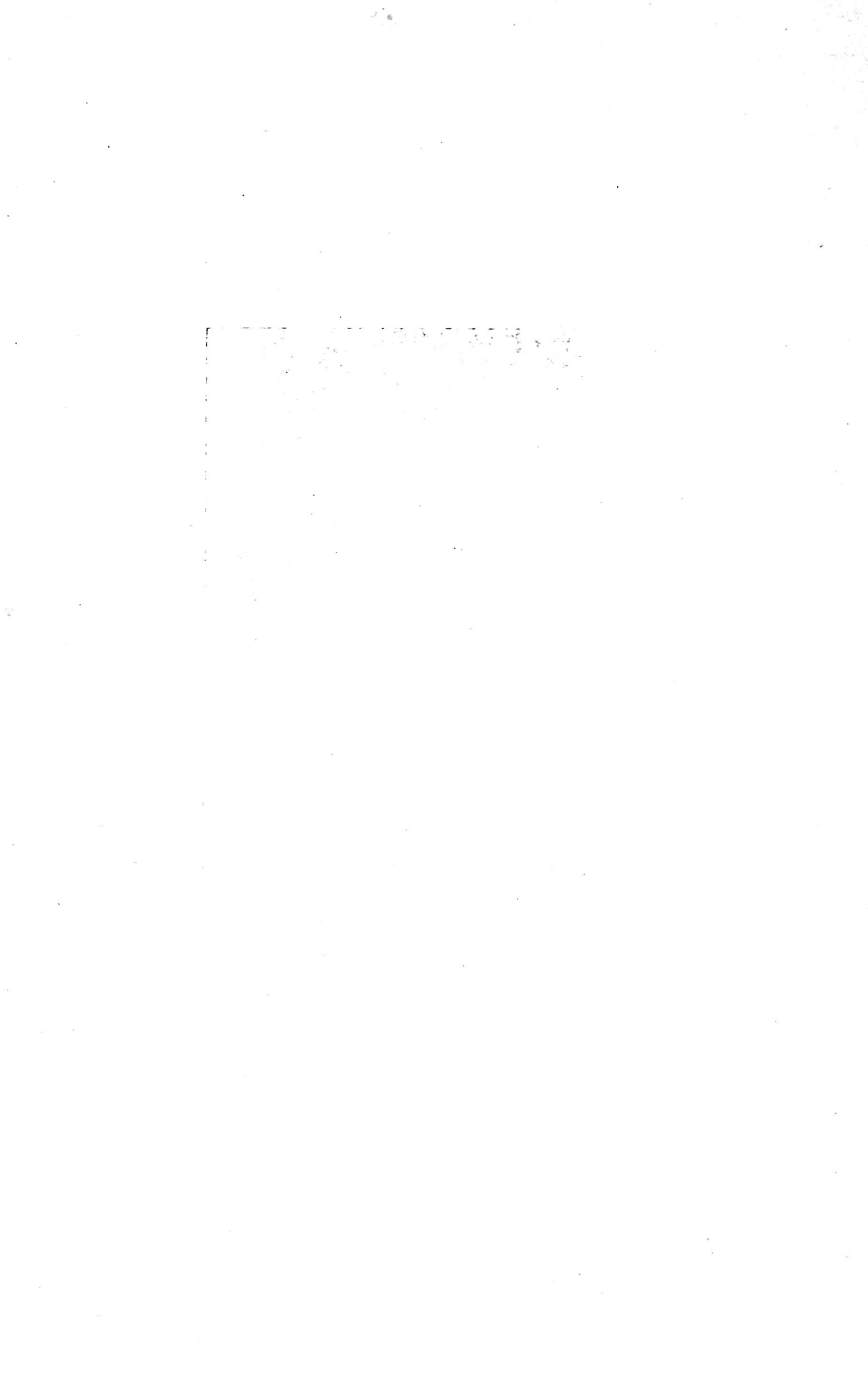


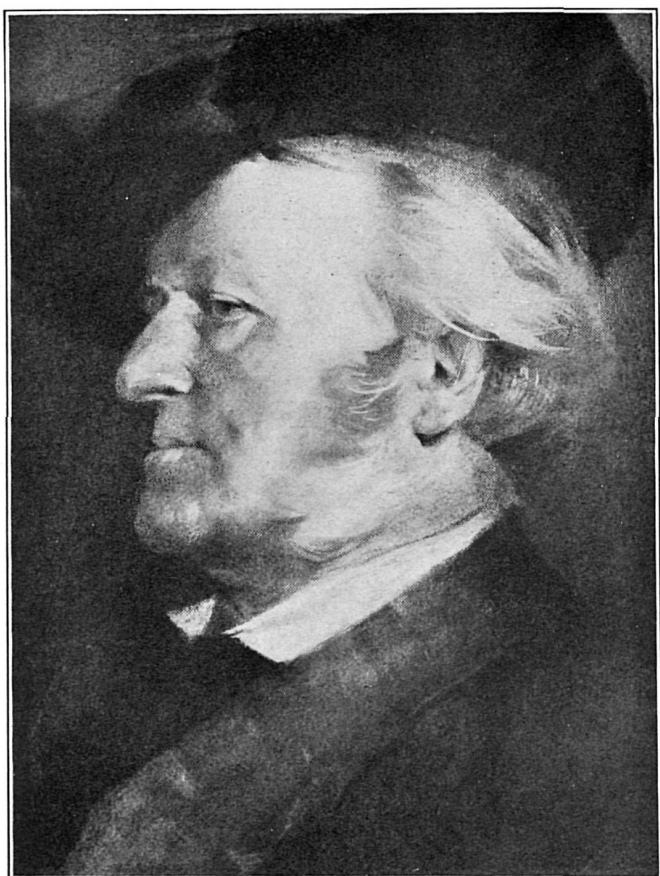
Witherby Cross
17 May 1922

TWENTY-NINTH ANNUAL
MAY FESTIVAL
OF THE
UNIVERSITY OF MICHIGAN
1922



OFFICIAL PROGRAM BOOK





Richard Wagner

[OFFICIAL]

TWENTY-NINTH
ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 17, 18, 19, 20
1922

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1922

UNIVERSITY MUSICAL SOCIETY

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THE UNIVERSITY MUSICAL SOCIETY is organized under an Act of the State of Michigan providing for the incorporation of "Associations not for pecuniary profit." Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from War-tax admissions to concerts given under its auspices, and by the United States Post Office Department in admitting its publications to second-class privileges.

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List of Concerts and Soloists

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

OPENING CONCERT

SOLOIST

MARIO CHAMLEE

THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

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

"LA VITA NUOVA"

WOLF-FERRARI

SOLOISTS

ADELE PARKHURST, *Soprano*

REINALD WERRENATH, *Baritone*

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE and FREDERICK STOCK, *Conductors*

FRIDAY AFTERNOON, MAY 19, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

KATHRYN MEISLE, *Contralto*

SPECIAL CHILDREN'S CHORUS
GEORGE OSCAR BOWEN, *Conductor*

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

MISCELLANEOUS CONCERT

SOLOISTS

FRIEDA HEMPEL, *Soprano*

RICCARDO MARTIN, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 20, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

WILLIAM BACHAUS, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

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

"TANNHAEUSER"

WAGNER

CAST

| | |
|-------------------|------------------------|
| FLORENCE EASTON | ELIZABETH |
| CYRENA VAN GORDON | VENUS |
| RICCARDO MARTIN | TANNHAEUSER |
| CARL SCHLEGEL | WOLFRAM |
| ADELE PARKHURST | SHEPHERDESS |
| ROLLIN PEASE | LANDGRAVE AND BITEROLF |

THE CHICAGO SYMPHONY ORCHESTRA
THE UNIVERSITY CHORAL UNION
FREDERICK STOCK, *Conductor*

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

SEVENTH CONCERT

No. CCCLXXV COMPLETE SERIES

First May Festival Concert

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

SOLOIST

MR. MARIO CHAMLEE, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

| | | |
|--|-----------|-----------|
| OVERTURE, "Academic Festival," Opus 80 | - - - - - | BRAHMS |
| ARIA, "Una furtiva lagrima," from "L'Elisir d'Amore" | - - - | DONIZETTI |
| SUITE FOR ORCHESTRA, Opus 19 | - - - - - | DOHNANYI |
| ARIA, "Ah! fuyez, douce image," from "Manon" | - - - - | MASSENET |
| BALLADE, "Tam O'Shanter" | - - - - - | CHADWICK |
| ARIA, "E lucevan le stelle," from "Tosca" | - - - - - | PUCCINI |
| SYMPHONIC POEM, No. 2, "Tasso, Lamento e Trionfo" | - - - - | LISZT |

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

EIGHTH CONCERT

No. CCCLXXVI COMPLETE SERIES

Second May Festival Concert

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

"LA VITA NUOVA"

ERMANNO WOLF-FERRARI

SOLOISTS

MISS ADELE PARKHURST, *Soprano* MR. REINALD WERRENATH, *Baritone*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. EARL V. MOORE AND MR. FREDERICK STOCK, *Conductors*

MR. ERIC DELAMARTER, *Organist*

PROGRAM

MARCH, Procession of the Knights of the Holy Grail, from "Parsifal" - WAGNER

TONE POEM, "Death and Transfiguration," Opus 24 - - - - STRAUSS

INTERMISSION

CANTATA, "The New Life" (*La Vita Nuova*), Opus 9 - - WOLF-FERRARI
For Soli, Chorus and Orchestra

SYNOPSIS

PROLOGUE

SOLI AND CHORUS.—"I am an angel fair."

PART FIRST

BARITONE SOLO AND CHORUS.—"Sweet
rose of the morning."

ORCHESTRA.—"Dance of Angels."

BARITONE SOLO.—"Ye ladies all, that
with love are acquainted."

BARITONE SOLO.—"Within my lady's eyes
Love sits enthroned."

CHORUS.—"Lo! now an angel calleth!"

ORCHESTRA.—*Intermezzo*.

BARITONE SOLO.—"Ye that the burden
bear of bitter sorrow."

FEMALE CHORUS.—"Art thou, then, he?"

PART SECOND

BARITONE SOLO.—"So pure and fair and
holy."

ORCHESTRA.—"The Death of Beatrice."

CHORUS.—"Quomodo sedet sola civitas."
"Beatrice hath departed."

BARITONE SOLO.—"Weary, so weary of
infinite sighing."

SOLI AND CHORUS.—*Finale*.

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

NINTH CONCERT

No. CCCLXXVII COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 19, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

MISS KATHRYN MEISLE, *Contralto*

MR. GEORGE OSCAR BOWEN, *Conductor*

MRS. GEORGE B. RHEAD AND MISS AVA C. COMIN, *Accompanists*

PROGRAM

"FISHERMAN'S PRAYER" - - - - - MYRBERG

"GAY LIESEL" - - - - - WAHLSTEDT

CHILDREN'S CHORUS

ARIA, "Una voce poco fa," from "Barber of Seville" - - - - - ROSSINI

MISS MEISLE

"SHEPHERD ON THE HILLS" - - - - - MADSEN

"THE MINUET" - - - - - MOZART

CHILDREN'S CHORUS

ENGLISH SONGS:

"By a Lonely Forest Pathway" - - - - - CHARLES T. GRIFFES

"Dirge" - - - - - HORACE JOHNSON

"The Babe in the Garden" - - - - - EMERSON WHITHORNE

"Where the West Begins" - - - - - FRANK LAFORGE

MISS MEISLE

"THE SONG OF SPRING" - - - - - BUSCH

CHILDREN'S CHORUS

ARIA, "O Don Fatale," from "Don Carlos" - - - - - VERDI

MISS MEISLE

"APRIL FOLK" - - - - - BRUCH

"EVENING BELLS" - - - - - ABT

CHILDREN'S CHORUS

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

TENTH CONCERT

No. CCCLXXVIII COMPLETE SERIES

Fourth May Festival Concert

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

MISCELLANEOUS CONCERT

SOLOISTS

MME. FRIEDA HEMPEL, *Soprano*

MR. RICCARDO MARTIN, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

MR. FREDERICK STOCK, *Conductor*

MR. ERIC DELAMARTER, *Organist*

PROGRAM

OVERTURE, "Liebesfrühling" - - - - - GEORG SCHUMANN

A PSALMODIC RHAPSODY (new) - - - - - STOCK

INTERMISSION

ARIA, "Martern aller arten," from "Die Entführung aus dem Serail" - MOZART

SYMPHONIC POEM, No. 1, "Le Rouet d' Omphale" - - - SAINT-SAËNS

ARIA DI BRAVURA, "A vous dirai-je, Maman," interpolated in "The
Daughter of the Regiment" - - - - - MOZART-ADAM

CONCERT WALTZ, No. 2, F major - - - - - GLAZOUNOV

RECITATIVE and POLONAISE, "Io son Titania," from "Mignon" - THOMAS

"MIDSUMMER WAKE," Swedish Rhapsody - - - - - ALFVEN



Photo by Moffatt

Frederick A. Lock

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

ELEVENTH CONCERT

No. CCCLXXIX COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 20, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. WILLIAM BACHAUS, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE to "Benvenuto Cellini" . - - - - - BERLIOZ

SYMPHONY, No. 2, E minor, Opus 27 - - - - - RACHMANINOW
Largo—Allegro moderato; Allegro molto; Adagio; Allegro vivace

INTERMISSION

CONCERTO, No. 4, G major - - - - - BEETHOVEN
Allegro moderato; Andante con moto; Rondo

MR. WILLIAM BACHAUS

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

TWELFTH CONCERT

No. CCCLXXX COMPLETE SERIES

Sixth May Festival Concert

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

"TANNHAEUSER"

RICHARD WAGNER

| | |
|-----------------------|------------------------|
| ELIZABETH | MME. FLORENCE EASTON |
| VENUS | MME. CYRENA VAN GORDON |
| TANNHAEUSER | MR. RICCARDO MARTIN |
| SHEPHERDESS | MISS ADELE PARKHURST |
| WOLFRAM | MR. CARL SCHLEGEL |
| LANDGRAVE | MR. ROLLIN PEASE |
| BITEROLF | MR. ROBERT R. DIETERLE |

THURINGIAN Nobles and Knights, Ladies, Elder and Younger Pilgrims and
Sirens, Naiads, Nymphs and Bacchantes

THE CHORAL UNION
THE CHICAGO SYMPHONY ORCHSETRA
MR. FREDERICK STOCK, *Conductor*

SYNOPSIS

OVERTURE.

ACT I

SCENE I. *The Hill of Venus. Chorus of Sirens.*

SCENE II. *Venus and Tannhäuser. Tannhäuser's Song, "While I have Life."*

SCENE III. *Tannhäuser; Young Shepherd; Pilgrims; Song of the Shepherd; Pilgrims' Chorus.*

ACT II

SCENE I. *Elisabeth; "Oh, Hall of Song!"*

SCENE II. *Elisabeth, Tannhäuser, and Wolfram. Duet (Elisabeth and Tannhäuser); "Oh, blessed hour of meeting!"*

SCENE III. *The Tournament of Song. Processional March, Chorus, Landgrave's Address to the Minstrels, Wolfram's Eulogy of Love; Biterolf's Song; Tannhäuser's Song to Venus; Elisabeth's Intervention; The Landgrave's Admonition; Tannhäuser's Departure.*

ACT III

PRELUDE

SCENE I. *Elisabeth, Wolfram, and Elder Pilgrims. Pilgrims' Chant; Elisabeth's Prayer.*

SCENE II. *Wolfram alone. Song, "O, thou sublime Evening Star!"*

SCENE III. *Tannhäuser and Wolfram; later, Venus, Landgrave, Minstrels, Pilgrims, etc. Tannhäuser's Pilgrimage; Scene with Venus; Funeral Chorus; Closing Chorus.*

NOTICES AND ACKNOWLEDGEMENTS

Notices and Acknowledgements

All Concerts will begin on time (Eastern Standard 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 *top* to the *bottom*, while the standard cases should always be approached on the left-hand side. *Descriptive Lists* are attached to each case.

The Musical Director of the Festival desires to express his great obligation to Mr. George Oscar Bowen, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; 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 writers of the Analyses hereby express their 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.

The programs of the important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series) are given in the final pages of this publication. The importance of such a record is so obvious that it will form a feature of this publication in the future.

The UNIVERSITY MUSICAL SOCIETY desires to express its deep appreciation of the loyal support extended by this community to it in its endeavor to create a genuine and intelligent appreciation of the best music. As it continues the work so successfully carried on for thirty-three years under the régime of Dr. Albert A. Stanley, it is with the conviction that the same support will be extended in the future, that all that has been accomplished in the past years may be but a prophecy of what the future has in store.



Photo by Rentschler

Earl V. Moore

Descriptive Programs

ANALYSES BY

DR. ALBERT A. STANLEY

AND

MR. EARL V. MOORE

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1922

FIRST CONCERT

Wednesday Evening, May 17

OVERTURE, "Academic Festival," Opus 80 - - - - - BRAHMS

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

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

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

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

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

ARIA, "Una furtiva lagrima," from "L'Elisir d'Amore" - - - DONIZETTI
MR. MARIO CHAMLEE

Gaetano Donizetti was born March 29, 1797 (?), at Bergamo; died there April 8, 1848.

Including the four posthumously performed operas, one of which was not heard till 1882 (Rome), the number of such works accredited to Donizetti is sixty-seven, but of them only five are now recognized as of enduring quality, and it is not well to stress the word "enduring." Among this group, *L'Elisir d'amore* must be included, which, after disappearing from the repertory for several years, has recently been rehabilitated with great success. This success does not rest entirely on its real merit, either musical or dramatic, but on account of several arias which are favorites with singers. In the group referred to the composer amply satisfied the demands of the "world, the flesh, and the devil," the last personified by the "encore fiends," in favor of whom Death not infrequently relaxed his hold on his victim that he, or she, might anticipate the Resurrection sufficiently to satisfy the public. It goes without saying that all of his operas abound with beautiful melodies cast in the conventional Italian form, and abundantly endowed with the applause-producing elements that have endeared them to singers. Donizetti was broader in his outlook than most of his contemporaries, for among his published works we find twelve string-quartets (highly spoken of), masses, etc. He frequently escaped the condemnation meted out to most of the opera-composers of his nationality that "they made of the orchestra a huge guitar," for he used the "brass" with so great freedom that it is related that a contemporary, looking at one of his scores in which he used 1st, 2d and 3d trombones, cried: "Great God! one hundred and twenty-three trombones!" Those tender souls whose special taboo is the "brass" need have no fear, for he did not let loose this section of his orchestra to any great extent in this aria, the text of which, in an English translation, runs as follows:

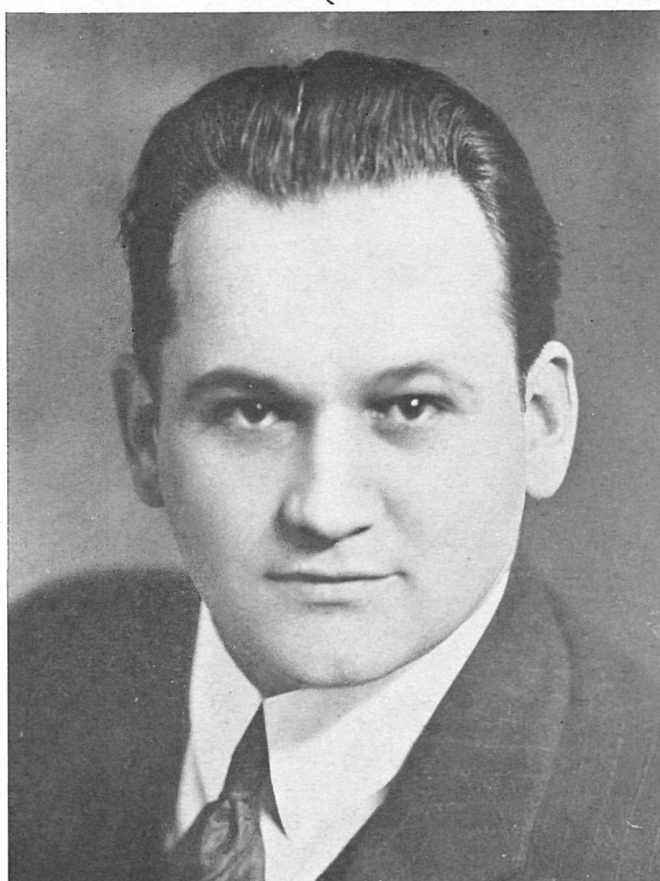


Photo by Mishkin

ManoChamlee



When stealing down her pallid cheek
 Tears that she wept for me,
 Her eyes told more than tongue could speak,
 The struggle to be free;
 Deep in her breast was lain
 All of her sadness and pain;
 Sorrow with cruel dart
 Had pierced to her gentle heart;
 Once more those smiles so charming
 Will light her clear blue eye;
 My heart with pleasure warming
 All sadness will then defy;
 In constant bliss together we will live,
 The sweetest boon the world to us can give,
 Her love I'll gladly share,
 And all her woes and sorrows bear, Ah!
 Her love I'll freely, gladly share,
 And all her woes and sorrows bear.

SUITE, Opus 19 - - - - - DOHNANYI

Andante con Variazioni; Scherzo; Romanza; Rondo

Ernst von Dohnanyi was born at Presburg, Hungary, July 27, 1877; still living.

As will be seen by the above date, Dohnanyi is still in his prime. This is fortunate both for him and his art, in which he early gave promise of all that he has attained, both as a pianist and a composer. In 1900 he made his first tour in the United States as a pianist, performing a quite unusual recital in the Choral Union Series of 1900-1901. As a composer he possesses a wonderful equipment, technically, and always has something to say. He does not belong to that large class of modern composers who are supremely skilled in the externals of composition, but who miss the inner essence. His works are conditioned by the Hungarian temperament which involves both poetry and tremendous fire. Among the numerous works in all of the serious forms, this Suite occupies a prominent position. It was published in 1911 and is scored for a redundant orchestra, else he would not be a modern. The score not being readily available, the following analysis by Felix Borowski, from the Program Book of the Chicago Symphony Orchestra, is offered:

The Suite, which was published in 1911, is scored for the following orchestra: three flutes (the third interchangeable with a piccolo), two oboes, English horn, three clarinets (the third interchangeable with a brass clarinet), two bassoons, double bassoon, four horns, two trumpets, three trombones, three kettle-drums, triangle, cymbals, side drum, bass drum, castagnettes, two harps, and strings.

I. Andante con Variazioni. The theme (*Andante con moto*, F sharp minor, 2-4 time) opens in the woodwind and is taken up by the strings at the tenth measure. The following are the tempi of the variations: 1. *Più animato*; 2. *Animato (moto più allegro)*; 3. *Andante tranquillo*; 4. *Allegro*; 5. *Vivace*; 6. *Adagio*.

II. Scherzo (*Allegretto vivace*, A minor, 3-8 time). The principal theme is given out lightly by the woodwind, answered by the strings, the whole first part of the movement being built upon this subject. The Trio sets in in A major with its theme in the clarinet over repeated A's in the lower strings. This material is worked over extensively, and is followed by a modified repetition of the opening section, the subject of the Trio being heard, however, in the horns *fortissimo* toward the conclusion of the movement.

III. Romanza (*Andante poco moto*, F major, 3-4 time). After three introductory measures in the strings, *pizzicato*, the principal theme begins in the oboe. Later the tempo becomes quicker and a new idea is given out by the English horn. A third subject, more expressive in character, follows in the strings accompanied by the harp. There is development of this material, but at the end the second theme returns.

IV. Rondo (*Allegro vivace*, A major, 2-2 time). The first subject is announced by the strings and is taken up by the woodwind. A new idea is given out in E major (opening with a *fortissimo* chord) and the first theme returns. Another subject follows in the flute, and this leads to a more impassioned theme heard in the strings (arpeggio figure accompanying it in the violoncellos). After its development, the principal theme returns. After a great *crescendo* with a roll on the bass drum, a broad subject is shouted forth by the strings, woodwind and horns, with the castagnettes marking the rhythm. Previous material is heard, and toward the end the subject of the *Andante con Variazioni* returns.

RECITATIVE and ARIA, "Ah, fuyez, douce image," from "Manon," - MASSENET

MR. CHAMLEE

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

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

It is difficult to make a proper evaluation of a composer's work while he is still near us, unless he be so distinctly great as to preclude any elements of doubt being interjected into the equation. Although the few years which have elapsed since his death would seem to be a short time in which to form a final judgment, one would not be far afield in stating that Massenet displayed great talent and extraordinary cleverness rather than any approach to genius or exalted inspiration.

Among his operas which still hold the attention of the opera-going public,

"Manon" (1884) is not the least, but, in the judgment of many, 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. It occurs in Scene 3, Act III, in which Count de Grieux, the father of the hero of the story—if he can be called such—pleads with him to renounce his determination to lead a religious life and return to the world. In spite of his entreaty and memories of his former relations with Manon, when she throws herself at his feet and begs his love, he remains firm and spurns her, as is shown by the subjoined text. Those who are conversant with Abbé Prévost's "Manon Lescaut," on which the plot of the opera is based, will remember that he is finally won over and returns to her, but "that is another story," as Kipling says.

