

The
Thirty - Fifth Annual
May
Festival

University of Michigan

1928



Leone Kruse



Palmer Christian



Marion Telva



Tudor Davies



Juva Higbee



Frederick Stock



Earl V. Moore



Percy Grainger



Eric Delamarter



Chase Baromeo



Margaret Matzenauer



Leonora Corona



Benno Rabinof



Marie Montana



Paul Althouse



Merle Alcock



Raymund Koch



Mario Basiola

[OFFICIAL]

The

Thirty-Fifth Annual

MAY FESTIVAL

University of Michigan

May 16, 17, 18, 19
1928

Hill Auditorium
Ann Arbor, Michigan

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.

List of Concerts and Soloists

WEDNESDAY EVENING, MAY 16, 8:15 O'CLOCK

OPENING CONCERT

SOLOISTS

MARGARET MATZENAUER, *Contralto* PALMER CHRISTIAN, *Organist*
THE UNIVERSITY CHORAL UNION THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK AND ERIC DELAMARTER (Guest), *Conductors*

THURSDAY EVENING, MAY 17, 8:15 O'CLOCK

CHORAL CONCERT

"ST. FRANCIS OF ASSISI"

PIERNÉ

SOLOISTS

MARIE MONTANA, *Soprano* TUDOR DAVIES, *Tenor*
MERLE ALCOCK, *Contralto* RAYMUND KOCH, *Baritone*
THE UNIVERSITY CHORAL UNION CHASE BAROMELO, *Bass*
CHILDREN'S CHORUS THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, *Conductor*

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

CHILDREN'S CONCERT

SOLOISTS

MARIE MONTANA, *Soprano* BENNO RABINOF, *Violinist*
THE CHILDREN'S FESTIVAL CHORUS, ORCHESTRAL ACCOMPANIMENT
FREDERICK STOCK AND JUVA HIGBEE, *Conductors*

FRIDAY EVENING, MAY 18, 8:15 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

LEONORA CORONA, *Soprano*
THE UNIVERSITY CHORAL UNION THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK AND PERCY GRAINGER (Guest), *Conductors*

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

SYMPHONY CONCERT

SOLOIST

PERCY GRAINGER, *Pianist*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 19, 8:15 O'CLOCK

GRAND OPERA CONCERT

"AIDA"

VERDI

SOLOISTS

LEONE KRUSE, *Soprano* CHASE BAROMELO, *Bass*
MARION TELVA, *Contralto* UNIVERSITY GLEE CLUB
PAUL ALTHOUSE, *Tenor* THE UNIVERSITY CHORAL UNION
MARIO BASIOLA, *Baritone* THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, *Conductor*

Notices and Acknowledgments

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. Theodore Harrison and the University Glee Club for their cooperation in "Aida"; to Miss Juva Higbee, Supervisor of Music in the Ann Arbor Public Schools, for her valuable service as Conductor of the Children's Concert; and to the several members of her staff, Misses Calvert, Cowin and Sponenbarger, for their efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their co-operation.

The writer of the Analyses hereby expresses his deep obligation to Dr. A. A. Stanley and Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the preceding May Festivals and of the Chicago Symphony Orchestra, respectively, are authoritative contributions to contemporary criticism and have been drawn upon for some of the analyses in this book.

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 Steinway is the Official Concert
piano of the University Musical Society*

CHORAL UNION SERIES — 1927-1928

FORTY-NINTH SEASON

SEVENTH CONCERT

NO. 1659 COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 16, 8:15 O'CLOCK

SOLOISTS

MARGARET MATZENAUER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

PALMER CHRISTIAN, *Organist*

FREDERICK STOCK AND ERIC DELAMARTER (Guest), *Conductors*

MABEL ROSS RHEAD, *Accompanist*

PROGRAM

OVERTURE, "The Flying Dutchman".....*Wagner*

ARIAS: (a) "Voce di donna" from "La Gioconda".....*Ponchielli*

(b) "Ah mon fils" from "Le Prophete".....*Meyerbeer*

MARGARET MATZENAUER

CONCERTO No. I for Organ and Orchestra.....*DeLamarter*

FAST, WITH VERVE; VERY SLOWLY; BRIGHTLY

PALMER CHRISTIAN

(The Composer Conducting)

(Dedication of the new Frieze Memorial Organ, built
by the Skinner Organ Company, Boston, Massachusetts.)

SONGS: (a) Sapphische Ode }.....*Brahms*

(b) Von Ewiger Liebe }.....

(c) Widmung*Schumann*

(d) Erlkönig*Schubert*

MME. MATZENAUER

Intermission

ORGAN SOLOS:

(a) Scherzo, "Hymn of Pan".....*Moore*

(b) Impression*Karg Elert*

(c) Toccata, "Thou Art the Rock".....*Mulet*

MR. CHRISTIAN

SUITE for Orchestra, Opus 19.....*Dohnanyi*

ANDANTE CON VARIAZIONE; SCHERZO; ROMANZA; RONDO

ARIA, "Gerechter Gott" from "Rienzi".....*Wagner*

MME. MATZENAUER

*In order that the continuity of the program be
preserved, it is requested that no encores be demanded
until the conclusion of the program.*

The Piano Used is a Steinway

CHORAL UNION SERIES — 1927-1928

FORTY-NINTH SEASON

EIGHTH CONCERT

NO. 1660 COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 17, 8:15 O'CLOCK

SOLOISTS

MARIE MONTANA, *Soprano*
MERLE ALCOCK, *Contralto*
TUDOR DAVIES, *Tenor*
RAYMUND KOCH, *Baritone*
PALMER CHRISTIAN, *Organist*

CHASE BAROME0, *Bass*
THE UNIVERSITY CHORAL UNION
CHILDREN'S CHORUS
THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, *Conductor*

PROGRAM

"SAINT FRANCIS OF ASSISI" *Pierné*
AN ORATORIO IN A PROLOGUE AND TWO PARTS

Cast of Characters

SAINT FRANCIS..... *Tudor Davies*
THE LEPER
THE VOICE OF CHRIST } *Chase Baromeo*
FRIAR LEON..... *Raymund Koch*
FRIAR ANGELO {
TENOR SOLO } *Ottis Patton*
FRIAR MASSEO..... *Philip Culkin*

SISTER CLARE..... *Marie Montana*
THE LADY POVERTY..... *Merle Alcock*
BIRDS..... *Children's Chorus*
FRIENDS OF
ST. FRANCIS } *University Choral Union*
PEOPLE, ETC. }
EARL V. MOORE, *Conductor*

Synopsis

PROLOGUE:

1. THE YOUTH OF ST. FRANCIS
Francis, His Friends, Youths and Girls.
2. FRANCIS AND THE LADY POVERTY

FIRST PART:

1. THE LEPER
Francis, Friar Leon, The Leper and The Populace.
2. SISTER CLARE
Francis, Sister Clare.
3. THE BIRDS
Francis, Friar Leon, The Birds.

Intermission

SECOND PART:

1. THE STIGMATA
Instrumental Prelude
Francis, then Friar Leon, Friar Angelo, and Friar Masseo; the Voice of Christ.
2. THE CANTICLE OF THE SUN
Francis, Sister Clare, The People.
3. THE DEATH OF ST. FRANCIS
Francis, Friar Leon, Friar Angelo, Sister Clare, The Lady Poverty, Friends of Francis and The People.

In order that the continuity of the several divisions be preserved, it is requested that there be no applause except at the end of the Prologue and Parts one and two.

CHORAL UNION SERIES — 1927-1928

FORTY-NINTH SEASON

NINTH CONCERT

NO. 1661 COMPLETE SERIES

Third May Festival Concert

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

SOLOISTS

BENNO RABINOF, *Violinist*

MARIE MONTANA, *Soprano*

CHILDREN'S FESTIVAL CHORUS

ORCHESTRAL ACCOMPANIMENT

FREDERICK STOCK AND JUVA HIGBEE, *Conductors.*

MABEL ROSS RHEAD, *Accompanist*

PROGRAM

OVERTURE to "The Impresario".....*Mozart*
ARIA, "Siccome un di" from "The Pearl Fishers".....*Bizet*

MARIE MONTANA

CONCERTO for Violin and Orchestra E Minor, Opus 64.....*Mendelssohn*
ALLEGRO MOLTO APPASSIONATO
ANDANTE—ALLEGRO NON TROPPO—ALLEGRO MOLTO VIVACE.

BENNO RABINOF

Intermission

CANTATA, "The Quest of the Queer Prince".....*Hyde*
CHILDREN'S FESTIVAL CHORUS

VIOLIN SOLOS:

Waltz Scherzo.....*Chabrier*
Gypsy Caprice.....*Kreisler*
Witches' Dance.....*Paganini*

BENNO RABINOF

SONGS:

The Crying of Waters.....*Campbell Tipton*
The Soft-Footed Snow.....*Sigurd Lie*
In the Silence of the Night.....*Rachmaninoff*
Love Went a Riding.....*Frank Bridge*

MARIE MONTANA

The Piano Used is a Steinway

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CHORAL UNION SERIES — 1927-1928

FORTY-NINTH SEASON

TENTH CONCERT

NO. 1662 COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 18, 8:15 O'CLOCK

SOLOIST

LEONORA CORONA, *Soprano*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, PERCY GRAINGER (Guest), *Conductors*

PALMER CHRISTIAN, *Organist*

MABEL ROSS RHEAD, *Pianist*

PROGRAM

OVERTURE, "Le Baruffe Chiozzotte," Opus 32.....*Sinigaglia*

ARIAS: (a) "Casta Diva" from "NORMA".....*Bellini*

(b) "Suicidio" from "LA GIOCONDA".....*Ponchielli*

LEONORA CORONA

SYMPHONY No. 4 E Flat Major, Opus 48.....*Glazounov*

ANDANTE—ALLEGRO MODERATO; SCHERZO, ALLEGRO VIVACE; ANDANTE—ALLEGRO

"MARCHING SONG OF DEMOCRACY".....*Grainger*

UNIVERSITY CHORAL UNION

(Conducted by the Composer)

Intermission

ARIAS: (a) "In Quelle Trine Morbide" from "MANON".....*Puccini*

(b) "Vissi d'arte" from "TOSCA".....*Puccini*

LEONORA CORONA

SUITE from "L'OISEAU DE FEU".....*Strawinsky*

INTRODUCTION—THE FIREBIRD AND HER DANCE

DANCE OF THE PRINCESSES

INFERNAL DANCE OF THE KASTCHEI.

BERCEUSE.

FINALE.

ARIA, "Adieu, forêts," from "JEANNE D'ARC".....*Tchaikowsky*

LEONORA CORONA

In order that the continuity of the program be preserved, it is requested that no encores be demanded until the conclusion of the program.

