired she might be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing,
Upon the chill earth dwelling;
Let us garlands to her bring.

SHAKESPEARE, from "Two Gentlemen of Verona."

(d) "ARIEL'S SONG," - - - - - ARNE

Where the bee sucks, there suck I,
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back do I fly.

After summer merrily shall I live now,
Under the blossom that hangs on the bough
Merrily shall I live now,
Under the blossom that hangs on the bough.

SHAKESPEARE, from "The Tempest."

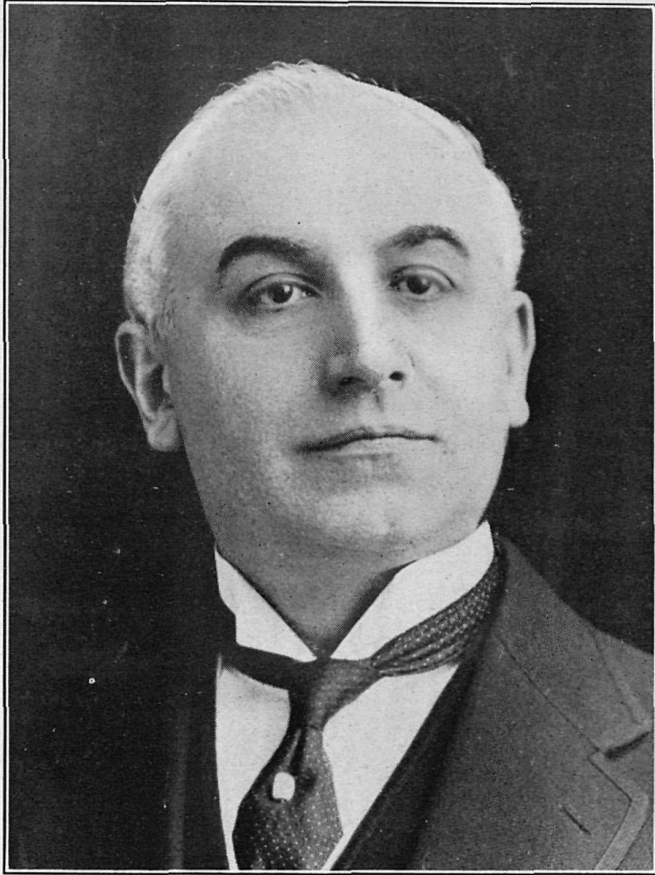
ORGAN SOLOS: (a) Allegro moderato, from Second Sonata, in C minor,
Op. 44, - - - - - RENNER

(b) Toccata de Concert, - - - - - LEMARE

MR. KRAFT

Josef Renner, born at Ratisbon, February 17, 1868, is an important member of the "Ratisbon group," whose efforts have been directed to the reestablishment of the early Roman Catholic Music, and to an understanding of its structure and proper use. He received the honorary title of "Royal Professor" in 1912. His compositions cover a wide range, but in the more restricted fields of church music and works for the organ he is at his best.

Edwin H. Lemare was born at Ventnor, Isle of Wight, September 9, 1865. He studied at the Royal Academy of Music, London, among other distinctions winning the Goss Scholarship. His reputation as a church and concert organist as well as a scholarly and inspired composer, was soon established, and his entire career since then has been one of marked success. In 1902 he was called to Pittsburgh as organist and director of music at Carnegie Hall. He was official organist at the recent San Francisco Exposition, where his recitals aroused great enthusiasm.



Apeda

Jean Pottier

FOURTH CONCERT

Friday Evening, May 21

OVERTURE, "Euryanthe," - - - - - VON WEBER

"Euryanthe" was first performed at the Kaerthnerthor Theater, Vienna, October 25, 1823. It is revived occasionally, and in spite of its dramatic weaknesses, its unique charm cannot be resisted by any lover of music. We have become so accustomed to music of more strenuous qualities that von Weber's gentler art is not always given its real value. In considering the dramatic inconsistencies, the flagrancy of which criticism has possibly unduly magnified, it must not be forgotten that the introduction of the "wondrous" element, as Wagner calls it, into the ordinary, or extraordinary, events of real life, has frequently resulted in situations that defy justification. Indeed, were one to fearlessly expose, and insistently dwell upon, the dramatic lapses in many of the great operas, from the early days of the Venetian school up to the latest works of the present century—let us choose Strauss' "Salome,"—he would be called heretical. The criticism of "Euryanthe," as a whole, however well deserved it may be, cannot affect the overture, which is certainly one of the finest examples of a form that relied for its effect upon musical beauty rather than upon dramatic suggestion, or fitness. It is characterized by noble melody, buoyant rhythm, and displays variety without confusion, unity without monotony, and beautiful orchestration with no straining after unusual effects.

RECITATIVE AND ARIA, "Awake, Saturnia," from "Semele," - - HANDEL

George Frederick Handel was born at Halle, Saxony, February 23, 1685;
died at London, April 14, 1759.

MADAME MARGARET MATZENAUER

"Semele" was composed between June 3 and July 4, 1748, and was first produced on February 10, 1749. Handel's biographers include it among the best of his oratorios (one does not mention it), but in reality it is a secular work cast in a form which by tradition and association is considered sacred. In form, and largely in content, it follows the structural lines of the opera of Handel's day. The leading characters are drawn from mythology and ancient history; the choruses of "Nymphs and Swans," "Loves and Zephyrs," "Priests and Augurs," are familiar to all students of early opera plots, while in the music we find a mixture of homophony and polyphony, the former being stressed, possibly as a concession to the public.

Possibly no relatively unfamiliar work of Handel's contains more arias that have become incorporated in the repertoire of concert singers than "Semele." "O sleep, why dost thou leave me" and "Where'er you walk" (the latter, while appropriated by baritones, being a tenor aria) may be cited in support of this statement. Whether any fruits of Handel's frequent poaching expeditions on other composers' preserves are included in this work is doubtful, but the list of trophies thus secured needs no additions to make it rather appalling.

The aria on our program is sung by Juno, and occurs in Act II, Scene I. The text is as follows:

RECITATIVE.—Awake, Saturnia, from thy lethargy!
 Seize, destroy the cursed Semele!
 Scale proud Cithæron's top,
 Snatch her, tear her in thy fury,
 And down to the flood of Acheron let her fall;
 Rolling down the depths of night!
 Nevermore behold the light!
 If I th' imperial sceptre sway,
 I swear by hell (tremble, thou universe, to hear!)
 Not one of curst Agenor's race to spare!

ARIA.—Hence, hence, Iris, hence away,
 Far from the realms of day,
 O'er Scythian hills to the Mæotian lake,
 A speedy flight we'll take!
 There Somnus I'll compel
 His downy bed to leave, and silent cell;
 With noise and light I will his peace molest,
 Nor shall he sink again to pleasing rest
 Till to my vow'd revenge he grants supplies,
 And seals with sleep the wakeful dragon's eyes.

WILLIAM CONGREVE (1670-1729).

SYMPHONY, No. 1, B flat, Op. 38. - - - - - SCHUMANN

Andante un poco Maestoso—Allegro molto vivace; Larghetto; Scherzo;
 Allegro animato e grazioso.

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

No composer of the nineteenth century possesses a greater fascination for the student than Robert Schumann. In his life there was so much of strife against untoward circumstances, and in his art such a reflex of the romanticism characteristic of

the early years of the century, and, withal, such virility, that one finds more inspiring points of contact with the man than with his more favored contemporary, Mendelssohn. Although he admitted few to his confidence, and repelled rather than attracted his colleagues, he possessed more insight into human nature than any man of his age. He was singularly alive to the importance of the newer art that was developing in his day. While full of sympathy for the work of those of his contemporaries who turned a deaf ear to the new note, he welcomed the newer outlook and was extravagant in his praises of both Chopin and Brahms. Singularly enough, he was not attracted to Richard Wagner, and spoke somewhat disparagingly of his work. He lacked routine in the use of the orchestra, and was sadly hampered by deficiencies in his musical training. As a critic, he represented a type practically unknown since his death. His critical writings are at once a revelation of the man's mental processes, absolutely essential to an understanding of his works, and the most admirable and adequate guide to the correct appreciation of music found in its literature.

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 belong the A minor concerto and the B flat symphony, which Schumann contemplated calling the "Spring" symphony, for, as he wrote to Taubert, it was written "while the first breath of spring was in the air."

In a consideration of this lovely symphony one cannot refrain from certain references to the meaning of the themes as stated by the composer. Many there are who deplore any attempt at reading specific meaning into that which they would prefer to approach unfettered. However much may be found to sustain such a view, and the reasons are often cogent, it is by no means absolutely certain that the intrinsic beauty of a theme is lessened by the evident and often specific meaning given through the composer's express explanation. This applies with special force to the opening phrase of the symphony—B flat, *Andante un poco Maestoso*, Common time—given out by trumpets and horns, and repeated and developed by the full orchestra. This, according to the composer's "program," is a summons from on high to which the "gentle zephyrs blowing softly to and fro respond." "Everywhere the dormant forces of Nature awake and make their way to the light." Then, in the Allegro, "The Spring comes laughing in, in the full beauty of youth." This is the significance of the introductory section, and the succeeding *Allegro molto vivace*—B flat, 2-4 time.



This theme, instinct with life, and full of buoyancy, elasticity, and fervor, is developed with unusual consistency, exploiting insistently the *verve* of its characteristic

figure. The second subject is of contrasting character and employs the "woodwinds" in a masterly manner.

Clarinet. *Dolce.*
Bassoons.
Violas.

Following out the formal idea, now comes the "development," which is scholarly in the extreme, and full of spirit and vigor. After the "recapitulation," the movement closes with an effective coda.

The second movement—E flat major, *Larghetto*, 3-8 time—consists of varied treatments of the following theme:

Larghetto.
fp fp Cres. f p
f Cres. fp Cres. sfp

This movement, so full of romantic suggestion, yet tempered by a reserve well-nigh classic, is one of Schumann's most genial conceptions, and fully justifies the assertion that of all the post-Beethoven symphonists he stands preëminent.

Foreshadowed in the closing measures of the *Larghetto*, the *Scherzo* now follows. The principal theme—G minor, *Molto vivace*, 3-4 time,—

SCHERZO. Molto vivace.
Strings. *f sf sf sf*

with its Schumannesque syncopations, finds an admirable foil in the Trios I and II. In the first,



Apeda

Edwin Arthur Kraft

TRIO I. *Molto piu vivace.*

pulsating chords alternately between the "strings" and "woodwind" call to mind the lovely responsive figures in the first movement of Beethoven's Fifth Symphony. In the second,

we have, well—simply Schumann! After the Trios come the Scherzo proper and a coda.

The word "coda" is used so frequently in analyses that it may not be amiss to explain it. The coda, as used by Haydn and his immediate predecessors, might be compared to the peroration of the orator who, after having exhibited his power of logical statement and argument, sees fit to indulge in platitudes and lose himself in phrases. Beginning with Beethoven, there arose a new conception of the coda, and it became a necessary part of the formal organism, as may be seen by referring to the codas to the variations in the Sonata, Op. 26, and the Op. 14, No. 2.

Were one to follow the language of the professional analyst, the Finale—B flat, *Allegro animato e grazioso*, Alla-Breve,—would be called "a brilliant and busy movement"—but it is something more than that. The principal theme

Allegro animato e grazioso.

is characterized by the same sturdy strength, directness of statement, and vigor of rhythm displayed in the opening section of the symphony. It is more than "brilliant"—as the term is generally employed—and "busy" is too commonplace a word to express its sparkling life. Animated it certainly is, and the expression mark *grazioso* is not out of place when applied to the many charming episodal passages occurring throughout this movement. It is immediately suggested upon the entrance of the second theme, quite Mendelssohnian in character, with the enormous difference between Mendelssohn and Schumann ever in view.



It is said that Schumann wrote this symphony with a steel pen found on Schubert's grave, in Vienna. This fact seems to poetically typify the relation existing between Franz Schubert, the early romanticist, and Robert Schumann, the founder of the neo-romantic school. It is interesting to note that these masters—especially when writing in the symphonic forms—appeared to wear, what some illy-balanced, hyper-sentimental chatterers call "the galling chains of Form," with no apparent discomfort. When they chose, they threw off "the galling chains" and used forms adapted to their needs of expression. When genius ceases to do this, there will be no more art.

LETTER ARIA, "Tho' I Should Die For It," from "Eugen Onegin," TSCHAIKOWSKY
MADAME MATZENAUER

Peter Iljitsch Tschaikowsky was born at Wotkinsk, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.

No one can deny that Tschaikowsky is well-nigh universally considered the greatest of Russian composers. His art was so versatile, he touched so many of its various phases, that to speak of him at all means to speak of him at length. This has been done so frequently in the past that we will forego all discussion of his career, and only touch upon the characteristics which are germane to the particular work on our program. Of the phrase, "the national note," so frequently used when speaking of Tschaikowsky's music, it must be said that, in the case of the opera from which the aria on our program is drawn, the contention that modern conditions have somewhat obscured the national note has been invoked. If by this is meant that only the use of strictly indigenous themes, harmonies, or treatments can justify the appellation "national," this contention may be true. But the national temperament may display itself in extra-national forms, and modify or intensify expression without the constant, or even frequent, use of strictly national musical idioms. There is little that is distinctively Russian in "Eugen Onegin," either in musical themes or suggestion, but the score seethes at times with the unbridled emotional intensity of the Slav. All

that Tschaikowsky poured into his symphonies he gave to this opera, which is "ultra-modern" from one point of view, and opposed to all for which this term stands from another. It is neither sufficiently vague nor esoteric in subject to satisfy the admirers of the hyper-sensitive Debussy, nor is it so saturated with realism, sensuality, or matricidal blood as to ensure the composer a place beside that modern disciple of Malthus, Richard Strauss, on his isolated summit. On the other hand, in its setting Tschaikowsky was not hampered by the necessity of "accomplishing the artistically necessary within the artistically impossible," which, paradoxical as it may seem to the ordinary intelligence, must mean something, as its author was Richard Wagner. Therefore, he approached the subject free from all predisposition or pre-judgment. In May, 1877, Tschaikowsky wrote his brother: "I know the opera ('Eugen Onegin') does not give great scope for musical treatment, but a wealth of poetry and a deeply interesting tale more than atone for all its faults." Replying to a critic, he says, "Let it lack scenic effect, let it be wanting in action,—I am in love with Tatjana, I am under the spell of Pushkin's verse, and I am drawn to compose the music as it were by an irresistible attraction." Rose Newmarch says of the opera, "It defies criticism as do some charming but illusive personalities; it answers to no particular standard; it fulfills no lofty intention; Tatjana is a Russian Pamela; Onegin a Muscovite Childe Harold; Lenske is Byronic, and the whole story is as obsolete as last year's fashion-plate." But it still remains the most popular opera in Russia.