The text:

DE GRIEUX—I'm alone; quite alone; it is the fateful moment;

No more does passion claim me, and now I seek repose thro' religion and faith;
Yes, I've resolved that God shall aid me to put the world away!

Oh, depart, image fair, from the soul thou wert snaring;
Have regard for the peace which I've so hardly gained.
I have drunk to the dregs this bitter draught despairing,
Tho' my heart pour'd its blood into the cup I drain'd.

Oh, depart, depart; from my soul, oh, depart!

What to me now is life with its shadow pomp and glory?

I desire but to banish ever from my mem'ry

A name accursed, that name which torments me, ah, wherefore?

O God, with fire refining make pure my soul within me,

And with thy clear and heav'nly light

Quickly dispel the gloom from the depths of my heart;

Ah! depart, image fair, from the soul thou wert snaring;

Ah! depart, depart from my soul!

—English translation by Charles Forley Manney.

BALLADE FOR ORCHESTRA, "Tam O'Shanter" - - - - CHADWICK

George Whitfield Chadwick was born at Lowell, Mass., November 13, 1854; still living.

Music lovers of Michigan have more than passing interest in the career of Mr. Chadwick, who in the year 1876 accepted an invitation to become the head of the department of music at Olivet College. The next few years found him in Germany, pursuing advanced studies in composition at the Leipzig Conservatory under Reinecke and Jadassohn, and under Rheinberger at Munich. For his thesis at the Conservatory he wrote an overture for orchestra inspired by the American legend of "Rip Van Winkle." Since 1897 Mr. Chadwick has been Director of the New England Con-

servatory of Music in Boston: a position which he has held with distinction, and by means of which he has been able to exert a remarkable influence upon many of our most brilliant American composers, both by precept and example. He has composed in all the large forms with marked success, his compositions including several symphonies, overtures, choral works with orchestra, many songs, pianoforte and organ pieces.

Robert Burns' tale in verse, "Tam O'Shanter," was written in 1790. "Burns," said Lockhart in his life of the poet, "lays the scene of this remarkable performance almost on the spot where he was born; and all the terrific circumstances by which he has marked the progress of Tam's midnight journey are drawn from local tradition. None of these tragic memoranda was derived from imagination. Nor was Tam O'Shanter himself an imaginary character. Shanter is a farm close to Kirkoswald, that smuggling village in which Burns, when nineteen years old, studied mensuration and 'first became acquainted with scenes of swaggering riot.' The then occupier of Shanter, by name Douglas Grahame, was, by all accounts, equally what Tam of the poem appears—a jolly, careless rustic, who took much more interest in the contraband traffic than the rotation of crops. Burns knew the man well; and to his dying day he, nothing loth, passed among his rural compeers by the name of Tam O'Shanter."

The main incident in the poem is founded upon the belief that "no diabolical power can pursue God beyond the middle of a running stream." Thus, Tam O'Shanter, riding in hot haste from Alloway Kirk, where he had seen the "hellish legion dancing," made for the River Doon, and was half-way across it before "Cutty Sark" could grasp his horse's tail.

"Tam O'Shanter" was produced for the first time at a concert of the Litchfield County Choral Union festival, Norfolk, Conn., June 3, 1915, the composer conducting. The description of the Ballade provided by Mr. Chadwick for that occasion is reproduced herewith:

The lines of the poem which have suggested the musical illustration are as follows:

"The wind blew as 'twere blawn its last,
The rattling showers rose on the blast," etc.

A short and stormy introduction for the full orchestra leads directly to the Tam O'Shanter theme—

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely."

It is a jocund, roistering chorus in the style of a Scotch folk-tune, given to the horns and trombones, sometimes in different keys simultaneously, and immediately repeated by the strings and winds. This is interrupted by another burst of the storm, which shortly dies away in a roll of distant thunder.

Then begins Tam's homeward journey through the storm—

"Weel mounted on his gray mare Meg,
Tam skelpit on thro' dub and mire, etc.,

a persistent trotting figure in the basses and 'cellos, with which short fragments of the Tam O'Shanter theme are heard in the wind instruments. This leads to a choral theme, given to the trombones—

"Kirk Alloway is drawing nigh,"

for which a part of the old Scottish tune called "Martyrs" has been utilized. After a climax this comes to a sudden stop as Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl."

There is squealing of bagpipes (oboe and bassoon) and a rough hornpipe dance tune, "No cotillion brent new frae France" (solo viola); both tunes afterward repeated in combination by the whole orchestra. There are rattling of bones (xylophone), unearthly shrieks from the clarinets and muted horns and dismal groans from the trombones and tuba. The *tempo* continually accelerates, and finally ends with a furious reel, in which every instrument in the orchestra plays its loudest and fastest. Then Tam interrupts with his flattering comment, a little recitative for the horns and bassoons—

"Weel done, Cutty Sark,
And in an instant all was dark."

A moment of silence, and after two menacing notes from the gong—

"Out the hellish legion sallied."

A reiterated galloping figure in the strings, accentuated by the percussion, leads the wild chase of the witches. With an awful shriek the bridge is crossed—

"Ae spring brought off her master hale,
But left behind her ain gray tail."

Then follows a short interlude of plaintive character, possibly suggestive of Maggie's varied emotions. The music now loses its delineative and illustrative character and becomes more subjective.

In the rather extended close which follows, the Tam O'Shanter theme gradually returns; at first in fragments of the melody, given to the wind instruments, and finally for divided strings and harp.

But here it no longer depicts the carousals of the drunken Highlanders. It is transformed into a quiet, sustained melody with simple harmonizing, purely lyrical in expression. A short episode then brings back fragments of the bagpipe and fiddle dance tunes in combination with the "Kirk Alloway" chorale, suggesting perhaps the moral of the last verse of the poem—

"Remember Tam O'Shanter's mare."

The piece ends very quietly with a reminiscence of the "Tam O'Shanter" theme.

ARIA, "E lucevan le stelle," from "Tosca" - - - - - PUCCINI

MR. CHAMLEE

Giacomo Puccini was born at Lucca, Italy, June 22, 1858; still living.

Called by Verdi the most promising of his successors, Puccini, who today may be said to dominate modern opera composers, has justified his master's prophecy by a career of uninterrupted success from the date of his first dramatic venture (*Le Villi*, Milan, 1884) up to his very latest. "La Tosca," Puccini's fifth opera (text after Sardou's drama) ranks in popularity with opera-goers next to "Mme. Butterfly."

In the work from which this evening's aria is taken Puccini exhibits his genius in adjusting both instrumental and vocal effects to the implications of the text without sacrificing the inherent capacities of either mode of expression. At the same time he draws his characters with a sure hand and interprets brilliantly the compelling situations of the dramatic action. The plot is gloomy and intensely tragic, but is occasionally relieved by such lyric scenes as the "E lucevan le stelle," which occurs in Act III, when Cavaradossi, with his death warrant before him, recalls the happy meetings of other days with his beloved Tosca, whom he never expects to see again.

The text in free translation follows:

CAVARADOSSI (*to the gaoler*)—

I leave behind me one whom I cherish fondly.

Can you grant me leave to write a few words to her?

Nothing is left of all that I possessed but this little ring * * *

If you will pledge your word to convey my last farewell to her safely, it is
yours * * *

(After tracing a few lines, engrossed by memories of the past, he ceases writing.)

When the stars were brightly shining

And faint perfumes the air pervaded,

Creaked the gate of the garden,

And a footstep its precincts invaded.

'Twas hers, the fragrant creature,

In her soft arms she clasped me,

With sweetest kisses, tenderest caresses,

A thing of beauty, of matchless symmetry in form and feature!

My dream of love is now dispelled forever!

I lived uncaring,

And now I die despairing!

Yet ne'er was life so dear to me, no, never!

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"; "Héroïde 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 Hich. 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 earthy 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.



Photo by Lifshy & Brown

Adele Parkhurst

SECOND CONCERT

Thursday Evening, May 18

Procession of the Knights of the Holy Grail, from "Parsifal" - - WAGNER.

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

The logical sequence of Wagner's works, especially when viewed in the light of their ethical import, could have no other ending than "Parsifal." After the extinction of the old cosmogony—in the "Götterdämmerung"—this mediæval Christian legend comes as a fitting conclusion. Ignoring all that may be said as to the comparative music merits of this work, "The Ring," or "Tristan," the fact remains that in it he gave to the world a work which is permeated with the highest ideality, and which, in its proper environment—which, by the way, is not to be found anywhere but in Bayreuth—is in truth a "Drama for the Consecration of the Stage." The kinship of "Parsifal" and "Lohengrin" is apparent, and the subject was one that appealed to him with great power. Could Wagner, with his dramatic insight, have ordered the course of his life, he could not have conceived of a more fitting "Swan Song" than this.

Concerning the story of "Parsifal" Ernest Newman (*Wagner*, 1904) wrote:

"The events anterior to 'Parsifal,' which are communicated to us during the drama itself, are as follows: The Holy Grail—the cup used at the Last Supper—is in the possession of the knights of the Grail, whose castle is at Montsalvat, in Spain. When Titirel, their leader, is near his end his son Amfortas is appointed to succeed him. Near by lives Klingsor, a magician, who, too sensual and worldly to be made a knight of the Grail, even after mutilating himself, has his revenge in seducing the knights by means of lovely women. Amfortas himself has succumbed to one of these—Kundry, a strange being, who, for laughing at Jesus when He was carrying His cross, has been doomed to wander in torment until some one shall deliver her by his love. During the infatuation of Amfortas, Klingsor takes from

him the holy spear, the weapon with which the Roman soldier had pierced the Savior's side. With this he gives Amfortas a wound that nothing can heal. The brotherhood thus mourns the loss of the spear, while Amfortas endures, in addition to his physical agony, the mental pain of knowing that all their misfortunes are due to his sin."

In the first act of the drama it is stated by Gurnemanz, a knight of the Grail, that there can be no recovery for Amfortas so long as the spear remains in the hands of Klingsor, and that a voice from the Grail had declared that "a guileless fool, the chosen one," alone could effect a cure. Parsifal appears, and having killed a swan is bitterly reproached for his savage act by the assembled knights. Gurnemanz, believing that he may be the guileless fool, takes him to the Hall of the Grail in the hope that he will bring redemption to the stricken king.

The Knights of the Grail enter in solemn procession, that they may be given renewed strength by the uncovering of the Grail. King Amfortas is brought in on a litter, while the knights are standing at two long tables upon which cups have been placed. When Amfortas has uncovered the Grail, and the sacred chalice has been returned to its shrine, the cups on the table are seen to be filled with wine, and beside each one is a piece of bread. All the knights sit down and Gurnemanz beckons Parsifal to take his place beside him, but the latter stands as if struck dumb and motionless by the sights that he has seen. The knights rise from their repast and depart in the solemn procession with which they had entered the hall. Only Parsifal remains still motionless. Gurnemanz questions him as to the meaning of that which he has seen. Parsifal shakes his head; he has comprehended nothing. Gurnemanz pushes Parsifal out in anger, and as he follows the departing knights the curtain descends upon the scene.

TONE-POEM, "Death and Transfiguration," Opus 24 - - - - STRAUSS

Richard Strauss was born at Munich, June 11, 1864; still living.

Richard Strauss has won for himself so enviable a reputation, and his career has been so frequently the subject of discussion, that it is unnecessary to dwell upon it at this time. Richard Wagner once said: "Art was created that German criticism might know a new joy," and, in the case of Richard Strauss and his works, the "new joy" was experienced to the utmost. In his contributions there was so much that was novel and daring in his choice of subjects and their treatment that they favored the controversial atmosphere that has always been a source of delight to the aforesaid critics. Nor has the contention been confined to Germany, but, in the widest application of the term, has been international. At the present time the bitter controversialists are silent; whether they are gathering strength for new onslaughts we may not know, but if such is the case we will then be aware that the "veil of silence" has been lifted, for they are a noisy crew. Those who admire his art unreservedly see increasing proof that their judgment is well founded, while those who find little to their taste in his methods are equally convinced of the correctness of their points of view. A composer who has nothing to say never invites controversy, and no one has

denied to Strauss the possession of well-defined convictions; therefore, he is still more or less a storm-center. What his ultimate position will be rests with the future, and prophecy is futile.

As Thomas ("Tom") Moore found inspiration for his muse in music, so many modern composers, who write in the form in which "Death and Transfiguration" is cast, depend on art, poetry, some emotional experience, tradition, or narrative, for their program. The work we shall hear this evening is an exception to the rule in that the poem was inspired by the music. Alexander Ritter (1833-1896), the author of the poem, was a composer of note, and in reality, as Strauss himself declares, was the inspirer of his later style; therefore, their intimacy was artistic as well as personal.

"Death and Transfiguration" was written in 1889, and first heard in June, 1890. It engages the full modern orchestra and is so thoroughly delineative of the subject matter of the poem, the details of which it illustrates *seriatim*, that the best guide to its musical interpretation is found in the subjoined poem. The themes have distinctly marked contours and are so easily grasped by the attentive listener that it is the part of wisdom not to attempt a technical analysis, for a worthy one would be very complex and would be understood only by trained musicians, who do not need such assistance. Music has many avenues of approach to the soul, and the one set forth in the preceding paragraph is wide and has few gradients.

Largo (C minor, 4-4)

In a small and humble chamber,
Where a candle dimly burns,
Lies a sick man on his pallet,
Who a moment since with Death
Wildly, desperately has struggled.
Tranquil now he is, and sleeps,
While the ticking of the old clock
Is the only sound that's heard
In the room, whose calm appalling
Marks the near approach of death.
O'er the wan and wasted features
Melancholy smiles oft pass;
Does he, at life's very border,
Dream of childhood's golden days?

Allegro molto agitato

Death, tho' still kept in abeyance,
Grants not respite long for dreams;
Cruelly it shakes its victim,
And again begins the struggle.
Life and death, in conflict dire,
Wrestle for supremacy.
Neither has the victory gained,
And again doth stillness reign.

Meno mosso (G major, 4-4)

Prostrate is the patient lying,
Sleepless, but delirium weaves
Forms and scenes almost forgotten—
Scenes of life as they have passed.
With his mind's eye does he see them.

Marcato (E flat major)

Childhood's days—his life's bright morn—
In their innocence brightly beaming;
And again the sports of youth—
Feats achieved and oft attempted—
Till, to man's estate matured,
He to gain life's highest treasures
Fans his ardor into flame.

Tempo I

What to him seemed bright and pure
To exalt it he endeavored:
This the impulse of his life
That has led him and sustained him.
Coldly, mockingly the world
Barrier after barrier raises.
When to him the goal seems near
Hindrances arise before him,

Still another round each barrier,
Onward, higher thou must climb!
Thus he strives, and thus endeavors,
Never swerving from the right;
What he strove for, what he sought,
With a yearning, heartfelt, deep,
Now he seeks in throes of death,
Seeks it, ah! but not to find it.
Tho' more clear and near he sees it,
Tho' it waxes e'en before him,
Still his spirit cannot grasp it,
And can nevermore complete it.

Allegro, molto agitato

Lo! one more and final blow
Grim, relentless Death is dealing;
Broken is the thread of life,
And the eyes are closed forever.

Moderato (C major)

Ah! but mighty strains to him
From the realms of heaven are pealing.
Found is what his soul has sought:
Blest release, transfiguration.

—English translation by Miss E. Buck.

"With the aid of this translation of Ritter's verse it is easy to follow the successive pictures which Strauss has presented in his music: the sick man, lying weak and worn with his struggle with death, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the enemy who always wins; the respite; the vision of the life that has been and is nearly done, with its stages of childhood and youth and the stress and storm of manhood; the final struggle with death, and the awful moment of release. And the final scene, the transfiguration, is made evident, too, in the exalted character of Strauss' picturing, the gleaming harps, the majestic sonority of the brass."

Strauss has employed a large orchestra to express his poem in sound. The score calls for three flutes, two oboes, and an English horn, two clarinets and a bass clarinet, two bassoons and a double-bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, a gong, two harps and strings.

CANTATA, "The New Life" (La Vita Nuova, Dante) - - WOLF-FERRARI

For Chorus, Soli and Orchestra, Opus 9

MISS ADELE PARKHURST, Soprano; MR. REINALD WERRENATH. Baritone

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

That Dante's "La Vita Nuova" should not have inspired some composer long ere this to wed it to music seems strange, but it is fortunate that its beauties at last found so sympathetic an interpreter as Ermanno Wolf-Ferrari.

The career of the composer, while it has been an honorable one, and while in the course of his artistic activity he has given many proofs of real ability, really commenced with the composition of "The New Life," which is admittedly his greatest work.

The perfect union of Teutonic depth and sincerity of feeling, and Latin grace and fervor of expression, met with in this work, is somewhat unusual, and accounts for many of its most appealing characteristics. Italian music without melody is unthinkable—but that melody often lacks distinction. It is—since the Verdi of "Aïda," "Otello" and "Falstaff," we may say *was*—frequently superficial. The Teutonic must, on the other hand—after Gluck pointed out the way—has been occasionally over-



Photo by Leiser

Ernest Wolfenden

insistent on dramatic fidelity and possibly, in some instances, a trifle unappreciative of the power of pure melody. Wolf-Ferrari—German on his father's side, Italian on his mother's—in his art gives us the charm of broadly conceived melody resting on a foundation of significant harmony. Invoking the aid of the modern orchestra, with its endless resources, and displaying consummate mastery of the heights and depths of vocal expression, the composer, animated by lofty poetic purpose, has given us one of the most beautiful creations of modern times. To say that, from the date of its first performance (Munich, March 21, 1903), "The New Life" has been accepted as in every way worthy of the immortal poem it illustrates is to record the consensus of critical judgment—a judgment endorsed by those who have listened to it uninfluenced by any critical bias. The work deserves, however, more than mere generalizations and may be better appreciated through the following non-technical analysis.

The Prologue opens with a charming introductory section for orchestra—E major, 9-8 time, *Cantando molto*—leading into a solo for soprano—"I am an angel fair"—to which a baritone solo, "These are the words we read in a vision," responds. The chorus is added at the words, "Love is the fire that ever fills me with rapture," and the ensemble proceeds in terms of broadly flowing melody, leading through several inspiring climaxes to the real climax at the words, "Their Lord we greet, whose name is Love immortal," which is a "typical" melody utilized frequently in succeeding numbers.

The First Part is introduced by a beautiful Spring Song, "Sweet rose of the morning"—A major, 3-8 time—for baritone solo and chorus. This song is as fresh and sparkling as a May morning. The text is given direction through the section—E major, *Più largo*—"More lovely than the roses, lady mine, thou appearest!" which, followed by a repetition of the theme of the first section, leads into the "Dance of Angels" ("o'er field and meadow, merrily"), in which, in the orchestration, the composer shows his originality. The pianoforte and seven kettle drums are added to the harp and strings. The drums are used, not as Berlioz employed them for purposes of noise-making, but to accentuate the basses playing *pizzicato*. Both the organ and pianoforte are treated as orchestral instruments throughout the entire work, thus enforcing Wolf-Ferrari's modernity. An Arioso—F sharp minor, common time, *dolcissimo*—for baritone, "Ye ladies all, that with love are acquainted," now ensues, followed by a Sonetto, which is one of the most original conceptions of the whole work and of great technical interest in that it is, to all intents and purposes, a modern intensified version of the "long measure" of the earliest Italian operas. It therefore lends itself to a style of delivery that may be termed a semi-improvisation. This is accompanied by the pianoforte alone, and is followed by an echo of the "Dance of Angels," B major, 6-8 time. The next number is a Canzone, "Lo, now an angel calleth," for chorus, the opening tenor phrase of which yields an important typical motive. The first section ends in a thrilling climax, "Lord!" thrice repeated. Heralded by an interesting orchestral interlude—3-4 time—enters one of the most charming bits of writing in the entire work, "On earth is a wonder revealed." A strong unison passage, "Then spake th' Almighty," is followed by a choral-like section ending in a *pp* statement of the typical melody heard in the Prologue, to which the Cor Anglais gives individuality. An orchestral Intermezzo—E minor, common time—is succeeded by a baritone solo—"Ye that bear the burden of bitter sorrow." A violin solo—F major, common time, *Adagio*—leads to a chorus for female voices, which is one of

the most exquisite products of the composer's genius. The violin solo—*quasi recitativo*—and the characteristic accompaniment motive of the Arioso are significant features in the orchestra, while the melody and harmony of the voices illustrate ultra-modern practice. Note the wonderful effect of the harmonies accompanying the last two words of the line, "That such as fain would have gazed upon her." Such a treatment, in which chords are used as a painter would use color, constitutes one of the charms of the "idiomatic speech of music"—a phrase which has the sanction of Richard Wagner. Also note the typical melody given out by the oboe *pp* in the concluding measures.

None but a professional art critic—or a dictionary-maker—can control enough adjectives to worthily characterize the beauty of the solo, "So pure and fair and holy seems my lady," with which the Second Part opens. A happy inspiration was the use of the most striking melodic phrases of the *Canzone*. After the final phrase, "That bids the spirit sigh ever!" comes the gloom of Beatrice's death, orchestra with the unaccompanied chorus, "Quomodo sedet sola civitas," leading into a magnificent unison melody for basses, and later for full chorus, "Beatrice hath departed." The *Finale*—C minor, common time, *declamando*—opens with a despairing note, "Weary, so weary, of infinite sighing." The accompaniment to this is for pianoforte alone. The solo part is interrupted by cries of "Ah! Ah!" by the chorus. In this section the orchestra develops tremendous intensity. Dying to *pppp*, the second division of the *Finale*—C major, 6-4 time, *Adagio sostenuto*—introduces the theme of "So pure and fair." Then, through a *crescendo*, leading into the most intense modern harmonic and rhythmical schemes—6-4, 3-4, 4-4, 5-4, 6-4 in quick succession—the chorus is introduced as a part of the orchestras mass—as the singers merely vocalize on "a"—and an inspiring climax is reached. The real climax, however, comes with the soprano solo, on one tone, "I dwell in peace"; the response, "May all blessings be thine!" (baritone), and the soft chords—*tranquillo*—through which the work comes to an end.

Without doing violence to the spirit of Wolf-Ferrari's conception, one may consider the baritone the personification of Dante, while in the opening solo in the Prologue—and in the concluding measures of the *Finale*—the voice of the glorified Beatrice is heard.

PROLOGUE*

PRELUDE (Orchestra)

SOLI AND CHORUS

SOPRANO SOLO.—I am an angel fair, from
Paradise descending,
I come to tell you of its joys unending,
All the vain delights this world can offer
transcending!
From Heav'n I come, to Heav'n am I
returning,
And who, beholding me, knows nought
of Love's strange yearning,
Then Love to him shall ever be hidden
treasure.
To give light to all in fullest measure,

To sing the praise of beauty was I
chosen.

From the heights of Heav'n am I de-
scending,

To tell ye, O mortals, of love unending.

BARITONE SOLO.—These are the words
we may read in the vision of an
angel to us revealed,

And I, who as my very life those bright
eyes cherish,

Must surely perish

If they be concealed.

What tho' the wound be deep, and
naught may heal it,

Yet will I still gaze upon those eyes
enthraling,

Till in a torrent all my tears are falling,
Till in a torrent bitter tears are falling.

* The poems by Dante on which the Prologue is based are included in the Supplement to the Italian editions of the "Vita Nuova."

CHORUS.—Love is the fire that ever fills
me with rapture,
Love is the fire that fills my being,
Love is the magic flame filling my heart
with rapture.
To every soul that suffers now give we
greeting.
And those who know the joy and pain
of loving,
Their Lord we greet, whose name is
Love immortal!

THE FIRST PART

BALLATA*

BARITONE SOLO.—Sweet rose of the
morning,
The meadows adorning,
With dew-laden petals
Upturned to the sunlight,
In fair woodland mazes
I'll sing thy praises!

CHORUS.—With sound of joyous singing
The meadows shall all be ringing,
As merrily the maidens greet thee,
Pretty rose, pretty rosebud of morning!

BARITONE SOLO.—As all the birds of
heaven
From morning until even—

CHORUS.—The woodland choir rejoices
From morning until even—
In the branches are singing,
All hearts are singing,
Because the winter's over,
And the springtime is coming,
And all her joys await the happy lover.

BARITONE SOLO.—More lovely than the
roses,
Lady mine, thou appearest!
Unto me the best,
The dearest that all this world discloses!

CHORUS.—Dearest!
By the spell of thy beauty
Human hearts thou ensnarest;
More fair than is the fairest;
Of Nature's children rarest!

BARITONE SOLO.—Lo! all thy sisters hail
thee as "Dearest!"
(As thou art, love!)
The charms that are thine, love,
Say who shall recount them?