The Piano Used is a Steinway

CHORAL UNION SERIES — 1927-1928

FORTY-NINTH SEASON

ELEVENTH CONCERT

NO. 1663 COMPLETE SERIES

Fifth May Festival Concert

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

SOLOIST

PERCY GRAINGER, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "The Roman Carnival," Opus 9.....*Berlioz*

SYMPHONY No. 5, E Minor, Opus 64.....*Tchaikowsky*

ANDANTE—ALLEGRO CON ANIMA

ANDANTE CANTABILE CON ALCUNA LICENZA

VALSE—ALLEGRO MODERATO

FINALE—ANDANTE MAESTOSO; ALLEGRO; ALLEGRO VIVACE.

Intermission

CONCERTO for Pianoforte, A Minor, Opus 16.....*Grieg*

ALLEGRO MODERATO

ADAGIO

ALLEGRO MARCATO.

PERCY GRAINGER

CHORAL UNION SERIES — 1927-1928

FORTY-NINTH SEASON

TWELFTH CONCERT

NO. 1664 COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 19, 8:15 O'CLOCK

“AIDA”

GUISEPPE VERDI

An Opera in Four Acts

CAST

AIDA.....	Leone Kruse
AMNERIS.....	Marion Telva
HIGH PRIESTESS.....	Thelma Lewis
RADAMÉS.....	Paul Althouse
AMONASRO.....	Mario Basiola
RAMPHIS } THE KING }	Chase Baromeo
THE MESSENGER.....	Frank Ryan
PRIESTESSES, SOLDIERS, MINISTERS AND CAPTAINS, THE PEOPLE, SLAVE PRISONERS.....	The Choral Union
PRIESTS.....	University Glee Club

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

SYNOPSIS

PRELUDE.

ACT I

INTRODUCTION (*Ramphis*).
 ROMANZA (*Radamés*).
 DUET (*Amneris and Radamés*).
 TERZET (*Amneris, Radamés, Aida*).
 SCENE AND ENSEMBLE (*The above with the King, Ramphis, Messenger and Chorus*).
 BATTLE HYMN (*The King, etc.*).
 SCENE (*Aida*).
 CHORUS OF PRIESTESSES.
 DANCE OF PRIESTESSES.
 PRAYER (*Ramphis and Chorus*).

ACT II

CHORUS OF WOMEN.
 SCENE AND DUET (*Aida, Amneris*).

FINALE AND CHORUS.
 EGYPTIAN MARCH.
 CHORUS OF VICTORY.
 SCENE, ENSEMBLE, AND CHORUS.
Intermission

ACT III

PRAYER (*Chorus of Priests and Priestesses*).
 ROMANZA (*Aida, Amneris*).
 SCENE AND DUET (*Aida, Amonasro*).
 DUET (*Radamés, Aida*).
 TERZET (*Radamés, Aida, Amonasro*).

ACT IV

SCENE (*Amneris*).
 DUET (*Amneris, Radamés*).
 JUDGEMENT SCENE (*Ramphis and Chorus, Amneris*).
 SCENE AND DUET (*Radamés, Aida*).

DESCRIPTIVE
PROGRAMS

BY

EARL V. MOORE

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1928

FIRST CONCERT



Wednesday Evening, May 16



OVERTURE, "The Flying Dutchman" - - - - Wagner

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

Wagner had ample time to gather and have vividly impressed upon him by the experiences of his stormy voyage of three and one-half weeks in 1839, from Pillau to London, the details of the legend of the "Flying Dutchman. He writes that the boat was undermanned, and being a small merchant vessel had inadequate accommodations for passengers. She encountered violent storms in the Baltic, and was compelled to seek shelter in the safety of Norwegian fiords. He adds that "the passage through the fiords made a wondrous impression on my fancy; the legend of the Flying Dutchman as I heard it confirmed (he already knew the Heine version) by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

The legend can be traced as far back as the 16th century and seems to be an outgrowth of the state of feeling engendered by the two most significant facts of that period: The discovery of the New World by the Spaniards and of a New Faith by the Germans. Captain Vanderdecken attempted to round the Cape of Good Hope in the face of a heavy gale. The storm being too much for his craft, he swears that he will accomplish his purpose should it take him till Doomsday. The oath is overheard by the Evil One, who takes it literally and the unfortunate sailor is condemned to sail the Seven Seas forever. The *denouement* of Wagner's opera follows the Heine version, in which the Captain may be released "by the love of a woman faithful unto death": the love of Senta, in the opera.

The work opens with phrases descriptive of a storm and soon is sounded the motive of the curse of the Dutchman—horns and bassoons against open fifths in the strings. As the storm dies down a pause ensues, and in a different key and rhythm a portion of Senta's Ballad (which, like Lohengrin's Narrative in *Lohengrin*, contains the musical germs of the opera) appears—a motive expressive of hope and faith, and contrasting with the restless music of the storm and the "eternal curse." These themes and a Suggestion of the Sailor's Chorus from the Third Act are the musical materials out of which this vigorous overture is constructed.

OFFICIAL PROGRAM

- ARIAS: (a) "Voce di donna" from "La Gioconda" - - Ponchielli
(b) "Ah, mon fils" from "Le Prophete" - - Meyerbeer

MARGARET MATZENAUER

"VOCE DI DONNA" - - - - - Ponchielli

Amilcare Ponchielli was born at Paderno, Cremona
September 1, 1834; died at Milan, January 10, 1886.

Of the eleven operas and two ballets by Ponchielli, "La Gioconda" is the only one to be known extensively on this side of the Atlantic, and since its first performance at *La Scala* (Milan) in 1876, it has maintained its position as one of the most spectacular and popular operas in the repertoire. The richness of the musical score, the opportunities for vocal display by the six major soloists, the magnificent ensembles, and the delightful ballet music, combine to make the opera a great favorite, both in concert and on the lyric stage.

The aria on this evening's program is sung in the first act, by Cieca, the blind mother of Gioconda. The action leading up to the dramatic moment is as follows: The scene is a courtyard of a ducal Palace in Venice in the 17th century, during the Inquisition. Gioconda, a ballad singer is loved by Barnaba, the agent of the dreadful "Council of Ten." As Gioconda enters with her mother, she spurns Barnaba's advances because of her love of Enzo, a nobleman of Genoa, who in turn (thus making a typical opera plot) was once betrothed to Laura, the wife of Alvise, who is the chief of the "Council of Ten." Cieca is accused by Barnaba of sorcery, and is saved from death at the hands of the infuriated populace by the unexpected appearance of Enzo. Alvise and Laura enter; the latter secures pardon for Cieca who in turn gives her a rosary. The text, in an English translation follows:

Thanks unto thee angelic voice.
My fetters asunder are broken;
I cannot see the face of her
By whom these words were spoken.
Yet, Lady, thou must not depart,
Without a gift from me. No, No!
This rosary I offer
No richer prize possessing;
Deign to accept the humble gift
'Twill bring to thee a blessing;
And on thy head may bliss descend!
I'll ever pray for thee!

FIRST CONCERT

"AH, MON FILS" - - - - - *Meyerbeer*

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

Following the suggestions contained in Rossini's "William Tell," Meyerbeer created a series of operas for the Parisian public on subjects of historical or romantic interest; "Huguenots," "The African," "Robert the Devil," "The Prophet" are operas that have long lived in popular favor, not only on account of the fine arias contained in each, but because of the brilliant orchestration and knowledge of stage craft Meyerbeer displays.

The "Ah, mon fils" is sung by Fides, mother of John Leyden, in gratitude to her son who has just saved her life by allowing his promised bride, Bertha, to be carried off by the soldiers of Count Oberthal. The aria abounds in wonderful melodies, and is replete with sharp dynamic contrasts, and the use of the extreme registers of the human voice.

A translation of the text follows:

Ah! my Son!
Bless'd be thou!
Thy loving Mother to thee was dearer
Than was Bertha, who claim'd thy heart!
Ah! my Son! Ah! my Son!
For thou, alas! thou dost give for thy Mother more than thy life,
For thou giv'st all the joy of thy soul!
Ah! my Son! Ah! my Son! now up to heav'n's my pray'r ascends for thee;
May heaven's blessings ever be with thee, my Son,
Blessed be, for ever more,
Bless thee now, my Son,
May heav'n's choicest blessing fall,
John! ah! May heav'n bless thee now!

CONCERTO No. 1, for Organ and Orchestra - - *DeLamarter*
Fast, with verve; Very Slowly; Brightly

PALMER CHRISTIAN
The Composer Conducting.

Eric DeLamarter was born February 18, 1880, at Lansing, Michigan.

The composer of this work received his musical education from Wm. Middelschulte (Organ) and Miss Chase (Piano) both of Chicago. Mr. DeLamarter was a student at Albion College and later spent a season in Paris where he continued his organ studies mainly with Widor. In his theoretical work, he states he has been greatly aided by the counsels of Adolf Weidig and Adolf Brune, and, in regard to his orchestral works, by the criticisms of Mr. Stock.

OFFICIAL PROGRAM

Mr. DeLamarter went to Chicago in 1899, and since that time has been intimately identified with the musical activities of that city. He has achieved nation wide prominence in his development of the service at Fourth Presbyterian Church, where he is Organist and Director of Music, and in which work Mr. Christian was associated prior to his coming to Ann Arbor. Mr. DeLamarter has been music critic on *Inter-Ocean*, *Record Herald*, and *Tribune*; he conducted the Musical Art Society from 1911 until 1913. In 1917 he was appointed assistant conductor and organist of the Chicago Symphony Orchestra. His published compositions comprise a short oratorio, *The Testimony of John*; a suite, *In Miniature*, for organ, etc.

Other orchestral works by Mr. DeLamarter include a symphony in D major; a serenade; overture to a fantastic comedy, *The Faun*; overture, *Masquerade*, written for the convention of the National Federation of Women's Clubs at Los Angeles, 1916; suite, *Alice in Wonderland* (drawn from incidental music written for the dramatization of Lewis Carroll's story); *The Fable of the Hapless Folk-tune*; a suite drawn from incidental music for Maeterlinck's drama *The Betrothal*; two concert overtures; a suite; a solo cantata for solo baritone and orchestra; and a second concerto for organ.

I. The first movement (*Fast, with verve*, 3-4 time, E major) begins with an orchestral figure, used later as a motive, the solo instrument stating the principal theme shortly afterward. The second theme is a twin, so to speak: the one aspect given to the strings, and the other to the organ. After a few bars from the strings the Recapitulation takes place, with a very brief coda.

II. The second movement (*Very slowly*, 4-4 time, C major), also is in simple "ternary" form, the main theme given out by the organ, a subsidiary motive by solo clarinet and oboe, followed by a figured variation for the solo instrument. In A minor are heard three short phrases from the English horn and solo 'cello, with antiphonal commentary from the organ. A climax with organ, strings and brass is followed by a quiet close, the main theme of the movement being the basis.

III. The last movement (*Brightly*, 6-8 time, E minor) is begun by a rhythmic motive in the orchestra and a cadenza for the organ pedals. The organ gives out the main theme (somewhat in "Gregorian" vein) and the remainder of the movement is a sequence of variations, with orchestral interludes, mainly based, also, on the principal theme. A coda, with a suggestion of the previous pedal cadenza, brings the work to a close.