The English translation of the text (sung in Russian) is given herewith:

TATJANA (*with elevated force and passion*).—Tho' I should die for it, I've sworn now,

I first shall live each heart-felt longing,
Dumb hopes that many a year I've borne
now,

Which yet unstilled, to life are throng-
ing.

I quaff the poison draft of passion!
Now let desire his shackles fashion,
I see him here,—in ev'ry place
I hear his voice and see his face!
I hear the tempter's voice and see his
face.

(*Goes to the writing table; writes,
then pauses.*)

No, 'twill not do! Quick, something
different.

How strange it is! It frightens me!
How am I to begin it!

(*Writes. Pauses, and reads what she
has written.*)

I write to you without reflection!
Is that not all I need to say?
What led you here to this our lonely
home?

Or what inducement seem'd to offer?
Unknown by me, had not come,
The hopes, the fears, for which I suffer!
My unexperienc'd emotion

And to thy words how did I lend me!
And once!—No, no, it was no dream,
I saw thee come, thou stood'st before me,
My heart stopped beating; then 'twas
blazing, and then with rapture cried:
'Tis he! 'Tis he!

'Twas thou, in slumber, o'er me bending;
'Twas thou I met my way a-wending,
Whom I, the poor and sick attending,
Have always seen.

Thy voice it was forever ringing,
That in my heart was ever singing,
Thy face that lulled to sleep at night.
And many pretty names you'd make me,
And then to new-born life awake me,
And bring me hope so pure and bright.

(*Pauses as if to reflect.*)

Art thou an angel watching by me?
Art thou a tempter sent to try me?
Give answer, drive these doubts away!
The face I dreamt, was that delusion?
Art thou a freak of fancy? Say!
Was all my joy a mere illusion?
No, come what may to stand or fall,
My dream-face be my revelation!
Thou art my passion, thou my all!
In thee alone, in thee alone lies my sal-
vation!

But think, ah! think, I've none but thee!
With none to understand or cherish,

With time would soon have passed away,
 I'd for another ta'en a notion,
 And loved him with supreme devotion,
 And learnt a mother's part to play—

(*Rising suddenly*)

Another! No, never any other,
 For any other I had loathed!
 Thou art by Fate for me appointed,
 I am by Heav'n to thee betrothed!
 No empty dream by fate was given
 When blessed hope to me it gave.
 Oft in my dreams did'st thou attend me;
 And tho' I knew thee not, I loved;
 How by thy glance was I moved,

Alone and helpless, I must perish,
 Unless my saviour thou wilt be.
 I trust in thee, I trust in thee; be not
 offended;

But speak one word to comfort me,
 But not reproach, as well might be,
 For at a single word my dreams were
 ended!

(*She stands up and seals the letter.*)

'Tis finished! Ah! this trust of mine
 Thou ne'er must punish, ne'er must
 chide me.

To thee, my vision-face divine,
 To thee, thine honor, I confide me!

SYMPHONIC POEM No. 2, "Le Chasseur Maudit," - - - - FRANCK*

César (Auguste) Franck was born December 10, 1842, at Liége;
 died November 9, 1899, at Paris.

"After Mozart and Beethoven, whom?" frequently confronts one who would give a measure of unity to a miscellaneous program, and, as it frequently involves a leap of a century or thereabouts, it is by no means an easy task. It is no less difficult when a sequence is to be shown leading from any composer whose style is so characteristic that he seems to stand in a class by himself—as, in a certain sense, is the case with Tschaiakowsky. Our present choice has fallen on one whose originality is equally obvious. The fact that the work by which he is represented has a title expressive of its contents must not be considered as antagonistic to our purpose, for it reflects the present tendency. Again, it must be born in mind that in their art the greatest composers always faced the rising sun, and in consequence were viewed by many of their contemporaries as iconoclasts. This tendency to interpret the Present through the Past, rather than to attempt to predicate its relation to the Future, is an element in criticism not unknown in this, the year of our Lord 1920: It is an eminently safe procedure, and is justified to a certain degree by the lack of success attending many would-be prophets. But in this, as in other fields, caution leads to as many mistakes as daring, and is far less stimulating.

The work is based on a ballad by Gottfried August Bürger, the subject matter of which was suggested by the old German legend, "Der Wilde Jäger." As it is perfectly free in form and presents little difficulty in its interpretation, nothing in the way of analysis will be offered further than to give the key, time, and expression marks—A major, *Andantino quasi allegretto*, 3-4 time—with the inevitable increase in intensity of tempo suggested to the following program given in the words of the composer:

"It is Sunday morning. In the distance is heard the joyous pealing of bells and the sacred chantings of the worshipers. What desecration! The wild Count of the Rhine winds his hunting-horn."

* See "Official Program Book" for 1910 for a more comprehensive account of César Franck.



Mishkin

Margaret Madrenauer

The chase goes over grain-fields, moors and prairies. 'Hold on, Count, I pray thee; listen to the pious chants!' 'No!' and the rider rushes on like a whirlwind. Suddenly the Count is alone. His horse cannot move, nor his horn any longer give forth a sound. A grim, pitiless voice curses him: 'Desecrator,' it says, 'be thou forever pursued by the Evil One.'

"The flames blaze up on all sides. The Count, mad with terror and pursued by a pack of demons, flees ever faster and faster—across abysses by day and through the sky by night."

SCENE AND ARIA, "Oh, Faithless One," Op. 46, - - - - BEETHOVEN

MADAME MATZENAUER

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

This selection is somewhat similar in content to the greater aria from "Fidelio"—"O Monstrous Fiend," and can not be adequately rendered save by a singer of superlative vocal gifts and of rare power of interpretation. Of interest as bearing on the succession of opus numbers, which, as in the case of Schumann's "D minor Symphony," does not always follow chronological order, is the fact that this aria has been known as Op. 63, 65, and 46, the correctness of the last being attested by Beethoven's signature on the title page. The original title, "Une grande Scene mise en musique par L. van Beethoven à Prague 1796," gives us the date of its composition. The text (sung in Italian), in an English translation, runs as follows:

RECITATIVE.—Oh, faithless one! Oh, traitor! Cruelly thus think'st thou to leave me? These, then, are the words thou would'st give at parting? Who e'er was tortured by such fell barbarity? Leave me, traitor! From me thou canst fly, but canst not fly from the gods' avenging!

Justice in Heaven is found; hatred is wrong. Soon will the gods agree together to smite thee. Where'er thou goest, my shade will follow thee, and gaze upon thy torture. E'en now, in fancy, I behold them. Yes, now I see the lightnings; they dart on thee already. But no! Not yet! Pause, ye avengers! Spare that heart, I implore, and smite mine alone! Though he's the same no longer, my love I cherish. For him, him only, liv'd I; for him I'll perish.

ARIA.—Leave me not, no, I implore thee,
In my solitude to sigh!
Well thou know'st that I adore thee,
That without thee I shall die.

I may die, yes, naught will move thee;
Thou of marble must be made!
Why is one who thus can love thee
Thus ungratefully repaid?

Surely I deserve some pity,—
Basely, cruelly betrayed!

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

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

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

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

FIFTH CONCERT

Saturday Afternoon, May 22

OVERTURE to "Russlan and Ludmilla," - - - - - GLINKA

Michall Ivanovitch Glinka was born June, 1804, at Novapaski, Russia;
died at Berlin, February 15, 1857.

Tschaikowsky declared that Glinka was Russia's greatest musical genius, adding, "But he never fully developed his powers, on account of his great wealth, which fostered his natural indolence." The opera, "Russlan and Ludmilla" (1842), the overture to which introduces the program of the afternoon, was written as a result of the enthusiasm with which "The Life for the Tsar" (1836) was received. The plot is based on one of those weird and complicated stories, or legends, characteristic of pagan Russia. It may be condensed as follows: The heroine, Ludmilla, the daughter of Prince Svietozar, of Kiew, like all opera heroines, was exceedingly beautiful. Therefore, she had many suitors for her hand, of which three, who were not deterred by her father's fabulous wealth, figure in the plot. Of these, Russlan was the favored one, consequently he was the one against whom the wicked magician Chernomor (also an aspirant) directed his diabolical arts. By the assistance of Finn, a benevolent wizard, who gave him a magic sword, which he found to be an "ever present help in time of trouble," he finally triumphed, and ultimately figured as one of the "high contracting parties" in the final scene, the marriage of Russlan and Ludmilla.

The overture concerns itself mainly with the material used in the *dénouement* referred to. Debussyites will notice a descending whole-toned scale, the motive of Chernomor. A melody sung by Russlan also figures in the scheme. The principal theme is in D major—*Presto*, 2-2 time—the second in F major, and the work employs the usual sonata form throughout.

SYMPHONY, No. 4, Op. 36, in F minor, - - - - - TSCHAIKOWSKY

Andante moderato con anima; Andantino in modo di Canzona; Scherzo—
Pizzicato ostinato; Finale—Allegro con fuoco.

After listening to the comparatively simple overture by Glinka, representing early phases of Russia's creative developments, the symphony on our program may be accepted as a revelation of all that was accomplished in the decades intervening between the two works.

The F minor symphony is referred to in a letter to Nadesha von Meck, dated March 1, 1878, as "our symphony." In this letter we find not only the composer's statement of the feelings expressed therein, but an exhaustive declaration of his attitude towards "program music," as well as a lengthy discussion of the creative processes through which the composer reveals his inner soul.

The symphony is full to the brim with the intensity so potent an element in his style, and yet it contains much that is of a decided lyric quality. The following condensed analysis gives the essential motives and the structural processes involved in the work.

A dignified introductory section—F minor, *Andante sostenuto*, 3-4 time—ending *pianissimo*, leads into the first movement proper—*Moderato con anima*, 9-8 time (*in movimento di Valse*). The principal subject, given out by the strings, is quoted as follows:

Moderato, con anima.

The musical score for the principal subject is in F minor (three flats) and 9/8 time. It is marked *espress.* and *p*. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece is in 9/8 time, which is noted as *in movimento di Valse*.

After most interesting developments of this theme, most ingeniously orchestrated, a second theme, subsidiary to the first, is heard

Moderato assai, quasi andante.

The musical score for the subsidiary second theme is in F minor and 9/8 time, marked *p*. It features a more lyrical and dreamy character compared to the first theme. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

quickly leading to the real second theme of the dreamy nature displayed in the following quotation:

Cantabile.

The musical score for the real second theme is in F minor and 9/8 time, marked *Cantabile*. It is a highly lyrical and dreamy theme, presented in a single staff in treble clef.

In the "development" section, the composer reveals an astounding wealth of resources, and so emphasizes the inherent possibilities of the principal theme that the



Apeda

Joseph Shering

"recapitulation" begins with the subsidiary theme (No. 2), which is followed by the second theme, as a matter of course. With suggestions of the first theme and the introductory section, the movement ends with a brilliant coda.

The second movement—B flat minor, *Andantino in modo di Canzona*, 2-4 time—opens with the quaint and appealing oboe solo (*Semplice ma grazioso*) quoted below:

Semplice ma grazioso.

After this melody has been repeated by the violoncello, a new theme (*alla marcia*) is heard. It is scored for strings, wind and horns, and begins as follows:

The final theme in this movement (*Piu mosso*) is pervaded by naiveté and forms a fine contrast to the preceding theme. Its character is seen in the appended quotation:

Piu mosso.

The Scherzo—F major, *Allegro*, 2-4 time—is unique in that a persistent (*ostinato*) staccato (*quasi pizzicato*) is maintained throughout.

Allegro.

p
quasi pizzicato.

In the Trio we meet a new and graceful theme.

Meno mosso.

f

Presently this new theme appears.

Tempo 1.

pp

The thematic relationships now ensuing are very interesting, but the original theme soon insinuates itself, and leads to the repetition of the Scherzo.

The final movement—F major, *Allegro con fuoco*, 4-4 time—is of great brilliancy, and is strictly orthodox in its formal structure. The principal theme

Allegro con fuoco.

ff

is not dwelt upon extensively, but soon gives place to the following second theme, which is treated at considerable length.



This is said by Mrs. Rosa Newmarch to be a Russian folk-song: "In the fields there stood a birch tree," while she calls the extended treatments referred to above "variations." Following a repetition of the brilliant first theme comes a compelling theme, martial in character and propounded by the orchestra *fortissimo*.

Of all the transformations and interlocking of themes displayed as the movement runs its course we may not speak. Suffice it to say that, clothed in varying orchestral garb and displaying many dynamic contrasts, the well-knit movement proceeds to a glorious climax at the end. It may be pointed out that intimate acquaintance with the quotations in notation will be a safer guide than adjectives.

CONCERTO FOR PIANOFORTE, No. 1, C major, Op. 15, - - - BEETHOVEN

Allegro con brio; Largo; Rondo.

MR. JOSEF LHEVINNE

In as much as Beethoven composed two pianoforte concertos before the one on our program, the number given refers to the order of publication. It was first given on March 29, 1795, the composer being its interpreter. As an illustration of Beethoven's resourcefulness, it must be stated that when the rehearsal was about the begin it was discovered that the wind instruments and the piano varied a half tone, so Beethoven played it in C sharp major instead of C, a really wonderful feat.

As was usual in Beethoven's day, most of the thematic material of the first movement—C major, *Allegro con brio*, 4-4 time—is exploited by the orchestra before the solo instrument enters. The first statement by the pianoforte does not follow the form in which the theme appears in the orchestral introduction. The second theme—G major—is first given out by the orchestra and followed by the solo instrument, which soon introduces brilliant passage work. The orchestra again gives out the "recapitulation," followed in turn by the pianoforte. The movement now proceeds to and end, pausing, however, near the final measures, for the cadenza, in which a performer has an opportunity for displaying his resources as a musician through his improvisation of a section made up of reminiscences of the principal themes and brilliant passage work.