* Probably not by Dante.

'Twas bounteous Nature crown'd thee
Queen among mortals!

CHORUS.—Dearest!
Yet not alone for mortals
Was thy beauty created,
Since the Almighty
In thee delighted.

BARITONE SOLO.—Let the light of thy
presence
Dispel all grief and sadness,
And fill my heart with gladness.
If I declare my passion
For thee in this fashion,
Beauteous lady, ah! do not chide me,
Since it is Love that sways me,
'Tis Love, 'tis Love!
And his might may ne'er be resisted.

DANCE OF ANGELS

("O'er field and meadow merrily")

ARIOSO

["After this, it chanced that, as I
passed along a path beside a stream of
clear water, so great was my desire for
speech, that I pondered upon the method
of my utterance; and it seemed to me
unfitting that I should speak of her save
as I addressed other ladies in the second
person, and not *all* ladies, but only such
as were gentlewomen, not women merely.
So, then, I declare that my tongue spake,
as of its own accord, and said:"]

BARITONE SOLO.—Ye ladies all, that with
love are acquainted,
With you I fain would speak of my
own lady;
Not that I rightly may sing of her
praises;
But by discourse of her my mind is
eased.
When I muse on all her beauty,
Then Love upon my heart doth shed
such sweetness
That, if my courage did not wholly fail
me,
The words I uttered should move all
hearts to love!

SONETTO

[Then the longing came to me to say
more in praise of my beloved and to
show thereby how this love for her
awoke, and how she not only roused the

* Vita Nuova, Chapter XIX.

slumberer, but, though Love was not, yet in marvellous wise did she create him. So, then, I indited the following sonnet:]

BARITONE SOLO.—Within my lady's eyes
Love sits enthroned;
Thus she ennobleth all on which she
gazeth,
And as she passes all men turn towards
her,
And him she greeteth feels his heart
a-trembling.
His glance he turns away and is
ashamed;
Aware of all his sin for which he sor-
rows.
Wrath at her glance doth flee, and hate
is banished!
Prithee, help me, O ladies, to do her
honour!
All thoughts that are both humble, sweet
and lovely
Dwell in the heart of him to whom she
speaketh;
Whoso beholds her, he doubly is blessed!
All that she seems when she smiles for
a moment
May not be told nor retain'd in the
mem'ry;
A miracle divine is she, my lady!

(The dance recurs; an echo, as it
were, that dies in the distance.)

CANZONE*

CHORUS.—Lo! now an angel calleth,
All divine knowledge possessing,
And sayeth: Lord!
On earth is a wonder revealed
That proceeds from a soul
Whose glory reaches even hither,
Since Heaven not another thing requir-
eth save her alone,
Now of its Lord doth crave her.
Ev'ry saint for this mercy doth clamour.
Pity alone yet protecteth our treasure.
Then spake th' Almighty (for well He
knoweth my lady):
In peace I pray ye to suffer,
O my beloved!
That she, your hope, yet stay upon the
earth awhile,
Where dwells one who sorely dreads to
lose her;

* A continuation of the Canzone in Chapter XIX of the Vita Nuova, the beginning of which occurs in the Arioso.

And when in hell he shall say unto the
damned:

"The hope have I beheld of God's
elected."

[Then, sighing deeply, I said within
myself, "It must some time come that
the most gentle Beatrice must die."

Then came such great dismay that my
brain began to work as the brain of one
demented....and so strong was this idle
imagining that I seemed to see my lady
dead....

At the sight of her such humility pos-
sessed me that I called unto death, say-
ing, "O sweetest Death, come to me,
and be no longer harsh to me.... And
already I had said, 'O Beatrice,' when,
rousing myself, I saw that I had been
deceived."*]

INTERMEZZO

(Orchestra)

["After this, not many days passed
when the father of that most wondrous
and noble Beatrice departed this life and
passed to that glory which in very truth
is eternal. And, according to the cus-
tom, many ladies assembled where
Beatrice was weeping grievously! and I,
seeing several ladies returning from her,
overheard them speaking of my beaute-
ous one and of how she was grieving.
....Then, after reflection, I resolved to
indite something wherein I should in-
clude all that these ladies had said....
Thus I wrote two sonnets."†]

PRELUDE

(Orchestra)

SONETTO I

BARITONE SOLO.—Ye that the burden
bear of bitter sorrow,
With downcast eyes all your anguish
betraying,
Whence come ye hither that thus all
your faces
Wear the expression of a gentle pity?
Have ye beheld her, our lady most gra-
cious?
Seen her sweet face that in love's tears
is bathed?
Tell me, ye ladies, as my heart doth tell
me,
Since thus I see you go, with mien de-
jected;

* Vita Nuova, Chapter XXIII.

† Vita Nuova, Chapter XXII.

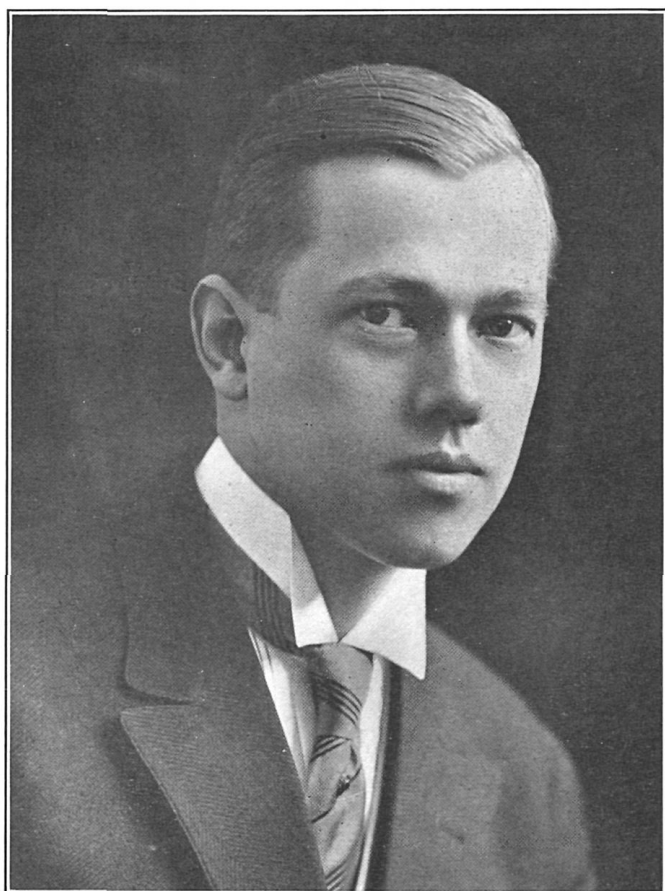


Photo by Hill

Reinold Kerreuth

If ye have come, then, from all her great sorrow,
Stay with me for a season here, I pray you!
And how it fares with her, O tell me truly!
Your eyes have wept, and even now are weeping!
Ah! when I see ye sad, of joy bereaved,
My heart doth grieve because that ye are grieving.

SONETTO II

CHORUS (Female Voices).—Art thou, then, he who so often hath chanted to us,
And us alone, of our dear lady?
In very truth is thy voice like his voice;
Yet is thy face as the face of another.
And wherefore weapest thou? for lo!
Thy grieving with pity fills our hearts who hear thy plaint?
Hast thou, then, seen her weep
That thou from us canst not conceal the grief within thy bosom?
Leave this weeping to us; 'tis we should sorrow;
(It were a sin if ye sought to console us),
Since her sweet voice have we heard thro' her weeping!
Yea, in her face such bitter grief abideth
That such as fain would have gazed upon her
Would there have straightway fallen dead before her.

THE SECOND PART

[“She shewed herself, I say, so gentle and so kind that all who beheld her felt a noble and sweet delight beyond expression; nor could anyone look upon her without he sighed. Such and more wondrous things yet were wrought by her marvellous virtue. Then I, considering this, and desirous to resume the theme of her praises, resolved to write something that should make others, and not alone those who could see her with the eyes of the senses, know such things concerning her as words have power to proclaim. So, then, I wrote this sonnet.”*]

* Vita Nuova, Chapter XXVI.

BARITONE SOLO.—So pure and fair and holy seems my lady
That, as she passes and unto all gives greeting,
Ev'ry faltering tongue finds nought to utter,
And eyes no longer dare to gaze upon her.
She goes her way, if praise of her she heareth,
Clad in the modest garb of sweet humility;
She seems an apparition newly descended from Heaven to earth, unto us a marvel displaying!
So pleasant doth she seem to those who see her,
To human hearts such sweetness she imparteth,
That none indeed may know save those who prove it.
Behold, from out her sweet lips there cometh a sigh low and tender,
That bids the spirit sigh for love, sigh ever!

LA MORTE

THE DEATH OF BEATRICE
(Orchestra)

[“How doth the city sit solitary that was full of people! How is she become a widow, she that was great among the nations!” (Lamentations of Jeremiah i, 1.)]

RECITATIVE

CHORUS.—“Quomodo sedet sola civitas plena populo!
Facta est quasi vidua, domina gentium.”

CANZONE*

CHORUS.—Beatrice hath departed to highest heaven,
To the kingdom where the angels are at peace;
With these she dwelleth, and you, ladies, hath forsaken.
'Twas not the bitter biting frost that took her,
Nor yet the summer heats, to others deadly;
Nay, 'twas her goodness, 'twas her goodness only!
And from her radiant meekness arose such glory,
Filling the heav'ns with the fame of her goodness,

* Vita Nuova, Chapter XXXII.

That e'en th' Eternal Sire was moved
to wonder,
And at last he desired to call unto Him-
self such blessed beauty,
And bade her from this earth ascend to
Heaven,
Counting this tedious life of strife and
sorrow

As all unworthy of so fair a creature.

[Mine eyes were like two things which
longed to weep, and it often chanced
that from their long continued weeping
they were surrounded with a purple hue
such as the halo worn by martyrs.†]

SONETTO

BARITONE SOLO.—Weary, so weary of
infinite sighing, my heart alas!
Thro' blighted love is broken;
Now, mine eyes fail me, and their
strength is exhausted,
Nor can they glance at folk that would
behold them!
In truth, they seem as they were twin
desires that long to be weeping and
to show their sorrow,
And often do they weep so much that
Love doth circle them as with a
martyr's halo.
Thoughts such as these and all the sighs
I utter
Fill this poor heart of mine with such
great anguish
That Love within my soul doth faint
and languish.
For, graven on themselves, these mourn-
ers bear it,

† Vita Nuova, Chapter XI.

That sweetest name of her, my gentle
lady,
And many words of grief touching her
dying.

CHORUS.—Ah! Ah! Ah!

[After this sonnet I beheld a wondrous
vision wherein I saw things which made
me resolve to say nought else concerning
my Blessed one until I could discourse
more worthily of her. And to this end
I labour all I can, as truly she knoweth.
Wherefore, if it please Him by whom
all things live that for some years yet
my life shall last, I hope to say that
concerning her which never yet hath
been said concerning any woman, and
then it may please Him who is the Lord
of courtesy that my soul may go hence
to behold the glory of its lady, to-wit:
of that blessed Beatrice who in glory
gazeth upon the countenance of Him *qui
est per omnia saecula benedictus*.*]

CHORUS.—“a” (vocalizing).

SOPRANO SOLO (a voice sounding from
Heaven).—May blessings ever at-
tend thee, beauteous spirit.
I dwell in peace.

BARITONE SOLO.—May all blessings be
thine!

[English translation. Copyrighted by
Percy Pinkerton.]

* Vita Nuova, Chapter XLVIII.

THIRD CONCERT

Friday Afternoon, May 19

- (a) "THE FISHERMAN'S PRAYER" - - - - - A. M. MYRBERG
(b) "GAY LIESEL" - - - - - KARL WAHLSTEDT

CHILDREN'S CHORUS

- (a) "THE FISHERMAN'S PRAYER" - - - - - A. M. MYRBERG

Silence over all, while the moon her course is keeping,
Shining bright and clear cut of the midnight sky;
Mother Earth below, 'neath the heav'nly blue, is sleeping;
Countless stars are peeping from their home on high.

Silence on the deep, where the fisher's boat is lying;
Wavelets lap her keel, lightly they sink to rest.
Sitting calmly there, gazing into space and sighing,
Sweetly sings the boatman, lulled on ocean's breast.

CHORUS

Hear, Holy Father, my prayer!
Holy Father, hear my prayer!
Father of fisher folk, keep me 'neath Thy shelt'ring care.

- (b) "GAY LIESEL" . - - - - - KARL WAHLSTEDT

When the Maybells all are ringing,
When the sky o'erhead is blue,
When the happy birds are singing,
And the crocus buds are new,
When the breezes joyance bring,
Then, ah, then, 'tis merry spring!

When the fields of grain are waving,
When the lambs frisk on the lea,
When the waves the shores are laving,
And the ships plow thro' the sea,
When the rose is in its prime,
Then 'tis lovely summer time!

When the flocks go hither, thither,
 Grazing wide upon the wold,
 When the pods of milkweed wither
 And the trees rain floods of gold,
 When the purple grapes appear,
 Then is mellow autumn here!

CHORUS

Then Liesel is happy, Tra-la, tra-la!
 Then Liesel is happy and dances with glee.
 Then Liesel is happy, Tra-la, tra-la!
 Liesel is good as a maiden can be.

ARIA, "Una voce poco fa" (A little voice I hear), from "The Barber of Seville" ROSSINI

MISS MEISLE

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

Among the operas written by the "Swan of Pesaro," none is more deserving of the admiration of the modern world than "The Barber of Seville." It frankly makes no appeal through dramatic unity, and but little exercise of the intellect is required to appreciate it to the full. The score abounds with "narcotizing melodies," as Wagner calls them, and it needs but the acceptance of a point of view, which is the direct antithesis of that defined by Wagner, to find in this opera unalloyed pleasure of a type that involves neither mental fatigue, emotional tension, nor the exercise of fantasy. Rossini understood the possibilities of the voice as Liszt understood the piano-forte and Paganini the violin, and he was, besides, a real genius of commanding power.

The rôle of Rosina was originally written for contralto, though nowadays it is one of the delights of coloratura sopranos possessing the highest vocal gifts and most consummate training. The aria will be sung in the key in which it was originally written and sung at its first performance in the Argentina Theatre, in Rome, February 5, 1816.

Translation of the text is appended:

A little voice I heard just now;
 Oh, it has thrill'd my very heart!
 I feel that I am wounded sore;
 And Lindor 'twas who hurled the dart.
 Yes, Lindor, dearest, shall be mine!
 I've sworn it, and we'll never part.

My guardian sure will ne'er consent;
 But I must sharpen all my wit:
 Content at last, he will relent,
 And we, O joy! be wedded yet.
 Yes, Lindor I have sworn to love!
 And, loving, we'll our cares forget.

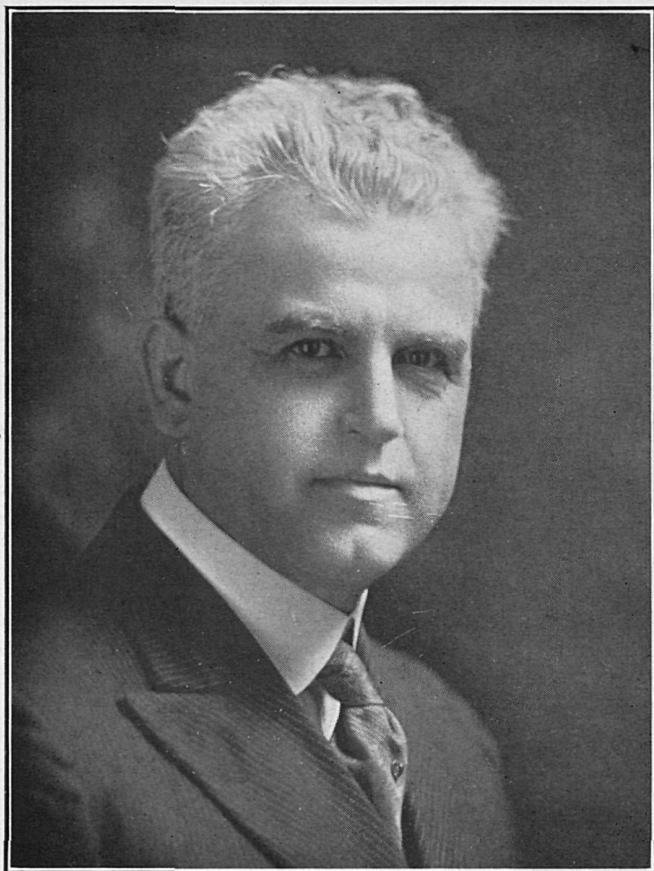


Photo by Becker

Geo Oscar Becker

Third Concert

37

TWO A CAPPELLA CHORUSES:

(a) "Shepherds on the Hills" - - - - - TH. MADSEN

(b) "The Evening Bells" - - - - - FRANZ ABT

CHILDREN'S CHORUS

(a) "SHEPHERDS ON THE HILLS" - - - - - TH. 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, no more to roam
Upon the windy heights.
Already birds begin to make
Their southern flights, their southern flights;
Begin to make their southern flights.
The flocks and herds, the flocks and herds
Look down with eager, longing eyes,
Where now the winter home alluring lies.

Grass is growing sere
Upon the mountain side;
The forest trees in sunset rays
With fires of golden glory blaze,
And fallen withered leaves
Are scatter'd ev'rywhere.
The autumn nights are growing cold;
A tang of frost is in the air,
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.

(b) "THE EVENING BELLS" . - - - - FRANZ ABT

The evening bells are calling
To still the toil of day,
And softlier yet is falling
The sunset's mellow ray.
On wings of peace the dark draws night,
To hide our earth from Heaven's eye;
Yet safe in God's own sight
Shall rest the blessed night;
The blessed night in God's own sight.

The stars begin to wander
Across the azure heights;

From shining deeps up yonder
They draw their faithful lights.
They say our Father reigns above
And calls our hearts to Him in love;
His tender care shall keep
His children while they sleep;
His tender care keeps while we sleep.

Serene the moon comes soaring
Above the silent wold;
Across the darkness pouring
Her radiant, royal gold.

So o'er our darkest hour shall rise
 Pure peace and solace from the skies;
 For O, with God's own light
 Shall shine the blessed night;
 With God's own light the blessed night.

ENGLISH SONGS:

| | | |
|------------------------------|-----------|-------------------|
| "By a Lonely Forest Pathway" | - - - - - | CHAS. T. GRIFFES |
| "Dirge" | . - - - - | HORACE JOHNSON |
| "The Babe in the Garden" | - - - - - | EMERSON WHITHORNE |
| "Where the West Begins" | - - - - - | FRANK LAForge |
| MISS MEISLE | | |

"BY A LONELY FOREST PATHWAY" - - - - - CHARLES T. GRIFFES

| | |
|------------------------------------|---------------------------------------|
| By a lonely forest pathway | Hear them whisp'ring and complaining, |
| I am fain at eve to flee | Till my tears, my tears arise. |
| To the dreary rushy beaches, | And I fancy 'tis the accents |
| Dearest, there to dream of thee! | Of thy voice that round me play, |
| And I watch the woods grow darker, | Till the music of thy singing |
| Hear the reeds' mysterious sighs, | On the water dies away. |
| | —Henry G. Chapman. |

"DIRGE" - - - - - HORACE JOHNSON

| | |
|---|-------------------------------------|
| Rough wind that moanest loud, | Sad storm, whose tears are in vain, |
| Grief too sad for song, too sad for song, | Bare woods, whose branches stain |
| Wild wind, when sullen cloud | Deep caves and dreary main, |
| Knells all night long: | Wail for the world's wrongs. |
| | —Percy B. Shelley. |

"THE BABE IN THE GARDEN," Opus 39, No. 1 - - - EMERSON WHITHORNE

When our babe he goeth walking in his garden,
 Around his tinkling feet the sunbeams play;
 The posies they are good to him
 And bow them as they should to him,
 As fareth he upon his kingly way;
 The birdlings in the wood to him
 Make music, gentle music, all the day,
 When our babe he goeth walking in his garden.
 —Eugene Field.

"WHERE THE WEST BEGINS" - - - - - FRANK LAForge

Out where the hand-clasp's a little stronger,
 Out where the smile dwells a little longer,
 That's where the West begins;
 Out where the sun is a little brighter,
 Where the snows that fall are a trifle whiter,
 Where the bonds of home are a wee bit tighter,
 That's where the West begins.

Out where the skies are a trifle bluer,
 Out where friendship's a little truer,
 That's where the West begins;
 Out where a fresher breeze is blowing,
 Where there's laughter in every streamlet flowing,
 Where there's more of reaping and less of sowing,
 That's where the West begins.

Out where the world is in the making,
 Where fewer hearts with despair are aching,
 That's where the West begins;
 Where there's more of singing, and less of sighing,
 Where there's more of giving and less of buying,
 And a man makes friends without half trying,
 That—that's where the West begins.

—Arthur Chapman.

CANTATA, "A Song of Spring" - - - - - CARL BUSCH

CHILDREN'S CHORUS

When the springtime early
 Scatters snowdrops pearly,
 Ev'ry whisp'ring breeze
 Sings among the trees;
 Sweet crocus-bells through the ling'ring sleet
 Ring their chimes so sweet;
 Rain—warm spring rain—lingers,
 Caught in bright sunbeam fingers;
 On each thorn a bud is born or a green leaf is
 uncurled;
 From its bonds bursting free,
 The brook sings its glee;
 On each thorn a bud is born, rain-empearl'd;
 For "God is in His Heav'n; all's right within the
 world!"

Sunny days and showery,
Rose-white days and flowery,
Now bluebird sings a love-song from each blossom'd
 spray;
See the apple, plum and cherry blooms
That sift across the verdant orchard glooms
Where little children play;
Ev'ry whisp'ring breeze
Sings among the trees;
While robin from the wood's recesses
The bright world caresses.

See, sweet grow the violets—
Not one little flow'r regrets
Days of pain when sleet and rain were all about them
 hurl'd;
Though the skies were darken'd,
To a voice they harken'd,—
"While God's in His Heaven, all's right, all's right in
 the world!"
Buttercups and daisies
Dance in golden mazes,
Dance to happy phrases where the breeze sweeps
 over,
The brook, half sleeping while the sun is high,
Now dreams its happy dreams of the far blue sky,
Winds all a-blow secrets know of the clover.

Now thrushes gaily sing,
Lilies tenderly ring,
For earth discloses
Her joy in roses—
In roses all aglow
And in roses like snow!
"Joy!" sing the birds of summer; "Joy!" sing the
 birds in their rapture;
Come, songs of springtime, the happy spring
 repeating,
Songs, glad songs of spring, now completing;
We their ecstasy capture,
Joy is ev'rywhere unfurld
In the glad green world!
"God is in His Heav'n—
And all's right with the world!"

—Alice E. Allen.



Photo by Acadia

Kathryn Weisle

Third Concert

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

MISS MEISLE

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

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

Oh, fatal dower,
Oh, cruel boon,
Which Heav'n to me in madness has granted!
What maketh men so vain and haughty!
Curses be on it! curses be on my beauty rare!
Tears, only tears bring consolation;
All hope is vain, I wake to pain!
Dreadful my crime works but desolation,
My peace of mind comes ne'er again!
Curses be on it! Beauty so rare!
Ah! Curses be on it! O beauty so rare!

O queen, I love so,
My heart's blind madness
Has brought thy crown
In ruin down.
Far, where some cloister
May suit my sadness,
O let me hide from Heav'n's just frown!
Ah, me! ah, me! Sweet queen, I love so!

Great Heav'n! tomorrow Don Carlos, it may be, will
die for my crime!
Ah! one day is left me,
And hope smiles benignly.
Praised be the Lord on high, praised be God on high!
His life I'll save!
A day is left me. Ah! praise to God, to God on high!
His life I'll save! —Translated by Nathan Haskell Dole.

(a) "THE MINUET" - - - - - MOZART

(b) "THE APRIL FOLK" - - - - - MAX BRUCH

CHILDREN'S CHORUS

(a) "THE MINUET" - - - - - MOZART

When dames wore hoops and powdered hair,
And very strict was etiquette,
When men were brave and ladies fair,
They danc'd the minuet.
Slippers, high-heeled, with pointed toe,
Trod stately measures to and fro;
Quite demure, sedate, and bowing low,
They danced the minuet.

Over his lady's outstretch'd hand
Each gallant bends right gracefully;
Gracious of mien, with manner grand,
She sweeps a courtesy.
Our whirling steps of modern days
Those lords and ladies would amaze,
Yet the minuet we still must praise
For grace and dignity.

(b) "THE APRIL FOLK" - - - - - MAX BRUCH

South wind to the elm tree calls,
"Lovely spring is coming!"
Bull-frogs answer, "Glu, glu, glu!"
Robin pipes it, "Tootle, too-tle too!"
Bluebirds join the chorus. Bluebirds!
All the world is mad with April!
Shout the happy news afar,
"Lovely spring is coming!"
Shout the happy news afar,
"Lovely spring is coming!"