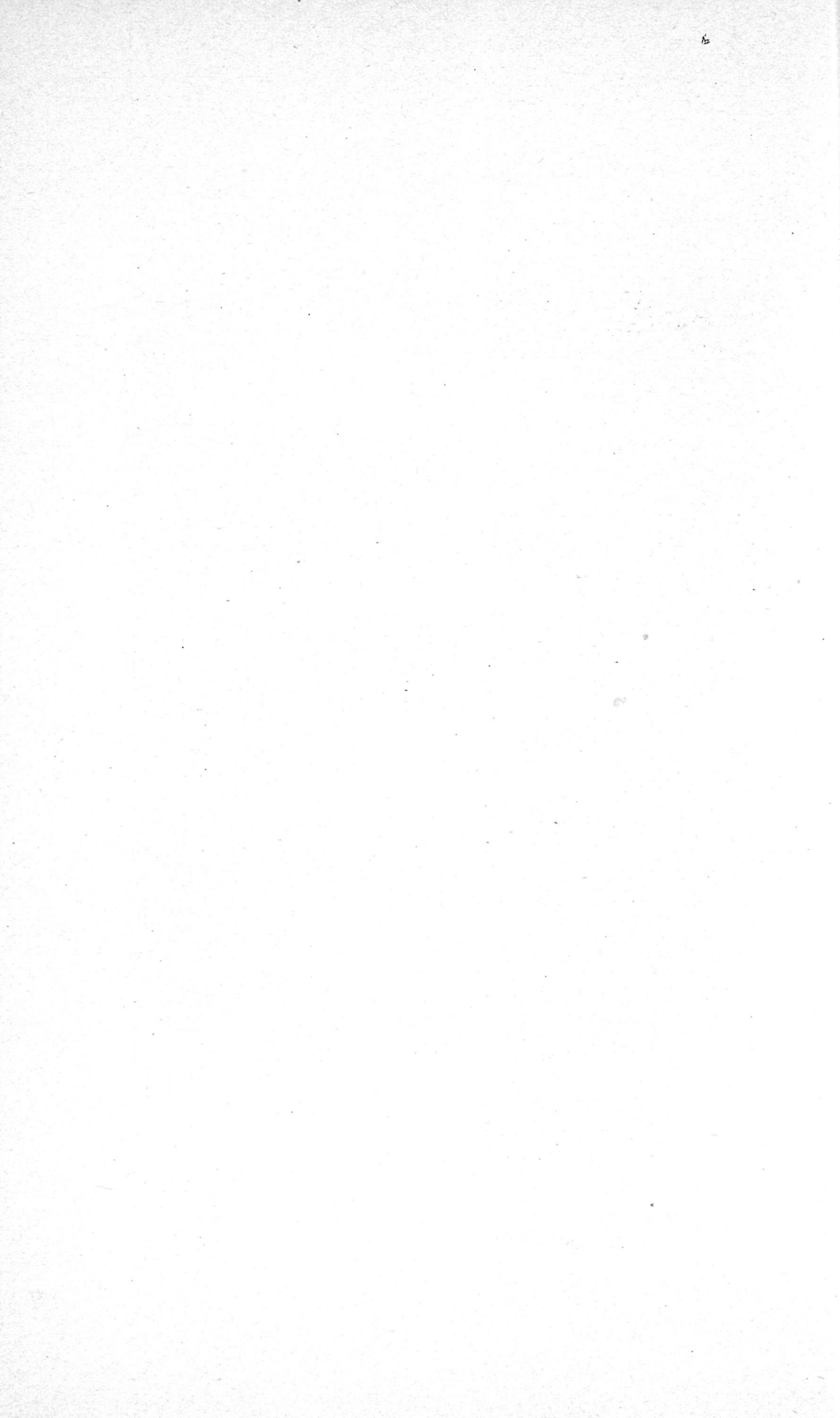
SONGS:

(a)	SAPPHISCHE ODE	}			
(b)	VON EWIGER LIEBE	}	- - - - -	- - - - -	Brahms
(c)	WIDMUNG		- - - - -	- - - - -	Schumann
(d)	ERLKÖNIG		- - - - -	- - - - -	Schubert

MARGARET MATZENAUER



Palmer Christian at the Console of the New Frieze Memorial Organ



FIRST CONCERT

(a) SAPPIC ODE

Roses called at night from the dark'ning hedgerows
Sweeter than by day all their fragrance were breathing,
Tho' the laden branches were moving above me,
Showers be-dewing

So thy kisses' fragrance as naught has charmed me,
Kisses caught by night from thy lips' red blossom
Tho' from eyes with deep emotion glowing,
Tears were flowing.

—*Original German by Hans Schmidt*
Translated by Arthur Westbrook.

(b) LOVE IS FOREVER

Deeper and deeper o'er wood and o'er wold
Shadow and silence the landscape enfold.
Hush'd with the night is the song of the lark
Far in the twilight the homesteads are dark.
Forth from the village the lover is come,
Guarding the maiden and leading her home,
On by the willows he listeth to stray,
Hard is the word that he fain would say:
Bearest thou shame, and thy heart doth it ache?
Bearest thou shame and reproach for my sake?
Soon and in haste shall our parting be o'er
Like as in haste we were plighted before
Parting in rain and the wind's angry roar,
Like as in haste we were plighted before.
And the maiden answered straight:
"Our love shall never be parted by fate.
True as the steel, and as iron for aye,
Our love is truer and surer than they.
Iron and steel can be sever'd in twain
Our love shall ever unchanged remain;
Iron and steel will not always avail
Our love is plighted,
Our love is plighted,
And never, never shall fail."

—*Wentzig*

(c) WIDMUNG

Thou art my soul, and thou my heart,
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou wherein I'm soaring;
O thou my grave, where'n for aye
My every woe is laid away!

OFFICIAL PROGRAM

Thou art repose, art peace unending
Thou art from heaven a boon transcending;
How is thy love, I seem renew'd,
Thy very gaze transforms my mood;
O'er self thy love doth lift me high,
My guardian fay, my better I.
Art thou my soul, and thou my heart,
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou, where'n I'm soaring,
My guardian fay, my better I.

—Original German by Fr. Ruckert.
Translated by Th. Baker.

(d) THE ERLKING

Who rides through the night so dark and wild?
A father rides with his only child:
His arms are closed around his darling boy
He fondly shelters his heart's own joy.

"My son, why hide you a face full of fear?"
"O father, look! the Erlking is here:
The Erlking beckons with sceptered hand."
"Nay, child: 'tis the mist on the moonlit strand."

"My lovely boy, come, come with me;
From morn till eve I'll play with thee;
I'll bring thee jewels and wealth untold,
And of flowers galore, and garments of gold."

"My father, my father, and dost thou not hear?
The Erlking whispers sweet words in mine ear."
"Nay, slumber, hush! to slumber, my child!
'Tis but the night wind's melody wild."

"My gentle darling, then come with me;
My fair-haired daughters shall tend on thee;
They shall gaily their midnight revelry keep,
And cradle and fondle, and send thee to sleep."

"My father, my father, and seest thou not there
The Erlking's daughter so bright and fair?"
"My son, my son, I'll tell thee full soon,
It is but the willow that waves in the moon."

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"I love thee, I'll have thee! I know not remorse;
And if thou refusest, I'll take thee by force!"

"My father, my father, he seizes my arm;
The Erlking hath done me a deadly harm."

The father shudders—he rides swiftly away;
Enfolded firmly, his child fainting lay.
He reached his home in terror dread;
Locked in his arms, lo! the child was dead!

ORGAN SOLOS:

- | | | |
|-----|--|-------------------|
| (a) | SCHERZO, "HYMN OF PAN" - - - - - | <i>Moore</i> |
| (b) | IMPRESSION - - - - - | <i>Karg Elert</i> |
| (c) | TOCCATA, "THOU ART THE ROCK" - - - - - | <i>Mulet</i> |

MR. CHRISTIAN

- | | | |
|-----|----------------------------------|--------------|
| (a) | SCHERZO, "Hymn of Pan" - - - - - | <i>Moore</i> |
|-----|----------------------------------|--------------|

This work was written during the summer of 1927, is dedicated to the performer on this occasion; and was inspired by the subjoined lines by Shelley. It provides opportunity for display of the orchestral resources of the modern organ.

From the forests and highlands
We come, we come;
From the river-girt islands,
Where loud waves are dumb,
Listening to my sweet pipings.

The Sileni and Sylvans and Fauns,
And the Nymphs of the woods and waves,
To the edge of the moist river-lawns,
And the brink of the dewy caves,
And all that did then attend and follow,
Were silent with love, as you now, Apollo,
With envy of my sweet pipings.

I sang of the dancing stars,
I sang of the daedal earth,
And of heaven, and the giant wars,
And love, and death, and birth.

—*Shelley*

- | | | |
|-----|----------------------|-------------------|
| (b) | IMPRESSION - - - - - | <i>Karg-Elert</i> |
|-----|----------------------|-------------------|

Karg-Elert, a resident of Leipzig, is looked upon as one of the most important composers for the organ in this generation. His style is fluent,

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his harmonic colors blend and melt one into another with a richness that is novel and refreshing; his moods are strictly organistic in expression. The *Impression* is a translucent piece of writing based on sincere inspiration.

(c) TOCCATA, "Thou Art the Rock" - - - - - *Mulet*

Mulet is a contemporary French composer of much distinction and promise. This toccata is one of several "Byzantine Sketches" which were inspired by the Church of the Sacred Heart situated on the hill of Montmartre, Paris. It is a typical French toccata in which the brilliancy of the manual divisions is exhibited in a glittering theme, and the sonority of the pedals is set forth in a melody of a broad legato style, mounting to a full organ climax, as the brilliant, white stone domes of the Church of the Sacred Heart dominate the horizon of Paris.

SUITE, OPUS 19 - - - - - *Dohnanyi*

ANDANTE CON VARIAZIONI; SCHERZO; ROMANZA; RONDO

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

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. 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 bass 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.

*His last appearance in these concerts was February 11, 1924.

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The following are the tempi of the variations: I. *Piu animato*; II. *Animato (moto più allegro)*; III. *Andante tranquillo*; IV. *Allegro*; V. *Vivace*; VI. *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.

ARIA, "GERECHTER GOTT" from "RIENZI" - - - - Wagner

MME. MATZENAUER

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

Rienzi, the first of Wagner's mature operas, was conceived on such broad lines as to make its production on an ordinary stage impossible. This was intentional as Wagner wished to write an opera whose broad outlines and excitements of action would gain him triumph in the field of spectacular dramatic compositions, then so thoroughly under the domination of Meyerbeer and Spontini. His ambitions, as far as Paris was concerned, were in vain; yet he was fortunate in securing the first performance in Dresden where the spirit of von Weber was still felt, and where the public was in sympathy with Wagner's ideas even though shortly after he was subjected to ridicule.