The second movement—A flat major, *Largo*, 4-4 time—needs no analysis, as the variations of the principal theme unfold themselves in due order, to the accompaniment of a modest orchestra.

In the last movement—C major, *Allegro*, 2-4 time—the principal theme is announced by the piano without the orchestra. At the proper moment the orchestra states the first two phrases of the second subject, a melody with a past, as will be

seen by the following historical facts. Heard first as a *Kyrie eleison* in 1314, in 1582 the melody, which had been taken from the chancel, set in metrical form, and appropriated by the people as a folk-tune, appears as a very strenuous drinking song (*Freischauf gut' G'sell las rummer gan*). From 1700 to Mozart's day it continued its convivial career, appearing under six titles, until he used it as a theme in his Divertimento in E flat, No. 12, for two oboes, clarinet and two bassoons, also in an aria in the "Magic Flute." It was then heard in this concerto, after which it finally reached port in 1840, having made one or two intermediate landings before the conclusion of its journey. Having taken so much space in detailing this interesting journey, it only remains to say that the themes occur frequently, as befits the rondo form, the statements being separated by more or less important episodical sections.

CONCERTO FOR PIANOFORTE, No. 1, E flat, (in one movement), - LISZT

MR. LHEVINNE

This concerto, written in 1848 or 1849, and first produced at Weimar in 1855, the composer presiding at the solo instrument, from the formal point of view is in reality a symphonic poem. There is no pause between the principal divisions, and while the structural elements of the orthodox symphony may be found, they are developed intensively rather than extensively.

In the first division—E flat major, *Allegro maestoso, tempo giusto*, 4-4 time—the piano enters at the fifth measure, and the introductory measures for strings and wind *fortissimo* determine the character of the movement at the very outset. The second theme—B major, *Quasi adagio*, 12-8 time—is enunciated by the united basses and developed by the pianoforte. Through reminiscences of material already heard and still other plastic material, the second division—E flat minor, *Allegretto vivace*, 3-4 time—is reached. It will appeal to our risibles to know that Liszt's use of a triangle at the beginning of the movement kicked up "a tempest in the tea-pot," for the critics drew the corks from the vials of their wrath and deluged the composer with their contents. But—the triangle is still heard. The pianoforte soon states the theme, *capriccio scherzando*, already suggested by the strings, *pizzicato*, while at the end the principal theme is again in evidence. The closing section—E flat major, *Allegro marziale animato*, 4-4 time—appears almost immediately. Of this section the composer writes to his uncle, Eduard Liszt (March, 1857), as follows:

The contrasts between these concertos, both in form and substance, are great, and of special interest in that they show a process of development corresponding to that revealed in an earlier part of this program. Not to enter into analytical details, one important distinction is evident—viz., the first is a concerto for pianoforte *with* orchestra, while the second is a concerto for pianoforte *and* orchestra. Again, the structural norms of the first are those of the cyclical sonata form, while the second follows the structural (one might say the architectonic) features of the symphonic poem, which, as most are aware, was the contribution of Franz Liszt.



J. D. Toleff

James Hamilton

SIXTH CONCERT

Saturday Evening, May 22

"THE DAMNATION OF FAUST," a Dramatic Legend in Four Parts, - BERLIOZ

CAST

FAUST,	MR. EDWARD JOHNSON
MARGARITA, -	MISS MYRNA SHARLOW
MEPHISTOPHELES,	MR. RENATO ZANELLI
BRANDER,	MR. ROBERT DIETERLE
STUDENTS, SOLDIERS, VILLAGERS, ANGELS, DEMONS	

THE CHORAL UNION

ALBERT A. STANLEY, Conductor

Hector (Louis) Berlioz was born at Côte St. André, France, December 11, 1803; died at Paris, March 9, 1869.

Introductory to the consideration of the composition on this evening's program, attention must be directed to an interesting fact, viz., that the most successful settings of important English and German dramas have been the work of alien composers. No Englishman has written an opera based on Shakespearean subjects at all comparable to the *Merry Wives of Windsor*, Otto Nicolai (1810-1849); the *Taming of the Shrew*, Hermann Goetz (1840-1876); *Otello* and *Falstaff*, Giuseppe Verdi (1813-1901), or even the attenuated *Hamlet* by Ambroise Thomas (1811-1896). This is not strange, as the English have produced no opera composer of real distinction since Henry Purcell (1658-1695), a great genius of whom England may be justly proud. England's musical glory was won in other fields. In spite of the ultra-modern tendencies of the present generation of English composers, who are almost riotous in their exercise of their newly-won freedom from the traditions of the last two centuries, it is still an open question whether they will justify the prophecy of Purcell by winning distinction in the field of opera.

No Spanish composer has set forth the national characteristics so convincingly as men of alien blood. We cite in proof of this statement the *Capriccio Espagnole* by Nikolai Rimsky-Korsakow (1844-1908); the *Symphonie Espagnole* (a violin concerto) by Edouard Lalo (1823-1892); the Rhapsody, *España*, by Emmanuel Chabrier

(1841-1894), and *Carmen*, by Georges Bizet (1835-1875), although many of the implications of the latter work have aroused the ire of certain Spanish critics, who at the same time have questioned many of his treatments of the national material drawn from Prosper Mérimée's novel. But in the days of Palestrina (1526-1594) the Spaniard, Cristoforo Morales (—, d. 1553), contested the supremacy of the Roman master. Indicative of the phenomenon mentioned elsewhere is the fact that one of the leading Spanish composers of our day, Joan (de) Manen (1883 —), in his ultra-modern opera, *Acte*, displayed characteristics of style and treatment that brought forth the accusation by Dresden and Berlin critics that he had so thoroughly appropriated the art of Richard Strauss—and they might have added Richard Wagner—that they had abundant reason for justifying the latter's saying—"God created art that German criticism might have a new joy." But the outstanding fact brought out by Manen's work was not that he had drawn from *Richard I.* and *Richard II.*, but that he incorporated absolutely nothing Spanish in his score.

These citations by no means exhaust the examples that go to prove the interesting phenomenon that frequently composers of a given nationality do not appreciate the implications of their own national or racial material, but prefer to intrude on alien preserves.

A glance at the review of the various settings of *Faust* given in the Official Program for last year will show but one German name among the composers whose works are known to modern audiences, viz., Richard Wagner ("Faust" overture). The other composers are aliens.*

In many respects Berlioz was unfitted to give a consistent setting of Goethe's poem, therefore he makes of the *Damnation of Faust* a series of somewhat disconnected episodes. His Gallic temperament could not respond to the deeper suggestions of this essentially German subject, no more than Gounod, but like this composer, he succeeded in investing the scenes which appealed most forcibly to him with much beauty and no little power.

Berlioz was attracted to the Germans, for they recognized his genius long before his countrymen accorded him the possession of any talent whatever. Berlioz's passion for the unusual and his frequent incursions into the domain of the "extra musical"—a term that has come into such use in critical literature that it has attained a definite meaning, although in itself it means next to nothing—minimized his essential greatness in the estimation of certain French critics, who, being sticklers for conventional treatments, called themselves "purists." They forgot that it is impossible to produce an effect in any art by the negation of its basic principles, and confused the ever-changing interpretations of principles with the principles themselves.

The Germans overlooked his faults and occasionally exaggerated his virtues. For

*Of the composers cited, 10 were German, 2 French, 1 Hungarian and 1 Italian. Of the entire group, but one, Weingartner (1863 —), who, although born in Dalmatia, is thoroughly German, is still living.

John Towers gives 50 settings of the story (*Dictionary of Operas*), and Felix Clement 20 (*Opéra Dictionnaire*), but neither authority refers to any one of the numerous musical adaptations before 1808, the date of the first appearance of Goethe's *Faust*.

this reason his choice of the "Faust" material was but natural, and it must be said that it was only through the passion for *bizarre* effects, to which allusion has been made, and his strongly developed temperamental bias, that he penetrated only to a limited degree into the real significance and meaning of Goethe's poem. From the foregoing remarks it will be gathered that as yet no composer has fully risen to the highest possibilities of this world epic, and one will not be far astray who doubts whether such an all-embracing subject will ever find a composer whose genius shall be adequate to its full expression.

The Damnation of Faust was first produced in 1846, and much of it was written during his second *Künstlerreise* to Austria, Hungary, and Bohemia in 1845. This fact, in connection with his first trip (in Germany in 1843), for the same purpose, shows that the influence of environment was a potent factor in its composition. The work is called by its composer a "Dramatic Legend," and is divided into four parts, which are subdivided into twenty scenes.

Part I. shows us Faust, alone, in the fields at sunrise. The scene is laid in Hungary. After his first solo, which is an expression of sorrow and discontent, comes a "Chorus and Dance of Peasants," followed by the appearance of troops, who march by to the inspiring measures of the "Rakoczy" March. In Part II. the scene is transferred to North Germany, and we discover Faust alone in his study. As he is about to end his life he hears in the distance an Easter hymn, and his better nature responds to its call, as Tannhäuser came to himself in the Venus Grotto on hearing the sound of bells. At this moment Mephistopheles appears and persuades him to accompany him, that he may show him the pleasures that shall be his if he but choose. He is whisked through the air to Auerbach's Keller, but, being repulsed through the vulgarity of the drunken students, Mephistopheles soon transfers him to the banks of the Elbe, where in a dream he beholds Margarita. This is followed by a scene in which he meets with soldiers and students, after which, in Part III., Faust first sees Margarita. Part IV. introduces the inevitable catastrophe, and, in the Finale, Faust's doom and Margarita's glorification. This sketch of the plot shows the general nature of the composition on the dramatic side, and it now remains to consider the music.

Berlioz, with his unrivalled mastery of the orchestra, has given us some immortal instrumental numbers. The "Rakoczy" March, the "Minuet of the Will-o'-the-Wisps" and the "Dance of the Sylphs" are well known, but in the "Scene on the Banks of the Elbe," the "Invocation of Nature," the "Ride to Hell," and the "Apotheosis of Margarita" he rose to even greater heights. Such power of characterization is denied to any but a genius of the first rank. These numbers alone would entitle him to be considered the undisputed master of the orchestra, but this marvellous power of delineation is shown from the first note to the last of the work. Nor is his vocal writing lacking in pure beauty. His mastery of complicated rhythms is conspicuously shown in the "Chorus of Elves," with its combination of two distinct rhythmical schemes, and a like treatment appears in the combination of the "Soldiers" and "Students" choruses, with which Part II. closes. If Berlioz did not fully apprehend all that Goethe would say, from his own point of view the work must be regarded as a veritable masterpiece.

In conclusion, it must be noted that, although Berlioz was neglected and well-nigh disowned by his countrymen during his life; although only in Germany have his colos-

sal operas been given fitting performances, France now points with pride to the "French Beethoven." He was neither Beethoven, nor any one but himself; his point of view was an individual one; his faults as a man and an artist were glaring, but his virtues were many and great, and he occupies a prominent position in the front rank of French composers.

PART THE FIRST.

SCENE I.—*Plains of Hungary.*

FAUST (*alone in the fields. Sunrise.*)
The winter has departed, spring is here!
River and brook again are flowing free.
And see, from the dome of heaven pouring forth,
Fresh splendor breaks, and gladness everywhere.
I greet with joy the cool, reviving breath of morning;
I drink full draughts of sweet, delicious, perfumed balsam;
Above, the wak'ning birds greet the day with their song.
'Mid tall and waving reeds the stream glides murm'ring along.
O, sweetest joy, to dwell within the lonely forest,
Far from the crowded world and far from all its striving.

SCENE II.—*Dance of peasants under the linden tree.*

CHORUS.—The shepherd early dons his best,
With a posy smartly decks his breast,
And a bright knot of ribbons gaily flying.
Under the lime tree lass and lad
Now are all dancing like mad.
Hurrah!
All round the lime tree whirling!
Tra, la, la, la!

FAUST.—I hear from far a joyous, festive sound—

It is the village folk at early dawn,
Who dance and sing upon the grassy lawn.
My darkened soul begrudges them their joys.

CHORUS.—Now all swaying to and fro,
Every cheek has a warmer glow,
Right and left, round and round,
The dancers flying,
With quickened breath and heated brow;
At last they pause, they slacken now,
Hurrah!
Such panting and such sighing!
"Now hold your tongue, you faithless one!
For vows like yours are easy won,
Lightly won and as lightly broken."
And yet he drew the maid aside,
While from the linden echoed wide
Hurrah!
Now take thy lover's token!
Tra, la, la, la!

SCENE III.—*Another part of the plain. An army advancing.*

FAUST.—A splendor of weapons is gleaming afar!
Ha! the sons of the Danube appared for war;
They gallop joyfully on;
How sparkle their eyes, how flash their arms!
All hearts are thrilled—they chant their battle's story—
My heart alone is cold—even dead glory!

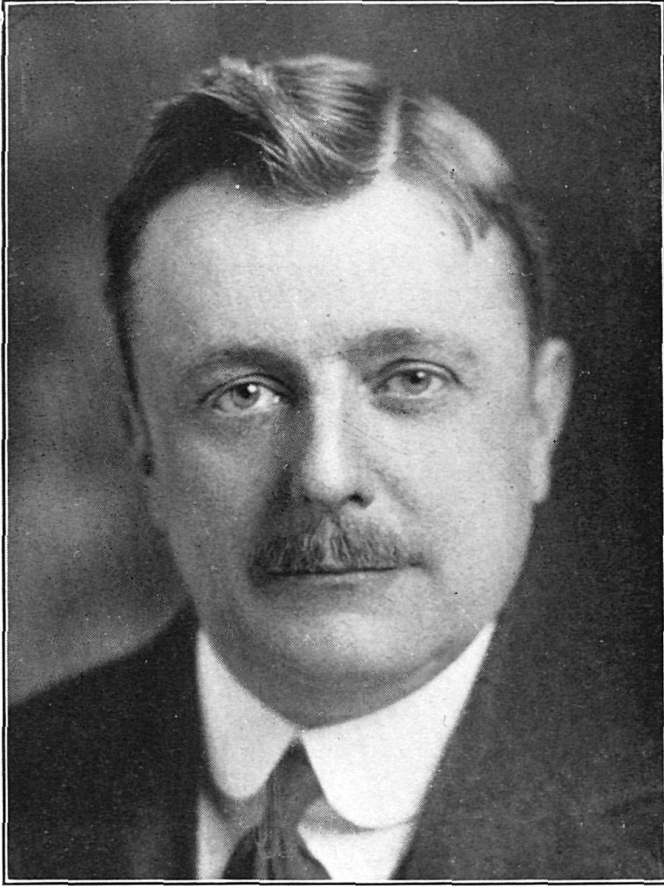
HUNGARIAN MARCH.—Orchestra.