Willow doffs her furry cap,
Shows her yellow tresses,
Shows her yellow tresses;
Violet whispers, "Wait for me!"
Scarlet decks the budding maple tree;
Waiting, mating;
Maples blushing o'er us. Maples!

All the world is mad with April!
Song and color, greeting are;
Lovely spring is coming!
Song and color, greeting are;
Lovely spring is coming!

Peoples from their windows look,
Eyes and hearts are eager,
Eyes and hearts are eager;
Out of doors they slyly slip,
Toss the glad news from lip to lip;
Glancing, dancing;
Old folk did before us. Old folk!
All the world is mad with April!
Heart and hope to joy unbar,
Lovely spring is coming!
Heart and hope to joy unbar,
Lovely spring is coming!

FOURTH CONCERT

Friday Evening, May 19

OVERTURE, "Liebesfrühling" ("Springtime of Love") - GEORG SCHUMANN

Georg Schumann was born at Königstein, October 25, 1866; still living.

Under the direction of Arthur Nikisch, this overture was first played at one of the Philharmonic Concerts in Berlin, April 1, 1901. The name given to it on that program was "Freulingsfeier," and the writer of the program analysis—probably inspired by the composer—asserted that "the music was intended not only to portray the exaltation of nature, awakened and blossomed into Spring, but—and this much more—the dawn of joy in the hearts of men and the rapture that springs from the awakening of love." Before the work was published the composer withdrew the symbolism of his work by giving it the present title.

The outstanding events in Georg Schumann's musical life may be summed up in these sentences: "Georg Schumann obtained his first education in Dresden, but in 1881 he entered the Conservatory of Leipzig as a pupil of Reinecke, Jadassohn and Zwintscher. The musical impulses of the young composer were, however, encouraged at a much earlier period. His grandfather was the cantor of the church at Königstein, and Schumann's father was music director and conductor of the small orchestra which was the pride of the little town. The boy obtained, even at the age of four, an insight into musical things by reason of his constant attendance upon the artistic activities of his father and grandfather. Much of his interest in orchestral composition was the result of experiments with instruments which were the property of his paternal parent. Young Schumann made a practical acquaintance with the kettle-drums, flute, double-bass, horn and clarinet, and he had been given lessons in piano playing by his father long before it was thought necessary to send the boy to Dresden to obtain systematic instruction.

"Schumann's progress in the musical career, upon leaving the Conservatory of Leipzig, was rapid. He conducted the Dantzic Gesang Verein from 1890 until 1896. He was called, in the latter year, to direct the Bremen Philharmonic Orchestra, a

position which he held until 1900, when he moved to Berlin as the conductor of the Berlin Singakademie."

Georg Schumann's works for orchestra comprise two symphonies (respectively in B minor and F minor); the overtures, "Springtime of Love," "To a Drama," and "The Joy of Life"; Serenade; Symphonic Variations for organ and orchestra; suite, "Carnaval Time"; Variations and Double Fugue on a Jolly Theme; Variations and Fugue on a Theme by Bach; and the choral work, "Ruth."

"The overture is scored for two flutes and a piccolo, two oboes, two clarinets, two bassoons and a double bassoon, four horns, two cornets and two trumpets, three trombones and a tuba, kettle-drums, triangle, cymbals and strings. The sonata form is clearly outlined in the construction of the work. The principal subject—*Allegro-simo con anima*, G major, 6-8 time—is heard in the violoncellos, a palpitating figure in the wood-winds accompanying it. The second subject in D major is announced by the clarinet (*un poco tranquillo*). These materials are then given development and the usual Recapitulation brings the work to a conclusion."*

A PSALMODIC RHAPSODY (new) - - - - - Stock
For Chorus, Tenor, Orchestra and Organ
MR. RICCARDO MARTIN, Tenor
THE CHORAL UNION

Frederick A. Stock was born November 11, 1872, at Jülich; still living.

On Festival programs in the past have appeared several of the orchestral compositions of Mr. Stock, among them being "After Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty"; "March and Hymn to Democracy." "A Psalmodic Rhapsody," however, serves to introduce the conductor of the evening's program as a composer in the field of choral literature. This performance of the work is the second in America; the initial presentation having taken place at a concert of the North Shore Festival Association, at Evanston, Illinois, in June, 1921, for which organization—under the distinguished leadership of Dean Peter C. Lutkin of Northwestern University—"A Psalmodic Rhapsody" was written, and to which it was dedicated by the composer.

"A Psalmodic Rhapsody" is a brilliantly written work of great breadth of expression and strong contrasts. It is laid out in three major sections: the first and third for chorus, in which joyful, festive praise is expressed; the second, for solo tenor, is inspired by reverential meditation on the "Lord, who maketh heaven and earth." Within these broad divisions there are other smaller sections which invite attention.

The work opens with an immediate *forte* statement of a theme (moderato—non troppo Allegro—3-4 time) which forms the woof and warp of the orchestral and choral fabric. As this theme is of great importance, it is repeated, this time with a harmonization that gives a clue to future methods of treatment—bold, turgid, dissonant chords which seek and find resolution. It may be stated at the outset that the melodic phrase throughout the work is for the most part diatonic, yielding an effect

* Chicago Symphony Orchestra, Ninth Program, December 11-12, 1914.

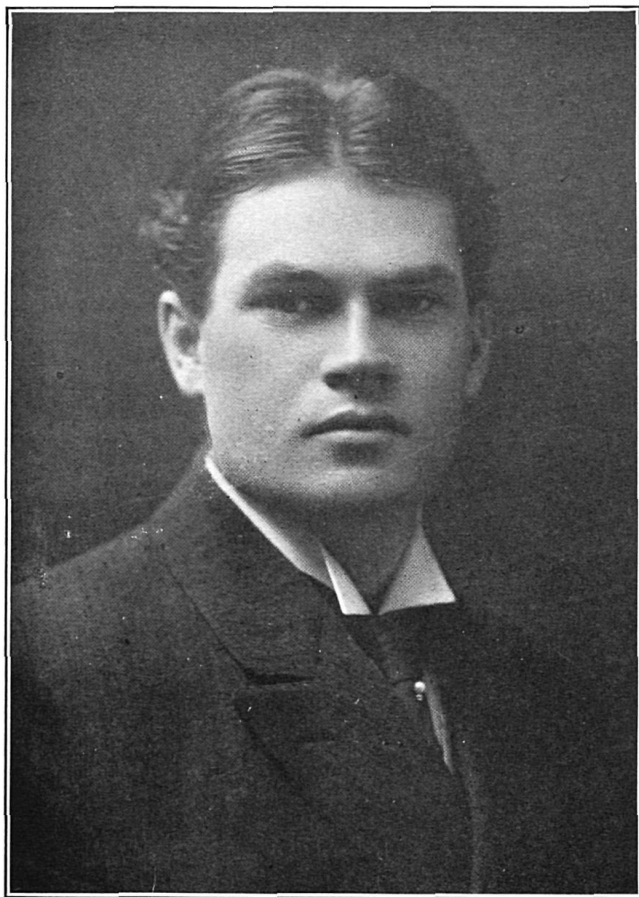
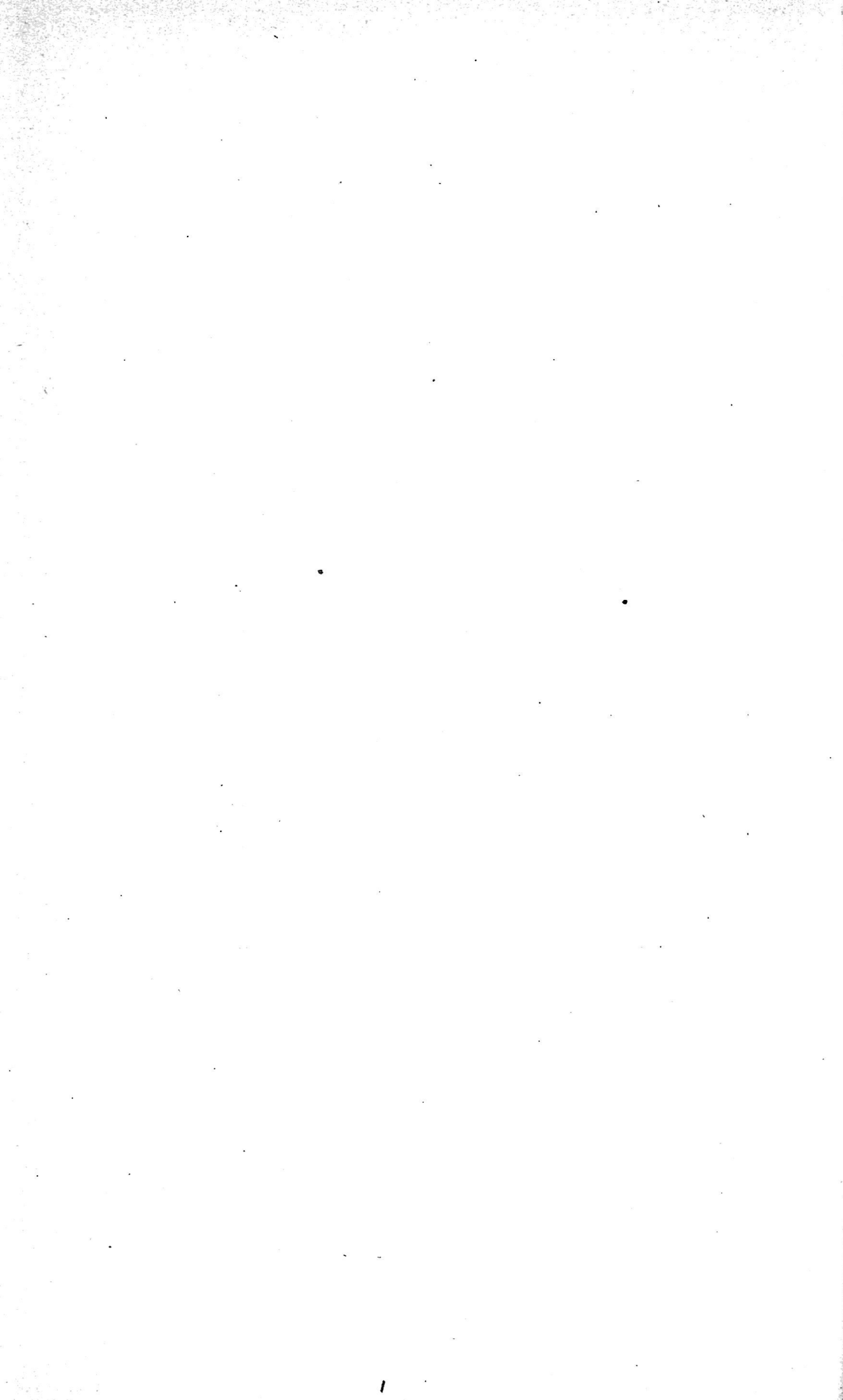


Photo by Mishkin

Ricardo Martos



of strength and dignity; the frequent use made of enharmonic *spellings* gives greater "lift and sweep" to the choral phrase. The orchestra finds its varied paths through devious melodic ways, but never detracts from the main purpose, that of intensifying the expression of the text as enunciated by the chorus.

The brief orchestral introduction leads directly into the choral statement in octaves of "Sing ye to the Lord a festive song," which mounts to a climax in "And shout unto God the Lord." A dance rhythm forms a background for the phrase "Shout unto God and clap your hands," interrupted, however, by the changing mood of "The Lord our rock and our defense." The dance is resumed, and after the words "And the Lord is gone up with the sound of the trumpet" the trumpet in the orchestra announces the principal theme again. And unusual effect is to be noted in the treatment of "For the Lord is high! and to be feared." "He is our Lord and King" marks the first appearance of the main theme in the choral parts. It is developed freely in fugal style, the counter subject being used later in a quasi episodical passage, "We bend our knees, and sing His praise." Interesting augmentations and diminutions of the main theme appear constantly in these sections, giving coherency to the tonal structure. The ascent to the climax of the first division begins with "Praise Him" and mounts through varied rhythms and harmonies to a peak on "Sing His praise with voices of triumph, praise the Lord."

The tenor soloist brings a new mood in his phrase, "Unto thee lift I up mine eyes"—a mood which, while it is at a lower dynamic level, yet reaches several heights of emotional expression in "O Lord, have mercy upon us," and "The Lord, He shall preserve."

As if filled with wonder and awe, the chorus sings very softly, "Be still, and know that He is God." Over a B flat pedal point the mood of fulsome, joyous praise is brought back, reaching a *fortissimo* variant of the main theme in the *Festive maestoso*. A new theme, "Praise Jehovah's power," expressive and stately, is assigned to the basses, and later is complemented by the women's voices in "Sing unto the Lord a noble song." After a dissonant climax on "Lord! King! Ruler!" the dance theme is again heard in the orchestra, contrasted with another *espressivo* melody wedded to "He alone is our rock." The last portion of the work begins with the hymn, "Great is Jehovah the Lord" (main theme), continues with a dramatic setting of the succeeding lines of the text ("He maketh wars to cease, that peace may bless again the deeds of men"); and concludes with an inspired and ingenious section built on the main theme, which is announced *fortissimo* by the trombones, and answered by the chorus in the phrases, "Almighty God! Ruler and King! Master and Lord! Almighty God!"

The "Psalmic Rhapsody" was begun in the summer of 1920 at Lake Chateaugay, New York, and completed—with the exception of the orchestration—October 1, in Chicago. Mr. Stock began the orchestration of the work at the beginning of the new year. The "Psalmic Rhapsody" makes use, as to the choral part, of the forty-sixth, forty-seventh and forty-eighth Psalms. The tenor solo, which occurs in the middle, employs material in the one hundred and twenty-first and one hundred and twenty-third Psalms. It may be added that the text is not always a literal rendering of that found in the Holy Bible.

A large orchestra is employed for the instrumental portion of the "Psalmic

Rhapsody." The following instruments are called for by the score: Three flutes (the first flute interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, tenor tuba, bass tuba, four kettledrums, bass drum, cymbals, castagnettes, triangle, glockenspiel, gong, celesta, two harps, organ and strings.

CHORUS

Sing ye to the Lord a festive song!
 Sing ye to the Lord a cheerful song!
 Sing praises unto God!
 Sing now his praises!
 O clap your hands, all ye people!
 And shout unto God the Lord!

Shout unto God! and clap your hands!
 Praise Him! Praise Him! Sing!
 Shout unto God! and clap your hands!
 Praise Him, all ye people!

For God is our King!
 And the Lord our rock and our defense!
 Sing ye praises with understanding.

Shout unto God! and clap your hands!
 Praise Him! Shout!
 For our God is gone up with a merry noise!
 And the Lord with the sound of the trumpet.
 Give praises unto God; praise ye all the King,
 For the Lord is high, and to be feared.

He is our Lord and King, our strength and our salvation; we bend our knees and
 sing His praise in faithful adoration.

Ah.... (vocalizing)

Praise Him, praise Him,
 He is our King and Lord,
 Greatly to be feared, more to be praised:
 He is our Ruler and King,
 He is our Master and Lord,
 Glory to Him!
 Glory to His Name!

Shout unto God! and clap your hands!
 Glory be to God, sing His praises, laud His greatness!
 Mighty is He, great is His power!

Glory to God!
 Sing His praise with voices of triumph,
 Praise the Lord!

TENOR SOLO

Unto Thee lift I up mine eyes:
O Thou that dwellest in the heavens,
Unto Thee lift I up mine eyes.

Behold, even as the eyes of servants look unto the hands of their masters, and as the
eyes of a maiden look unto the hands of her mistress,
Even so our eyes wait upon the Lord our God!
Until He have mercy upon us!
Have mercy upon us, O Lord, for we are utterly despised.

I will lift mine eyes upon the hills from whence cometh my help. My help cometh
from the Lord, who maketh heaven and earth.
He will not suffer thy foot to be moved, and He that keepeth thee shall not sleep.
Behold even He that keepeth Israel, He shall neither slumber nor sleep.
The Lord himself is thy keeper, and the Lord is thy shade upon thy right side, so
that the sun; he shall not burn thee by day, neither the moon by night.
The Lord preserve thee from all evil.
The Lord, He shall preserve thy going out and thy coming in, from this time forth,
for ever more.

CHORUS

A capella

Be still, be still, and know that He is God!

Tempo primo

The Lord is gone up with a merry noise;
The Lord has gone up with a merry shout!
The King has gone up with the sound of the trumpet!
Rise and greet Him! Praise the Lord!

Festive (Maestoso)

Praise be the Lord our King and our God!
His praise we sing!
He is our God and our shield, our salvation, hope and trust; our defense, our strength,
rock and shield.

Più mosso

He is our Ruler and King, praise to His name;
God is our strength and shield, praise to His name;
Great is the wisdom of God, praise to His name;
For He is King of us all, praise to His name.

Broad, stately

Praise then Jehovah's power and might, rich and poor, high and low, sing ye His praise.
Praise ye all His wisdom, kindness and grace; young and old, strong and weak, sing
unto the Lord.

Sing unto the Lord a noble song,
Praise Him, all ye people!
Sing unto the Lord a festive song,
Praise Him, all ye people!
Glory to God! Glory to God!
Lord! King! Ruler!

Moderato (come primo)

Shout unto God, and clap your hands; sing His praise, shout!
Praise the Lord on high!

Dolce espressivo

He alone, He is our rock and our defense.
Praise Him. Sing to Him. Praise His Name.
Praise the Lord! Praise our King!
Praise the Lord on high!

HYMN

Grandioso

Great is Jehovah the Lord!
Great is Jehovah our King and our God!
He shall subdue unruly nations and humble the wrath of the heathen.
He shall break the heathen's bow, and snappeth his spear in sunder, and burneth his
chariots in holy fire.
He maketh wars to cease in all the land,
That peace may bless again the deeds of men. Amen! Amen!

Maestoso—Tempo primo

Sing praise, then, and know that He is God!
That He is King over Heaven and Earth!
Sing unto Him and praise His name,
Sing unto Him and praise the Lord,
With voices of triumph proclaiming His greatness and His glory, forever more!

Almighty God!
Ruler and King!
Master and Lord!
Almighty God!



Photo by Mishkin

Frank Lampson⁷

ARIA, "Märtern aller arten," from "Die Entführung" - - - - MOZART

MME. FRIEDA HEMPEL

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

When one reads the life history of this immortal genius, and reviews its checkered aspects, reflects upon his disappointments and dwells upon the pathetic circumstance that, at a time when all Europe was ringing with his praise, he was hurriedly cast into a pauper's grave,—it is little less than a marvel that up to the last weeks of his life, when fortuitous circumstances, which he magnified into portents, led to a despondency that hastened his death, he should have faced the world and his misfortunes with a smile. This characteristic is reflected in most of his music, but there are Adagios in which we get glimpses of an appreciation of the greater depths of experience so forcibly portrayed by Beethoven, and in his operas, notably in the last act of "Don Juan," we discover a dramatic power that may have led Richard Wagner to say of him, "Had he met the proper poet he would have solved the problem of the opera."

"Die Entführung aus dem Serail" (The Elopement from the Seraglio), written at the age of twenty-five, was the second of Mozart's important operatic works, following within eighteen months after "Idomeneo," which marked the turning point in Mozart's career. His rupture with the Archbishop of Salzburg, his separation from his father, and his betrothal to Constanze Weber took place within this interim: were domestic events, reflected to some extent in "Die Entführung," which might otherwise have been better planned and more consistent in style.

In 1776-1778 Emperor Joseph II, of Austria, in an enthusiasm for developing a German national opera, did away with Italian importations and made a bid for Teutonic opera by establishing the "National Singspiel." "Die Entführung" was written to advance this cause, but did not achieve a lasting success, due more to the primitive state of the ideals of a true nationalistic German opera, rather than to the quality of Mozart's musical setting.

E. J. Dent, in his "Mozart and his Operas," pointedly remarks that "Nobody could think Mozart a great man just for having written 'Die Entführung,' but most people are content to accept 'Die Entführung' as a great opera because it was written by Mozart."

"Die Entführung," a comic opera, was produced July 16, 1782, in Vienna. Originally in three acts, the French version prepared for the performance at the Theatre Lyrique in Paris in 1859 contains only two acts.

The aria on this evening's program is allotted to the part of Constanze, thought by some to have been inspired by Mozart's betrothed, Constanze Weber.

The translation of the German text is as follows:

Gladly as martyr
Myself I offer,
Greeting with laughter
Whate'er I suffer.
No fear shall e'er my soul possess,

Save fear of being faithless.
 I implore thee
 Spare, O spare me!
 Heaven's benediction
 Reward thy compassion.
 Yet vain is my prayer.
 Unflinching and cheerful
 My sorrow I bear,
 Nor of thy power fearful,
 Threaten, bluster, rave;
 Death me yet will save.

SYMPHONIC POEM, No. 1, "Le Rouet d' Omphale" - - - SAINT-SAËNS

Charles Camille Saint-Saëns was born October 9, 1835, at Paris; died December 16, 1921, in Algiers.

The recent passing of Saint-Saëns has removed from the musical world one of its most commanding and distinguished figures. Saint-Saëns was unique among French composers in that he made his mark in every field of composition. He was an accomplished pianist, a clever organist, the greatest French symphonist, and an operatic composer of great distinction. The great reputation enjoyed by many *bizarre* compositions like the "Dance of Death," "Le Rouet d' Omphale," and "Phaeton," made him known to concert audiences, but his fame rests more securely on his symphonies, piano concertos, and operas, which also enjoy great popularity. He employed classic forms with ease, and was influenced but little by ultra-modern tendencies. In fact, he was one of the most uncompromising opponents of the Wagnerian style. To say that he has not been influenced in his writings by the spirit which dominated the music of his time would be to deny him the possession of the fundamental qualities of a great composer; but he strenuously objected to that lawless use of modern freedom of style which characterizes the works of many of the younger men, whose enthusiasm has not been tempered by wide experience and observation. "Samson and Delilah" is justly considered one of his greatest works.

This work, Saint-Saëns' first symphonic poem, was written in 1871, originally as a piece for piano, and was orchestrated later. As a piano composition "Le Rouet d' Omphale" ("The Spinning Wheel of Omphale") was first played by Saint-Saëns at a concert of his own works given at Paris, January 9, 1872. In the same year (April 14) it was brought out in the orchestral version at one of the Concerts Populaires, Paris. Saint-Saëns dedicated the work to Mlle. Augusta Holmès.

On the published score the following explanation of the music is given:

"The subject of this symphonic poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the viewpoint of rhythm and the general aspect of the piece. Persons who are interested in observing details will see on page 19 (Letter J) Hercules groaning under the bonds he is unable to break, and on page 32 (Letter L) Omphale deriding the ineffectual efforts of the hero."

The story of Omphale's spinning wheel concerns Hercules, who, having in a moment of rage killed his friend Iphitus, fell grievously sick. It was declared by the oracle that Hercules would not be released from his affliction until he had served someone for wages, and for a period of three years. He was therefore given into bondage to Omphale, daughter of the Lydian king, Jardanus; and Omphale made him don feminine attire and spin wool with her handmaidens.

ARIA DI BRAVURA, "A vous dirai-je, Maman" - - - - - MOZART-ADAM

As interpolated in "The Daughter of the Regiment"

(With flute obligato)

MME. HEMPEL

Adolphe Charles Adam was born July 24, 1803, at Paris; died May 3, 1856, at Paris.

This aria has survived after a "checkered career": beginning its existence as a simple, lovely theme by Mozart, whose special genius in opera lay in melodies full of grace, yet tinged with a glint of humor, the aria became of age when it was embellished by being made the basis of an elaborate series of variations by Adam, the French master of *opéra comiqué*; it finally found its life history bound up with the success of the brilliant opera comique, "The Daughter of the Regiment," by Donizetti, the prolific writer of Italian opera during the first half of the past century.

As an art form, the Variation design has an ancient though not always honorable existence. Great and near-great as well as mediocre composers have tempted fate by employing this form, which holds, paradoxically, the highest and lowest possibilities of artistic expression. Bach, Beethoven and Brahms, to name only a few, have left the imprints of their genius upon the Variation, and under their transmuting touch the simple melody, with its artistic evolutions and variants, served as a source of genuine inspiration and yielded a composite expression with a nice balance of unity and contrast, comparable to compositions in other designs more perfect.

Vocal music has not employed this design with the continued success that has been attained in the instrumental field, but the brilliant achievement of Adam attests the possibilities of the form when a composer with true musical instincts adds the grace notes, trills, scale passages, etc. Adam's variations are in the classic vein of Haydn and Mozart, and exhibit a keen appreciation of the pyrotechnics well within the capacities of the coloratura voice.

Adam's position in the history of music, and more especially of *opéra comiqué*, may be described as the successor and imitator of Boieldieu (1775-1834). He is at his best when inspired by the sweet simplicity of a popular melody or a folk song.