As is well known, Wagner drew his plot from the novel by Bulwer-Lytton, "Rienzi, The Last of the Tribunes," a subject in which military pomp and splendor had free reign. In the music to this opera Wagner was

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not yet launched upon his revolutionary methods and ideals. He still clung to the Italian practices, but in beauty of melodic invention, vigor of harmonic successions and opulence of orchestral color he surpassed the models of that day.

"Gerechter Gott" is sung in the third act of *Rienzi* by Adriano Colonna, who is torn by conflicting passions—his loyalty to his father and the Roman nobles, who are arrayed against the tribune Rienzi, and his love for the latter's sister Irene.

The following is an English translation of the German text:

SCENE: Just God, so 'tis already decided! The people cry for arms—'tis no longer a dream! O earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head? (*He falls exhausted upon an overturned column.*)

ARIA: My life fades in its blossom; all my knighthood is gone; the hope of deeds is lost; happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart. (*Tocsin signals are heard.*) Where am I? Ha! where was I but now? The tocsin! God, 'tis soon too late! What shall I do! Ha! only one thing! I will flee outside the walls to my father; perhaps his son will succeed in reconciliation. The tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love; arm me with strength and blessing; let reconciliation be my sacred office! (*He hurries off.*)

SECOND CONCERT



Thursday Evening, May 17



“ST. FRANCIS OF ASSISI” - - - - - Pierné

An Oratorio in a Prologue and Two Parts for Solo, Mixed Chorus,
Children’s Chorus and Orchestra.

Gabriel Pierné was born at Metz, August 16, 1863.

The composer of “St. Francis of Assisi” obtained his musical education at the Paris Conservatoire, where as pupil of Marmontel, César Franck and Massenet he won first prizes in performance and in theory. In 1882 he achieved the highest distinction offered by that institution by winning the *Grand Prix de Rome*, which enabled him to spend several years in Rome or in travel, the while he was engaged in composition. In 1890 he succeeded César Franck as organist of St. Clothilde, Paris. The work which gained for him world-wide recognition was *The Children’s Crusade* produced in 1904 (performed in these concerts at the *Twenty-Second Festival*, May 22, 1915). *The Children at Bethlehem* a biblical allegory, soon followed and in 1912 *St. Francis of Assisi* was completed and given a first performance in Paris. In these works the happy use of the children’s voices in addition to an adult choir, is one of the chief beauties of the composer’s style. At present, Pierné is the distinguished conductor of the Colonne Orchestra in Paris.

Pierné is modern, but not “noisy” or blattant; he uses delicate tints of harmony and orchestra to evoke the atmosphere of medieval mysticism; he employs dissonance with marvelous effect in the scene with the Leper; he uses voices without words, as part of the orchestral palette; rhythm is an elastic, fluent stream of sound in his hands, intimately associated with the subtleties of the moods he is picturing; these and many other qualities and characteristics mark him as a composer of refined, mystic romanticism; he is master of the materials of expression, and seeks sources for his inspiration that evoke musical motives and moods of pure beauty. Witness the choice of incidents which make up the texts of his several works and the lyric, poetic treatment he gives each. We see these scenes anew, glorified and transfigured by the genius of Pierné.

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The text of the work given this evening is founded on incidents in the life of St. Francis of Assisi, that gay young son of a rich merchant, who became a profound mystic, a martyr, an ascetic, a Troubadour in the truest sense of the word: a lover of men. The central fact to keep in mind in viewing the apparent contradictions in his life, is that St. Francis loved life, beauty, things, animals and people; it was a noble love, a sublime eternal affection that few mortals can understand; there was romance for him in "gathering flowers in the sun and enduring a freezing vigil in the snow; in praising all earthly and bodily beauty and refusing to eat; in glorifying gold and purple and then going in rags; in his pathetic hunger for a happy life and his thirst for a heroic death.*" The legends that cluster around this great reformer of the 13th century are full of these contradictions, but they are acceptable if we realize that Francis was carrying forward a glorious spiritual adventure; giving his wealth to the poor, gathering about him a group of men similarly fired with the gospel of prayer and good works; organizing with Sister Clare a sisterhood with kindred aims, and later a brotherhood pledged to carry on his principles in their daily lives—these are but a few of the chapters in the remarkable adventure on which he embarked. The scenes of the present choral work breathe some of these heroic, ecstatic moods, and are the work of Gabriel Nigond. The English translation is by Claude Aveling.

PROLOGUE

The prologue deals with the youth of St. Francis, and his embrace of the Lady Poverty. In the former section are met a group of Francis' friends in festive mood; one of them sings of Nencia in praise of whom all then join; their thoughts turn to the nearby villages and the wines of Perugia, Spoleto and Cortona. Francis begs them to depart, but they are loath to leave their Prince of Youth; they suggest that his mood is inspired by love, to which Francis assents and adds, to pique their curiosity that "he expects his bride that very night. His friends then depart. Musically, this opening scene is intensely dramatic, and incidentally of exceptional difficulty for the chorus. No themes of significance later in the work are presented; rather, has Pierné expressed that joyous, boundless, free and unrestrained enthusiasm of youth in one of the festive moods.

The meditative mood of Francis is suggested in the orchestral interlude. Just as he sings, *Like to a wind swept flower*, is heard in the viola the theme most intimately associated throughout the work with this mood of self abnegation and desire to serve God only. It may be called the St. Francis motive. A second motive of importance is sung by the full string orchestra, just after the words: *Oh fair sun whose red lights glow on the home I cherish*. This is a major theme; bright, tenuous, and full of faith and aspiration. At the conclusion of his prayer for strength to serve God, he is visited by Lady Poverty whom he vows to accept as a bride. Note particularly the intensification by the music of the text of Lady Poverty's introductory phrase: *I seek thee in pain, in torment that oppresses!*

*St. Francis of Assisi, G. K. Chesterton.

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PART ONE

I. THE LEPER

A melody of pastoral character sung by the oboe, and later repeated by a group of shepherds (sopranos), and a song by Friar Leon, gives a picture of a lovely spring day, the freshness of the air and the beauties of the country side. A sharp contrast is produced by the entrance of the Leper. The theme given by the contra bassoon is the musical basis of this scene, and is full of dread and fear; the people cry out at sight of him, that he should die! *Unclean and defiled! Death to him!* Here Pierné uses dissonance with tremendous effect; two keys are clashing, one against another. Francis bids him stay, and to come to his side. The musical characterization of these two opposite personalities is marvelously brought out by orchestral and harmonic means; the purity, serenity of the music allotted to Francis is in sharp contrast to the cringing, writhing theme of the Leper. The love of Francis works a miracle, the Leper is made clean, and the scene closes with an echo of the melody sung by the shepherds.

II. SISTER CLARE AND FRANCIS

Here is presented a scene of sincerity, reflection and sublime beauty. It is a dialogue between Francis and Sister Clare. Note the opening theme for flute solo which recurs frequently in major and minor—in sunshine or in shadow; also the aethereal harmonies associated with Sister Clare's words: "*Good father, thou art my guide*"; and again, the harmony and color (clarinets in thirds) as she sings: *Serene and calm, night lay before me.*

III. THE BIRDS

This scene contains St. Francis' sermon to the Birds. "It is a summer day. Into the fields come flying the birds, wrens, larks, thrushes—a veritable army of feathered songsters—and they gather about the gentle saint to hear his simple tribute to the Love of God. Light is our wing, gay our song sing they, and at the behest of Francis these children of God fly to all parts of the world with their message of love."

In this scene, the orchestration is of exceptional beauty: warblings of the birds sound through the glistening air. Xylophone, flutes and strings are used with unusual effect.

PART II

I. THE STIGMATA

The stigmata is a mystic episode of deep religious feeling and ardent faith. Two themes—one agitated and the other reposeful, are brought forward in the orchestral prelude, which is a series of contrasting climaxes and moods of reflection, in which the chorus, in wordless phrases, participate with the orchestra. Francis, absorbed in prayer, is disturbed by the moaning and sighing of the wind (voices). Suddenly the vision of the crucified Christ is revealed to him. He trembles—he suffers the agony of the crucifixion as the wounds of the Savior are impressed on his body. To his brethren gathered about in awe and mystery, Francis relates his vision. This is the most exalted scene of the work, the most intense, musically; the composer puts forth his conception of the

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sublimity of the supreme event in the life of Christ. It should be heard more than once to realize the full import.

II. CANTICLE OF THE SUN

The Bells of St. Damian at Assisi, the memories of Sister Clare, he calls upon to comfort him in his blindness. She describes to him his "lost Assisi" that he shall "see no more till the great healing." In exaltation, he praises, in an impassioned outburst, what he can no longer see; The Sun, Fire, Stars and Sister Moon, Brother Wind and Air, and Mother Earth, reaching his climax on the words: *Thank ye the Lord, all with humble heart praising the Lord.* These vocal strophes are entirely unaccompanied but are punctuated with tremendous reiterations of chords by the full orchestra—a brilliant, gleaming, white-heat effect.

III. DEATH OF ST. FRANCIS

The mood of the closing scene is cast by the haunting, unworldly melody with chromatic chord progressions which accompanies the words *Along the path where cypresses and elders hang over.* Semi-chorus, full chorus, double chorus, in turn with words and in softly hummed chords develop this motive with interludes by Francis, until in a moment of tremendous intensity, all unite in the cry: *To thee we come, Francis.* From this point the mantle of death falls, and as Francis recalls the scenes of his life his friends say a litany beside his death couch, while Lady Poverty, his bride, lulls him to sleep.

Awe struck, they murmur *Francis is dead,* and the birds once more gather around their departed friend, gently calling his name, while the kneeling friends softly and with deep emotion sing *Alleluia:* a poetic and affecting ending to a mystical and spiritual work.

Cast of Characters

SAINT FRANCIS.....	<i>Tudor Davies</i>	FRIAR MASSEO.....	<i>Philip Culkin</i>
THE LEPER	} <i>Chase Baromeo</i>	SISTER CLARE.....	<i>Marie Montana</i>
THE VOICE OF CHRIST		THE LADY POVERTY.....	<i>Merle Alcock</i>
FRIAR LEON.....	<i>Raymund Koch</i>	BIRDS.....	<i>Children's Chorus</i>
FRIAR ANGELO	} <i>Ottis Patton</i>	FRIENDS OF	} <i>University Choral Union</i>
TENOR SOLO		ST. FRANCIS	

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PROLOGUE

I. THE YOUTH OF ST. FRANCIS

FRANCIS, HIS FRIENDS, YOUTHS
AND GIRLS

CHORUS.—Cecco, come down! Come
down, I pray thee!
There's dancing here to repay
thee!

Come down to wine and laughter,
rondel and song!

Come down, gay farandole soon will
rouse thee!

Join our throng!

Why so rapt is thy gaze, as there
upon the terrace

Thou lookest out? On what does
it brood?