PART THE SECOND.

SCENE IV.—*North Germany.*

FAUST (*alone in his study.*)
Without regret I left the smiling meadows,

Where grief pursued me still,
And without delight I now greet our haughty mountains;
To my home I return.



Rentschler

Russell Carter.

Still is sorrow my guest. Oh, I suffer,
I suffer!

Starless night, spreading far her
silence and her shades,
Adds another sorrow to my troubled
heart.

For me alone,

O Earth, thou hast no flow'rs!

Where shall I find that which my soul
desires?

Vainly I seek, it flies my eager quest.

Enough! We'll make an end!

But I tremble!

Why tremble thus at the abyss that
before me yawns?

O cup, too long denied to my most
ardent wishes!

Come, vial, from thy shelf!

I the poison will drain which must
give me new light, for aye end
my woes!

*(He lifts the cup to his lips. A sound
of bells. Chants are heard from
a neighboring church.)*

EASTER HYMN.

CHORUS.—Christ is risen from the dead!

Has broken the tomb,

Gladly hail the token,

Sin's fetters are broken;

Reversed is the doom.

Now the Master hath ascended,

Rejoice! for your bondage is o'er,

And the reign of sin is ended.

Praise him for evermore!

Alas! those He loved can but languish

And suffer, 'mid pain and annoy.

Oh, Master! we envy thy joy.

In thy joy forget not the depth of our
anguish.

Thy loved ones, they suffer,

And their pain doth envy thy joy.

Let us trust in the word of Christ
risen.

Peal out, ye Easter bells!

Lo, your joyous clang foretells

Redemption from our prison.

Hosanna!

FAUST.—What hear I!

Oh, memory! yes, from glad days de-
parted,

Awakened by these strains, thy rays
break through the night.

My heart with new joy palpitates!
Are faith and hope again re-born to
light?

Once my songs were pious, pray'rs to
my lips would rise,
Free soared my spirit's pinions, I
dreamt a Paradise!

Over blooming meadows, over moun-
tains, through forests,

Roamed I, void of all care. Prescient,
through the Sabbath, calm and
still,

Resounded then this song to my jubi-
lant mind.

To these mem'ries of youth now suc-
cumbs my will.

CHORUS.—Hosannah! Hosannah!

FAUST.—Alas, heavenly tones, why seek
me in the dust?

Why visit the accursed? Sweet hymns
of devotion,

Why come and conquer thus suddenly
my stubborn will?

Your soft, melodious strains bring
peace to my soul.

Songs more sweet than morning I hear
again!

My tears spring forth, the earth has
won me back.

SCENE V.—FAUST AND MEPHISTOPHELES.

MEPHISTOPHELES (*suddenly appearing.*)

O, pious frame of mind, child of
heaven, 'tis well.

Your hand, dear Doctor! This glad
Easter bell,

With silver strain,

Has charmed to peace again

Your troubled earthly brain.

FAUST.—And who art thou, whose ar-
dent glances fierce,

Even as a poignard, through my mar-
row pierce?

Thou must, if I'm to know thee, thou
must tell me thy name.

MEPHISTO.—Why, for a doctor, the ques-
tion seems flippant.

I am thy friend and comfort; I will
end thy sorrow.

I'll give thee all thou wishest, wealth
and fame,

Boundless joy, whate'er the wildest
dreams of mortal can foreshow.

FAUST.—Poor demon, canst thou show
what shall prove thy pretenses?

MEPHISTO.—Hark! I will bewitch thine
eye and ear.
Be buried no more like the worms of
the earth
That gnaw at thy folios.
Come! Arise! Follow me!

FAUST.—I consent.

MEPHISTO.—Let us go. Thou shalt study
the world,
And leave thy den, leave thy hateful
study.

SCENE VI.—*Auerbach's Cellar, in Leipsic.*

FAUST, MEPHISTOPHELES, BRANDER,

STUDENTS, BURGHERS, SOLDIERS.

Drinking chorus of students:

Fill up again with good Rhine wine!

MEPHISTO.—Here, Faust, behold a jolly
set of fellows,

Who, with wine and song, make merry
all day.

CHORUS.—When good red wine is freely
flowing,
A fig for the tempest outside!
Fill, and ne'er heed the wind that's
blowing,
By punch bowl and pipe we'll abide!
I love the glass that drowneth sorrow!
Since I was born I never walked
straight;
From my gossip the trick I borrow,
He ever had a rolling gait!
When good red wine, etc.

SOME STUDENTS.—Who knows a good
song or a story?
Now our throats are tuned and clear.

OTHERS.—Come, Brander, sing, and
gather fresh glory.

BRANDER.—Nay, I know one, I made it
myself.

CHORUS.—Well, begin! We're ready.

BRANDER.—Since you invite me, I'll give
you at once something new.

CHORUS.—Bravo! bravo!

BRANDER.—There was a rat in the cellar
nest,
Whom fat and butter made smoother;
He had a paunch beneath his vest
Like that of Dr. Luther.
The cook laid poison cunningly,
And then as sore opprest was he
As if he had love in his bosom.
He ran around, he ran about,
His thirst in puddles laving;
He gnawed and scratched the house
throughout,
But nothing cured his raving.
He whirled and jumped with torment
mad,
And soon enough the poor best had
As if he had love in his bosom.
And driven at last, in open day,
He ran into the kitchen,
Fell on the hearth and squirming lay,
In the last convulsion twitching.
Then laughed the murderess in her
glee:
"Ha! ha! he's at his last gasp," said
she,
"As if he had love in his bosom."

CHORUS.—As if, etc., etc.
Requiescat in pace! Amen!

BRANDER.—And now sing a fugue,
An "Amen" fugue.
Let's improvise a scholarly piece!

MEPHISTO.—Take notice, now, their bes-
tiality
Will show itself ere long in its true
colors.

CHORUS.—Amen! Amen!

*A fugue on the melody of BRANDER'S
song.*

MEPHISTO (*advancing*).—By heavens!
sirs, your fugue is splendid!
To hear it is to dream one is in some
holy place!
Pray, let me freely say it: 'tis schol-
arly in style;
Devout, thoroughly so.
One could not better express the pious
sentiments
Which, in closing all her petitions,

Holy church sums up in this one word.
In my turn, I will respond, by your
leave, with a song
On a no less pathetic theme than
yours, sirs.

CHORUS.—Ah! he dares to mock us to
our face!
Who is this fellow, who mocks so
freely?
Pale-visaged, and red of hair.
No matter! Let us hear; sing, and
away with care!

MEPHISTO.—There was a king once
reigning
Who had a big black flea,
And loved him past explaining,
As his own son were he.
He called his man of stitches,
The tailor came straightway;
Here, measure the lad for breeches,
And measure his coat, I say!
In silk and velvet gleaming
He now was wholly drest,
A coat with ribbons streaming,
A cross upon his breast.
He had the first of stations,
A minister's star and name,
And also his relations
Great lords at court became.
And lords and dames of honor
Were plagued awake in bed;
The queen she had them on her,
And all were bitten and bled.
They did not dare to brush them,
Or scratch them, day or night.
We crack them and we crush them
At once, whene'er they bite.

CHORUS (*shouting*).—Bravo! bravo!
bravissimo!
We crack them and we crush them
At once, whene'er they bite.

FAUST (to MEPHISTO).—Enough! let's
quit so foul and coarse a place!
Hast thou no purer pleasures, calmer
sport,
To offer me, thou dread, infernal
guide?

MEPHISTO.—This is not to thy taste?
Come on!

[*They spread their mantles and
take flight.*]

SCENE VII.—*Bushy meadows on the
banks of the Elbe.*

FAUST. MEPHISTOPHELES.

MEPHISTO.—In this fair bower,
Fragrant with many a flower,
On this sweet-scented bed,
Rest, O Faust, rest thy head, and
slumber!
Soothed by voluptuous repose,
While fragrant roses on thy fever'd
brow shall breathe,
Their blossoms unfolding thy head to
wreath.
Oh, harken! Dost hear it?
The spirits of earth and of air,
E'en now to lull thy sleep
With their sweet strains prepare.

FAUST'S VISION.

Chorus of Sylphs and Gnomes:
Dream, happy Faust!
For soon 'neath a veil of purple and
gold shall thine eyelids find rest;
Thy star shall shine as the high dome
of heaven;
Dreams of delight and of love charm
thy breast.
Behold, on either hand,
The fair scenes we discover;
The leaf and blossom cover
With beauty rare the land.
The trees are gently swaying,
And happy lovers pass
Beneath the shadows straying;
The briar and the rose
Have woven tangled bowers;
The soft vine tendrils close
Around the grapes and flowers.
See where the lovers stray,
Forgetful of the morrow;
In blissful joy today,
Untouched by care or sorrow.
Now comes a pensive maiden:
Faust, she shall be thine!

FAUST (*asleep*).—Margarita! O Mar-
garita!

CHORUS.—The lake extends its flood at
the feet of the mountains;
By the murmuring fountain are the
green pastures woo'd.
There the gay laughing choirs
Re-echo o'er the plain;

Here the music inspires
The dance that none disdain.
For some are boldly breasting
The silv'ry torrent streams,
While milder swains are questing
Their love in softer dreams.

MEPHISTO.—The charm is working. His
soul is mine!

CHORUS.—For e'en the timid nestling,
Seeking shade and repose,
With the gay zephyrs wrestling
Dares affront the sweet rose.
All who'd attain love's rapture
Must seek through earth and skies
For the one star in nature
That dawned to glad their eyes.
Dream! Happy Faust! Dream!

MEPHISTO.—He sleeps! Well done, my
dainty elves!
This debt I must repay.
Now let him dream of love.

DANCE OF SYLPHS.—*Orchestra.*

FAUST (*suddenly awakening*).—Mar-
garita! What a dream! Now I
believe in wonder!
Thou sweetest angel face, where dwell-
est thou?
By the eternal light, thou liv'st!
No power shall tear us asunder!

MEPHISTO.—Arise, and follow me again.
To the modest chamber
I'll bring thee, where she, thy mistress,
sleeps.
Of thy dream thou shalt see the truth!
Here comes a jolly party of students
and soldiers;

They'll pass before thy beauty's dwell-
ing;
Along with these young fools, with
their loud shouts and songs,
We to the fair one's house will go.
But thy transports restrain, and my
counsels obey.

SCENE VII.—*Chorus of Soldiers.*

Towns with their high battlements,
Tower and wall,
Fair maids with their haughty
thoughts,
Scorning us all!
To glory they call us;
Soon they both shall fall.
No danger appals us,
Glorious is our life!
The trumpet that calls us,
Our banner beneath,
It summons to pleasure
Or summons to death.
Fair maiden and city
Appeal to our pity,
And yield in the strife!
No danger appals us,
How glorious our life!

Students' Song:

Jam nox stellata velamina pandit
Nunc bibendum et emandum est, etc.,
etc.
Vita brevis fugaxque voluptas!
Gaudeamus igitur!
Nobis sub ridente luna, per urbem
quærentes puellas eamus!
Ut cras, fortunate, Cæsares dicamus;
veni, vidi, vice.

SOLDIERS' CHORUS AND STUDENTS' SONG
IN COMBINATION.

PART THE THIRD.

SCENE IX.—*Drums and trumpets sound-
ing the tattoo.*

FAUST (*in MARGARITA'S Chamber. Even-
ing*).

Thou sweet twilight, be welcome;
Thee greet I from my heart.
Thou softly fill'st this place
To chaste repose set apart,

Wherein I feel a vision kiss my fevered
brow,
Like the balmy breath of early morn-
ing.
Sure 'tis love inspires me!
Oh, how I feel my cares take wings
and fly away!
How dear to me this silence!
How joyously I breathe this pure air!



Moffett

Myrna Sharbaw

O youthful maiden, my sweet enslaver!
 How I love thee, O earthly angel!
 What awful joy this moment swells
 my heart!
 With what ecstasy I gave on thy maid-
 en couch!
 How sweet the air of this chamber!
 O God! after long years of torture,
 What joy is mine!
 Pure, like radiance celestial;
 My suffering endeth; after death's tor-
 ments follows bliss!

SCENE X.—FAUST AND MEPHISTOPHELES.

MEPHISTO (*entering*).—I hear her com-
 ing!
 Conceal thyself behind those curtains.

FAUST.—Heavens! my heart will break
 with fear and joy!
 [FAUST is concealed behind the
 curtains.

MEPHISTO.—Now make the most of time.
 Farewell!
 Thyself restrain, or thou shall lose her.
 Good! My spirits and I now shall sing
 For you the sweetest wedding ditties.

SCENE XI.—*Enter* MARGARITA (*with
 lamp*). FAUST (*concealed*).

MARGARITA.—How sultry is the air! I
 feel—I know not how.
 Since my dream of last night my mind
 is all unsettled.
 An image more full of charm ne'er did
 mine eyes behold.
 A handsome man! Ah! were he to
 me but given!
 I dreamt he vow'd to love me, and I
 felt heavenly bliss!
 In the wide space of life my eye doth
 seek him all vainly!

There was a king in Thule
 Most true unto the grave,
 Whom, dying, his sweetheart
 A golden goblet gave.
 Naught was to him more precious,
 He drained it at every bout;
 His eyes with tears ran over
 As oft as he drank thereout.
 And when he came to dying,
 All the towns in his lands he told,
 Naught else his heir denying,
 Except the goblet of gold.

He sat at the royal banquet
 With his knights of high degree,
 In the lofty hall of his fathers,
 In the castle by the sea.
 There sat the old carouser
 And drank his last life glow,
 Then threw the hallowed goblet
 Into the tide below.
 He saw it plunging and filling,
 And sinking deep in the sea;
 Then his eyes fell forever,
 And never more drank he.

SCENE XII.—*Square before* MARGARITA'S
 house.

INVOCATION.

MEPHISTO.—Ye spirits of flickering
 flame!
 Hither come! Haste! I need your
 aid!