The text of the Mozart theme is as follows:

I will tell you, dear Mama, what causes my anguish:
Since I saw Clitandra watch me with such a tender mien
My heart asks me, every moment,
Can one live without a lover?

CONCERT WALTZ, No. 2, F major - - - - - GLAZOUNOW

Alexandre Glazounow was born at St. Petersburg, August 10, 1865; still living.

Alexandre Glazounow was born into affluence. None of the leading Russian composers have known the bitterness of poverty—Glinka was a nobleman—and few have been obliged to wait for years—as did Wagner—in order to have their works performed. To be born of rich parents is not an insuperable obstacle to success—as some would have us believe—for thereby a man of real gifts can command opportunities denied to the struggling soul who may, or may not, be a genius. But when one who has every opportunity to dawdle through a life of mere pleasure becomes such a master of composition in serious forms as Glazounow, one may not question the purpose which animates him, even though he must justify himself before an all-world jury of his peers before he can accomplish his aim, if that be fame. Overtures, symphonies, and chamber music in various forms testify to his high ideals and indefatigable industry.

This valse, dedicated to Nicolas Galkine, was composed at Petrograd in 1894 and published in 1896. The following brief analysis is quoted from the program book of the Chicago Symphony Orchestra:

The waltz "begins with an Introduction (*Allegro*, F major, 3-4 time) constructed throughout upon an organpoint on C, its material based upon the principal theme of the valse, which presently opens (*Tempo di valse*, F major) in the violins. This theme recurs at intervals throughout the piece, episodic subjects being contrasted with it."

RECITATIVE and POLONAISE, "I am fair Titania," from "Mignon" - THOMAS
MME. HEMPEL

(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" (Opera Comique, Paris, November 17, 1866) and "Hamlet" (Opera, Paris, March 9, 1869). Twenty other dramatic works, three of which are ballets, stand to his credit. His work as an opera composer represents but 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 Academie.

The book of "Mignon" is by Michel Carré and Jules Barbier, the incidents of the plot being drawn chiefly from episodes in Goethe's novel, "Wilhelm Meister's Lehrjahre." Proceeding after the manner of their treatment of "Faust" for Gounod, done a few years before, the librettists constructed a romantic play out of the *Mignon* incidents, which were only of subordinate interest in the novel. The *Mignon* of Carré and Barbier bears but little more than external resemblance to Goethe's *Mignon*; as the young girl stolen by gypsies, she "is the embodiment of pathos, and

the exemplar of the cantabile style," as is to be noted in her aria, "Connais-tu, le pays." Filina, an actress, to whom is assigned the "I am fair Titania," is a perfect prototype for an operatic character of the *Leggiera* class, and the music of her rôle forms a striking contrast to that sung by Mignon.

The Recitative and Polonaise occur in Act II, Scene II, the action of which takes place in the gardens of the Tieffenbach Castle in Germany. Filina, flushed with the success of the entertainment for the guests at the castle and with the triumph over Mignon by winning the love of Wilhelm, sings:

Yes; for tonight I am queen of the fairies!
 Observe ye here my sceptre bright,
 And behold my num'rous trophies!
 I'm fair Titania, glad and gay;
 Thro' the world unfetter'd I blithely stray.
 With jocund heart and happy mien,
 I cheerily dance the hours away,
 Like the bird that freely wings its flight.
 Fairies dance around me,
 Elfin sprites on nimble toe around me gaily dance,
 For I'm fair Titania!
 Both night and day, my attendants ever sing
 The achievements of the god of Love!
 On the wave's white foam,
 'Mid the twilight grey, 'mid hedges, 'mid flowers,
 I blithely do dance!
 Behold Titania, glad and gay!

"MIDSOMMERVAKA" ("Midsummer Wake") - - - - - ALFVEN

Hugo Alfven was born in Stockholm, May 1, 1872; still living.

This rhapsody, in programs called "Swedish," probably from the fact that the composer draws so largely upon Swedish folk-themes for his motives, is instinct with life and motion. The kinship between many of these folk-melodies and those of North Germany has been repeatedly pointed out, but as a matter of fact, with a few exceptions the material of all folk-songs is closely related.

The composer was a student at the Conservatory at Stockholm from 1887 to 1890. Later he studied the violin with César Thompson. In 1910 he became the musical director of the University of Upsala. Inasmuch as his career has been an honorable one, as he has given to the world several important symphonic works, as well as compositions in the minor forms, why should not this gifted Swede, who was born on May Day, write such a glowing apostrophe of midsummer even of the "St. Johannisfeir" (the night of June 24-25). The score not being available, the following analysis is quoted from Felix Borowski:*

"*Allegro moderato*, D major, 2-4 time. At the fifth measure the first subject is

given out by the clarinet, over a *pizzicato* accompaniment played by all the strings. It is repeated by the flute and oboe in octaves, afterward by the bassoon, and finally *forte* by the violins. A new idea is foreshadowed *burles-camente* in the bassoon, the real subject being given out a few measures later by the bassoons and horns in unison. This is developed, sometimes in conjunction with the first theme. A *ritardando* leads into a new section (*Andante*), in which, after some preliminary matter in the strings, the English horn sings an expressive melody, the violoncellos accompanying it with a figure taken from the opening theme. The horn takes up this melody (*tremolo* in the strings), and after it the strings give it out *forte*—*Allegretto*, G major, 2-4 time. With this change of tempo and key a contrasted subject of dance-like character is introduced, its material being announced by the violins *pianissimo*. This is worked over, and eventually is succeeded by another division (*Allegro con brio*, D major, 3-4 time), its subject being given to the violins over a counterpoint in the basses and bassoons. Later there is heard against this a counter theme in the horns, and still later in a muted trumpet. A coda brings the work to a brilliant conclusion."

* Nineteenth Program, Chicago Symphony Orchestra, February 19 and 20, 1915.

FIFTH CONCERT

Saturday Afternoon, May 20

OVERTURE, "Benvenuto Cellini" - - - - - BERLIOZ

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

Hector Berlioz, like Franz Liszt, has suffered alike at the hands of his admirers and detractors. For this reason it is somewhat difficult to arrive at just conclusions regarding his real worth. He was an erratic genius, and suffered from too much, and too little, real originality. His contributions to his art were many and of great significance, but they were often obscured by a certain striving after unusual effects, which were often uncalled for, and frequently inimical to the end he sought. These ends were always worthy, even though they sometimes crossed the frontier of real musical expression. To sum up, he had the "vices of his virtues."

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

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

Berlioz scored the overture to "Benvenuto Cellini" for the following orchestra: two flutes (piccolo), two oboes, two clarinets (bass clarinet), two bassoons (four bassoons *ad libitum*), four horns, four trumpets, two cornets, three trombones, tuba, three kettledrums, bass drum, cymbals, triangle, and strings.

The overture opens with twenty-two measures of *Allegro deciso con impeto*, G major, 2-2 time. There is a pause, following which the tempo changes to *Larghetto*, 3-4 time, in which appears a *pizzicato* passage in the basses, taken from the air, "A

tous péchés pleine indulgence" (third act). The woodwind almost immediately bring forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the woodwind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto*. The principal subject of this appears in the woodwind over a syncopated accompaniment in the strings. A transitional passage, *ff*, for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

There now follows elaborate development of the preceding material. The theme which opened the overture returns, *ff*, and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A *crescendo* leads to a vigorous section, in which the brass vociferate, *ff*, the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme.

SYMPHONY, No. 2, E minor, Opus 27 - - - - RACHMANINOW

Largo—Allegro moderato; Allegro molto; Adagio; Allegro vivace

Sergei Vassilievitch Rachmaninow was born at Novgorod, Russia, April 2, 1873; still living.

The recent concert tours of Rachmaninow in this country have served to bring into clear focus before a large public one of Russia's most talented pianists and composers. Rapidly increasing interest during the last few years in the music of Russia makes possible a more discriminating appraisal of the styles and practices of the composers who have shed luster upon the musical achievements of the land of the Czars (and the Bolsheviks) than would have been necessary a decade ago.

The rich musical life of Russia is scarcely a century old. Glinka, the "father of Russian opera"—and of Russian music in the broad sense—produced his "A Life for a Czar" at St. Petersburg in 1836. The seed fell on fertile soil, and in the next generation the yield was abundant, resulting in the banding together of the "Invincible Five"—Balakiref, Borodin, Cæsar Cui, Moussorgsky, and Rimsky-Korsakoff. This young Russian school was not distinguished by modesty; individually talented, they scorned anything like foreign influences, and set before themselves the task of creating a genuine Russian school of composition. Nationalism was their aim, and their center of influence was St. Petersburg.

The Conservatory at Moscow, under the directorship of Nicholas Rubinstein, was less radical in its teachings, fostering the European spirit as exemplified through the work of Anton Rubinstein and Tchaikovsky, Russians who were repudiated by the "Invincible Five."

When nine years of age, Rachmaninow entered the St. Petersburg Conservatory; three years later he transferred to the Conservatory at Moscow, where he studied the piano, first with Tchaikovsky's friend, Sverew, a pupil of Liszt, and afterwards

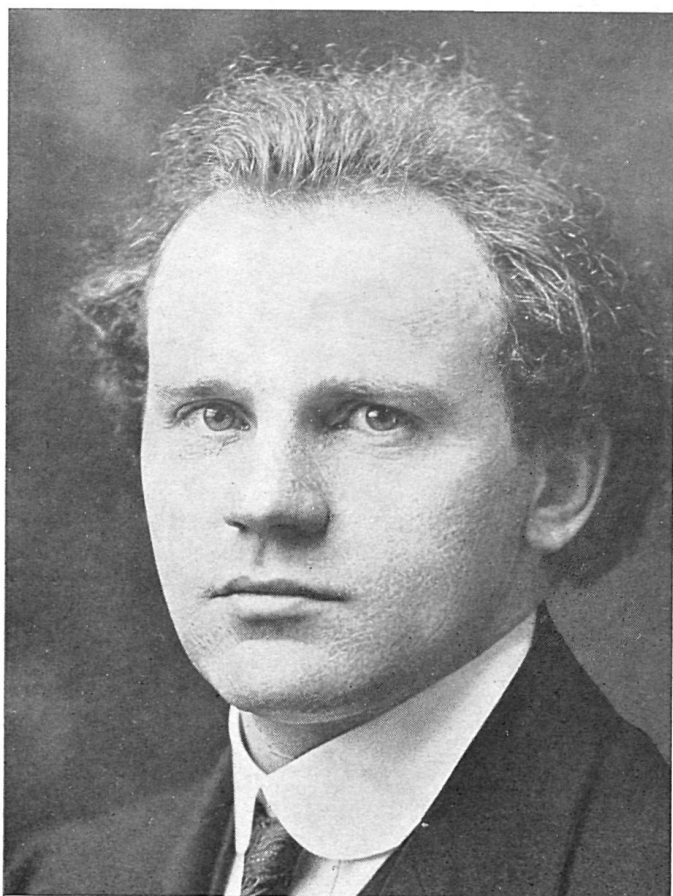


Photo by Mishkin

Wilhelm Bachand

with Siloti, his cousin. His masters for theory and composition were Taneiev and Arensky. The sound training Rachmaninow received at Moscow, the thorough knowledge of the technic of composition and the keen appreciation for those principles which are essential to a great work of art have been instrumental in shaping the trend of his artistic creations.

The symphony played this afternoon was composed at Dresden, where Rachmaninow established his residence in 1906. It was first performed at a concert of the Imperial Musical Society at Moscow in the season of 1908-09. Rachmaninow was the conductor upon this occasion (due to the illness of Nikisch), and also upon the first presentation of the work in America, at a concert of the Philadelphia Orchestra, Philadelphia, November 26, 1919. The E minor symphony is dedicated to Taneiev, who was the successor of Tchaikovsky as teacher of composition at the Moscow Conservatory. From 1883 to 1887 he instructed the classes in free composition at that institution, and Rachmaninow became his pupil when he entered the Conservatory in 1885. Rachmaninow's second symphony was awarded the Glinka prize of one thousand roubles in December, 1908. This prize was founded by a bequest of Mitrosan Belaiev (1836-1904), who, for the encouragement of Russian music and its composers, founded a publishing house for Russian compositions alone, in 1885, at Leipzig. A Glinka prize of five hundred roubles had been won by Rachmaninow in 1904 with his second concerto for piano.

Upon the outbreak of the war in 1914 Rachmaninow returned to Russia, where he devoted his time to giving concerts in aid of the war funds until the collapse of the Russian Empire. In January, 1918, he sought to escape the Bolshevistic troubles by moving to Copenhagen, Denmark, and since November 10, 1918, he has been living in New York.

"This symphony," writes W. H. Humiston, "is one of the most important works which has come from the younger generation of Russian composers. It is conceived on a large scale; the themes are such as to require considerable development; the orchestration is massive and sonorous; and the structure of the whole symphony polyphonic. There is little or nothing of 'atmospheric effects,' such as occur so often in Debussy and Stravinsky; on the other hand, there is much of the spirit of melancholy which permeates so much of the Russian folk music."

The views of Rachmaninow upon musical composition are of interest, as bearing upon his own work. The following is quoted from an interview printed in *The Etude* (October, 1919):

"Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: 'Music—that is, melody—and words thereto—ah, that is the whole world!' Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvorák, Grieg and others have turned to them as the natural springs of inspiration.

"The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for 'color' and 'atmosphere,' and by dint of ignoring every rule of sane musical construction they secure effects as formless as fog, and hardly more enduring.

"By the word 'modern' I do not refer to the Futurists. I have little regard for those who divorce themselves from melody and harmony for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, stilted, not natural in their musical expression. This is true not only of the Russian Futurists but of the Futurists of almost all lands. They have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto it will be not by ignoring the folk-music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as 'the voice of many waters' from the seven seas of the great world."

The score of this symphony being unavailable, the following analysis by Mr. Felix Borowski is offered:

The E minor symphony is scored for three flutes (piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, three kettledrums, side drum, bass drum, cymbals, glockenspiel, and strings.

I. The work opens with a lengthy Introduction (*Largo*, E minor, 4-4 time), in which, at the fourth measure, the violins foreshadow a theme which is later employed. The main movement (*Allegro moderato*, E minor, 2-2 time) brings forward the principal subject in the violins after four preliminary measures played by the lower strings, clarinets and bassoons. Eight measures are quoted. Note the relationship of the theme to the material of the Introduction:



The subject is extensively presented, and leads to a transitional passage (*poco a poco vivo*), in which a triplet figure plays an important part. The second theme, in G major, is divided between the wind and strings. A short quotation is subjoined:

No. 2.

The strings play a triplet variation of this theme; a climax is attained, and following this a long *diminuendo* leads to the close of the Exposition, which is then repeated. The Development begins with a working out in augmentation of the principal theme (No. 1) in a solo violin. Episodical matter follows, alternating with further working out of No. 1, or of the figure in the Introduction to which reference has already been made. The Recapitulation brings forward the principal theme in the first violins, as before, but its aspect is considerably changed. The second subject (No. 2) now appears in E major, but it is, with slightly changed scoring, divided between the wind and strings, as in the Exposition. There is an extended coda.

II. (*Allegro molto*, A minor, 2-2 time.) After two introductory measures the horns call out the first theme, the violins continuing it:



Eighty-four measures are devoted to the working over of the material just quoted, and there then follows (*moderato*) a melodious section in C major, the violins giving out the following theme:



The first theme is developed, finally dying away in a long *diminuendo*. There is a pause, followed by a loud chord, which ushers in the trio (*Meno mosso*). The second violins begin this section with a *marcato* figure that is imitated, four measures later, by the first violins. The brass bring forward another idea punctuated by cymbals and tambourine, over which the violins and woodwind play a lightly tripping figure. There follows then a free repetition of the opening subject of the movement (No. 3), the second theme (No. 4) also being included. At the conclusion there is a reminiscence of the opening of the introduction to the first movement, combined with final references to No. 3.

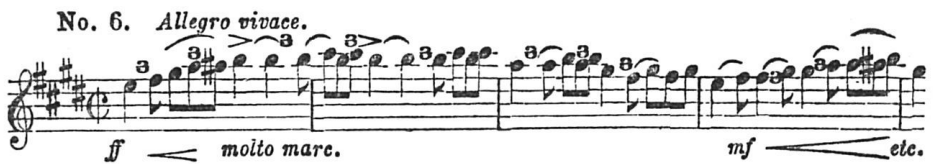
III. (*Adagio*, A major, 4-4 time.) The movement opens with the following theme, heard in the first violins:



Immediately following this subject there is heard another section, sung expressively by the clarinet, it in its turn being followed by a third idea, given to the first violins

and oboe. After a reminiscence of the first theme (No. 5) in the violins there is presented, as the middle section of the movement, a development of the theme which originally appeared in the Introduction to the first movement, and upon which the principal subject (No. 1) of that movement was constructed. The first theme (No. 5) is now worked out in combination with this motive, and succeeding that development there occurs a somewhat free re-presentation of the opening material of the movement. Toward the end there occur again suggestions of the initial motive of the symphony.

IV. (*Allegro vivace*, E major, 2-2 time.) Four introductory measures, *fortissimo*, for the full orchestra precede the entrance of the principal theme. A few measures of the latter are quoted:



This material is worked over at considerable length and almost throughout *fortissimo*. A *diminuendo* (stopped note in the horn and *pizzicato* in the basses) leads to a march-like subject in the wind, which in its turn is succeeded by a return of the principal theme (No. 6). The second subject, in D major, is given out in octaves by the strings as follows:



The presentation of this matter, ending in a long *diminuendo*, is followed by a short section (*Adagio*), in which, over a tremolo in the strings, the first violins give out a suggestion of the subject of the slow movement (No. 5), this being combined with other suggestions (woodwind) of the opening theme of the symphony. A development of the principal theme of the movement (No. 6) begins abruptly in the violins. There are reminiscences of the initial theme in the flute, and considerable use is made of a descending scale figure in quarter notes. A *crescendo* leads to the Recapitulation, its principal theme (No. 6) being now set forth by the woodwind with a counter-theme against it in the violins. The march-like subject is heard in the brass. After another repetition of the principal theme, and further development of it, the second subject (No. 7) is sung, *ff*, by the strings. A coda, built on the brilliant triplet figure of the principal subject, closes the work.

CONCERTO, No. 4, G major, Opus 58 - - - - - BEETHOVEN

Allegro moderato; Andante con moto; Rondo

MR. WILLIAM BACHAUS

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

Various dates are given by different authorities for the year in which this concerto was composed. Nottebohm names the year 1805, while Schindler believes it was written the year before. However, in July, 1806, Beethoven, writing to Breitkopf and Härtel, said: "I inform you that my brother is traveling to Leipzig on business connected with his chancery, and is taking with him a pianoforte score of my oratorio, the overture to 'Fidelio,' and a new pianoforte concerto." The work is dedicated to the Archduke Rudolf, and was first presented in public at the Theatre an der Wien, December 22, 1808, although it had been heard previously at a private subscription concert at the residence of Prince Lobkowitz.

"The Concerto," wrote Sir George Grove, "remained for many years comparatively unknown. Between the less difficult C minor (No. 3) and the more imposing E flat (No. 5) it was overlooked, and strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann has preserved the following little memorandum of the performance, which took place on the 3rd of November, 1836:

"This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed; and I sat in my place without moving a muscle or even breathing—afraid of making the least noise!"

"It was first performed in England, during Beethoven's lifetime, at the Philharmonic Concert of the 7th March, 1825, by Mr. Cipriani Potter, himself almost a pupil of the great composer. After this it lay dormant until the 26th April, 1847, when it was played by Mendelssohn, also at the Philharmonic Concert, amidst the greatest applause, partly excited, it is fair to say, by the magnificent extempore cadenza which he introduced, and which to those who were in the secret was all the more extraordinary because it was entirely different from two cadenzas, also extempore, which he had inserted at the rehearsal on the Saturday previous."

The Concerto is written in three movements.

I. *Allegro moderato*, G major, 4-4 time. The opening movement begins with the principal subject put forward by the piano, the orchestral Exposition, peculiar to the classical concerto, following it. The solo instrument then re-enters and the subjects are set forth in the manner usually adopted by the composers of works in the sonata form.

II. *Andante con moto*, E minor, 2-4 time. "This movement," says Sir George

Grove, "is one of the most original and imaginative things that ever fell from the pen of Beethoven or of any other musician. The strings of the orchestra alone are employed, but they maintain throughout a dialogue with the piano in alternate phrases of the most dramatic character—the orchestra in octaves, *forte* and *staccato*, fierce and rude; the piano, employing but one string, *molto cantabile*, *molto espressivo*, as winning, soft, beseeching as ever was human voice."

The *Andante* leads to the

III. Rondo, G major, opening with its principal subject in the orchestra *pianissimo*, and answered by the solo instrument in a more florid version of the theme. The second subject is first heard in the piano. The thematic material is then brilliantly developed.

SIXTH CONCERT

Saturday Evening, May 20

"TANNHAEUSER," a Romantic Opera in 3 Acts (Paris version) - WAGNER

CAST

| | | | |
|--|--------------------|---|------------------------|
| TANNHAEUSER | } Minstrel Knights | { | MR. RICCARDO MARTIN |
| WOLFRAM VON ESCHENBACH | | | MR. CARL SCHLEGEL |
| BITEROLF | | | MR. ROBERT R. DIETERLE |
| HERMANN, Landgrave of Thuringia | | | MR. ROLLIN PEASE |
| ELISABETH, niece of the Landgrave | | | MME. FLORENCE EASTON |
| VENUS | | | MME. CYRENA VAN GORDON |
| A YOUNG SHEPHERD | | | MISS ADELE PARKHURST |
| Thuringian Nobles and Knights, Ladies, Elder and Younger Pilgrims and Sirens, Naiads, Nymphs and Bacchantes | | | |

THE CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK STOCK, Conductor

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

In the seven years intervening between the beginning of "Rienzi" and the completion of "Tannhäuser" Wagner's genius had expanded and deepened to an extent unknown in the case of any other composer. His dramatic ideas had been completely revolutionized, or possibly it would be nearer the truth to say clarified, for in the earliest stages of his career he saw "as in a glass darkly" that which in "Tannhäuser" first found definite form and adequate statement. Gluck had impressed dramatic statement on an undramatic form, but had retained the features of the form that made an entire renovation of its tendencies impossible. He stopped just short of the final and most important step in the evolution of musico-dramatic art because he was intellectual rather than musical, a dramatist rather than composer, if one may be allowed to exaggerate somewhat, and finally, because he was not in the highest sense a constructive genius. Wagner, after a short experience as a worshiper at the

same shrine as Meyerbeer, experienced a change of heart, and having caught a glimpse of music's possibilities when it is the servant of Poetic Aim in the "Flying Dutchman," was not satisfied until he broke entirely with established traditions.

To say that he realized his ideals in this work as completely as in "Tristan" and "The Ring" would be to deny him the possession of one of the sublime attributes of genius—the capacity for infinite development. In the process of readjustment necessary in the reformation of an art so comprehensive as to amount to an almost entire reversal of many of its accepted forms of expression, it could hardly be expected that the advance would be continuous, and we are not surprised to discover in "Tannhäuser" that, while in the main it represents an enormous advance over its predecessor, in certain characteristics it is not an improvement.

Let us consider for a moment the problem as he saw it. In the old concept, to quote Wagner, "the means of expression had become the end"; and in the new art the end must condition the means; an art justly held to be somewhat indefinite in meaning must be made definite; the musical side must be symphonic in intent while denied the formal means of symphonic development; the themes must enforce action while thematic interrelation by its very nature retards its; the effect of act and word must not be hampered, but rather enforced by the music, to which is assigned at the same time the task of explaining hidden motives of action, and its future effect; in short, music as one of the combining factors in a unity of arts must deny the principles that were evolved by generations of geniuses from its own inner self, to satisfy the demands of this seemingly iconoclastic genius who wished to use it in a new conception of a form in which it should not, as in the past, be supreme.

To say, as some have proclaimed in the past, that Wagner resorted to extra musical means to accomplish his end would be to class him with Berlioz, while the folly of the assumption that his music is lacking in the qualities that appeal to all is made clear by the enjoyment his music gives to those to whom his dramatic principles are unknown. Wagner himself, in one of his gloomiest periods, says "the common people have always understood me." The truth is that all the operatic composers prior to Wagner looked at the problem from the point of view of absolute music—*i. e.*, music whose meaning is not declared by act or word. A genius, be he never so great, can never produce artistic effect by the negation of the nature of the art he serves; neither could this master write in a form in which music holds an exalted position by denying her fundamental processes. He simply saw that music's position in the opera must be looked at from the point of view of the poet as well as that of the composer and that the relation of one to the other must be determined by the dramatist. Because he saw this, and further than this realized that such a perfect blending of these often opposing points of view was impossible when each was represented by an individual; and again, because in his genius these three essential characteristics combined, Richard Wagner was the fulfillment of Jean Paul's prophecy (penned in the very year of Wagner's birth), "The world is now awaiting the advent of a man who shall create a genuine opera by writing both the words and the music."