Why this mood,

Cecco, to-day?

So perverse, so fey!

(First Song)

CHORUS AND TENOR SOLO.—Nencia,
pretty sweeting,

Ere twilight glow be fleeting,

Without thy garden see

Thy true love, gentle maiden,

With salve and bodkin laden,

His humble gift to thee;

He brings wine in good measure,

This red rose for thy pleasure,

And with this fairing goes

Great wealth of hidden treasure,

His fond heart in that rose!

CHORUS.—Cecco, come, the revel calls!

Awake, thou dreamer! thou poet!

Art demented?

Thy father Bernardone, doth he
keep thee close?

Hath it gone ill with him in trading?

Why, ah, why art thou so morose?

Why this frown, this air discontented,

On this day of mirth and mas-
querading?

(Second Song)

Red wine did I drink of thee in full
measure, Cortona!

Perfumed was thy breeze that filléd
my cloak, Orvieto!

Snow-white was Perugia, violet
thou, Spoleto!

I fared to Assisi one summer day,
Hence I would depart, yet in thrall
I stay!

CHORUS.—Clanging of bells sends
through the air

Tidings of joy swelling and soar-
ing!

Leopards whine and tigers are
roaring,

There's sport afoot here in the
square!

Ringlets aflame Nina now shows!

Jacopo has thrown her a rose!

Fiora is dressed

All in her best!

Cecco! Two score are we that at-
tend

On thy coming! Lucia grows im-
patient!

Holà! Lucia grows bold!

And our banquet spread waxes
cold!

FRANCIS.—Leave me to-night, good
friends, feast alone!

CHORUS AND TENOR SOLO.—And for-
sake thee?

Thee? Our Prince of Youth we
did make thee!

First in all our adventures thou,
Wert thou not our standard inspir-
ing?

Does thy doublet offend, art thou
for braver tiring?

Once more don thy gay velvet
now,

And come!

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FRANCIS.—Nay, leave me here!

CHORUS.—Cecco playeth the truant!
O Cecco, son of Bernardone,
What secret dost thou side, moody
swain?

LUCIA.—See ye not that love is his
bane?

CHORUS.—He's in love! And dares
thus to conceal it!
He's in love! Good reason, I own!

FRANCIS.—Fair Lucia has fathomed
the truth: I will reveal it!
Why do I bide within my house,
brooding alone,
In wild unrest strangely thrilled and
movéd?
I await to-night my bride beloved!

CHORUS.—Thou art betrothed! Can
this be so?
Bridegroom and bride! Let the wine
flow!
Her name?

FRANCIS.—In good season shall ye
know!

LUCIA, TENOR SOLO, AND CHORUS.—
O crafty schemer!
Then no more will we chasten thee,
We take our leave, hermit and
dreamer!
Bestow on thy lady for me
Just one kiss! Give her my fair
greeting!
My heart before her feet I lay!
Guido! Luigi! Hasten away!
Dancing's afoot now, and time is
fleeting!

(Repeat of Second Song)

Red wine did I drink of thee in
full measure, Cortona!

Perfumed was thy breeze that filléd
my cloak, Orvieto!

Snow-white was Perugia, violet
thou, Spoleto!

To Assisi I fared one summer day,
Hence I would depart, yet in thrall
I stay!

FRANCIS.—Like to a wind-swept
flow'r, that leaf by leaf must
perish,
Scent-laden day must fade, and
ere long sink to rest;
A shroud, amber and gold, spreads
a veil o'er the west,
Oh, fair the sun whose red glow
lights on the home I cherish!
Between the rock and torrent
there,
Down Mount Subasio, a shepherd
seeks the hollow,
So fleet glides through the haze that
the eye cannot follow,
While the lilt of his burden comes
faint through the air.
The dusk smells sweet of earth, the
waters enchant me,
The night hath stirred the leaf and
tree;
God above! Give me strength and
grant me
Pow'r to love these, but still serve
Thee!

II. FRANCIS AND THE LADY POVERTY

THE LADY POVERTY.—Francis!

FRANCIS.—Voice, faint yet soft and
tender,
Low and gentle as zephyr's sigh-
ing,
Lucent form defined in the shadows
As thou drawest near to me now,
When flowers to slumber surrender,

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When above the fires that are
dying
Circling vapours float o'er the
meadows:
Is it thou, My Lady, is it thou?

THE LADY POVERTY.—Francis! I seek
thee in pain, in torment that
oppresses!
Though my lips and mine eyes be
fair,
And though jasmine gay adorn my
flowing tresses,
My feet are bleeding, despite the
gentle winds' caresses,
And my white robe men soil and
tear!
No kindly friend have I to tend
me,
Children deride me, the dogs yelp at
my feet
And would rend me;
The world doth revile me! Wouldst
thou learn what I am?
O Francis, I am Christian
Poverty!

FRANCIS.—Deign to give me thy hand,
by this ring men shall know
We are betrothèd, my belovèd!

THE LADY POVERTY.—Fair are thy
words, and with pity thy heart
is movèd,
But wilt thou succour all from
whose eyes the tears flow?

FRANCIS.—This will I do!

THE LADY POVERTY.—If one suffereth,
wilt thou relieve him,
Revive him that is faint, give him
bread in his need?
If one be stained with guilty deed,
Still as brother wilt thou receive
him?

FRANCIS.—Lo, I kneel at thy bruised
feet,
Poverty, since I do adore thee!
The tears of all that mourn shall
turn to laughter sweet;
Take thou this ring of me, I im-
plore thee!

FRANCIS AND THE LADY POVERTY.—
My trust in thee makes two hearts
one! My hand in thine
For ever joins us in tether,
Thine appointed task shall be mine,
To tread the path of life together!

FRANCIS.—The night is tranquil, the
valley is peaceful: Below
Sound the echoes of voices and
chimes harmonising!

THE LADY POVERTY.—Dost thou see,
where yon hill-slope is rising,
That little flame that trembles with
faint persistent glow?

FRANCIS.—Ah!

FIRST PART

I. THE LEPER

FRANCIS, FRIAR LEON, THE LEPER,
AND THE POPULACE

(Women's Voices)

CHORUS.—Ye shepherds all, dance on
the lawn,
Fair April calls to mirth and laugh-
ter,
Silvern the olive-trees gleam after
The kiss of dawn!
Blithe and gay, the lark carols
soaring,
Unseen on high,
In flaming sky,
Yet shrill and clear his note we
hear
Outpouring!

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Green blades anew shoot out their
sprays,
And safe nestle there moss and
cricket,
And lightly the grasses brush the
stem of the thicket
That sways!

FRIAR LEON.—O good Friar Francis,
great joy is mine!
For the spring drones a note divine,
Vibrant hum heralds April morn-
ing;
Though not yet the ripe fruit can
fall,
The glycine doth enrich my wall,
My cell-door with its bloom
adorning!
Rosy children tray and pannier
bring
On this golden morn of the spring,
And load them with blossom and
berry;
There's no heart so hardened, I
vow,
But can feel some tenderness now,
Birds unite with bees, making
merry!
Earth delights with her charm, in
glory trees appear,
All awakes!

FRANCIS.—Thanks to God, that spring
is here!

FRIAR LEON.—O Spring, thou art
clothed in gladness!—
Hither a man, veiling his eyes,
Cometh near in piteous guise,
In garb of affliction and sadness!
Bowed down with weight of misery
That his leaden feet scarce can
carry,
What ails him?—O horror!
Away, nor tarry!
Hasten away! He is a leper!

CHORUS.—Leper!

Unclean is this leper defiled,
From his eyes the scales run with
blood!
He chokes! How he fights for his
breath!
Let him die, outcast and reviled!
To death! Let him be stoned to
death!
The wheel! Mangle and rend each
limb!
Death to him!

FRANCIS.—Ah! Fly not so! Here
fain would I stay thee!
O brother, to whom this earth is
as hell,
Let the peace of heaven now repay
thee,
Which thy suffering earns thee
well!

THE LEPER.—Go! Keep thee far
from me! Ere the pangs of
this hell o'ertake thee!
I warned thee, my rattle coun-
selled all to take flight,
Prudent was thy friend to forsake
thee,
Thou, too, shouldst have fled from
my sight!

FRANCIS.—Nay, friend, thy warning
stayed me!

CHORUS.—Wretched man! Fly! And
leave us!

THE LEPER.—Knowest not, we are
held accurst?
To exile doomed, not even the
Church will receive us,
The world casteth us out, nor may
we slake our thirst,
Alas, at the spring or the
fountain!

SECOND CONCERT

CHORUS.—Go on thy way, and seek
the mountain!

THE LEPER.—See these hands, these
lips and these eyes,
This body, that wasting mortifies
With disease, relentless, appalling!
Mark these scars and these wounds
all festering and galling!

FRANCIS.—Nay! I love thee, thou
shalt love me!
Thy hand laid on mine binds each
other,
My kiss on thy lips greets my
brother;
Come, rest in mine arms; come, one
are we!

THE LEPER.—In thine arms?

FRANCIS.—Is it thou, brother, turnest
from me?

THE LEPER.—Who then art thou, at
whose voice
Weeping eyes grow dim? Who
canst thou be?

FRANCIS.—God's lowly servant!

THE LEPER.—Thy name?

FRANCIS.—Francis.

THE LEPER.—That same Francis fa-
mous in story,
Who worketh miracles divine,
In whose bright eyes the stars do
shine,
And whose speech doth foretell
God's glory?
What mockery is this? Ah 'tis
some jest of thine!

FRANCIS.—Brother, I am Francis, one
of God's "little poor"!

THE LEPER.—I was vile, crawling ver-
min, despised and lowly,
Yet this night shall lay me down
to sleep,
Secure in my faith strong and
deep,
Aflame with hope radiant and holy!
The fever that did rack my temples
Now hath broken its cruel chain,
Now eased are my limbs of their
pain,
And my wounds are cooled of their
burning;
I, accurst and foul in men's eyes,
Now go to my lazarus-house returning,
Like man redeemed to Paradise!

FRANCIS.—O Friar Leper, simple in
in faith art thou,
Noble in grief, patient in woe;
I kneel to thee, and ask thee now
To absolve and bless me ere thou
go!

CHORUS.—Ye shepherds all, dance on
the lawn,
Fair April calls to mirth and laugh-
ter!
Silver-tipped olive-trees gleam after
The kiss of dawn!

II. SISTER CLARE

FRANCIS, SISTER CLARE

FRANCIS. — Sister Clare, whither
away? The weary day is end-
ing;
Shadows fall one by one, on hill and
slope descending;
The distant woods faintly are
seen;
Angelus bell, its liquid notes with
twilight blending,
Hath reached Saint Damian's walls,
so white in bow'r of green!

OFFICIAL PROGRAM

SISTER CLARE.—With my sister am I
come

From woodman Cosa's mountain
home;

Crushed and bruised by a log he
lies stricken and dead,
His orphaned children famish for
bread.