Quick, appear! Quick, appear!

Ye Will-o'-the-Wisps!
 Your baleful and treach'rous glimmers
 Must bewilder a maid, and lead her
 unto us.
 In the name of the devil! get you
 dancing!
 And take care, ye fiddlers of hell,
 To mark the measure well.
 Else I will quench your glow.

MINUET OF THE WILL-O'-THE-WISPS.—
Orchestra.

MEPHISTO (*Recitative*).—To this lute I'll
 sing a serenade,
 One that shall please the lady;
 It is moral, her taste to suit.

SERENADE OF MEPHISTOPHELES, *with Cho-
 rus of Will-o'-the-Wisps.*

Why dost wait at the door of thy lover,
 My foolish Kate, in the gray of the
 morning?
 Why dost wait, foolish Kate?
 O beware, nor enter there;
 Trust his fair speeches never,
 Men deceivers were ever,
 And love is but a snare.
 Ah! heed thee well, fair lass,
 Lest thy lover betray thee!
 Then good night, alas!
 From ill-hap what shall stay thee?

But let thy lover prove
The truth of his advances:
When the ring brightly glances,
Ah! then believe his love.

CHORUS.—O, sweet maiden, beware!
Come away, do not enter.
Fair lass, heed thee well,
Lest thy lover betray thee.
Then, good night! Ha!

MEPHISTO.—Hush! Now disappear.
Keep silence!
[*Will-o'-the-Wisps disappear.*]
Let us listen to the cooing of our
doves.

MARGARITA.—O God! do I dream? Does
the light deceive?
Can a dream reality be?

FAUST.—Angel adored! whose dear and
lovely image,
While yet I had not known thee,
illumined my dark soul;
At last I thee behold, and o'er the
jealous cloud-veil
Which hid thee from my sight my
love the victory hath won.
Margarita! I love thee!

MARGARITA.—Thou knowest my name,
and I too, have often whispered
thine—Faust.

FAUST.—That name is mine, but I will
take another, if it please thee
better.

MARGARITA.—In dreams I thee have seen.

FAUST.—Hast seen me in thy dreams?

MARGARITA.—I know thy voice, thy face,
thy sweet and winning speech.

FAUST.—And thou didst love me?

MARGARITA.—I?—I trust in thee!

FAUST.—Margarita, thou sweetest!

MARGARITA.—All my heartfelt kisses long
ago were thine!

BOTH.—Image most sweet! How all my
soul thou fillest!

To which my brightest dreams have
ever fondly aspir'd.

I am near thee at last, no misty cloud
can hide thee now from my eyes.
Thou art all my heart ever desir'd.

FAUST.—Margarita, my treasure!

MARGARITA.—So much bliss makes me
tremble.

FAUST.—I love thee beyond measure.
To my heart call I thee;
Intensely love I thee!

MARGARITA.—For ever to thee devoted,
beloved, must I be.
I feel a nameless, sweet, thrilling
tremor. . . .

FAUST.—Let, dearest child, mine arm en-
fold thee.

MARGARITA.—Wherefore fill mine eyes,
see, with tears?
Is it pain, is it prescience—is it bliss?

FAUST.—Ah, come! Ah, come!

SCENE XIII.

MEPHISTO (*entering abruptly*).—Away!
It is too late!

MARGARITA.—Who is this man

FAUST.—A fiend!

MEPHISTO.—Nay, a friend.

MARGARITA.—He is one who strikes fear
to the heart!

MEPHISTO.—No doubt, I am intruding.

FAUST.—Who bade thee come? Depart!

MEPHISTO.—I come to save this angel.
E'en now the neighbors all,
Awakened by our songs, run hither,
And point out the house to passers-by.
At Margarita they are scoffing,
And they call for her mother.
The dame will soon be here.

FAUST.—O horror!

MEPHISTO.—We must be off.

FAUST.—Cruel illusion!

MEPHISTO.—Soon shall you meet again;
Consolation is near—
Follows close upon sorrow.

MARGARITA.—Yes, they come, dearest
Faust!

Oh, how bitter is this parting! Till
tomorrow, farewell!

FAUST.—Farewell, then, bright array
Of hopes that fill my bosom!
Farewell, thou feast of love
That mocked my longing heart!

MEPHISTO.—Come on; the morning
dawns.

FAUST.—Farewell, thou lovely night, of
even gods the envy!
Thou golden feast of love, bliss of my
dreams, farewell!
My raptures swiftly fled! Who the
future will warrant?
Will the night e'er return, where prom-
ise on me smiled?

CHORUS.—Hallo! Mistress Martha,
See to your daughter's safety!
The warning only comes in time,
If her gallant you wish to lime.
Come home, good dame,
Or woe betide the maiden's surety!
Hallo!

MEPHISTO.—The crowd is coming. Let
us hasten away.

CHORUS.—Hallo! Mistress Martha, etc.

MARGARITA.—O heaven! Dost thou hear
those cries?

Woe is me if they enter
And thy presence here surprise!

MEPHISTO.—Come, 'tis time to be going.

FAUST.—O, despair!

MEPHISTO.—O, what folly!

MARGARITA.—Farewell. That little gate
Through the garden doth lead.

FAUST.—O, my love! Cruel fate!

MEPHISTO.—Quick, away! Quick, away!

FAUST.—At last I've seen thee near,
Fairest treasure of nature!

TRIO—MARGARITA, FAUST, MEPHISTO-
PHELES.

FAUST.—At last I've seen thee near, fair-
est treasure of nature!
Love's delight hath appeared and has
called me to life!
Fair love, thou hast enthrall'd with de-
light and with rapture
The heart that's henceforth thine!
With hope my breast is rife!

MARGARITA.—Dearest Faust! I do give
thee forever my promise and my
love! Even death cannot part
Hearts so faithful, true till death.
To lose thee were to die—yes, to lose
thee were to die!

MEPHISTO.—Thou art mine! And now
shall thy proud nature,
Haughty Faust, be enslaved forever;
Mine thy soul and thy life!
Empty hopes within thy breast are
rife;
To me they bind thee fast!

CHORUS.—Mistress Martha, come home,
good dame!
See to your daughter's safety!
Hallo! Good Mistress Martha!
Ah! ah! ah! ah!
Mistress Martha, come home! Hallo!

PART THE FOURTH.

SCENE XV.—*Song.* MARGARITA (*alone*).

My heart with grief is heavy,
My peace of mind is o'er;
Ne'er again shall I find it.
Ah! Never, nevermore!
Where my love is not with me
It is to me as the tomb;
My life without his presence
All shrouded is in gloom!
My brain, so sore bewildered,

Hath no power of thought;
My dull and feeble senses
Are entirely distraught!
I look out at the casement,
His fine, tall form to see.
To meet him and be with him
Is heavens own joy to me!
His proud and noble bearing,
Of his smile—the winning grace!
Of his hand—the soft pressure!
And, ah!—his fond embrace!

My heart with grief is heavy,
 My peace of mind is o'er;
 Never again shall I find it!
 Ah! never, nevermore!
 All day long to be near him
 Fondly yearns my poor heart!
 Ah! could I tightly clasp him,
 I would ne'er let him depart!
 Him with kisses I'd smother,
 All glowing with love's fire!
 And on his lips still hanging,
 I'd fain at last expire!
 [Drums and trumpets sound a
 retreat.]

CHORUS OF SOLDIERS AND STUDENTS IN
 THE DISTANCE.

SOLDIERS.—The trumpet that calls us our
 banner beneath,
 It summons to pleasure or summons
 to death!

MARGARITA.—Day's reign will soon be
 ended;
 Dusky twilight approaches.
 Afar the evening drums and trumpets
 Now are sounding
 With songs and shouts of joy,
 As on that blessed evening
 When first I saw Faust!

STUDENTS.—Jam nox stellata, etc.

MARGARITA.—He cometh not!
 Alas!

SCENE XVI.—*Cavern and forest.*

FAUST (*alone*).—Oh, boundless nature,
 spirit sublime, mysterious!
 Alone thou givest comfort to my un-
 happy soul!
 On thy breast, mighty power, is my
 sorrow abated, and my strength
 renewing,
 I seem to live again!
 Blow, ye fierce howling winds! Cry
 out, ye boundless forests! Fall
 down, ye rocks!
 And roar, ye mountain streams, wildly
 rushing!
 With your thundering sounds my voice
 loves to unite!
 Ye rocks and streams and woods, ac-
 cept my homage!
 Bright sparkling worlds above,

Towards you leaps forth the piteous
 cry of a heart
 In anguish, of a soul madly longing,
 Vainly striving for joy!
 SCENE XVII.—(*Recitative and Chase.*)

MEPHISTO (*scaling the rocks*).—Say,
 dost thine eye discern upon the
 azure vault the star of constant
 love?
 Its potent influence thou'lt find very
 needful;
 For in dreams thou art lost,
 Whilst that poor child, thy dear Mar-
 garita—

FAUST.—O cease.

MEPHISTO.—'Tis true, I should be still.
 Thou lov'st no more,
 And yet she has been dragged to
 prison,
 And, for poisoning her mother,
 To death justly sentenced!

FAUST.—What!

MEPHISTO.—I hear the hunters' horns in
 the woods.

FAUST.—No jesting! What saidst thou?
 Margarita in chains?

MEPHISTO.—A certain brownish liquor,
 quite safe
 If used aright, which she received of
 thee,
 To make her mother sleep, lest she
 disturb
 Your amours, has brought on all this
 woe.
 Fondly hugging her dream,
 Awaiting thee, she gave the potion
 still.
 This excess at last told upon the old
 dame
 And killed her. Now thou knowest
 all the truth.

FAUST.—Tracherous monster!

MEPHISTO.—And thus has her love for
 thee led her on.

FAUST (*with fury*).—Woe to thee!
 Canst thou not save her?



Moffett

Edward Johnson

MEPHISTO.—Ah, 'tis I am the miscreant!
This is ever your way,
Ye ridiculous mortals!
No matter! To free her from prison
and save her.
But what hast thou done for me
Since I have been thy slave?

FAUST.—O, quickly speak!

MEPHISTO.—Of thee? Naught save thy
signature
To this parchment scroll.
Thy love at once is freed from judg-
ment and death,
If thou wilt sign this oath tomorrow,
to serve me.

FAUST.—Why till tomorrow wait?
'Tis today thou must save her!
The parchment! [He signs.
Behold, 'tis done!
And now swiftly conduct me to the
cell.
With despair I am hast'ning,
Margarita, to thee!

MEPHISTO.—Come hither, Vortex! Giour!
These magic steeds shall bear us
quickly as thought!
Now mount ye, and away at once—
Justice carries for no man!

SCENE XVIII.—*The ride to Hell.* FAUST
and MEPHISTOPHELES galloping on
two black horses.

FAUST.—Through my heart her sad voice
is ringing mournfully.
Poor soul! lost and forsaken!

CHORUS OF PEASANTS (*kneeling before
a rustic crucifix*).
Sancta Maria, ora pro nobis, etc., etc.

FAUST.—Take heed! a pious crowd of
poor women and children kneeling
around yon cross

MEPHISTO.—Never mind them; hasten
on!

CHORUS OF PEASANTS.—Sancta Maria,
ora pro nobis.

[*Cries of terror; the women and
children scatter in confusion,
the riders pass by.*

FAUST.—See, a hideous shape pursues
us with loud cries!

MEPHISTO.—Thou dreamest!

FAUST.—What a host of foul birds fill
the skies!
With dismal shriek 'round by head
they are whirling!

MEPHISTO (*slacking his speed*).—The
passing bell for her is already
sounding.
Dost thou fear? Let's return!
[*They halt.*

FAUST.—No, the goal must be won!
[*They resume with quickened
speed.*

MEPHISTO (*urging his horse*).—On! On!
On!

FAUST.—On every side—dost see?—
Spectral forms are rising!
There the skeletons dance,
While ghastly laugh and gesture
The foul horror enhance!

MEPHISTO.—Think of thy Margarita,
And laugh at the dead. On! On!

FAUST (*horror struck*).—The horses in
terror
Are tearing their bridles.
My hair stands on end!
Convulsed seems the world!
The thunders are roaring,
As if to destruction
The earth would be hurled!
It raineth blood!

MEPHISTO.—Ye slaves of hell's dominion,
Your trumpets blow—
Your loud triumphal trumpets!
His soul is mine!

FAUST.—Ah! Doomed!

MEPHISTO.—Victor am I!
[*They fall into the abyss.*

SCENE XIX.—*Pandemonium.*

CHORUS OF THE SPIRITS OF HELL.—Has!
Irimira karabra-o!

THE PRINCES OF DARKNESS.—Hast thou conquered this proud immortal soul, and enslaved it, Mephisto, for aye?

MEPHISTO.—Lord and master, for aye!

PRINCES.—Then did Faust freely sign the dread act that did yield up his soul to our fires?

MEPHISTO.—Of his own free will he signed.

CHORUS, SPIRITS OF HELL.—*Has! Mephisto! Has! Irimira karabra-o!*

EPILOGUE.—*On Earth.*

PRINCE OF DARKNESS.—And then Hell's gates were still.

The seething sound alone of the vast lakes of fire,

The gnashing teeth and wail that dread torments inspire,

Alone were heard above; while in the depths profound, in dread mystery drowned, there was wrought—

CHORUS.—An awful deed!

SCENE XX.—*In Heaven.*

CELESTIAL SPIRITS.—*Laus! Hosannah! Hosannah!*

Receive a contrite soul, O Lord!

VOICE FROM HEAVEN.—*Rise, Margarita. MARGARITA'S APOTHEOSIS.*

CHORUS OF HEAVENLY SPIRITS.—*Ascend on high, innocent spirit!*

Once misled by earthly love,
But now restored to thy primitive beauty,

Thou shalt see the realms above.

Come, the heavenly choir

In joyous strains conspire

To greet thy ransomed soul

In the courts of the blest.

By tribulation tried,

Thy faith and hope have saved thee

From the world's raging tide.

Rise, Margarita!

Arise!

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, CONDUCTOR

ERIC DELAMARTER, Assistant Conductor

F. J. WESSELS, Manager

H. E. VOEGELI, Asst. Manager

First Violins—

WEISBACH, H.,
Principal
ZUKOVSKY, A.
ITTE, F.
NURNBERGER, L.
BRAMHALL, J.
RHYS, S.
SELINGER, H.
DU MOULIN, G.
SILBERSTEIN, J.
GINSBURG, R.
PALEY, B.
HAND, A.