The legend forming the basis of "Tannhäuser" reveals but little of the dramatic force found in the plot as developed by Wagner. It contains neither dramatic contrast, psychological development, human interest, nor historic environment. Wagner took the underlying motive, enriched it and developed its possibilities. Disregarding the unities of time, he places the sainted Elisabeth in opposition to Venus, gathers



Photo by Mishkin

Florence Easton.

together in the "Tournament of Song" historic minstrels of several widely separated generations, and first giving us a view of the unworthy side of the man, reveals to us the processes through which he, truly repenting, becomes worthy of forgiveness. He weds the text to music in which dramatic intensity and suggestion combine with pure formal beauty to produce an artwork worthy of a sublime genius of the prophetic type.

"When 'Tannhäuser' was first performed at Dresden on October 19, 1854, there was," writes W. H. Humiston, "after the close of the overture and preceding the scene between Tannhäuser and Venus, a 'Bacchanale.' But when the composer was commanded by Napoleon III to produce the opera in Paris (in 1861) he decided to remodel the whole scene. So Wagner sacrificed the close, making the overture pass directly into the Bacchanale, which he entirely rewrote, using, however, the same thematic material. The score of 'Tannhäuser' had just been engraved in 1859; the composer says in his autobiography that he regretted ever afterward that he could not have sent out the newer version. Wagner's stage directions for the new Bacchanale are voluminous and impossible to carry out in minute detail; perhaps that is why the old version is so much used in the opera houses in Germany. The music of not only the Bacchanale but the whole following scene between Tannhäuser and Venus is vastly superior to the old version; what is 'dry' recitative (not exactly the *recitative secco*, but a near approach to it) in the old version is passionate melodic utterance in almost 'Tristan' style, and the Bacchanale from what is little more than a repetition of the Venus music in the overture, is developed into an independent composition.

"No one ever used the 'chord of the ninth' with a more haunting beauty than in the closing pages of this Bacchanale—for after a passionate climax the music (and action) diminishes in intensity and fervor till Tannhäuser and Venus are left alone. But this is only another climax—only a Wagner could make a climax in *diminuendo*!"

In truth, the Paris version of the Bacchanale was written as a sop to the famous Jockey Club of Paris, whose members, it was feared, would resent the omission of the time-honored ballet from an operatic performance. Anti-Wagnerian feeling at the time was high in Paris, and the sop proved unavailing. The dreaded hostile demonstration took place, and marked with an indelible bar sinister the musical escutcheon of France.

OVERTURE

ACT I

SCENE I.—THE GROTTO OF VENUS

(*The grotto is filled with a soft, rosy light. In the background a beautiful lake in which Naiads are sporting. On its banks are groups of Sirens. VENUS and TANNHAEUSER in the foreground.*)

BACCHANALE

THE SIRENS.—Come to these bowers!
Radiant with flowers!

Here love shall bless thee, here endeth
longing,

Soft arms shall press thee, 'mid blisses
thronging!

[*The dance becomes frenzied,
but finally dies away as the
Sirens repeat their song.*]

SCENE II.—VENUS and TANNHAEUSER

VENUS.—O say, my love, where stray
thy thoughts?

TANNHAEUSER.—No more, no more!
Oh, that I now might waken!

VENUS.—Say, what grief is thine?

TANNHAEUSER.—I dreamt I heard upon
the air sounds that to me were

long estranged—the silv'ry sound
of bells was borne upon the
breezes. O say, how long has
earth been lost to me?

VENUS.—What folly seizes thee?
Why thus disturbed?

TANNHAEUSER.—The time I dwelt with
thee, by days I cannot measure;
seasons pass me, how, I scarcely
know,—the radiant sun I see no
longer, strange hath become the
heavens' starry splendor,—the
sweet verdure of spring, the gen-
tle token of earth's renewing life;
the nightingale no more I hear,
who sings of hope and promise!
All these delights, are they for-
ever lost?

VENUS.—What, art thou wav'ring?
Why these vain lamentings?
Canst thou so soon be weary of the
blisses that love immortal hath
cast around thee?
Can it be? Dost thou repent that
thou'rt divine?
Hast thou so soon forgotten how thy
heart was mourning till by me
thou wert consoled?
My minstrel, come!
Let not thy harp be silent!
Recall the rapture,
Sing the praise and bliss of love
In tones that won for thee
Love's self to be thy slave!
Of love sing only,
For its treasures all are thine!

TANNHAEUSER.—All praise be thine!
Immortal fame attend thee!
Pæans of joy to thee be ever sung!
Each soft delight thy bounty sweet
did lend me
Shall wake the harp while time and
love are young!
'Twas joy alone, a longing thirst for
pleasure,
That fill'd my heart and darken'd my
desire;
And thou, whose bounty Gods alone
can measure,
Gav'st me, poor, mortal, all its wealth
to know.
But while my sense thou hast en-
chanted,
By thy great love my heart is daunted;
A god alone can dwell in joy,

To mortal frail its blisses cloy;
I would be sway'd by pain and pleas-
ure,
In nature's sweet alternate measure!
I must away from thee, or die,
O Queen beloved! Goddess, let me
fly!

VENUS.—Is this thy fealty?
This thy song?
'Tis fraught with dim and sorrowing
tones!
O where now are the lays inspired
that ecstasy within thee fired?
O say, in what hath e'er my love
been wanting?
Belov'd one, O what doubt hast thou
of me?

TANNHAEUSER.—O gracious fair, in num-
bers sweet I'll praise thee,
Thrice blessed he who thy delights
hath known!
Grace from the skies with ev'ry charm
arrays thee,
To be thy slave is perfect bliss to own!
In thy domain the willing heart is
captured
In never-ending train of soft delights;
No dark remembrance dims the soul
enraptured,
And at thy feet all joys of earth it
slights.
But far from these, thy rosy bowers,
I long to meet the breath of flowers,
Long for th' enfolding heav'nly blue,
Long for the verdure fresh with
dew,—
Carols of birds, so sweet and tender,
Earth's fair expanse in noontide splen-
dour,
I must away from here or die.
O Queen belov'd!
Goddess, let me fly!

VENUS (*springing from her couch*).—
Ungrateful! What, shall thus my
love be slighted?
By thee in whom so dear my heart
delighted?
What praise is thine of joys thou yet
wouldst flee?
My vaunted charms, alas! have
wearied thee!

TANNHAEUSER.—Oh! fair perfection!
Frown not on thy servant!
Thy charms' excess, O Goddess, have
unmann'd me!

But reft of thy sweet presence,
Joy is hateful, but Fate sternly impels
me,
For liberty I sigh!

VENUS.—Traitor! beware then!
Serpent! heart ungrateful! Ah!
Not thus we part!
Ah! no! thou shalt not leave me!
Woe, thou deceiver! Heart ungrate-
ful!
Thou shalt not fly! Ah! no, thou
shalt not fly!

*(VENUS turns away with a cry,
burying her face in her hands.
VENUS seeks gradually to at-
tract TANNHAEUSER'S glance
again. At a sign from her a
magic grotto appears, to which
she points.)*

VENUS *(softly at first)*.—Beloved, come!
see yonder bower,
With rosy perfumed vapors filled!
There e'en a god might dwell forever
And find his wildest longings stilled!
Reposing there on softest pillows,
No more thy limbs shall suffer pain;
Thy burning brow cool airs caressing,
Ravishing fires shall course through
every vein!
Come, sweetest friend, follow me!

CHORUS OF SIRENS.—Come to these
bowers!

VENUS.—Hark! in the distance siren
voices, sighing,
Tell of thy bliss when in my arms thou
art lying!
From my red lips, from my tender
glances
Thou shalt drink draughts divine,
Drink deep of love's own wine.
In joyous feast then let our troth be
plighted,
In bonds of love again we'll be united:
To this great feast of love then come,
sweet friend,
And with love's own goddess all thy
being blend!
Say, dearest friend, tell me, beloved,
wilt thou fly?

TANNHAEUSER *(seizing his harp and con-
fronting her)*.
While I have life, alone my harp shall
praise thee,
No meaner theme shall e'er my song
inspire!

Naught can have grace or charm but
it obeys thee,
Of all that lives thou best and chief
desire.

The fire thou kindled in my longing
spirit,
An altar flame shall burn for thee
alone!

My song shall be divine but by thy
merit,

That, as thy champion, harp and
sword I own!

And yet for earth, for earth I'm yearn-
ing,

In thy soft chains with shame I'm
burning;

'Tis freedom I must win, or die,

For freedom I can all defy.

To strife and glory forth I go,

Come life or death, come joy or woe!

No more in bondage will I sigh!

O Queen below'd! Goddess! let me fly!

VENUS.—Then go! Foolish dreamer,
away, go!

Thou traitor, see, I hold thee not!

Fly! I set thee free!

Away, thou madman!

Have thy desire and find thy doom!

Away! Away!

Hence the loveless world of men,

From whose poor, feeble, troubled
dream

To god-like raptures we once fled,
Deep down in earth's warm, sheltering
breast.

Away, away! Thou madman!

Seek there for grace! And find it
never!

Those whom in triumph thou didst
deride,

Whom loudly thy spirit proud did
mock,

Now sue to them for pardon whom
thou hast scorned;

Beg them now for grace!

And show them thy dishonor,

Thy open shame give to their laugh!

Cast out, accursed, ah! I see thee turn
then to me,

Thy sad heart down-hanging.

(In faint, dull tones.)

"O, could'st thou once find her who
once smiled upon thee!

Ah! would she but once more open
the door that leads to rapture!"

On the threshold, ah! see, prostrate
there lies he now,

Where in bliss he once lay enfolded!

For pity now he begs me not for love.
 Away, depart, beggar!
 Not to slaves, but heroes, open I my
 door!

TANNHAEUSER.—No! my pride that last
 distress shall spare thee,
 In dishonor to see me kneel,
 For he who now leaves thee, O God-
 dess, will never more return!

VENUS.—Ha! thou wilt return no more!
 What said I? Ha! what did I hear!
 Ne'er to return! How can I grasp it?
 How comprehend it? My beloved for-
 ever to lose?

(*Softly.*)

How have I brought this on me?
 Wherein have I offended?
 That the joy may not be mine,
 My dearest to forgive?
 To love's own queen herself,
 To the goddess of all graces,
 Alone it is denied
 Solace to her friends to give?
 How oft, smiling in the midst of tears,
 With longing deep I listened thy lofty
 song to hear,
 That alas so long has been mute;
 Ah! tell me how couldst thou e'er im-
 agine that unmoved I could remain
 If ever I should hear thy soul's deep
 sighing, hear thee lamenting?
 If perfect solace in thy dear arms I
 found, O for that let me not
 suffer!
 Reject not the comfort I can give!
 If thou dost not return,
 Then shall my curse lay waste the
 world!
 And the earth be a desert when the
 goddess smiles no more.
 Return, return then; trust in my grace,
 my affection!

TANNHAEUSER.—O Goddess, he who
 leaves thee flies from all grace
 for aye!

VENUS.—O let not pride restrain thy
 longing if again thy heart turns
 to me!

TANNHAEUSER.—My longing is for com-
 bat; I seek not soft delights.
 Ah! could'st thou comprehend it,
 Goddess!
 To the death that I long for, to death
 it drives me forth!

VENUS.—Then return when e'en death
 from thee flies,
 And the grave to thy bones shall be
 closed!

TANNHAEUSER.—But death and the grave
 in my heart here I bear.
 Through heartfelt penitence alone
 shall I find rest!

VENUS.—Never more shalt thou rest
 find!
 No peace shalt thou win thee!
 Return to me if thou wouldst be
 saved!

TANNHAEUSER.—Goddess of all delights,
 No! Ah! not with thee shall my soul
 find its peace!
 My hope resteth in Mary!

SCENE III.—TANNHAEUSER, A SHEPHERD
 AND PILGRIMS

THE SHEPHERD.—Dame Holda stepp'd
 from the mountain's heart,
 To roam through wood and through
 meadow;
 Sweet sounds and low around me did
 start,
 I longed to follow her shadow.
 And there dreamt I a golden dream,
 And when again the day did gleam
 The spell was gone that bound me,
 'Twas May, sweet May, around me.
 Now songs of joy attune my lay,
 For May has come, the balmy May!

TANNHAEUSER (*falling on his knees*).
 Almighty, praise to Thee!
 Great are the marvels of thy mercy!
 O see my heart by guilt oppressed,
 I faint, I sink beneath the burden,
 Nor will I cease, nor will I rest
 Till heav'nly mercy grants my pardon.

CHORUS OF PILGRIMS (*in the distance*).
 To thee, O Lord, my steps I bend,
 In thee both joy and sorrow end!
 O Mary, pure and gracious one!
 Bless thou the road we have begun!
 O see my heart, by guilt oppressed,
 I faint, I sink beneath my burden!
 Nor will I cease, nor will I rest
 Till heav'nly mercy grants my pardon.
 At thy august and holy shrine,
 I go to seek the grace divine;
 Thrice blessed, who by promise know!
 Absolved by penance shall they go!



Photo by Matzene

Cyrena Langford

[During TANNHAEUSER's prayer the chant of the Pilgrims dies away as they disappear down the valley.]

*SCENE IV.—THE LANDGRAVE and MINSTRELS

ACT II

SCENE I.—*The Hall of Song, Wartburg Castle*

[ELISABETH enters in joyous emotion.]

ELISABETH.—O hall of song, I give thee greeting!

All hail to thee, thou hallowed place!
'Twas here that dream, so sweet and fleeting,

Upon my heart his song did trace.
But since by him forsaken,
A desert dost thou seem!

Thy echoes only waken
Remembrance of a dream!
But now the flame of hope is lighted,
Thy vault shall ring with glorious war,

For he, whose strains my soul delighted,

No longer roams afar!
All hail to thee,
Thou hall of glory, dear to my heart!

[TANNHAEUSER, conducted by WOLFGAM, enters the hall.]

SCENE II.—ELISABETH, TANNHAEUSER and WOLFRAM

[ELISABETH - perceives TANNHAEUSER.]

WOLFRAM.—Behold her! Naught your meeting shall disturb.

TANNHAEUSER (*throwing himself impetuously at ELISABETH's feet*).
O Princess!

ELISABETH (*in confusion*).—Heav'n, do not kneel!

Leave me! Here, thus we should not meet!

TANNHAEUSER.—We may! O stay!
Let me kneel forever here!

ELISABETH.—I pray thee, rise!
'Tis not for thee to kneel where thou

hast conquered; this hall is thy domain.

Rise! I implore!

Thanks be to heav'n that thou return'st to us!

So long, where hast thou tarried?

TANNHAEUSER (*slowly rising*).

Far away, in strange and distant regions—

Between yesterday and today oblivion's veil hath fallen.

Ev'ry remembrance hath forever vanished,

Save one thing only, rising from the darkness:

That I then dared not hope I should behold thee,

Nor ever raise my eyes to thy perfection.

ELISABETH.—How wert thou led now to return to us?

TANNHAEUSER.—A marvel 'twas, by heaven wrought within my spirit!

ELISABETH.—I praise the power that wrought it from out my heart's recesses!

ELISABETH and TANNHAEUSER.

O blessed hour of meeting! O blessed power of love!

At last I give thee greeting, no longer wilt thou rove!

Now life, renewed, awaketh the hope that once was mine!

The cloud of sorrow breaketh; I know but joy divine.

[TANNHAEUSER parts from ELISABETH, hastens towards WOLFRAM, embraces him impetuously, and disappears with him by the staircase. ELISABETH looks after TANNHAEUSER from the balcony.]

SCENE III.—ELISABETH and the LANDGRAVE

[Enter the LANDGRAVE from a side entrance. ELISABETH hastens to meet him, and hides her face in his breast.]

LANDGRAVE.—Com'st thou at last to grace the contest, wilt thou shun these walls no longer?

What had lured from thee thy solitude to come among'st us?

* Omitted at this performance.

ELISABETH.—My sov'reign, O my more
than father!

Wilt thou at last reveal to me thy
secret?

Tell it I cannot; read my eyes and
know.

LANDGRAVE.—This day it still shall be
unspoken,

Thy treasured thought thou need'st
not own;

So be't. The wondrous flame that
song hath kindled, this day shall
brightly soar;

Thy joy, all hearts rejoicing, shall on
this day be crowned.

What hath been sung shall spring to
life for thee!

*[Trumpet-calls are heard in the
court-yard.]*

This day will see our nobles assem-
bled; to grace the solemn feast
they now approach.

None will be absent, since they know
that once again thy hand the vic-
tor's wreath bestows.

SCENE IV.—*(The LANDGRAVE and ELISA-
BETH watch the arrival of the
guests from the balcony. Four
noble Pages enter and announce
them. The LANDGRAVE directs
their reception, etc.)*

CHORUS OF KNIGHTS AND NOBLES.

Hail, bright abode, where song the
heart rejoices!

May lays of peace within thee never
fail;

Long may we cry to thee with cheerful
voices,

Prince of Thuringia, Landgrave,
Hermann, hail!

*[After all are seated, according
to rank, the Minstrels enter
and are escorted to their places
by the Pages.]*

LANDGRAVE *(rising)*.—Minstrels assem-
bled here, I give thee greeting;
full oft within these walls your
lays have sounded, in veiled wis-
dom or in mirthful measure, they
ever gladdened ev'ry list'ning
heart. And though the sword of
strife was loosed in battle, drawn
to maintain our German land se-

cure, when 'gainst the southern foe
we fought and conquered, and for
our country braved the death of
heroes; unto the harp be equal
praise and glory! The tender
graces of the homestead, the faith
in what is good and gracious, for
these you won, with noble art, full
many a triumph pure and high.
Your strains inspiring then once
more attune, now that the gallant
minstrel hath to us returned, who
from our land too long was parted.
To what we owe his presence here
amongst us in strange, mysterious
darkness still is wrapped; the
magic pow'r of song shall now
reveal it; therefore hear now the
theme ye all shall sing: "What is
love, by what signs shall ye know
it?" This be your theme, whoso
most nobly this can tell, him shall
the Princess give the prize. He
may demand of her the fairest
guerdon; I vouch that whatsoe'er
he ask is granted.

Up then, arouse ye, sing, O gallant
minstrels! Attune your harps to
love, great is the prize, ere ye
begin let all receive our thanks!

KNIGHTS AND NOBLES.—Hail! hail!

Lord of Thuringia, hail!

Protector thou of gentle song! Hail!

*[All seat themselves. The Pages
advance and collect the names of
the Minstrels, which each hands
in a folded slip of paper, into a
golden cup, which one of them
presents to ELISABETH, who
draws out one of the papers and
returns it to the Pages, who
read the name and then step
back into the midst of the as-
sembly.]*

WOLFRAM.—Gazing around upon this fair
assembly,

How doth the heart expand to see
the scene!

These gallant heroes, valiant, wise and
gentle,

A stately forest, soaring fresh and
green;

And blooming by their side in sweet
perfection,

I see a wreath of dames and maid-
ens fair.

Their blended glories dazzle the beholder,
 My song is mute before this vision rare.
 I rais'd my eyes to one whose starry splendor
 In this bright heav'n with mild effulgence beams,
 And gazing on that pure and tender radiance,
 My heart was sunk in pray'rful, holy dreams.
 And lo! the source of all delight and power
 Was then unto my list'ning soul revealed;
 From whose unfathomed depths all joy doth shower,
 The tender balm in which all grief is healed.
 O never may I dim its limpid waters,
 Or rashly trouble them with wild desires!
 I'll worship thee kneeling, with soul devoted,
 To live and die for thee my heart aspires!
 I know not if these feeble words can render
 What I have felt of love both true and tender.

CHORUS OF NOBLES AND LADIES.
 They do!
 We praise thy noble song!

TANNHAEUSER.—O Wolfram, 'tis thus thou singest,
 Naught of love's essence hast thou known;
 Were all men's hearts so chill as thine is,
 The world were lifeless as a stone!
 Praise thou thy God, to Him thy homage render;
 Thine eyes turn upward to Heaven's starry splendour:
 Meekly before these wonders bow,
 For what they are thou canst not know!
 But that which craves for soft caresses,
 And heart and sense alike inspires,
 Life like my own in form and substance,
 This fills my soul with sweet desires.

So blithe of heart I near that fountain,
 That doth my eager soul allure,
 And endless as the waters flowing,
 My own deep longing shall endure;

So that desire may burn forever,
 There will I drink eternally!
 Now know ye, Wolfram, all that love is,
 Its essence I declare to thee.

[General consternation. ELISABETH is a prey to conflicting emotions of rapture and anxious astonishment. Biterolf rises quickly and angrily.]

BITEROLF.—We call thee forth to mortal combat!
 Who could be silent, hearing thee?
 If thy o'er-wenning pride will let thee,
 Then, vile blasphemer, list to me!

Whene'er this lofty love inspires me,
 Hot is my sword, my heart's aflame;
 My very life-blood I would offer
 To keep that holy name from shame!

For woman's purity and honor
 My sword I'll draw against a foe;
 But those poor, shallow joys that please thee,

CHORUS OF KNIGHTS AND LADIES (*in tumultuous applause*).
 Hail, Biterolf!
 Come, draw thy sword!

WOLFRAM.—Thou noble love, inspire me,
 Thy glory let me sing,
 Thy flame immortal fire me,
 Fanned by an angel's wing!
 Thou com'st from heav'n descended,
 I follow thee afar;
 By ev'ry joy attended,
 Forever shines thy star!

TANNHAEUSER (*in wildest exaltation*).
 Thou goddess of love, inspire my measure,
 In joyful strains thy praise be ever sung!
 Thou art the source of all in life we treasure,
 Thy sweet delights are ever fair and young!
 Whose burning soul once hath embraced thee
 Can speak of love; none else its joys can prove!

Hail, mortals, who of love have never
tasted,
Go forth! Venus alone can show
ye love!

[General consternation. All rise
from their seats.]

THE LANDGRAVE, MINSTRELS, NOBLES
and LADIES..

Ha! accurst one, cursed be!
Death unto thee!

[The ladies quit the hall; ELISABETH alone remains, leaning, pale and trembling, against one of the pillars of the royal canopy. The men have left their seats and stand together facing TANNHAEUSER. They close round him with drawn swords.]

ELISABETH (throws herself between them).

Away from him!

'Tis not for you to judge him!

Shame on you! He is one against you all!

Oh, let a spotless maid your grace implore!

Let Heav'n declare through me what is its will.

The erring mortal, who hath fallen within the weary toils of sin,

How? dare ye close the heav'nly portal,

Where he on earth his shift may win?

If ye are strong in faith and honor,

Why do ye not His word obey who gave to us the law of mercy,

Who ne'er from sinner turned away?

On me, a maiden, young and tender,

Yon knight hath struck a cruel blow,

I, who so deeply, truly loved him,

Am hurled in dark abyss of woe!

I pray for him; spare him, O I implore thee!

Let not the hope of pardon be denied!

To life renewed his sinking faith restore ye,

Think that for him our blessed Saviour died.

TANNHAEUSER (crushed with remorse).

Oh, lost now and forever!

LANDGRAVE, MINSTRELS AND NOBLES.

An angel hath from heav'n descended,

To bear us God's most high behest!

Behold, and see whom thou'st offended!

Thy crime forever haunt thy rest!
Thou gav'st her death,

She prays that life be spared thee!

Who would not yield who heard the heav'nly maid?

Though as accursed and guilty I declared thee,

The voice of heav'n by me shall be obeyed!

TANNHAEUSER.—Have mercy, Thou! I cry to Thee!

I cry to Thee despairing,

Thou who has sent this Saint to me!

LANDGRAVE.—A crime dark and unheard of hath befallen; in mask of loyal knight there treacherously stole amongst us Sin's accursed child! By us thou art disowned, from this land thou art banished. Thou with shame hast stained this threshold pure, the wrath of Heav'n may strike the room that harbors thee, too long by guilt defiled!

One path alone can save thee from perdition, from everlasting woe, by earth abandoned; one way is left; that way thou now shalt know.

A band of pilgrims now assemble from ev'ry part of my domain.

This morn the elders went before them, the rest yet in the vale remain.

'Tis not for crimes like thine they tremble,

And leave their country, friends and home;

Desire for heav'nly grace is o'er them, They seek the sacred shrine at Rome.

CHORUS OF YOUNGER PILGRIMS (from the valley).

At thy august and holy shrine

I go to seek the grace divine.

Thrice blessed who Thy promise know!

Absolved by penance shall they go.

TANNHAEUSER (animated by a ray of hope).

To Rome!

[He rushes away.]

ELISABETH, LANDGRAVE AND NOBLES call after him).

To Rome!