Now the first star of eve glows
faintly,

The crimson sky grows grey and
dim,

We hasten on!

FRANCIS.—Sister Clare, merciful, kind
and saintly,

Worthy art thou to toil for Him!

SISTER CLARE.—Good father, thou art
my guide, all my thoughts wait
on thine.

Well I recall that hour divine,

A child was I, when in the church
thy voice proclaimed

Its message of faith and love,

Round San Giorgio's aisles soar-
ing above,

As on the wing a mighty bird;
And with tears that message I
heard,

Full of wonders new and truths
appealing,

Mine own self to me there re-
vealing!

Then from the evil world, far away

I sped in flight,

And to God swift my footsteps
bore me!

Serene and calm, night lay be-
fore me,

Palm Sunday night!

I do remember!—So fitful the
zephyr's caress,

And so faint the gleam from the
well,

The pathway so white, the smell

Of the bracken, perfumed bitter-
ness!

The moon ere long arose on high,
Moon whose thin crescent lights us
to-night from her heaven!

And the wind kissed my robe with
an eloquent sigh!

I do remember!

FRANCIS.—I saw thee yester-even,

From my garden, musing in prayer,

Afar I saw thee, Sister Clare:

Thou wast gathering posies!

SISTER CLARE.—Yes, I was tending my
roses;

Evening had come so peacefully,
And from my home, as thine, my
gaze fell on thee:

In thy hands a book I could see;

Bright was the night and clear,

Meseemed thou wert quite near.

Late grows the hour.—Farewell!

No more may I stay,

Brother. The Angelus bell dies
away.

FRANCIS (*alone*).—All praise to Thee,

O Lord, for Sister Clare, for

Thou hast made her constant

and zealous, and through her

Thy marvellous light illumines

our hearts!

III. THE BIRDS

FRANCIS, FRIAR LEON, THE BIRDS

FRIAR LEON.—Fierce the relentless sun
Beats down, cruel, unsparing!

Hot dust chokes me, and faint
am I

With pain and torment overbearing!

Dost thou see, where Perugia lies
there,

On the crest of yonder mountain?

Here at the foot are elm

SECOND CONCERT

- And turf and hillock and fountain;
Let me rest in this shelter fair!
- FRANCIS.—Do as thou wilt, and nurse
thy folly till even!
There, in the field, to countless
birds
I will rehearse in chosen words,
Preaching them the gospel of
Heaven!
- FRIAR LEON.—A sermon?—O truly
hast thou set
For these poor birds a cunning net!
And thou of late didst rail at folly!
By my faith, prithee understand,
That ere thou move a foot or hand,
They will fly from thee far away!
- FRANCIS.—Not so! Behold, onward
I go.
Look, do they flee?
- FRIAR LEON.—They stay!
Amazing! To thy voice they listen,
Delighted rushing to and fro!
Ah! Behold round thee now des-
cending,
They seek the earth, and pause
in their whirl,
And fluttering wings slowly furl,
Their heads to thee in homage
bending!
- THE BIRDS.—Light is our wing, gay
our song,
Welcome thou each feathered
rover,
While o'er thy head we do hover;
Fluttering band, clustering throng,
Each bird hides in its narrow breast
One frail heart throbbing timidly;
Above, beneath, from East, and
West,
Swift on the wing come we,
Little children of God!
- THRUSH.—The Thrush am I, the
merry Throstle!
- REDBREAST.—And I, the Redbreast!
- SPARROW.—And I, the Sparrow!
- LARK.—I, the Lark in sombre habit!
Like thy grey habit!
- LINNET.—I, the Linnet!
- CHAFFINCH.—The Finch am I, darling
of angels!
- NIGHTINGALE.—And I, the Nightin-
gale!
- WARBLER.—I, the Blackhooded Warb-
ler!
- TOMTIT.—I, the Tomtit!
- WAGTAIL.—With the worker from
morn to eve,
So shrilly piping do I go,
To cheer his toil: A merry Wag-
tail!
- THE BIRDS.—O Francis, we would
listen to thee!
- WREN.—The Wren am I, wilt thou
take me,
The smallest bird of all? Let me
not be denied!
Here I wait, a-flutter and coy,
In the leaves, crouching by thy side,
Lest cruel foes drive me away;
Brother, though my heart is so
gay,
Yet my poor trembling tongue
scarce can sing for very joy!
- (*Sermon to the Birds*)
- FRANCIS.—Brethern Birds, who sit
with folded wing,

OFFICIAL PROGRAM

Call me your friend and greet me
with accord;
Know ye now that God is the
Lord,
In praises to Him should ye sing!
For he hath clothed you with plum-
age fair,
And for your flight fashioned the
air,
And of old He preserved your kind,
And shelter for you in the Ark did
He find!

And tho' ye labour not, God's bless-
ing giveth ease,
Your food is the grain and the
fountain,
Your domain the hill and the
mountain,
And your home the nest in the trees!

Lest lightning and tempest dismay
you,
His tender care gathers them in,
With loving thought He doth array
you,
Who, weak and frail, toil not,
nor spin!

Brethren Birds, be mindful of His
grace,
With thankful hearts His love re-
ward,
In gratitude is vile and base,
Let man alone forget his Lord!

THE BIRDS.—Light is our wing, gay
our song,
Welcome thou each feathered
rover,
While o'er thy head we do hover;
Fluttering band, clustering throng,
Each bird hides in its narrow breast
One frail heart throbbing timidly;
Above, beneath, from East, and
West,
Swift on the wing come we,
Little children of God!

FRANCIS.—Fly away! And proclaim
in the song that ye sing
Your gospel to valley and hill!
Now shall this Cross direct your
flight and guide your will,
This Cross that I trace on each
wing!
Go, the first of you, Westward go
ye forth;
Others, find ye the South; and to
the East a throng;
Let all the rest go seek the North!
Praise God, sing aloud your sweet,
heavenly song,
Pure and holy message forthtell!

THE BIRDS (*flying away in four
groups*).—Farewell! Farewell!

SECOND PART

IV. THE STIGMATA

INSTRUMENTAL PRELUDE

FRANCIS, THEN FRIAR LEON, FRIAR
ANGELO, AND FRIAR MASSEO; THE
VOICE OF CHRIST

FRANCIS.—The fierce autumn blast as-
sails me, raging and whirling,
Rocks the yellowing beech, set the
black fir-tree groaning,
While the storm howls its dirge
without end o'er the land;
Every leaf is the sport of winds,
eddying, swirling,
The rain—the path obscured—a
faint moaning:
Like a rock hurled down from the
heavens
Alverna doth stand!

THE MURMUR OF VOICES.—Ah! Ah!
Ah! Ah! Ah!

SECOND CONCERT

FRANCIS.—I would not shun the storm!
Drop by drop on me fall,

O Sweat of His Passion, His Agony divine!

Anon pauseth the storm for response to its call;

Slowly creeping, the clouds veil the earth with a pall,

But the blue sky beyond is mine!

Frail thou art, kneel to God in prayer;

Doth not prayer heal for thee thine ills?

Yonder lieth Romagna, and Umbria is there,

Tuscany, too, beyond the hills,

While, distant and blue, gleams the sea,

And meseems its voice calls to me!

O, how dear was that oft-trodden plain,

Where I cast the seed with a loving hand,

Lowly sower of grain!

THE MURMUR OF VOICES.—Ah! Ah!
Ah! Ah! Ah!

FRANCIS (*in prayer*).—Lord! I tremble before Thee, and scarce can I speak:

Now art Thou near to me, now nearer again!

“God’s poor man” doth give Thee thanks in his pain!

THE VOICE OF CHRIST.—Francis!

FRANCIS.—I come!

THE VOICE OF CHRIST.—Francis!

FRANCIS.—Gladly I obey!

Ah! I hasten, my beloved Master, unto Thee!

Lord, do Thou point me the way!
Steep and irksome this path is for me!

The Cross! Ah! What lightning-flash doth blind me?

I see Thee now, blessed Lord!

Ah! Nailed to the Cross!

THE VOICE OF CHRIST.—Francis!

FRANCIS.—The Cross is there, thrust in the stones,

The crowd affrighted, the rabble horde!

Naught, save a weed where the chill wind moans;

Darkness descends, unlovely darkness!

Oh, Golgotha!

THE VOICE OF CHRIST.—Behold me!

FRANCIS.—Lord, I behold Thee!

O, monsters of hell, inhuman fiends!

O my Master!

THE VOICE OF CHRIST.—I thirst!

FRANCIS.—Those nails have torn Thee! Thy Feet! Thy Hands!
Blood flows from Thy Side!

THE VOICE OF CHRIST.—O, sweet are thy words of pity!

FRANCIS.—O my Saviour! My heart doth ache indeed!

Ah, carrion brood, abate your greed!
Begone! Oh—Thy Head is drooping!

THE VOICE OF CHRIST.—I suffer!

FRANCIS.—Ah, for Thine Agony!

Ah, that hill, where Thou dost languish!

OFFICIAL PROGRAM

- Master! And naught can I do for
Thee!
- THE VOICE OF CHRIST.—Ah! Ah!
- FRANCIS.—Let me share in Thine anguish!
That bitter cup of Thine,
Give me to drink, O Lord, let it be
mine!
O my Saviour! O my Master!
- THE VOICE OF CHRIST.—Francis,
come!
- THE MURMUR OF VOICES.—Ah! Ah!
Ah! Ah!
- FRANCIS.—In the darkness to Thee
I cling,
And lay my head on Thy Breast!
Precious boon!—Surpassingly blest!
- THE VOICE OF CHRIST.—Come! Come!
- FRANCIS.—What embrace holdeth me
captive!
Lord! Lord! Ah, how the mallet
resoundeth!
For whom? What sigh doth answer
the blows?
Ah! The nails that do tear my
hands, the blood flows,
The heart that fails me, the tortures
that rend me!
Master! Wilt Thou defend me?
Saviour! Saviour! Hear me call!
- THE THREE FRIARS.—Brother! we are
thy friends!
Brother! calm thyself!
- FRANCIS.—Kneel with me!
I did see the Lord, nailed to the
Cross!
Lift and unfold, ye clouds!
I saw the Lord crucified!
- THE THREE FRIARS.—Christ cruci-
fied!
- FRIAR LEON.—Behold! Those wounds
on thy hands!
Thy bruised feet, thy pierced side!
- FRIAR ANGELO.—Blest art thou a
thousandfold!
The Stigmata!
- FRIAR MASSEO.—Thy feet! Thy
hands! Behold!
- FRANCIS.—Is it true?
- FRIAR MASSEO.—True is this wondrous
marvel!
- FRANCIS.—A sweet and precious
wound from my side doth flow!
- FRIAR LEON.—Dost thou falter?
- FRANCIS.—No! No!
Jesus! My Redeemer divine!
Dear unto my soul is the hurt
that He giveth,
And all my joy in suffering liveth;
By blood alone the true Salvation
shall be mine!