Second Violins—

ROEHRBORN, O.,
Principal
WOELFEL, P.
BARKER, O.
BRAUN, H.
SCHULTE, K.
WOOLLETT, W.
RECOSCHEWITZ, J.
KONRAD, W.
ULRICH, A., JR.
WILEY, E.
KOPP, E.
BUSSE, A.
ULRICH, A., SR.

Violas—

ESSER, F., Principal
DASCH, G.
MEYER, G.
SCHROETER, R.
FITZEK, J.
ANDAUER, E.
HESELBACH, O.
STROBACH, C.

Violoncellos—

MALKIN, J., Principal
DU MOULIN, T.
BRUECKNER, C.
KLAMMSTEINER, C.
HEINICKEL, A.
FELBER, H.

Basses—

JISKRA, V., Principal
PARBS, H.
MAEDLER, R.
SPECKIN, W.
HOUDEK, J.
KRIEGLSTEIN, W.

Harp—

TRAMONTI, E.

Flutes—

QUENSEL, A.
KNAUSS, R.

Piccolos—

FURMAN, J.
SCHROETER, R.

Oboes—

BARTHEL, A.
STIEGELMAYER, K.
HESELBACH, O.

English Horn—

NAPOLILLI, F.

Clarinets—

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

Bass Clarinet—

MEYER, C.

Bassoons—

GUETTER, W.
RABE, H.
KRIEGLSTEIN, W.

Contra-Bassoon

KRUSE, P.

Horns—

de MARÉ, L.
POTTAG, M.
FRANK, W.
ALBRECHT, C.

Trumpets—

LLEWELLYN, E.
HEBS, W.

Cornets—

ULRICH, A.
FELBER, H.

Trombones—

STANGE, G.
GUNTHER, A.
BEILSCHMIDT, W.

Bass Tuba—

DIETRICH, W.

Timpani—

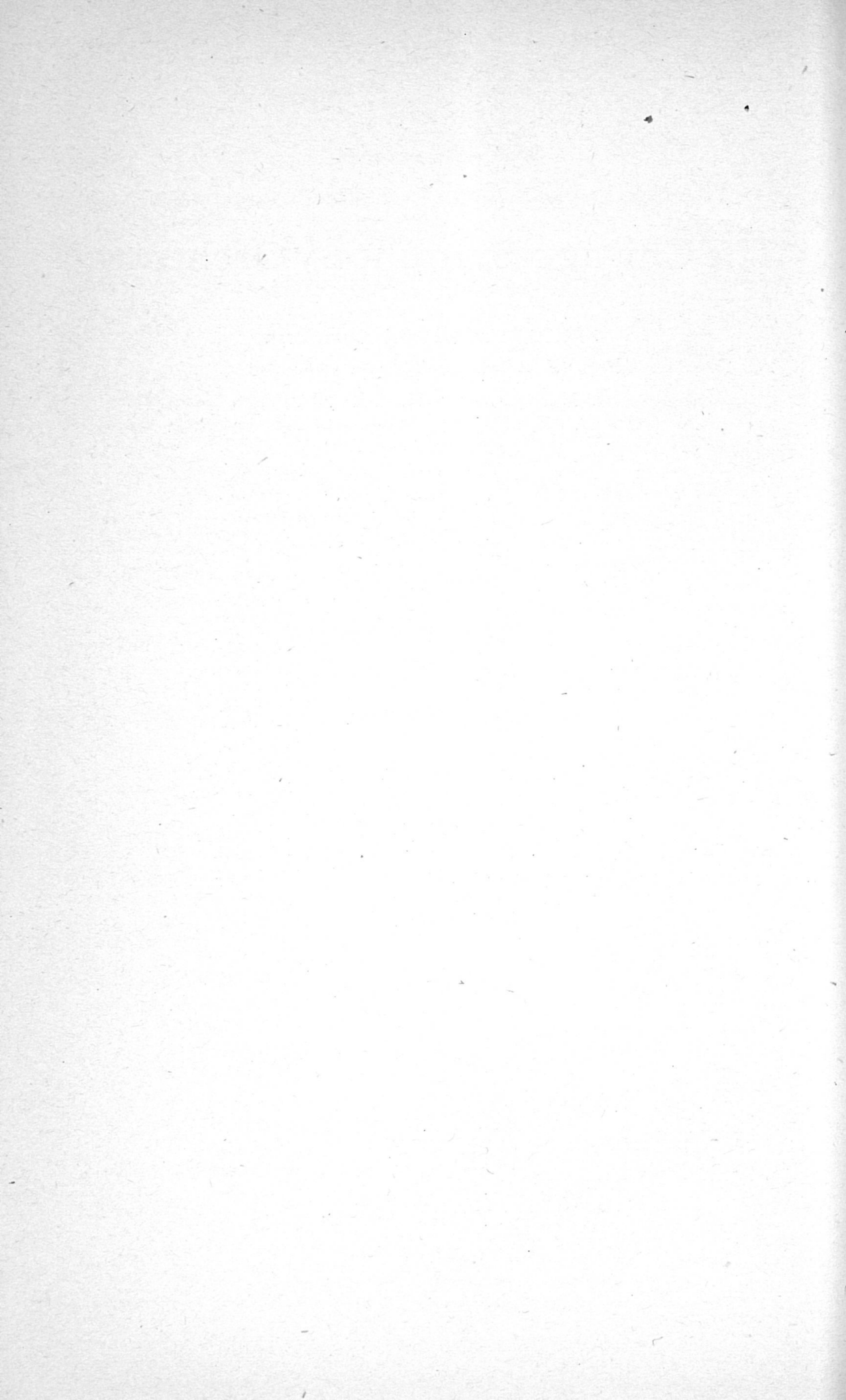
ZETTELMANN, J.

Percussions—

WINTRICH, M.
VESELEY, B.
STROBACH, C.
KOPP, E.

Librarian—

HANDKE, P.





Mishkin

Renato Zucchi

The University Choral Union

FORTY-FIRST SEASON

1919-1920

ALBERT A. STANLEY

CONDUCTOR

CHARLES A. SINK

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Mrs. S. A. Bush
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Helen G. Cady
Lois M. Cochran
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Mildred G. Cook
Horatia J. Corbin
Ruby Dorothy Cozad
Margaret C. Crittenden
Florence Crozier
Miss Belle Davenport

Beulah Davis
Mbael H. DeVine
Amelia M. Disderide
Helena M. Dyason
Wm. H. Egly
Helen M. Elliott
Margaret M. Elliott
Katherine Farrah
Anna M. Fenton
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Norma A. Fuller
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Thelma M. Holmes
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Eva K. Kilpatrick
Maude C. Kleyn
Eunice Kraft
Henrietta L. Kuieck
Louise Lambertson

Ina P. Langworthy
Rose M. Lehman
Raymond R. Lewis
Velma E. Louckes
Edith R. Love
Carolyn E. Lovewell
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Grêta F. MacDougall
Madeline L. MacGregor
Estella G. Mackensen
Helen L. MacLaren
Helen L. Marshall
Jeanne I. McPherson
Helen A. Munson
Marian Nichols
Bernice J. Nickels
Alice G. Olrich
Elva A. Olsen
Emma L. Pawlowska
Mildred E. Penoyer
Evalyn L. Pitkin
Mrs. P. L. Potter
Mabel Powell
Minnie L. Pratt
Catharine E. M. Purtell
Ethel F. Reed

Florence M. Reilley
 Blanche H. Robison
 Evelyn F. Rockwell
 Alice E. Rominger
 Helen T. Rose
 Bernice B. Rowe
 Grace C. Richards
 Edith M. Ritchey
 Frances H. Ritchey
 Maude S. Rufus
 Helen S. Safford
 Mildred H. Safford
 Ruth A. Scheidler

Evelyn H. Scholl
 Irene L. Schultz
 Mildred P. Sherman
 Eva I. Shimp
 Irene H. Skinner
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 Ruth M. Stiller
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 Marjorie I. West
 Myrtle M. White
 Mrs. E. Russel Wightman
 Hazel E. Wiltsee
 Helen H. Wolfe
 Corinne F. Woodworth

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 Cora A. Brown
 Mrs. W. D. Brown
 Mrs. T. D. Buchanan
 Miriam J. Buck
 Margaret E. Burnham
 Gertrude Carlyon
 Cecilia Caspari
 Ruth E. Clancy
 Charlotte A. Cochrane
 Mary O. Davis
 Esther L. Dorrance
 Edna R. Doughty
 Esther M. Dunham
 Carrie Fairchild
 Marie C. Freeland
 Louise L. Gaylord

Merle L. Gee
 Irene S. Gillett
 Mrs. A. M. Gustine
 Camilla L. Hayden
 Florence C. Hemingway
 Lillian B. Hertler
 Alice Bertha Hinkson
 Dorothy F. Hollis
 Esther L. Hood
 Esther M. Hotchkiss
 Enid E. Hough
 Doris Howe
 Nora Hunt
 Allis F. Hussey
 Carrie B. Immel
 Nellie M. Kahoe
 Bessie C. Krasa
 Olive E. Lockwood
 Helen MacGregory
 Angenette E. Martin
 Martha E. Morinett

Mary C. Nelson
 Mrs. J. H. Niehaus
 Bertha S. Ohlinger
 Kathryn T. Potter
 Mrs. Parson Price
 Cora L. Ravn
 Mrs. F. S. Rockwell
 Irma Schreiber
 Florence A. Shirey
 Agnes L. Thompson
 Florence O. Thompson
 Nellie T. Thornton
 Susanne B. Tribble
 Irene VanSlyke
 Ora Louise von Ewegen
 Ottilie Walker
 Margaret Eve Wetzel
 Hazel M. Whitting
 Ruth I. Wilson
 Annie M. Young

TENORS

Harry J. Baker
 Robert H. Baker
 John D. Bond
 Oets K. Bouwsma
 Paul S. Brady
 Raymond P. Brooks
 DeWitt M. Coburn
 Neil E. Cook
 William H. Dorrance
 Bernard F. Ferneau
 Shirley E. Field

George K. Forester
 Burton G. Grim
 James Hamilton
 Elbert D. Haskins
 Aaron E. Iskowitz
 Earl G. Keim
 James P. Kerr
 Wm. C. Knox
 Francis P. Lourim
 Will E. Legg
 Donald M. Major
 Harry G. Mershon

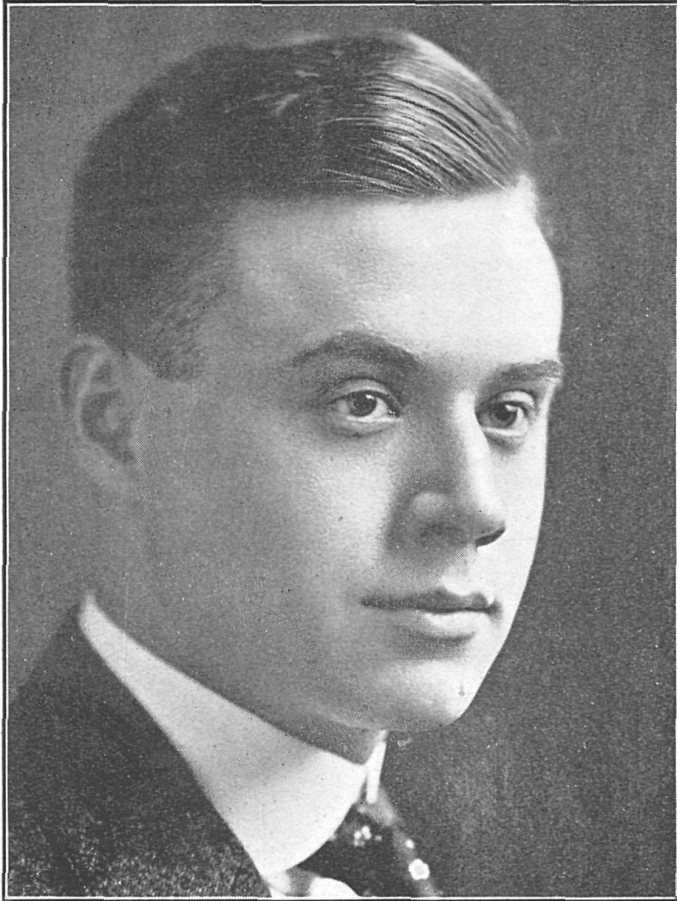
Ronald Miller
 John A. Mooney
 Chas. H. Newman
 Edward F. Parsons
 Otto Stahl
 Ralph T. Swezey
 Wm. H. Turner
 C. V. Wicker
 Marion C. Wier
 George D. Wilner
 Clifford C. Wood

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John R. Adams
Kirply S. Anderson
Allen E. Arnold
Frederick P. Arthur
Carl O. Barton
Frederick Bauer
Philip J. Beatty
Harold E. Belles
Weldon G. Bettens
Harvey J. Bisbee
Lionel G. Brenner
Bertrand H. Bronson
Forman G. Brown
George M. Brown
Harold W. Buck
William M. Buckley
Edward Buckner
Harry LeRoy Burnett
William E. Burr
Russell Carter
William B. Chenoweth
John R. Crissman
Robert R. Dieterle
Egbert Doughty
Nelson W. Eddy
Allen L. Fenton
Byron F. Field
Richmond P. Gardner