Photo by Mishkin

Carl Schlegel

ACT III

INTRODUCTION—TANNHAEUSER'S
PILGRIMAGE

SCENE I.—(*The valley near the Wartburg as in Act I. ELISABETH kneeling before a shrine. WOLFRAM comes down from a forest path. Perceiving ELISABETH, he stops.*)

WOLFRAM.—By yonder shrine I'm ever sure to find her, kneeling in fervent prayer, when my joyless way back to the valley leads me.

The death-blow, struck by him, within her,

She prays that Heav'n may shrive the sinner,

His weal imploring day and night,
O blessed love, how great thy might!

The pilgrims soon from Rome will be returning,

The year declines, ere long they must be her.

Will he return, repentant and absolved?

This doth she pray for, Heav'n entreating;

Ye saints, O grant their happy meeting!

Although my wound may never heal,
O may she ne'er my anguish feel!

[*As he is about to descend into the valley he hears the Pilgrims' Chant, and again stops.*]

CHORUS OF ELDER PILGRIMS (*slowly approaching*).

Once more with joy, O my home, I may meet thee!

ELISABETH (*rising*).—The Pilgrim's song!

WOLFRAM.—They come at last!

PILGRIMS.—Once more, ye flow'ry meadows, I greet ye;

ELISABETH.—'Tis they!

WOLFRAM.—It is the pious chant, telling of the sin absolved and pardon granted.

PILGRIMS.—My pilgrim staff henceforth may rest,
Since Heav'n's sweet peace is in my breast.

ELISABETH.—Ye Saints, O let me know my task,
That I may worthily fulfill it!

WOLFRAM.—O Heaven, let her heart be strong,
If now her fate must be decided.

THE PILGRIMS (*coming nearer*).
O Lord, eternal praise be Thine!
The blessed source of thy mercy o'er-flowing

On souls repentant who seek Thee bestowing;

Of hell and death I have no fear,
My gracious Lord is ever near.

Hallelujah! Hallelujah eternally!

ELISABETH (*who has been anxiously watching for TANNHAEUSER*).

He will return no more!

[*The Pilgrims' song dies away as they disappear in the distance.*]

ELISABETH falls on her knees before the shrine.

O blessed Virgin, hear my prayer!

Thou star of glory, look on me!

Here in the dust I bend before thee,

Now from this earth, O set me free!

Let me, a maiden, pure and white,

Enter into the kingdom bright!

If vain desires and earthly longing

Have turned my heart from thee away,

The sinful hopes within me thronging

Before thy blessed feet I lay;

I'll wrestle with the love I cherished

Until in death its flame hath perished.

If of my sin thou wilt not shrive me,

Yet in this hour, O grant me aid!

Till thy eternal peace thou give me,

I vow to live and die thy maid.

And on thy bounty I will call,

That heav'nly grace on him may fall!

[*She remains a short time absorbed in her devotions; then, rising slowly and rejecting WOLFRAM's proffered aid, proceeds up the ascent and gradually disappears from view.*]

SCENE II.—(*WOLFRAM, who has followed ELISABETH with his eyes, seats himself and begins to prelude on his harp.*)

WOLFRAM.—Like heath's foreboding,
twilight all surrounding
Envelopes hill and vale with sable mantle;

The soul that longs to mount on yonder heights
Feels terror at its flight through dread
and night.

And thou appear'st, O fairest star of heaven,
Thy gentle light thro' space afar thou spreadest;
And dark'ning twilight softened by thy ray
With cheering light from the vale shows the way.
O thou sublime sweet evening star,
Joyful I greet thee from afar;
With glowing heart that ne'er disclosed,
Greet her when she in thy light reposed,
When parting from this vale, a vision
She rises to an angel's mission.

SCENE III.—TANNHAEUSER, WOLFRAM.
Later, VENUS, MINSTRELS, NOBLES AND PILGRIMS.—(It has now become quite dark. TANNHAEUSER enters in a ragged Pilgrim's dress. He is pale and wan. He comes forward with faltering step, leaning on his staff.)

TANNHAEUSER.—The sound of harp I heard; it spoke of sadness. It was not she who sang.

WOLFRAM.—Who art thou, Pilgrim, the lonely path pursuing?

TANNHAEUSER.—Who I am? I, who know thee so well!

Wolfram art thou, the wise and skilful minstrel!

WOLFRAM.—Henry! Thou? What means thy coming thus dejected? Speak! Tell me not that thou, unabsolved, hast dared to set thy foot within these sacred precincts!

TANNHAEUSER.—Nay, have no fear, O sapient minstrel!

I seek not thee, nor yet thy proud companions.

A path I seek, or one to guide my footsteps to find a path erewhile I trod with ease.

WOLFRAM.—What path is that?

TANNHAEUSER.—It leads to Venus hill!

WOLFRAM.—Thou Godless man!
Thy words defile my ear!
What is thy mission?

TANNHAEUSER (*in a whisper*).
Dost thou know the path?

WOLFRAM.—O madman! dread unknown
thy words inspire!
Whence com'st thou?
Hast thou been in Rome?

TANNHAEUSER (*enraged*).
Speak not of Rome!

WOLFRAM.—Hast thou sued for pardon?

TANNHAEUSER.—Speak not of that!

WOLFRAM.—Thou wert not there?
O, I conjure thee, speak!

TANNHAEUSER (*dreamily, with bitterness*).
Yea, I have been in Rome.

WOLFRAM.—Say on! O tell me all!
Unhappy man!
With deep compassion I will hear thy words!

[TANNHAEUSER contemplates
WOLFRAM with astonishment.

TANNHAEUSER.
What say'st thou, Wolfram?
Say, art thou not my foe?

WOLFRAM.—No, nevermore while thou art true to honor.
But tell what thee in Rome befell.

TANNHAEUSER.—I will! I will!
Thou, Wolfram, shalt know what befell me.

[*Exhausted, he seats himself at the foot of a projecting rock. WOLFRAM is about to seat himself by his side.*

Away from me!
The spot whereon I rest me is accursed!

Now mark, Wolfram; mark well!
Contrite in spirit, as no pilgrim yet on earth hath been,

I bent my steps to Rome.
An angel had dispelled the pride of sin, its mad profaneness, from my bosom; for her sake I went forth, a pilgrim, to reconcile offended Heaven;

She who with tears for me had pleaded
should know my sin had been
forgiven!

Thus Rome I gained at last, with tears
imploring,
I knelt before the rood in faith adoring.

When daylight broke the silv'ry bells
were pealing,

Thro' vaulted roof a song divine was
stealing,

A cry of joy breaks forth from thousand
voices,

The hope of pardon ev'ry heart rejoices.

Then him I saw who holds the keys
of Heaven, and prostrate fell
they all before his face.

And thousands he forgave that day,
and blessed them, and sent them
forth renewed in heav'nly grace.

Then I drew near, my glances earthward
bending;

I made my plaint, despair my bosom
rending; I told what mad desire
my soul had darkened,

By sinful, earthly pleasure long enslaved;

To me it seemed that he in mercy
harkened,

A gracious word in dust and tears
I craved.

Then he, to whom thus I prayed, replied,

"If thou hast shared the joys of hell,
If thou unholy flames hast nursed,

That in the hill of Venus dwell,
Thou art for evermore accursed!

And as this barren staff I hold

Ne'er will put forth a flow'r or leaf,

Thus shalt thou never more behold
Salvation, or thy sins' relief!"

Then hopeless, dumb despair obscured
my senses;

I sank down motionless.

When I awoke 'twas night, and I alone,
by all forsaken;

I heard afar the songs of praise and
prayer;

With loathing I fled t' escape the
sound!

What were to me the tidings of their
joy, an outcast, spurned, in whom
all hope was dead?

With horror in my breast I turned
and fled!

Then longed my soul those joys to
taste again

Which once before my earth-born
pains had slain!

To thee, fair Venus, I surrender,
Let thy sweet magic round me play;
I'll be thy slave, thou star of splendor,
Thou only can these pangs allay!

WOLFRAM.—O stay thy godless raving!

TANNHAEUSER.—O guide my steps that
I may find thee!

WOLFRAM.—No more, thou madman!

TANNHAEUSER.—How well erewhile the
road I knew!

Behold! men have with curses spurned
me!

Come, lovely Goddess, guide me true!

WOLFRAM.—Thou godless one! Whom
dost thou call?

TANNHAEUSER.—Ah! lost thou not feel
balmy breezes?

WOLFRAM.—Away! O fly, or thou art
lost!

TANNHAEUSER.—My senses what ecstasy
seizes?

Hear'st thou not rapturous music?

WOLFRAM.—O wert thou rather in thy
grave!

*[The dark clouds which have
enveloped the scene now begin
to glow with a rosy light.
A confused vision of dancing
forms becomes visible.]*

TANNHAEUSER.—In mazy dance the
nymphs now are flying!

Come on! come on! ye fair, receive
your slave!

WOLFRAM.—Woe! Evil demons fill the
air,

That hell its victim may ensnare!

TANNHAEUSER.—O come, on rosy pinon,
I feel thy breath ambrosial!

This is of love the sweet dominion,
O Venus, on thee I will call!

[In a rosy light VENUS is seen.]

VENUS.—I welcome thee, perfidious man!
Earth laid thee low beneath its ban.
Hast thou by all then been forsaken,
In my arms blissfully to waken?

TANNHAEUSER.—Sweet Venus, O in
bliss receive me!
With thee, with thee, O let me fly!

WOLFRAM (*restraining TANNHAEUSER
by force*).
Ye hellish phantoms, leave him!
All hope is lost when ye are nigh!

VENUS.—Com'st thou on grace from
me relying,
Thy rash resolve I will forgive;
Come where joy is fed from source
undying,
In pleasure's bright abode to live!

TANNHAEUSER (*with desperation tearing
himself away from WOLFRAM*).
Accursed, of hope they have bereft
me;
Now joys of hell alone are left me!

WOLFRAM (*again seizing TANNHAEUSER*).
O mighty Lord, in mercy see!
Henry, one word, and thou art free!
Repent! Yet canst thou gain thy
soul's salvation!

VENUS.—O come, Beloved!
For ever thou art mine!

TANNHAEUSER.—No more!
Away from me!
No, Wolfram! The heav'ns are
closed!
Leave me!

WOLFRAM.—Heaven hears an angel's
supplications,
Who now its grace implores. Elisa-
beth!

TANNHAEUSER (*who has just released
himself, remains suddenly rooted
to the spot*).

Elisabeth! O maid divine!

[*A funeral train comes slowly
down from the Warburg. The
gleam of torches is seen through
the darkness.*]

CHORUS.—Receive the soul, O bounteous
Lord,
That now to Thee hath taken flight!
Hers be the angel's blest reward,
Bright be her glory in Thy sight!

WOLFRAM.—Thine angel prays for thee
before the throne, and Heav'n
reward relents. Henry, thou art
absolved!

VENUS.—Woe! I have lost him!
[*She sinks into the earth; morn-
ing dawns.*]

WOLFRAM.—O say, hear'st thou that
strain?

TANNHAEUSER (*dying*).—I hear it!
[*Here the funeral train reaches
the valley, preceded by the Elder
Pilgrims; then follow the Min-
strels bearing ELISABETH'S
hearse; they are followed by the
LANDGRAVE, KNIGHTS and NO-
BLES.*]

CHORUS.—Sainted forever, through all
the spheres,
She who through love thy salvation
attained!
Blest is the sinner, saved by her tears,
[*The Minstrels put down the
hearse.*]

Now he the heav'nly gate hath
gained.

TANNHAEUSER (*has been led to the
hearse by WOLFRAM; he slowly
sinks to the earth beside it*).
Holy Saint Elisabeth, O pray for me!
[*He dies. All invert their torches.*]

CHORUS OF YOUNGER PILGRIMS (*on an
eminence in the foreground*).

Hail! Hail!

The Lord hath marvels wrought!
Redemption He to all hath brought!
One night in blest propitious hour
He left a sign of His dread power;
The barren staff of priestly rule
He made to bloom with summer's
green;

Now man's curse doth the Lord annul,
His pitying love shall make us clean!
Declare it loud through ev'ry land,
None who condemn at last shall stand!
High doth He throne 'bove sin and
death,

Reigning in mercy, not in wrath!

THE KNIGHTS AND ELDER PILGRIMS
(*with exaltation*).

The Lord Himself now thy bondage
hath riven!

Go enter in with the blest in His
Heaven!

YOUNGER PILGRIMS.
Hallelujah! Hallelujah!



Photo by J. D. Toloff

Rollin Frase

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

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BUSSE, A.
PARBS, H.

Bass Clarinet—

PARBS, H.

Bassoons—

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RABE, H.
KRUSE, P.
KRIEGLSTEIN, W.

Contra-Bassoon—

KRUSE, P.

Horns—

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

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FELBER, H.

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CONCERT REPERTOIRE

The final concert in the Festival Series this year will be number 380, 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-nine 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 1 to 11 inclusive. In the Festivals, 12 to 23, the Chicago Symphony Orchestra, with Frederick Stock and Albert A. Stanley as conductors, took part. The Twenty-ninth Festival was conducted by Frederick A. Stock and Earl V. Moore.

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

Repertoire of The May Festival Series From 1894 to 1922 Inclusive

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

PRINCIPAL WORKS

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

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

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

PRINCIPAL WORKS

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

Official Program Book

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachtton 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," Tchaikowski; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tchaikowsky; Violin Concerto, Op. 22, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Flying Dutchman," Wagner; Symphonie 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, "Espana," Chabrier; Ballet Music (Carmen), Bizet.

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, Volkmann; 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; "Golden Legend," Sullivan; 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, Wieniawski; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet.

Official Program Book

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadschi, 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, Tchaikowsky; 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-Fantasie, "Romeo and Juliet," Tchaikowsky; 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, "Tannhäuser," 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.

Official Program Book

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 Fantasie, Op. 44, Guilmant.

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

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; "Mid summer 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; Fantasie-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, Alfven.

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 Giuseppe 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," Grainger; "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. Margaret 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 Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; 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 Fitzu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, 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 Seguro, 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.

TWENTY-EIGHTH FESTIVAL

May 18, 19, 20, 21, 1921—Six Concerts

Soloists: Mme. Lucrezia Bori, Mme. Florence Hinkle, Miss Lenora Sparkes, Mrs. Grace Johnson Konold, Sopranos; Mme. Merle Alcock, Mme. Cyrena van Gordon, Contraltos; Mr. Charles Marshall, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Arthur Middleton, Baritones; Mr. Gustaf Holmquist, Mr. Robert McCandliss, Basses; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Elijah," Mendelssohn-Bartholdy; "Aida," Verdi; "Voyage of Arion," Children's Chorus, Moore; Symphony, No. 10, C major, Schubert; Symphony, No. 2, C minor, Op. 17, Tschaikowsky; Overture, "Husitzka," Op. 67, Dvorák; Overture, "Magic Flute," Mozart; Suite, "Woodland," A minor, Op. 42, MacDowell; Symphonic Poem, "Juventus," de Sabata; Symphonic Poem, "Attis," Op. 16, Stanley; Concerto for Pianoforte, No. 2, F minor, Op. 21, Chopin; Mefisto Waltz, Liszt; Chorale and Fugue, Bach-Abert; March-Fantasia, with Chorus, "Triumphalis," Op. 14, Stanley.

TWENTY-NINTH FESTIVAL

May 17, 18, 19, 20, 1922—Six Concerts

Soloists: Mme. Frieda Hempel, Mme. Florence Easton, Miss Adele Parkhurst, Sopranos; Mme. Cyrena Van Gordon, Miss Kathryn Meisle, Contraltos; Mr. Mario Chamlee, Mr. Riccardo Martin, Tenors; Mr. Reinald Werrenrath, Mr. Carl Schlegel, Baritones; Mr. Rollin Pease, Bass; Mr. William Bachaus, Pianist.

PRINCIPAL WORKS

"La Vita Nuova," Wolf-Ferrari; "A Psalmic Rhapsody," Stock; "Tannhäuser" (Paris version), Wagner; "A Song of Spring," Busch; Symphony, No. 2, E minor, Rachmaninow. Overtures: "Academic Festival," Brahms; "Benvenuto Cellini," Berlioz; "Springtime of Love," Georg Schumann. Suite, Opus 19, Dohnanyi; Ballade, "Tam O'Shanter," Chadwick. Symphonic Poems: "Tasso, Lamento e Trionfo," Liszt; "Le Rouet d' Omphale," Saint-Saëns; "Death and Transfiguration," Strauss; "Procession of the Knights of the Holy Grail," Wagner. Concert Waltz, No. 2, Glazounow; "Midsummer Wake," Alfven; Concerto for Pianoforte, G major, Beethoven.

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1922 Inclusive

List of Organizations, Artists, and Works

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (92); Cincinnati (2); Detroit (10); Detroit Symphony (10); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7); United States Marine Band.

CHAMBER MUSIC ORGANIZATIONS

Detroit Philharmonic Club (4); Detroit String Quartet; Elsa Fischer Quartet; Flonzaley Quartet (7); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association, 11 artists (2)).

CONDUCTORS

Damrosch; Gabrilowitsch (9); Herbert (3); Killeen; Kneisel; Kolar; Kunwald; Mollenhauer (31); Moore; Muck; Nikisch (2); Pauer (3); Rosenbecker; Santelmann; Seidl; Stanley (91); Stock (58); 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; Lucretia Bori; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Dux; Miss Doolittle; Miss Easton; Mme. Farrar; Maude Fay; Miss Anna Fitzju; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadske (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (3); Mrs. Henschel; Miss Hiltz; Miss Hinkle (6); Miss Johnson (3); Mrs. Johnson-Konold (2); Miss Johnston (5); Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Liebling; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nina Morgana (2); Mme. Muzio; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parkhurst; Miss Parmeter; Mme. Pasquale (2); Miss Ponselle; Mrs. French-

Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (3); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Miss Sharlow (2); Miss Sparkes (2); Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Alcock (2); 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; Miss Lazzari (2); Helena Marsh; Mme. Matzenauer (6); Miss Meisle; Miss 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; Mme. van Gordon (3); Miss Weed; Mrs. Wright; Miss Wirthlin.

TENORS

Althouse; Beddoe (3); Berthald (4); Bonci (2); Carpi; Caruso; Carallo; Chamlee; Cowper (2); Davies; Davis; Dippel (2); Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (3); Orville Harrold; Edward Johnson (5); Jordan (2); Kingston (2); Knorr (2); Lavin; Lazaro; Marshall; Martin (2); Martinelli (4); McCormack (2); 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; Campion; Chalmers; Clarke; Connell (2); Crane; D'Arnalle (3); Del Puente; De Luca (2); Dieterle (5); Gogorza (6); Marion Greene (2); Plunket Green (2); Theodore Harrison (4); Heinrich (9); Henschel; Hinshaw; Holmes; Holmquist (5); Howland (11); Killeen (2); Lamson (6); Martin (7); McCandliss; Meyn (5); Arthur Middleton (2); Miles (5); Mills (2); Munson; Nash; Pease; Rothier; Ruffo; Schlegel; Scott (4); de Segurola; Senger; Sikes (3); Spalding; Stracciari; Werrenrath (5); Whitehill (4); Whitney (2); Witherspoon (7); Zanelli.

PIANISTS

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

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Breeskin; Burmester; Elman; Ern; Flesch; Halir, Heerman; Heifetz; Huberman; Kramer; Kreisler (4); Lichtenberg; Lockwood; Loeffler; Macmillin; McBeath; Miss Morini; Musin; Miss Powell (2); Ricarde; Rosen; Schkolnik; Seidel; Spalding; Sturm (2); Winternitz; Ysaye (2); Yunk (2); Zeitz (3).

VOLONCELLISTS

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

ORGANISTS

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

LARGER 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" (3); "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"; Stock, "A Psalmodic Rhapsody"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaiakowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (4), "Aïda" (4); Wagner, "Flying Dutchman," "Lohengrin," Act I (3); Meistersinger (Finale), (2); "Tannhäuser" (Paris version), (2); Wolf-Ferrari, "The New Life" (3).

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

Benoit, "Into the World" (Children's Chorus) (2); Busch, "The Song of Spring" (Children's Chorus); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Fanning, "Song of the Vikings"; Fletcher, "Walrus and Carpenter" (Children's Chorus) (2); Foote, "Wreck of the Hesperus"; Gounod, "Gallia" (5); "Lovely Appear" and "Unfold, Ye Everlasting Portals," from "Redemption" (3); Grieg, "Discovery" (2); Marchetti, "Ave Maria" (2); Massenet, "Narcissus"; Moore, "Voyage of Arion" (Children's Chorus); Rheinberger, "The Night" (2); Saint-Saëns, "Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triomphalis" (5); "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 (3); 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 (4). Borodin—No. 2, B minor. Brahms—No. 1, C minor (2); No. 2, D major (4); No. 3, F major; No. 4, E minor. Chausson—B flat. Dubois—"Symphonie Française."

Dvorák—No. 1, D major; No. 5, "In the New World" (2). Franck—D minor (3). Glazounow—No. 6, G minor. Goldmark—"Rustic Wedding" (2). Haydn—No. 1, E flat. Mendelssohn—A minor, "Scotch." Mozart—G major (Short Symphony); G minor (3); E flat major; C major (Jupiter). Rachmaninoff—No. 2, E minor. Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (3). Schumann—B flat (4); D minor (2); "Rhenish." Scriabine—No. 3, "The Divine Poem." Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—No. 2, C minor; No. 5, E minor (7); F minor; "Pathetic" (5).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody" (2). Bach—Adagio, Gavotte; Præludium et Fuga; Suite in D (3). Bach-Abert—Chorale and Fugue. Beethoven, Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" Symphony; "Danse des Sylphes"; Menuetto, "Will o' the Wisps"; "Marche Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne" (2). Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances (Fourth Set), (2). Cassella—"Italia." Chabrier—Entr'acte "Gendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches; "Tam O'Shanter." Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (4); "March Ecossaise"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." de Sabata—"Juventus." D'Indy—Introduction, Act I, "Fervaal"; "The Enchanted Forest." Delius—"Life's Dance"; "Dance Rhapsody." Dohnanyi—Suite (3). Dubois—Petite 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; No. 2, E minor. Franck—Symphonic Poem, "Les Éolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de Concert (2). Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia"; Ballet Music from "Faust." Grainger—"Molly on the Shore"; "Mock Morris"; "Shepherd" (2); Colonial Song. Grieg—"Herzunden," "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. Hosmer—"Southern 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). Leoncavallo—Prologue, "Pagliacci." Liadow—"Le Lac Enchanté," "Kikimora." Liszt—"Les Préludes" (5); "Tasso" (3); Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz. MacDowell—Suite, Op. 42 (3); "Indian" (2). Mackenzie—Benedictus. Massenet—Prelude, Act III, "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische" Danse; "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-Korsakow—Symphonic Poem, "Scherherazade" (3); Capriccio Espagnol, Op. 34 (2). Saint-Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d' Omphale" (2); "La Jeunesse d'Hercules"; Marche Heroique"; "Phaëton." Schillings—Vorspiel, Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D minor Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (3); "En Saga." Sinigaglia—"Suite Piemontese"; "Perpetuum Mobile" (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad" (2); "On the Moldau" (3). Stanley—Symphonic Poem, "Attis" (3); 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" (4); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaiakowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Träume" (2); Introduction to Act II, "Lohengrin"; "Ride of the Valkyrs" (4); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brünhilde'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" (2); Prelude and "Love Death" (Tristan) (2). von Weber—"Invitation to the Dance" (2). 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" (4); "Carnival Romain" (3). Bizet—"Patrie." Brahms—"Akademische Fest" (5); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "Husitzka"; "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3). Glazounow—"Carnival"; "Solonelle" (2). Glinka—"Russlan and Ludmilla" (3). Humperdinck—"Hänsel and Gretel" (2). Litolff—"Robespierre." Massenet—"Phèdre." Mendelssohn—"Fingal's Cave" (2); "Midsummer Night's Dream" (4); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (4); "Der Schauspieldirektor." Nicolai—"Merry Wives of Windsor." Paine—"Oedipus Tyrannus." Reznicek—"Donna Diana." Rimsky-Korsakow—"A Russian Easter." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinflug—"To a Shakespeare Comedy." Schumann, G.—"Liebesfrühling" (2). Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe

Chiozotte." Smetana—"Bartered Bride" (3). Thomas—"Mignon." Tschaiakowsky—"1812" (3); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (10); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (12); "Tristan" (5). von Weber—"Euryanthe" (4); "Freischütz" (2); "Oberon" (7); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

CONCERTOS, ETC.

d'Albert—C major (Violoncello). Beethoven—C major (Pianoforte); E flat (Pianoforte); G major (Pianoforte). F. Boëllman—(Violoncello). Brahms—B flat (Pianoforte). Bruch—D minor (Violin); G minor (Violin) (3); Scotch Fantasia (Violin). Chaminade, D major (Flute). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Grieg—A minor (Pianoforte) (2). de Grandvaal—D minor (Oboe). Guilman—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Kummer—For 2 Violoncelli. Lalo—"Symphonie Espagnol" (Violin) (2). Linder—(Violoncello). Liszt—E flat (3); A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Mozart—A major (Pianoforte). Paderewski—A minor (Pianoforte). Paganini—(Violin). Rachmaninoff—C minor (Pianoforte). 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). Tartini—D minor (Violin). Tschaiakowsky—B flat minor (Pianoforte) (2); Variations on a Rococo Theme, Op. 33 (Violoncello). Wieniawski—D minor (Violin) (7). Vieuxtemps—D minor (Violin).