V. THE CANTICLE OF THE SUN

FRANCIS, SISTER CLARE, THE PEOPLE

FRANCIS.—O Saint Damian's walls,
my affliction is sore,
But ye give me comfort tender,
My heart opens wide in yearning
for your splendour,
Since my closed eyes open no more!
O Saint Damian! O shelter sweet
in pain,
To my sorrow a refuge fair,
O the abbey that gleamed white on
the russet plain,

SECOND CONCERT

Where in days long ago I welcomed
Sister Clare!

Now in thy turn, with benediction,
Dear Sister, welcome thou the blind!
Do thou, O sun, bekind,
Comfort thou mine affliction!
These eyes see thee no more, yet
will they suffer less,
If they feel, O sun, thy mystical
caress!

CHORUS OF WOMEN'S VOICES (*in the distance*).—On casement-pane
falls summer's gleam;
That evil men He might redeem
Christ died!
Good Saint Peter, to mercy be won,
Thy stern displeasure, Saint John,
Set aside!

FRANCIS.—Dear Sister, wilt thou de-
scribe to me my lost Assisi,
That I shall see no more till the
great Healing?
Assisi!

SISTER CLARE.—Round yonder house
a flight of birds is wheeling,
Where thou wast born!

FRANCIS.—Ah, my home!
I seem to hear the shouts of a
laughing boy!
So, laughing and merry and wild,
Fast I ran, and cried in my joy,
When I was a little child!

SISTER CLARE.—Assisi!

FRANCIS.—Bereavèd land, that I
counted so dear!
Sun, shine on those tawny hills,
summer's glory is here!

CHORUS (*in the distance*).—Dawn's
finger-tips glisten with dew!
Adorned the altar gleams anew
In its splendour.

Incense rises to Thee above;
Partake of our joy, Lord of love,
Pure and tender!

SISTER CLARE.—In calm now repose
thee! Dost thou hear?
Friar Leon's at work, his song falls
on thine ear!

CHORUS (*in the distance*).—Bearing
the Cross, wounded sore,
And pale, and wan, Jesus once more
Doth faint and languish.
Loud resound the mocking and jeers,
Soft and low are the bitter tears
Of Mary's anguish!

SISTER CLARE.—Francis! Rest thee
awhile!

FRANCIS.—Why? Now no more do I
tire,
Glow's all my being as a burning
fire!

SISTER CLARE.—Francis, go in with
me,
For this sun is too fierce for thee!

FRANCIS.—No, dear sister, I need no
tending,
I hail the mighty sun descending!
On mine eyes let it fall, nevermore
to depart,
And let its blazing rays, fierce and
strong, fire my heart!

The Canticle of the Sun

FRANCIS.—All praise to Thee, O Lord,
for all Thy things created,
And, chiefest of them all, my great
Brother, The Sun;
Light by his red glory is won,
And nature illuminated!
All praise to Thee, O Lord, in
mercy good and kind,

OFFICIAL PROGRAM

Praise for the Stars and Sister
Moon that Thou hast given!
All praise to Thee for Brother
Wind,
And for the Air, and for the Clouds
of Heaven,
And for our Sister Water, too,
Humble, precious, limpid and
blue!
All praise to Thee, O Lord, for
Brother Fire,
Lighting the darkness at our de-
sire,
Joyous and bright and strong!
All praise for Mother Earth that
sustaineth,
Kindly protector whose love never
waneth,
Earth which feedeth the living
throng!
Earth which untiring yieldeth her
board,
The fruits and the flowers, grass
and sward!
Bless and praise ye the Lord,
Thank ye the Lord,
All with humble heart praise the
Lord!

CHORUS (*Men's Voices*).—Awake,
praise ye the Lord!

VI. THE DEATH OF FRANCIS

FRANCIS, FRIAR LEON, FRIAR ANGELO,
SISTER CLARE, THE LADY POVERTY,
FRIENDS OF FRANCIS, AND
THE PEOPLE

CHORUS (*Men and Women, in the
distance*).—Along the path,
where cypress and elder hang
over,
To thee we come!
Above the convent's snowy dome
Yellowing leaves a-rustling hover;
To leaden feet the way is long,

Naught we sing of joy or of glad-
ness,
Sorrow hath filled our hearts with
song
Of autumn sadness!

FRANCIS.—Good Friar Leon, is night
at hand?
What of the day?

FRIAR LEON (*in tears*).—The day is
dying. Ah, me!

FRANCIS.—My friend, I would not
have thee weeping!
This day that sinks to rest holds
my last hour in keeping:
With the closing day must I die!

CHORUS (*the Friends of Francis*).—
All men won by thy words en-
thralling,
All who by thine aid undaunted
stood,
Yea, followed thee first at thy call-
ing,
And strove by thine example to
fight for the good,
Attend thee and crave thy last bless-
ing;
Bowed in their grief and misery,
Thy friends, in throng around thee
pressing,
Kneel unto thee!

SISTER CLARE.—Now Sister Clare,
thy handmaid, giveth
Comfort; ah, how thou art faint for
thy breath!
Alas! If Francis lie stricken to
death,
'Tis anguish to Clare that liveth!

FRANCIS.—Sister!

CHORUS.—If Francis lie stricken to
death,
'Tis anguish to Clare that liveth!

SECOND CONCERT

CHORUS (*in the distance*).—Along the path where cypress and elder hang over,

To thee we come!

Above the convent's snowy dome
Yellowing leaves a-rustling hover;
To leaden feet the way is long,
Naught we sing of joy or of gladness!

FRANCIS.—That song, is it of men who love?

Is it a prayer that comes not near?

Fainter now it sounds, now more clear,

Now lost in the maze of the grove!

FRIAR LEON.—There by the hill, treading the moor,

Where shadows of night are descending,

Forth from Assisi come hither wending

Young and old, the wealthy and poor;

Even the beggar totters groaning,
And there the leper crawls along!

SISTER CLARE.—In the shadows a man I see that shuns the throng,

I hear him, in his pain, feebly moaning!

FRANCIS.—I can see him! Yea, my closed eyes can see thee there apart!

Come, brother leper, well-belovèd brother, come to my heart!

O my brother, I can see thee!

CHORUS (*in the distance*).—Down the long path, where cypress and elder hang over,

To thee we come!

Leaden our feet, weary the way,

Naught we sing of joy or of gladness!

To thee we come, Francis!

FRANCIS.—Dear Sister Death, souls long tormented

Languish till thy call set them free,

On this lowly couch I wait for thee,

At rest in spirit and full contented!

See, I am ready, thou phantom guest!

Come, wrapt in thy shroud let me rest!

Thy sickle falls swift as thy sands,
Now on my brow lay thou thy hands!

CHORUS (*the People*).—Francis, thou who didst love the poor,

Francis, thou who didst tame the wolf,

Francis, thou who didst bless the birds,

Francis, thou who didst beg for the kiss of a leper,

Francis, by thy pain,

Francis, by thy wounds,

Pray for us, Francis, God's "Poor Man!"

FRANCIS.—Wife belovèd, faithfullest bride,

When Death is nigh, dear Poverty,
Canst not thou be at hand?

THE LADY POVERTY.—I am here at his side!

Have I ever failèd thee?

In this hour, when the autumn wind doth moan and weep,

When the flow'rs droop, withered and dead,

Here shall mine arms cradle thy head,

And here my heart lull thee to sleep!

OFFICIAL PROGRAM

FRANCIS.—Turn my face to Assisi!
O sweet Nature! Mother Earth!
Hush of twilight! Reddening sky!
Assisi, thou gavest me birth;
I bless thee now in this hour when
I die!

FRIAR LEON.—Saint Francis is dead!

CHORUS (*the People, sobbing*).—Ah!
Ah! Ah! Ah! Ah!

FRIAR ANGELO.—A flight of birds! I
will drive them hence!

FRIAR LEON.—Nay, brother!
They come to mourn him who loved
them!

THE BIRDS.—Weary our wing, sad our
song,
Mourneth now each feathered rover,
While o'er thy head we do hover,
Fluttering band, clustering
through;
Each bird hides in its narrow
breast
One frail heart, that is sorrowing;
Above, beneath, and East and
West,
Here we await thy spirit, little chil-
dren of God!
Francis !

CHORUS (*the People*).—Alleluia!

THIRD CONCERT



Friday Afternoon, May 18



OVERTURE to "THE IMPRESSARIO" - - - - - Mozart

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

The music for the little entertainment, *Der Schauspieldirektor* was composed by Mozart for performance in the Orangery at Schönbrunn, near Vienna, in 1786, and at that time consisted only of the overture on this program, two arias, a trio and a quartet. During the middle of the last century, the piece was turned into a full-sized opera,* in which Mozart becomes a principal character, together with the impressario and one of the best known singers of the theatre for which Mozart composed several of his operas. The material for this version was obtained by stringing together songs and ensembles from a variety of sources.

The overture is a well constructed piece of symphonic writing; though the themes are light and graceful, and the orchestration quite full, there is a sense of the masterly use of material in the development section and in the tuneful weaving of the polyphony. The fullness and sonority of the overture is remarkable in view of the few instruments called for in the score, and is a tribute to the young master's skill in the field of abstract instrumental music.

ARIA, "ME VOILÀ SEULE," from "LES PÉCHEURS DE PERLES" - - Bizet
MISS MONTANA

George Bizet was born October 25, 1838, at
Paris; died June 3, 1875, at Bougival.

The tremendous success achieved by *Carmen*, though too late to bring satisfaction to its composer, has tended to dwarf and obscure the other works of this brilliant Frenchman whose early death was a genuine loss to the music of his country. *Les Pécheurs de Perles* (The Pearl Fishers), an opera in three acts with text by Cormon and Carre, achieved only a moderate success, lasting for eighteen performances after its premiere at the Theatre Lyrique, Paris, in September, 1863.

*This was the version used by the Hinshaw Opera Company for the performance of "The Impressario" on this series in 1922-23.

OFFICIAL PROGRAM

The story of *The Pearl Fishers* concerns the virgin, Leila, who is charged by the Cingalese to station herself upon a high rock and pray for the safety of the pearl fishers. Leila has taken oath to allow no man to approach her during her term of service; but two fishermen—Zurga and Nadir—climb the rock, and Nadir tells Leila of his love, and she gives her heart to him. The two men are discovered, captured and condemned to death, but Zurga assists Leila and Nadir to escape, he himself being killed by the infuriated populace.

The cavatina "Me voilà seule dans la nuit" is sung by Leila at the beginning of the second act, in a ruined temple overlooking the starlit sea, where she is to spend the night praying for Brahma's protection for the fisherman. The following is an English translation of the French text:

RECIT: Alone in the night!
Alone in this solitary place, where silence reigns,
With fear I tremble, and sleep flees from me;
But he is there—my heart divines his presence!