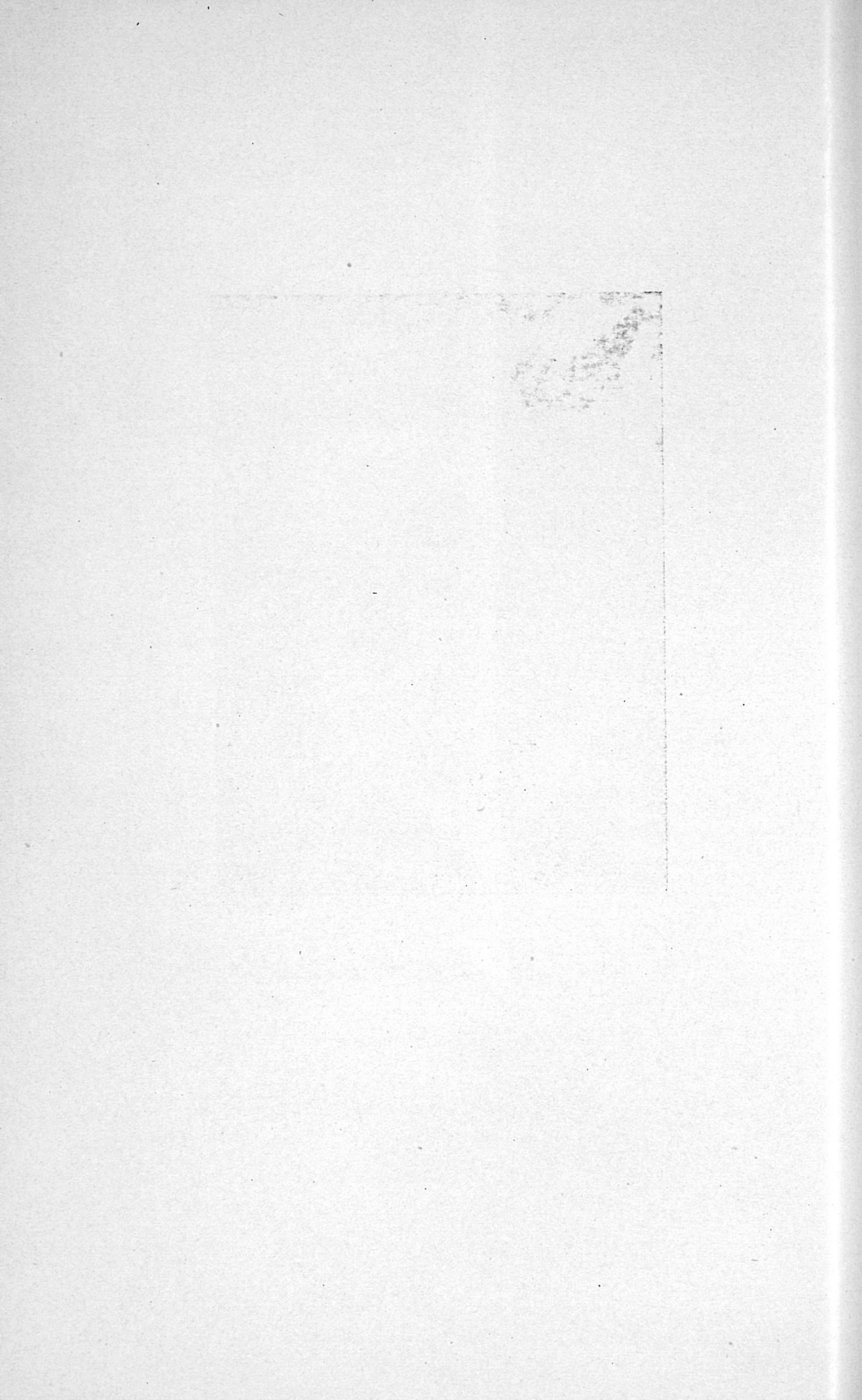
Burton A. Garlinghouse
Wayne H. Garrett
Edmund D. Giaugue
James D. Glunt
Julius W. Haab
Joe F. Habegger
Arthur G. Hall
Harry A. Hall
Robert C. Hathaway
Dudley L. Hays
John C. Hertel
Keizo Horiuchi
S. Leslie Hudd
Russell C. Hussey
Lucian Lame
Victor E. Legg
Lawrence E. Mack
F. R. Mason
Perry Mason
Henry A. Melloche
Robert J. McCandliss
Edward C. McCobb
Daniel J. Miller
Irving B. Miller
C. Lee Mills
Erwin E. Nelson
Julius H. Niehaus
Paul F. Niehaus
Joseph A. Packard

Felix W. Pawlowski
Leo P. Rennell
Karl F. Rindelhardt
Irwin T. Sanborn
Ralph Sarager
Joseph Satterthwarte
Hiram L. Sloanaker
Paul A. Smith
Richard D. Smith
Joyce M. Stedman
Charles B. Stegner
Clarence E. Stevens
John Lyman Stinson
Herbert F. Taggart
Howard D. Tubbs
Robert S. Tubbs
Arthur J. Underwood
Wm. A. Vignetto
Egbert H. Walker
Erich A. Walter
Jesse F. Warner
Karl G. Weisenreder
Rex J. Wells
Raymond L. Wheaton
Franklyn R. White
Gordon D. Wier
L. D. Wines
Bryan A. Wolfe



Rentschler

Robert Richard Dieterle



Children's Chorus

MADE UP OF CHILDREN FROM THE ANN ARBOR
PUBLIC SCHOOLS

RUSSELL CARTER, Conductor
Supervisor of Music, Ann Arbor Public Schools

LULU ALLEN, Assistant Supervisor of Music

FRANK A. TABER, Pianist

PHILIP BACH SCHOOL

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FIRST SOPRANOS	Loraine Shriber	Clarence Walz
Irene Bangs	Genevieve Wurster	Edwin Wolter
Irene Bradshaw	Althea Warren	
Birdell Cushing		ALTOS
Hilda Feuerbacher	SECOND SOPRANOS	Erwin Benz
Lucile Frey	Marion Boylan	Carl Breisch
Hermina Goetz	Florence Fischer	Walter Frey
Dorothy Haas	Katherine Cole	Edward Kurtz
Dorothy Hallman	Ruth Gauss	Lucile Miller
Margaret Hinz	Edward Hoppe	Galefa Rainey
Gertrude Hornung	Viola Roehm	Roland Rogers
Frances Kleinschmidt	Vera Schneider	Alice Van Alstine
Ruth Perkins	Irene Steinke	Jacob Voelker
Elsie Radke	Heinrich Voelker	Horace Warren
	Lila Wagner	

DONOVAN SCHOOL

CHRISTINE STURGES, Teacher

FIRST SOPRANOS	Laila Cunningham	SECOND SOPRANOS
Inez Cooper	Dorothy Gutekunst	Nellie Elsifor
Florence Bauer	Grace Seibert	Leona LaVear
Louise Pommerening	Bertha Dorow	Laura Temple
Janetta Robinson	Maxine Williams	

EBERBACH SCHOOL

ADA BROWNELL, Teacher

FIRST SOPRANOS		
Gertrude Begole	Hannah Lennon	Leola Drake
Eleanor Brokaw	Tresse Musil	Genevieve Eldred
Chandler Bush	Virginia Schumacher	Virginia Elliott
Earl Dennis	Augusta Schaefer	Florence Marz
Vernon Dick	Wayne Sykes	Earl Stoll
Edward Drake	Thomas Warthin	Claude Stoll
Gertrude Eaton	Virginia Warthin	Marguerite Walz
Margarita Ewald		Malcolm Wheeler
Lawrence Hatto	SECOND SOPRANOS	Sarah Wisler
Louis Kent	Jane Breakey	Oretha Zebbs
	Louise Breakey	

ELISHA JONES SCHOOL

MISS VENOLA DENNIS and MRS. FISKE, Teachers

FIRST SOPRANOS	SECOND SOPRANOS	ALTOS
Frederick Anderson	Evelyn Adams	Beulah Gray
Margaret Bailey	Opal Coote	Blanche Gregory
Geraldine Boland	Douglas Hammial	Charles Gregory
Helen Davis	Harold Lansky	Howard Haynes
Florence Grayson	Elizabeth Maxey	Wirt Masten
Rose Hale	Onaleah Niethamer	Elmer Mayer
Dorothy Miller	Howard Simon	Luella Reeves
Isabelle Shankland	Beryl Stark	Virginia Tice
Dorothy Van Zwaluwenburg	Laura Tessmer	Josephine Waidelich
Mary Whitker	Mary Wright	Emma Wallaker
		Lena Winters

CHRISTIAN MACK SCHOOL

MINNIE STAEB and EMMA WEITBRECHT, Teachers

FIRST SOPRANOS	SECOND SOPRANOS	ALTOS
Almeida Andres	ThurLOW Cobb	Lillie Caswell
Lucy Austin	Frederick Meyer	Thelma Decker
Luella Bohnet	Eva Mildreed	Carl Ehrenberg
Gretchen Bucholz	Gladys Novak	Harold Fry
Ruth Beckwith	Leona Nowack	Amy Foster
Dorothy Donohue	Davis Robbins	Harry Greenbaum
Doris Johnson	Arthur Schauer	Harold Hotzel
Gladys Jarendt	Elsa Schauer	Bernadine Malay
Ruth Kuebler	Lucille Schaefer	Beatrice Meyer
Wendell Morgan	Florence Scherdt	Violet Prochnow
Alice Morhardt	Helen Schmidt	Leona Rohde
Clover Priddy	Anna Schneider	Rhea Steinke
Mabel Seyfried	Fred Weber	Louise Ungerer
Irene Snyder	Rena Williams	Joy Vogel
Gertrude St. Clair	Leah Woodford	

CENTRAL EIGHTH GRADE

FIRST SOPRANOS
 Vernon Allmendinger
 Ellen Anderson
 Frieda Berlherz
 Garfield Decker
 Marie Dunn
 Mary Christie
 William Comstock
 Josephine Forsythe
 Ralph Higbee
 Ruth Linden
 Elizabeth Lucas
 Ida Osborne

Irene Palmer
 Edith Parker
 Charlotte Powell
 Jane Sage
 Gerald Stewart
 Cassa Spalding
 Senta Stankey
 John Wheeler
 Lucy Whitlock
 Louise Wiedmann

Dorothy Murray
 Wilma Nower
 Lois Trosper

SECOND SOPRANOS

Marian Kelley
 Miriam Mitchell

ALTOS
 Fielding Huesman
 Earl James
 Carlton Kent
 Walter Perrin
 William Schneider
 Richard Whitker

TAPPAN SCHOOL

EUGENIE MOGK, SARAH E. KEEN, SOPHIE C. BENZIN and NINA McCAIN, Teachers

FIRST SOPRANOS
 Catherine Bachus
 Anne Bigelow
 Doris Brown
 Winnifrede Brown
 Lloyd Cody
 Anna Cope
 Samuel Domboorajian
 Lucille Feldkamp
 Marian Finch
 Katherine Hawkes
 Louise Healy
 Leone Judson
 Jack Kinsey
 Marian Kline
 Barbara Lorch
 David Lowber
 Margaret Lowber
 Hilda McLean
 Elizabeth Martin
 Mabel May
 Willard Miller
 Adele Nichols
 Edna Nicholson
 Frances Novy
 Eva Oakes
 Paul Oakes
 Helen Perrin
 Jane Purfield
 John Robertson
 Ethelene Roe
 Katherine Ruthven
 Katherine Scholl
 Jeannette Scott
 Florence Shoebridge

Pauline Sink
 Donald Smith
 Evelyn Swanson
 Lewis Taggett
 Thurston Thieme
 Lois Tilley
 Georgia Vandewarker
 Charles Wardwell
 Dorothea Waterman
 Jane Webster
 Lois Wilder
 Eleanor Whitman
 Hamilton Whitman

Marion Stoll
 Fred Taylor
 Alma Tenny

SECOND SOPRANOS

Claribel Brittain
 Opal Carl
 Albert D'Eath
 Virginia Douglas
 Harold Eisaman
 Viva Fahrner
 Dick Gustine
 Helen Gustine
 Richard Humphreys
 Betty Lorch
 Alice Lord
 Aileen McGwinn
 Donald Menold
 Morene Miles
 Margery Mills
 Doris Minor
 Coleman Mummery
 Vincent Poor
 Frances Quarry
 Eleanor Raymond

ALTOS
 Ella Anderson
 John Anderson
 Edward Barrett
 Evelyn Becker
 Mary Jane Bevier
 William Bird
 William Brown
 James Burleson
 John Cabot
 Albert Cain
 John Chalmers
 Nelson Cody
 Robert Crane
 Georgia Curry
 Helen Degen
 Dwight Dunlap
 John Effinger
 Iva Fahrner
 William Fidler
 Arthur Gopill
 Edward S. Hall
 Margaret Hawley
 Marvin Highley
 Francis Hoad
 Louise Karpinski
 Gretchen Lally
 Westcott Loos
 Betty Lorch
 Irene Love
 Mary Ann MacRoberts

Cynthia Mallory
George Montgomery
Annette Mulliken
Helen Norris
Arletta Otis
Hiram O'Toole

Allen Paton
Helen Rankin
Arthur Reeves
Alice Schmutz
Virginia Schurz
George Smalley

Edward Spencer
Clarence Stadel
Louis Stipe
Alice Underwood
Donald Williams

W. S. PERRY SCHOOL

HELEN BURDICK, NELLIE M. KAHOE and FLORA B. REINHARDT, Teachers

FIRST SOPRANOS
Stephen Barnett
Elizabeth Benz
Marie Bruce
Benhard Carstens
Dorothea DeFries
Viola Hahn
Erma Helber
Harriett Henderlong
Elsie Hooper
Ruth Hudnut
Ella Hughes
John Malloy
Lucile Merrifield
Louise Meyer
Curtis Mower
Kenneth Murdock
Doris Olds
Floyd Parker
Hily Dale Parker
Margaret Parker
Gladys Quackenbush
Eleanor Riley
Ruth Roos
Dorothy Scott
Frederick Schmidt
Louise Smith
Alice Stevens
Dorothy Stevens

Fern Stoll
Olive Todd
Welda Watson
Esther Warren
Luella Weinmann
Richard Winchester
Lucile Wilkinson

Grace Weitbrecht
Gertrude Wild
Alma Young

ALTOS

Daniel Agnew
Henry Apfel
Harold Barth
Katherine Barth
Margaret Benz
Ralph Bettison
Luther Boes
Herman Clark
Lois Cossar
Christine Deters
William Freeman
Robert Harding
Albert Henwood
Stuart Holmes
Harold Lepard
Louise Lutz
Lucile Miller
Edna Mower
Charles Murdock
Ferdinand Otto
Walter Sauer
LaVerne Taylor
Kathaleen Thomas
Rudolph Vandever

SECOND SOPRANOS

Mary Louise Allen
Harmon Boice
Hazel Carlton
Christiana Coon
Leone Currie
Edith DeLand
Helen Finkbeiner
Lois Inskip
Arlie Jenkins
Frederick Jolly
Paul Kern
Viola Miller
Marion Otto
William Placeway
Estella Pracht
Dorothea Schneider
Helen Schroeter
William Shadford
Esther Spaulding
Mildred Stanger
Joanna Stephenson

Repertoire of The May Festival Series

From 1894 to 1920 Inclusive

The final concert in the Festival Series this year will be number 346, 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-seven Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

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

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Soloists: Miss Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; 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," "Tristan and Isolde," 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, Tschaikowsky; 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 Yox, 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," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyrad," "Moldau," Smetana; "Bran-gäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

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

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada 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 Triomphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zorahayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tschaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasia, Op. 44, Guilmant.