*CHAMBER MUSIC (QUARTETS, ETC.)

Bach—Adagio and Fugue from Sonata in G minor; Suite in E (Violin). 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); F major, Op. 59, No. 1 (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. Corelli—Sonata in D. Debussy—"Le Petit Berger," for Flute, Harp, and Violoncello. Dvorák—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105; Terzetto, Op. 74. Franck—D major; Sonata for Violin and Pianoforte. Goossens—"Five Impressions of a Holiday," Op. 7, for Pianoforte, Flute, and Violoncello; "By the Tarn"; Suite in C, Op. 6, for Pianoforte, Flute, and Violin. Grainger—"Molly on the Shore" (2). Granados—Danse Espagnole, for Flute, Harp, and Violoncello. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Pianoforte (2); Sonata in 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'Ainé—Sonata a Tre (2). Mendelssohn—E flat, Op. 12. Mozart—D major (3); B flat. Raff—D minor. Ravel—Sonatina en Trio, for Flute, Harp, and Violoncello. Rubinstein—C minor, Op. 17, No. 2, Op.

* Works not otherwise designated are string quartets.

19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (4). Schumann—A major, Op. 41, No. 3; Piano Quintet, Op. 44. Smetana—E minor. Spohr—Nonetto in F major, Op. 31. Strawinsky—"Three Pieces." Deems Taylor—Suite, "Through the Looking Glass," Op. 12, for Ensemble of 11 instruments. Tschaikowsky—Trio, A minor; Andante Cantabile from Op. 22; Scherzo from Op. 30. 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.

Summary

Summary of Works

1888-1922

| | |
|---------------------------|---|
| 41 Larger Choral Works | by 27 composers, were given 91 performances |
| 27 Smaller Choral Works | " 17 " " " 52 " |
| 38 Symphonies | " 20 " " " 82 " |
| 184 Symphonic Poems, etc. | " 68 " " " 260 " |
| 69 Overtures | " 36 " " " 157 " |
| 43 Concertos | " 31 " " " 63 " |
| 50 Chamber Music Works | " 23 " " " 58 " |

Practically the entire literature of piano, violin, violoncello, organ, flute, harp, etc., solos, songs and arias has been covered in this series, many of the individual compositions having been performed several times each. The list of individual titles totals more than 2300.

Summary of Organizations and Artists

(1888-1922—380 Concerts)

| | |
|-------------------------------|---------------------------|
| 12 Orchestras | took part in 188 concerts |
| 9 Chamber Music Organizations | " " " 21 " |
| 22 Conductors | " " " 217 " |
| 67 Sopranos | " " " 125 " |
| 36 Contraltos | " " " 88 " |
| 37 Tenors | " " " 86 " |
| 49 Baritones and Basses | " " " 143 " |
| 39 Pianists | " " " 71 " |
| 32 Violinists | " " " 42 " |
| 18 Violoncellists | " " " 19 " |
| 11 Organists | " " " 20 " |

The activity of the University Musical Society is by no means covered by this list. The 1,225 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 approximately 10,500. These added to the Choral Union total would give considerably more than 12,500 works heard during this period.

Record of Musical Season

1921-1922

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES; EXTRA CONCERT SERIES; FACULTY
CONCERTS, AND TWILIGHT ORGAN RECITALS

All these concerts were given in Hill Auditorium.

Choral Union Pre-Festival Series

FORTY-THIRD SEASON—FIRST CONCERT—No. CCCLXIV COMPLETE SERIES

HAROLD BAUER, PIANIST

Thursday, October 20, 1921

| | |
|-------------------------------------|--------------------|
| Partita in B flat | <i>Bach-Bauer</i> |
| Sonata Appassionata | <i>Beethoven</i> |
| (a) Scenes from Childhood | <i>Schumann</i> |
| (b) Ballade in A flat | <i>Chopin</i> |
| (a) Etude in D flat | <i>Liszt</i> |
| (b) Fountains | <i>Ravel</i> |
| (c) Waltz Etude | <i>Saint-Saëns</i> |

FORTY-THIRD SEASON—SECOND CONCERT—No. CCCLXVI COMPLETE SERIES

JOHN MCCORMACK, TENOR

Assisting Artists—DONALD McBEATH, Violinist; EDWIN SCHNEIDER, Pianist

Thursday Evening, November 22, 1921

| | |
|---|-------------------------|
| (a) O Sleep, Why Dost Thou Leave Me? (Semele) | <i>Händel</i> |
| (b) Ombra mai fu (Largo) | <i>Händel</i> |
| Mr. McCormack | |
| (a) Prelude | <i>Pugnani-Kreisler</i> |
| (b) Variations on Theme of Corelli | <i>Tartini-Kreisler</i> |
| Mr. McBeath | |
| (a) La Caravane | <i>Ernest Chausson</i> |
| (b) Go Not, Happy Day | <i>Frank Bridge</i> |
| (c) When Night Descends | <i>S. Rachmaninoff</i> |
| (d) I'Alba Separa | <i>Paolo Tosti</i> |

Mr. McCormack

Intermission

Irish Folk Songs:

| | | | |
|--------------------------------|---|-----------|---------------------------|
| (a) The Bard of Armagh | } | | <i>Arranged by Hughes</i> |
| (b) The Ballynure Ballad | | | |
| (c) She Moved Through the Fair | | | |
| (d) The Lover's Curse | | | |

- | | | |
|---------------------------------------|---------------|------------------------|
| | Mr. McCormack | |
| (a) Romance | | <i>Wieniawski</i> |
| (b) Obertass | | <i>Wieniawski</i> |
| | Mr. McBeath | |
| (a) When the Dew is Falling | | <i>Edwin Schneider</i> |
| (b) On the Beach at Otahai | | <i>Julius Harrison</i> |
| (c) The Palanquin Bearers | | <i>Martin Shaw</i> |
| (d) The Lord is My Light | | <i>Allitsen</i> |
| | Mr. McCormack | |

FORTY-THIRD SEASON—THIRD CONCERT—No. CCCLXVII COMPLETE SERIES

IGNAZ FRIEDMAN, PIANIST

Monday Evening, December 5, 1921

- | | | |
|------------------------------------|---|--------------------------|
| (a) Sonata, Opus 90 | | <i>Beethoven</i> |
| (b) Chaconne | | <i>Bach-Busoni</i> |
| (a) Nocturne, Opus 63 | } | <i>Chopin</i> |
| (b) Ballade, Opus 42 | | |
| (c) Valse, C sharp minor | | |
| (d) Two Etudes, Opus 25 | | |
| (e) Polonaise, Opus 53 | | |
| (a) Two Viennese Dances | | <i>Friedman-Gaertner</i> |
| (b) Etude | | <i>Friedman</i> |
| (c) Les Reverences | | <i>Friedman</i> |
| (d) Tannhäuser Overture | | <i>Wagner-Liszt</i> |

FORTY-THIRD SEASON—FOURTH CONCERT—No. CCCLXIX COMPLETE SERIES

FRITZ KREISLER, VIOLINIST

CARL LAMSON, Accompanist

Monday Evening, January 9, 1922

- | | |
|--|------------------------|
| Sonata, A major (for Piano and Violin) | <i>César Franck</i> |
| Suite, E major | <i>Bach</i> |
| Andantino | <i>Padre Martini</i> |
| Rondo | <i>Mozart</i> |
| Ballet Music to "Rosamunde" | <i>Schubert</i> |
| Two Slavonic Dances | <i>Dvorák-Kreisler</i> |
| Two Caprices | <i>Wieniawski</i> |

FORTY-THIRD SEASON—FIFTH CONCERT—No. CCCLXXI COMPLETE SERIES

ERIKA MORINI, VIOLINIST

EMANUEL BALABAN, Accompanist

Friday Evening, February 3, 1922

- | | |
|-------------------------------|-------------------------|
| Concerto, G minor | <i>Bruch</i> |
| Prelude and Allegro | <i>Pugnani-Kreisler</i> |
| Menuet | <i>Mozart</i> |
| Romance Andalouse | <i>Sarasate</i> |
| Canzonetta | <i>Godard</i> |
| Valse Caprice | <i>Wieniawski</i> |
| Moses Fantasia | <i>Paganini</i> |

FORTY-THIRD SEASON—SIXTH CONCERT—No. CCCLXXIII COMPLETE SERIES

CLAIRE DUX, SOPRANO
BRONISLAW HUBERMAN, VIOLINIST

PAUL FRANKEL, Accompanist

Tuesday Evening, March 14, 1922

| | | |
|---|---------------------------|-----------------|
| Symphonie Espagnole | Mr. Huberman | Lalo |
| Aria from "The Pearl Fishers" (in French) | Miss Dux | Bizet |
| Nocturne in E flat | | Chopin-Sarasate |
| "La Capricieuse" | | Elgar |
| Clochette | Mr. Huberman | Paganini |
| Chanson Indoue, from "Sadko" (in French) | | Rimsky-Korsakow |
| Lullaby (in English) | | Hans Hermann |
| I Once Saw the Wind (in English) | | Kromolicki |
| "Caro Nome," from "Rigoletto" | Miss Dux | Verdi |
| Aria from "Il Re Pastore" | | Mozart |
| Morgen | | Strauss |
| Ave Maria | Miss Dux and Mr. Huberman | Schubert |

Extra Concert Series

THIRD SEASON—FIRST CONCERT—No. CCCLXV COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, CONDUCTOR

ESTELLE LIEBLING, SOPRANO, SOLOIST

Tuesday Evening, November 8, 1921

| | |
|--|------------------|
| Overture, "Der Freischütz" | Weber |
| Eighth Symphony, Opus 93, in F major | Beethoven |
| Overture, "Phédre" | Massenet |
| | Intermission |
| Aria from "Etienne Marcel" | Saint-Saëns |
| Aria from "Conchita" | Zandonai |
| | Estelle Liebling |
| Hungarian Dances | Brahms |

THIRD SEASON—SECOND CONCERT—No. CCCLXVIII COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, CONDUCTING

ERWIN NYIREGYHAZI, PIANIST

Monday Evening December 12, 1921

| | |
|--|-----------------|
| Fifth Symphony, Opus 64, in E minor | Tschaikowsky |
| First Concerto for Piano and Orchestra in E flat major | Liszt |
| | Mr. Nyiregyhazi |
| Ballet Music from "Faust" | Gounod |
| Roumanian Rhapsody in A major, Opus 11 | Enesco |

THIRD SEASON—THIRD CONCERT—No. CCCLXX COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITSCH, CONDUCTOR AND PIANO SOLOIST

Monday Evening, January 23, 1922

- Overture, "Russlan e Ludmilla" *Glinka*
 Second Concerto for Piano and Orchestra in C minor, Opus 18 *Rachmaninoff*
 At the Piano—Mr. Gabrilowitsch
 Orchestra under the direction of Victor Kolar
 Symphonic Suite, "Scheherazade" *Rimsky-Korsakoff*

THIRD SEASON—FOURTH CONCERT—No. CCCLXXII COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITSCH, CONDUCTOR
HANS KINDLER, VIOLONCELLIST

Monday Evening, February 20, 1922

- Overture, "Donna Diana" *Reznicek*
 Symphony in D minor *Franck*

Intermission

- Concerto for Violoncello and Orchestra in C major, Opus 20 *d'Albert*
 British Folk Music Settings *Grainger*
 (a) Colonial Song; (b) Shepherd's Hey

THIRD SEASON—FIFTH CONCERT—No. CCCLXXIV COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITSCH, CONDUCTOR
BENDETSON NETZORG, PIANIST

Monday Evening, March 27, 1922

- Sixth Symphony (Pathetique), Opus 74, in B minor *Tschaikowsky*

Intermission

- Concerto for Piano and Orchestra, No. 23, in A major (Kochel 488) *Mozart*
 Mr. Netzorg
 Overture to "Tannhäuser" *Wagner*

Faculty Concert Series (Complimentary)

I. Sunday, October 16, 1921

| | | |
|--|---|-----------------|
| Fantasie, Opus 49 | Albert Lockwood | Chopin |
| Arioso, Salutation of the Dawn | Nora Crane Hunt—Violin Obligato by Marian Struble | Stevenson |
| Concerto, Opus 64 | Samuel Pierson Lockwood | Mendelssohn |
| Penitential Song | | Beethoven-Liszt |
| Pastorale variée | | Mozart |
| Gavotte | Albert Lockwood | Rubinstein |
| I Love Thee | | Beethoven |
| Hindoo Love Song | | Bemberg |
| Hark! Hark! The Lark! | | Schubert |

Miss Hunt

Accompaniments by Mrs. Maud Okkelberg and Clara Lundell

II. Sunday, October 30, 1921

| | | |
|---------------------------------------|----------------------|-------------------|
| Phantasie, C major, Opus 17 | Mrs. George B. Rhead | Schumann |
| La Cloche | | Saint-Saëns |
| L'Heure exquise | | Hahn |
| Après un Reve | | Hahn |
| Carnaval | William Wheeler | Fourdrain |
| Auf Flügeln des Gesanges | | Mendelssohn-Liszt |
| Gnomenreigen | | Liszt |
| Marche Militaire | Mrs. Rhead | Schubert-Tausig |
| I Love Thee } | | Grieg |
| Ragna } | | |
| In the Boat } | | |
| Cradle Song } | | |
| Eros } | | |

Mr. Wheeler—Mrs. George B. Rhead, Accompanist

III. Sunday, November 13, 1921

UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—MARIAN STRUBLE, Violinist

| | |
|--|------------|
| Overture to "Der Schauspieldirektor" | Mozart |
| Concerto No. 2, D minor, Opus 22 | Wieniawski |
| Two Melodies, Opus 53, for Strings | Grieg |
| Symphony No. 2, D major, Opus 36 | Beethoven |

IV. Sunday, December 4, 1921

UNIVERSITY BAND—WILFRED WILSON, Director

MASS SINGING—GEORGE OSCAR BOWEN, Leader

| | |
|---|-----------|
| Overture to "Orpheus" | Offenbach |
| Espanola (Morceau), Opus 366 | Jungmann |
| Die Loreley (Paraphrase), Opus 17 | Nesvadba |
| March, "Jack Tar" | Sousa |
| University Band | |
| Mass Singing | |
| March, "Gate City" | Weldon |
| Minuet and Barcarole, from "Tales of Hoffman" | Offenbach |
| Wedding March | Sousa |
| University Band | |

V. Wednesday, December 21, 1921

THIRD ANNUAL CHRISTMAS CAROL SING BY THE PUPILS OF THE
ANN ARBOR PUBLIC SCHOOLSUnder the Direction of GEORGE OSCAR BOWEN, Supervisor; MISS LOU M. ALLEN,
Assistant Supervisor; MISS WINIFRED DICKINSON, Organist

| | |
|---|------------------|
| Organ, Fantasie on "Holy Night" | Harker |
| Miss Winifred Dickinson | |
| Carol, "O Come, All Ye Faithfull" | Cantus Diversi |
| "Hush, My Babe" | Old Melody |
| Third and Fourth Grades | |
| "We Three Kings of Orient Are" | Hopkins |
| Carol, "O Little Town of Bethlehem" | Redner |
| "Bring a Torch, Jeannette, Isabella" | Old French Carol |
| Fourth and Fifth Grades | |
| "Deck the Hall" | Old Welsh Carol |
| Children of all Grades | |
| "Good King Wenceslas" | Traditional |
| Kings, Pages, and all Grades | |
| "Infant So Gentle" | Gascon Carol |
| Fifth and Sixth Grades | |
| Carol, "Hark, the Herald Angels Sing" | Mendelssohn |
| "The First Noel" | Traditional |
| "Voices" and all Grades | |
| "The Shepherds' Song" | Beethoven, arr. |
| Seventh Grade | |
| (a) Two Christmas Carols | Matthews |
| (b) "There Were Shepherds" | Foster |
| High School Girls' Glee Club | |
| "Silent Night, Holy Night" | Gruber |

VI. Sunday, January 15, 1922

UNIVERSITY SYMPHONY ROCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—MRS. GEORGE B. RHEAD, Pianist

| | |
|---|------------------|
| Symphony No. 3, A minor, Opus 56 ("Scotch") | Mendelssohn |
| Intermezzo, Opus 13 | Arensky |
| Eight Dances | Normand Lockwood |
| Variations Symphoniques | Franck |
| Fantasia on Hungarian Folk Melodies | Liszt |

VII. Sunday, January 29, 1922

| | | |
|----------------------------|----------------------|--------------------|
| Thirty-two Variations | Maud Okkelberg | Beethoven |
| Aubade Provencale | | Couperin-Kreisler |
| Gavotte | | Gossec-Burmester |
| Menuet | | Bach-Burmester |
| Serenade Espagnole | | Chaminade-Kreisler |
| Valse Bluette | | Drigo-Auer |
| Les Silhouettes | Anthony J. Whitmire | Carpenter |
| The Street Organ | | Sibella |
| Twickenham Ferry | | Molloy |
| The Winds in the South | | Scott |
| Spinning Song | Mrs. William Wheeler | Wagner-Liszt |
| The Linden Tree | | Schubert-Liszt |
| Nachtfalter, Valse Caprice | | Strauss-Tausig |
| Adagio, Opus 34 | Mrs. Okkelberg | Ries |
| Ungarisher, Opus 29 | | Hauser |

Mr. Whitmire
Accompaniments by Mrs. George B. Rhead and Miss Ava Comin

VIII. Sunday, February 12, 1922

| | | |
|---|---------------------------------------|--------------|
| Sonata, F minor, Opus 49, for Piano and Viola | Maud Okkelberg and Samuel P. Lockwood | Rubinstein |
| O liebliche Wangen | | |
| Feldeinsamkeit | | |
| Botschaft | | Brahms |
| Von ewiger Liebe | | |
| Nocturne, Opus 37, No. 2 | Mrs. George A. Hastreiter | Chopin |
| Ballade, Opus 38 | | Chopin |
| | Clara Lundell | |
| O Come to Me | | Balakirew |
| The Tear | | Rubinstein |
| Lilacs | | Rachmaninoff |
| The Dawn of Spring | | Tschaikowsky |
| | Mrs. Hastreiter | |
| Claire de Lune | | |
| Jardins sous la pluie | | Debussy |
| Golliwoggs' Cake Walk | | |
| Etude in F minor | | Liszt |
| | Miss Lundell | |
| | Mrs. George B. Rhead, Accompanist | |

IX. Sunday, February 26, 1922

UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—MAUD OKKELBERG, Pianist

| | |
|---------------------------------------|------------------|
| Marche Militaire | Schubert-Guiraud |
| Valse Triste | Sibelius |
| Elegy, Opus 48, No. 3, for Strings | Tschaikowsky |
| Overture, "Youth" (first performance) | Helen M. Snyder |
| Concerto, Opus 54, A minor | Schumann |

Official Program Book

X. Sunday, March 5, 1922

UNIVERSITY BAND—WILFRED WILSON, Director

MASS SINGING—GEORGE OSCAR BOWEN, Leader

| | |
|---|-----------------|
| Overture, "On the Neva" | <i>Canivez</i> |
| Marche Militaire, Nos. 1 and 2, Opus 51 | <i>Schubert</i> |
| A Passing Fancy | <i>Jewell</i> |
| March, "Answering Liberty's Call" | <i>Corvers</i> |

University Band

Mass Singing

Grande Valse, Linons et Dentelles sur les Motifs de "La Valse des dessous"

Ch. Pillon-Popy

March, "The Co-Ed"

Zamecnik

Gems from the Operas

arr. Missud

March, "Spirit of the Times"

Sanglear

University Band

Mass Singing—Frank L. Thomas, Accompanist

XI. Sunday, March 19, 1922

Danse Sacrée et Danse Profane, for Piano and Strings *Debussy*

Piano—Albert Lockwood. Violins—Marian Struble, Angelina Lockwood, D.

H. Sinclair, Josephine Connable. Violas—E. A. Schaeberle, C. H. Post.

Violoncellos—W. H. Grant, W. L. Newbury. Bass—W. Wilson

"Il mio tesora intanto," from "Don Giovanni"

Mozart

Myrto

Leo Delibes

The Serenade

Oley Speaks

Happiness

Richard Hageman

Odra O. Patton

Waltz, Opus 69, No. 1

Chopin

Polonaise, Opus 44

Chopin

Nell B. Stockwell

Over the Steppe

Gretchaninoff

The Isle

Rachmaninoff

Floods of Spring

Rachmaninoff

Nora B. Wetmore

Sonetto del Petrarca, No. 6

Liszt

Capriccietto

Moszkowski

Lotus Land

Cyril Scott

Staccato-Caprice

Vogrich

Miss Stockwell

Dorothy Wines-Reed, Accompanist

XII. Sunday, March 26, 1922

PIANO RECITAL, BY MARGARET NICOLORIC, GUEST-SOLOIST

| | |
|---|---------------------|
| Two Intermezzi—Opus 118, No. 1; Opus 119, No. 3 | <i>Brahms</i> |
| Nocturne in C sharp minor | <i>Chopin</i> |
| Two Etudes, A flat major and F major | <i>Chopin</i> |
| Prelude, Chorale and Fugue | <i>César Franck</i> |
| Promenade vers la mer | <i>Koechlin</i> |
| Two Movements Perpetuels | <i>Poulenc</i> |
| Voiles | |
| Minstrels | |
| Reflets dans l'eau | <i>Debussy</i> |
| Ce qu'a vu le vent d'Ouest | |

XIII. Sunday, April 2, 1922

UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—ALBERT LOCKWOOD, Pianist

- Overture, "Coriolan," Opus 62 *Beethoven*
 Sandman's Song and Evening Prayer, from "Hänsel and Gretel" *Humperdinck-Steiner*
 "In the Convent" *Borodin*
 (Orchestrated by Albert Lockwood)
 Dance of the Sylphs, from "Damnation of Faust" *Berlioz*
 Waltzes, Opus 39 *Brahms*
 (Transcribed for Orchestra with Piano Obligato by Albert Lockwood)
 Fantasia on Themes from Mozart's "Don Giovanni" *Liszt*
 (Transcribed for Piano and Orchestra by Albert Lockwood)

THE PERSONNEL OF THE UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL PIERSON LOCKWOOD, Conductor

First Violins—Marian Struble, D. H. Sinclair, Josephine Connable, Katherine Schaible, Neva Nelson, Mrs. Angelina Lockwood, G. V. Clancy, C. H. Post, B. E. Laidlaw, B. J. Hildinger, E. L. Betz, Jr. *Second Violins*—Marten ten Hoor, Sophia Wolczynski, Lorabell Corson, Lydia Fiegel, L. E. Bauer, L. L. Latham, Doris Miller, Jeannette Emmons, O. Schaefer, H. Rufus, W. B. Anderson, I. F. Wisely. *Violas*—E. A. Schaeberle, Lucy Cannon, Mrs. Grace Lewis, M. C. Shewcraft. *Violoncellos*—M. C. Wier, W. Cook, F. H. Lewis, J. N. Lincoln, W. H. Grant, W. Schneider, H. Seidman, W. E. Battles. *Basses*—W. Wilson, G. A. Matthews. *Harp*—Lorraine Parke. *Flutes*—Mrs. Helen Snyder, H. E. Laing, G. J. Higgins. *Oboes*—H. R. Evans, R. D. Horn. *Clarinets*—N. D. Falcone, E. P. Gulbransen. *Bassoons*—C. A. Campbell, W. L. Newbury. *Horns*—M. B. Curless, F. C. Cutting, B. W. Daines, D. J. Bullock. *Trumpets*—C. J. Cole, R. P. Evans, W. T. Verran. *Trombones*—D. J. Fraley, H. L. Packer, C. C. Rhodes. *Tuba*—J. W. Wannamaker. *Kettledrums*—A. Lockwood. *Percussion*—D. E. Rhodes, N. Lockwood.

TWILIGHT ORGAN RECITALS

In addition, 26 weekly "Twilight" Organ Recitals were given, as follows: 11 by Earl V. Moore, 9 by H. Russell Evans, 1 by Edward Rechlin, 2 by Llewellyn L. Renwick, 2 by Winifred Dickinson, and 1 by Dwight Steere. Over 130 different compositions were performed.

This record is an indication of the scope and character of the musical offerings for the season ending with the Festival. As a contrast, it may of interest to note that the musical season of 1888-89 consisted of three free organ recitals, one piano recital, and one concert by the Choral Union, with 58 on the stage and 102 in the audience.

11/11/11
N3