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

Official Program Book

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. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; 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," Tschaikowsky; "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," Tschaikowsky; 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, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guiseppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Canz, 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; Fantasia and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Sopranos; Miss Merle Alcock, Mrs. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Segurola, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor Symphony, Tschaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

Detailed Repertoire of the May Festival, Choral Union, and Extra Concert Series

From 1888 to 1920 Inclusive

List of Organizations, Artists, and Works

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (82); Cincinnati (2); Detroit (10); Detroit Symphony (2); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7).

STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (6); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association (11 artists).

CONDUCTORS

Damrosch; Gabrilowitsch (2); Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (87); Stock (50); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Doolittle; Mms. Fabris (3); Mme. Farrar; Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadske (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hemple (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Miss Johnson (3); Miss Johnston (5); Mme. Juch (3); Mme. Kaschowska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nina

Morgana; 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 (2); Miss Sparkes; Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Alcock; 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 (8); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Miss Komenarski; Carolina Lazzari (2); Mme. Matzenauer (6); 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 (2); Carpi; Caruso; Cowper (2); Davies; Davis; Dippel (2); Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (3); Edward Johnson (5); Jordan (2); Kingston (2); Knorr (2); Lavin; Lazaro; Martinelli (3); McCormack; McKinley (2); Murphy (5); Patton (2); Stevens (4); Towne (3); van Hoose (4); van York; Wegener; Wheeler; Williams (4).

BARITONES AND BASSES

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

PIANISTS

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

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Breeskin; Burmester; Eilman; Ern; Flesch; Halir, Heerman; Heifetz; Kramer; Kreisler (3); Lichtenberg; Lockwood; Loeffler; Macmillan; Musin; Miss Powell (2); Ricarde; Rosen; Seidel; Sturm (2); Winternitz; Ysaye (2); Yunk (2); Zeitz (3).

VIOLONCELLISTS

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

ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Guilman; Kinder; Kraft; Middleschulte; Moore; Renwick (8).

CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (5); 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" (3); Hadley, "Ode to Music"; 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, "Christophus"; 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" (4), "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), "Consecration Hymn" (3), "Fair Land of Freedom"; Verdi, "Stabat Mater"; Wagner, "Spinning Song," "Flying Dutchman," Act II; "Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal," "Bachanale" 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" (2); 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; No. 4, E minor Chausson—B flat. Dubois—"Symphonie Francais." 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 (3); E flat major; C major (Jupiter). Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (2). Schumann—B flat (4); D minor (2); "Rhenish." Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—E minor, No. 5 (6); F minor; "Pathetic" (4).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody." Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (3). 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). Bourgaunt-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"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." D'Indy—Introduction, Act I, "Fervaal"; "The Enchanted Forest." 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 Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de Concert. Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia." Grainger—"Molly on the Shore"; "Mock Morris"; "Shepherd's Hey." Greig—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Cephale and Procris." Hadley—Variations; Festival March. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma"; Irish Rhapsody. Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiel II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie" (2). Liadow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Préludes" (5); "Tasso" (2); 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, "Hérodiane"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische" Danse; "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème," Fantasia. Ravel—Suite, "Mother Goose," three movements, Rimsky-Korzakow—Symphonic Poem, "Scherherazade" (2); Capriccio Espagnol, Op.

34 (2). 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. Sibelins—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (3); "En Saga." Sinigaglia—"Suite Piemontesi"; Perpetuum Mobile" (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad" (2); "On the Moldau" (3). Stanley—Symphonic Poem, "Attis" (2); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty"; March and Hymn to Democracy." 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." Tschaikowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Traume" (2); Introduction to Act III, "Lohengrin"; "Ride of the Valkyrs" (3); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brunhilde's Rock" (5); "Song of the Rhine Daughters"; "Siegfried's Death"; "Siegfried's Funeral March" (2); Closing Scene from "Götterdämmerung"; "Love Scene and Brangäne's Warning"; "Flower Girl's Scene"; "Good Friday Spell" (3); "Procession of the Knights of the Grail and Glorification" (Prelude and Love-Death (Tristan). von 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 (9). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Bizet—"Patrie." Brahms—"Akademische Fest" (4); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3); Glazounow—"Carnival"; "Solonelle" (2). Glinka—"Russlan and Ludmilla." Humperdinck—"Hänsel and Gretel" (2). Litolff—"Robespierre." Mendelssohn—"Fingal's Cave" (2); "Midsummer Night's Dream" (2); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (3); "Der Schauspieldirektor." Nicolai—"Merry Wives of Windsor." Paine—"Oedipus Tyrannus." Rimsky-Korsakow—"A Russian Easter." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinpflug—"To a Shakespeare Comedy." Schumann, G.—"Liebesfrühling." Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (3). Thomas—"Mignon." Tschaikowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von

Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (10); "Tristan" (5). von Weber—"Euryanthe" (4); "Freischütz"; "Oberon" (7); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

CONCERTOS

Beethoven—C major (Pianoforte); E flat (Pianoforte). F. Boellman—(Violoncello). Brahms—B flat (Pianoforte). 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). Greig—A minor (Pianoforte) (2). 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 (2); A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Padereski—A minor (Pianoforte). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (3). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2); B minor (Violin); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tschaiakowsky—B flat minor (Pianoforte) (2). Wieniawski—D minor (Violin) (5).

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; Quintet, E flat major, Op. 16, for Pianoforte, Oboe, Clarinet, Bassoon, and French Horn. Brahms—Quintet, B minor, Op. 115, for Clarinet and Strings. Debussy—"Le Petit Berger," for Flute, Harp, and Violoncello. Dvorák—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105. Franck—D major. Goosens—"Five Impressions of a Holiday," Op. 7, for Pianoforte, Flute, and Violoncello. Granados—Dause Espagnole, for Flute, Harp, and Violoncello. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Pianoforte (2); Sonata, No. 4, D major, for Pianoforte and Violin. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. Hue—"Le Rouet," for Flute, Harp, and Violoncello. Jadassohn—Quintet, Op. 76. Kurth—Sextet. Leclair l'Aine—Sonata a Tre (2). Mendelssohn—E flat, Op. 12. Mozart—D major (2). Raff—D minor. Ravel—Sonatina en Trio, for Flute, Harp, and Violoncello. Rubinstein—C minor, Op. 17, No. 2, Op. 19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (3). Schumann—Piano Quintet, Op. 44. Smetana—E minor. Strawinsky—"Three Pieces." Tschaiakowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italienische Serenade." Wolf-Ferrari—"Sinfonia da Camera," B flat major, Op. 8, for Pianoforte, Violins, Viola, Violoncello, Double-Bass, Flute, Oboe, Clarinet, Bassoon, and French Horn.

ARIAS

Bach (4); Beethoven (6); Bellini (5); Bizet (5); Caccini (2); Chadwick (3); Charpentier (4); Delibes (2); Danizetti (10); Giordani (2); Gluck (4); Gounod

(13); Händel (20); Haydn (4); Leoncavallo (9); Massenet (20); Mercadante (2); Meyerbeer (7); Mozart (21); Pasiello (2); Pergolese (4); Ponchielli (2); Peccini (3); Rossi (3); Rossini (9); Saint-Saëns (4); Thomas, A. (8); Thomas, G. (3); Tschaikowsky (7); Verdi (15); Wagner (42); von Weber (7).—Auber; Bemberg; Berlioz; Boito; Bononcini; Catalani; Cornelius; David; D'Aqua; Debussy; Godard; Goetz; Gomez; Gretry; Graun; Halevy; Monteverdi; Peccia; Proch; Schubert; Scarlatti; Secchi; Spohr, one each.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Beach (4); Beethoven (5); Bemberg (4); Bizet (2); Bohm (2); Brahms (47); Cadman (5); Carissimi (2); Carpenter (2); Chadwick (11); Chaminade (3); Chopin (3); Cimarosa (2); Clay (7); Cowen (2); Damrosch (2); Debussy (3); Elgar (4); Old English (17); Foote (6); Franz (6); Old French (8); Giordani (3); Gounod (5); Grieg (13); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Old Irish (19); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Massenet (3); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Purcell (5); Rachmaninoff (8); Reger (2); Rimsky-Korsakow (2); Rubinstein (11); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (73); Schumann (60); Old Scotch (6); Schneider (2); Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, G. (15); Tosti (4); Tschaikowsky (10); Wolf (14).—Alfvén; d'Ambrosio; Bantock; Bishop; Bononcini; Bovio; Branscombe; Bruneaux; Callone; Colburn; Coleridge-Taylor; Cornelius; Cox; Delbruck; Delibes; Faning; Faure; Franck; Foudrain; Goldmark; Gretchaninoff; Händel; Haydn; Kjerulf; Koemmenich; LaForge; Legrenze; Leoncavallo; Mana Zucca; Marchesi; Mascagni; Pitt; Polak; Poldowski; Quilter; Rabey; Ravasenga; Renard; Rich; Rossini; Salvator-Rosa; Scott; Sgambati; Söderman; Spross; Thomas, A.; Trumarchi; Valente; Vieh-Waller; Weingartner; Yradier; one each, and 72 untabulated songs by minor composers.

PIANO SOLOS

Bach (12); Beethoven (15); Brahms (9); Chopin (21); Dohnanyi (2); Dvorsky (3); Godard (3); Gluck (4); Grieg (3); Händel (4); Henselt (3); Liszt (51); Mendelssohn (8); Mozkowski (2); Mozart (3); Paderewski (8); Rachmaninoff (3); Rubinstein (7); Saint-Saëns (3); Scarlatti (4); Schubert (5); Schumann (20); Schultz-Evler (2); Scriabine (2).—Arensky; Bach, Ph. Em.; Bach-Taussig; Balakirew; Couperin; Carreno; Daquin; Debussy; d'Albert; d'Aquin; Delibes; Dvorák; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Laidow; Merklér; Paradies; Poldoni; Pugno; Raff; Rameau; Schütt; Sgambati; Stavenhagen; Stojowski; Strauss, J.—Taussig; Strauss, R.—Godowsky; Tschaikowsky; von Weber, one each.

VIOLIN SOLOS

Bach (13); Bazzini (3); Beethoven (6); Beethoven-Auer (3); Brahms (5); Chaminade (2); Chopin-Auer (3); Couperin (2); Ernst (3); Händel (6); Kreisler (4); Mozart (6); Nardini (2); Paganini (5); Pugnani (3); Sarasate (4); Schubert (6); Schumann (3); Tartini (2); Vieuxtemps (3); Wagner-Wilhelmj (2); Wieni-

awski (3); Vitali (2); Zarzysky (2).—Achron; Bach, F.; Boccherini; Bruch; Chopin; Cuiz Francouer; Geminiani; Glazounow; Goldmark; Granados; Halir; Hubay; di-Kontsky; Musin; Martini; Mendelssohn-Achron; Paderewski; Ries; Saint-Saëns; Sinding; Spohr; Tschaikowsky; Ysaye, one each.

VIOLONCELLO SOLOS

Bach (4); Boccherini (3); Fauré (2); Popper (6); Saint-Saëns (2); Schubert (2); Schumann (2).—Arensky; Bruch; Colsmann; Davidoff; Gluber; Goens; Goldbeck; Goltermann; Gluck; Heberlein; Locatelli; Salmond; Servais; Tschaikowsky, one each.

ORGAN SOLOS

Bach (14); Baldwin (3); Boellman (2); Bonnet (7); Buxtehude (2); Callaerts (2); Dethier (2); Dubois (4); Faulkes (4); Franck (3); Gigout (2); Guilman (21); Hollins (3); Kinder (2); Lemare (2); Liszt (2); Maily (2); Merkel (3); Parker (2); Renner (2); Saint-Saëns (2); Schumann (5); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Clerambault; Cole; deBock; Debussy; Foote; Fricker; Goldmark; Gounod; Hägg; Hoyt; Johnson; Krebs; Laidow; Lendrai; Liszt; Macfarlane; Malling; Martini; Middle-schulte; Moszowski; Piutti; Rachmaninoff; Ravenello; Rimsky-Korsakow; Salome; Silas; Stainer; Verdi; Vierne; Whiting; Yon, one each.

MISCELLANEOUS SOLOS

FLUTE, Hue; HARP, Salzédo (3).

Summary

Summary of Works

(1888-1920)

40 Larger Choral Works	by 26 composers,	were given	86 performances
26 Smaller Choral Works	" 16	" " "	50 "
37 Symphonies	" 18	" " "	72 "
170 Symphonic Poems, etc.	" 66	" " "	226 "
67 Overtures	" 34	" " "	143 "
37 Concertos	" 27	" " "	55 "
37 Quartets, etc.	" 21	" " "	46 "
331 Piano Solos	" 57	" " "	performed
116 Violin Solos	" 46	" " "	"
35 Violoncello Solos	" 22	" " "	"
137 Organ Solos	" 64	" " "	"
4 Flute and Harp Solos			
275 Arias	" 55	" " "	"
665 Songs	" 120	" " "	"

Total number of Vocal works (including arias and songs)..... 996

Total number of Instrumental works (including solos)..... 972

Total.....1968

Summary of Organizations and Artists

(1888-1918-318 Concerts)

12 Orchestras	took part in	165 concerts
7 String Quartets, etc.	" " "	17 "
19 Conductors	" " "	196 "
63 Sopranos	" " "	121 "
33 Contraltos	" " "	84 "
33 Tenors	" " "	81 "
44 Baritones and Basses	" " "	140 "
33 Pianists	" " "	63 "
27 Violinists	" " "	36 "
16 Violoncellists	" " "	17 "
11 Organists	" " "	20 "

The activity of the University Musical Society is by no means covered by this list. The 1,175 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 9,500. These added to the Choral Union total would give considerably more than 11,000 works heard during this period.