AIR: As in other days, in the sombre night,
Hidden in thick foliage
He was near me in the shadows.
I sleep then and awake in peace.
He watches near me, in the shadows,
As in other days.
'Tis he whom my eyes have discovered;
He who has brought comfort to my soul.
O happiness! O joy unlooked for!
He has returned to see me once again!
O happiness! He has come; he is there!
Near to me, as in other days, in the sombre night, etc.

CONCERTO FOR VIOLIN, E minor, Opus 64 - - Mendelssohn ALLEGRO MOLTO APPASSIONATO; ANDANTE; ALLEGRO NON TROPPO BENNO RABINOF

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

In July of 1838, Mendelssohn wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." No progress seems to have been made immediately, for in 1839 Mendelssohn again wrote to David: "Now that is very nice of you to press me for a violin concerto. I have the liveliest desire to write one for you, and if I have a few propitious days here" (Hochheim, near Coblenz) "I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such

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a one as I to manage that? The whole first solo is to consist of the high E." It is well to explain that although Mendelssohn studied the violin in his earlier youth, when he played any stringed instrument it was the viola that he preferred.

Thus, under the inspiration, advice, and practical suggestion of David, the concerto gradually took form. Though the score bears the date of completion, September 16, 1844, Mendelssohn, according to his custom, continued to revise and polish it. David took infinite pains with the technical details of the solo part; for much of the cadenza as it now stands he was responsible. The results of Mendelssohn's instinct for what was effective, and his unerring perception of what was artistically suitable, combined with David's knowledge of the capacities of the violin as a solo instrument, have yielded the world a masterpiece in this field of musical literature. It is the only published example of its kind by Mendelssohn.

The orchestra accompaniment of the violin concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. (*Allegro molto appassionato*, E minor, 2-2 time.) "After an introductory measure in the orchestra, the solo violin begins at once with the principal theme. After the statement of this the orchestra breaks in with a section of its own, based on the same material, following which the violin brings forward a new idea over a pulsating figure in the wind. There is passage work in triplets leading to the second theme in G major, played by the clarinets and flutes over a long held G in the solo violin. The development begins in the solo instrument with a working out of the principal theme, this being the only material that is used. The cadenza is introduced at the close of the Development instead of at the end of the Recapitulation, as was usual with other writers. The Recapitulation enters shyly, as it were, in the midst of the arpeggios of the solo violin. The subjects are presented as before, the second theme being now in E. There is no pause between the first movement and the Andante."

II. (*Andante*, C major, 6-8 time.) "This movement puts forward eight measures of Introduction before the violin announces the principal theme. It is interesting to remember that Mendelssohn originally intended the accompaniment (in the strings) to this melody to be played pizzicato. 'I intended to write it in this way,' wrote Mendelssohn to David, 'but something or other—I really don't know what—prevented me.' There is a middle section, of more agitated character, and the first part then returns."

III. "The finale is preceded by a short introductory movement (*Allegro non troppo*, 4-4 time). The main movement (*Allegro molto vivace*, E major, 4-4 time) has its first theme set forth by the solo instrument. Following brilliant passage-work in the violin, the orchestra brings in, *ff*, a new theme in B major. This is worked over at considerable length, and over a development (in the strings) of the principal theme the violin sings a new subject in G major. A Recapitulation ensues, in which the orchestra takes this theme while the solo instrument brings forward the opening subject of the movement. The fortissimo second theme appears once more in the orchestra, this time in E major, and there is a brilliant coda."

OFFICIAL PROGRAM

THE QUEST OF THE QUEER PRINCE - - - - - *Hyde*
(Cantata for two-part Children's chorus)
CHILDREN'S FESTIVAL CHORUS

Herbert E. Hyde was born at Chicago, May 4, 1886

The composer of this work is a resident of Chicago. He studied harmony, theory, counterpoint and orchestration with Adolf Weidig of that city and later pursued the same studies and organ-playing with Charles MacPherson in London. He began his organ study under the direction of Clarence Dickinson and Harrison Wild, later going to Paris to continue his work with Joseph Bonnet and Charles Marie Widor. At present he is the organist and choirmaster of St. Luke's Church, Evanston, Ill.

His writings include works for the organ, piano, songs and choral compositions. He has written numerous works for children among which might be mentioned "Rhythms for the Kindergarten,"—"Seventeen Songs" from Dorothy Aldis' "Everything and Anything."

"The Quest of the Queer Prince" was composed especially for the Annual Festival of the Civic Music Association of Chicago and came to its first performance in April, 1926, at Orchestra Hall of that city, the composer conducting. For nine years previous to that time, Mr. Hyde was Superintendent of that organization, which among other activities maintained twenty-five children's choruses in various parts of the city, uniting them annually in a Festival concert, the Civic Orchestra of Chicago, Frederick Stock, Musical Director, Eric DeLamarter, Conductor—supplying the accompaniments for the children's songs and sharing in the program.

The cantata, sung on this occasion, is for two-part children's chorus. The words are from the pen of Miss Frances Ellen Funk of Oak Park, Ill. The work was begun at the composer's summer studio at Crystal Lake, near Frankfort, Michigan, and the score was finished in Chicago on March 1st, 1926.

The story deals with the adventures of a noble prince who was so "queer" that he would not marry any of the princesses of his father's choice. While a young lad, he had rescued a deer from a trap and for that kind deed, a fairy had promised to him a beautiful princess for his bride, if, when he was twenty-one years old, he would enter the wood and follow the call of a nightingale. This he does, and after many adventures which test his courage, he finds his princess and "they lived happily ever after."

QUEST OF THE QUEER PRINCE

In the long, long ago,
When the whole world was new,
When fairies were real,
And all stories came true,
Lived a handsome young Prince,

Who in some future day
Would rule o'er the land
In an excellent way.

And now a strange tale you shall hear:

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This Prince was very, very, very queer;
A charming youth to manhood grown,
Would choose no Princess for his own.
The old king thundered,
" 'Tis high time that you are wed!"
"Not just yet,"
The young Prince answered,
As he shook his curly head.
But even the wisest men did not know
Why the young Prince shunned all pretty
 maidens so.

One day when the Prince was a very
 young lad,
He had gone to the forest to play;
Around him the songs of awakening birds
Softly welcom'd another bright day.
He walked beneath the giant trees,
The woods were sweet and still
Then, suddenly, a cry of pain
Came sharply close and shrill,
The young Prince ran to aid
A creature suff'ring there
A frightened deer, with slender foot
Caught in a cruel snare.

The brave young Prince sprang forward
And quickly freed the deer,
Although he saw quite plainly
A tiger crouching near.
And as he drew the little deer
In safety from the trap,
He heard a noise behind the tree,
A funny, funny tap, tap, tap
Tap, tap, tap,
Tap, tap, tap!

Then the Prince, how he jumped!
For right there at his feet
An old lady sat,
So tiny and neat.
"Brave little lad," she softly squeaked
And then the Prince's ear she tweaked.
Wisely she shook her pointed cap,
Her tiny shoes went tap, tap, tap,
Tap, tap, tap,
Tap, tap, tap!

Now for this noble deed
A prize I'll promise you.
Now mark what I am saying,
This is what you'll have to do:

When you are twenty-one years old,
Start out at break of day,
And in the woods a nightingale
Will lead you on your way.
Follow the song of that sweet bird,
And you'll be sure to find
A charming princess for your Queen,
And to you
She'll be true and kind:
And in the woods a nightingale
Will lead you on your way!

When slowly the long tale of years was
 done
Came the day when the Prince was
 twenty-one;
And into the forest so cool and green,
He started in search of his promised
 Queen,
Then from out an angry stream
Arose a sharp and piercing cry,
In the green and foaming waters,
He saw something floating by,
A shattered boat,
A frightened child,
Caught in the torrent wild.

Loud, she called for help, quite frantic,
The maid was terrified,
Alas! could no one save her
From drowning in the tide?
As speechless there the young Prince
 stood,
There came from out the wood
The nightingale's clear song;
The Prince swam bravely to her aid
And saved the drowning maid.

Then over the hill
He walked 'neath the shade
Where a water fall sang
In a cool fragrant glade.

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There, filling his flask at the pool of
the fall,
He heard again the nightingale
Send out its call.
On, on the Prince ran,
So fearless and brave,
Till he came to a hill
Where he found a dark cave.

Down, down he went,
The air was chill and damp and cold,
And just ahead he saw a lion big and
bold;
A frightened dwarf lay on the floor,
And loud was the lion's roar.
The Prince drew out his good sword,
He smote the lion's head;
The dwarf said, "Prince, I thank you,
I'm saved, the lion's dead."

Out to the sunlit forest now,
Where the air was clear,
He crossed a bridge to a meadow sweet,
And saw a scene so queer.
A mean old witch was standing there,
She hailed him with a sneer,
"Gather me some wood," she snapp'd,
And clicked her teeth at the Prince.
"My fire went out last night," she said,
"And I've been cold ever since."
"Why should I wait upon her?" thought
the Prince,
When suddenly out of the sky
The nightingale's sweet song so clear
Came ringing from on high.

So he gathered the sticks
To her cottage he went,
And he laid them all down on the floor;
While she muttered and sighed,
Did the funny old crone,
As she snapp'd, "Make a fire that will
roar."
He laid the sticks on the fire-place,
He did the best he could;
Yet all the witch would say, was,
"Pour water on the wood!"

He sprinkled the wood from the flask at
his side,
And then, with amazement he suddenly
cried,
For out of the fire, the sticks all jumped!
Straight and stiff they bobbed and
bumped,
In and out, turn round about,
Into each other they clicked and clumped.
Rap-it-ty-rap, short and quick,
How they all danced, each firewood stick!
The old witch clapp'd her hands, and then
The sticks jump'd back in the fire again.
How the Prince stared, as the firewood
sticks
Started to do amazing tricks,
Till soon they were not sticks at all,
But beautiful maidens, straight and tall.

Then on went the Prince, tho' his heart
was sad,
For the sun was now red in the west;
He had worked and had searched but in
vain was his quest
Of the Princess whom he loved the best.
On through the shadows he wandered,
Twilight crept over the hill,
Nesting birds rose to the treetops,
All the great forest was still.
Surely his quest was a failure,
Where could his Princess be?

Lonely and tired was our hero,
Worn and discouraged was he.
But as he walked along the trail
He heard again the nightingale;
Clearly it sang,
The Prince took heart, at once he sped
To a tow'r that glow'd all fiery red,
And drawing near he saw a crowd,
And heard a wailing sad and loud.
"In that tower," an old dame cried,
"Our precious little children hide,
We cannot rescue them because
A dragon waits outside."

'Mid great excitement our brave Prince
Climbed up the wall,

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And there close to the gate
He saw the dragon crawl!
With flaming eyes and poisoned breath,
The monster threatens death.
He rushes ot the combat,
The fight is fierce and fast,
With one great blow our hero
The dragon slays at last!

The joyful voices died away,
The Prince still waited there
Where should he go, what could he do,
To find his Princess fair?
He mounted slowly to the tow'r,
And from it's topmost room,
The nightingale called sweet and strong,
From out the twilight gloom.
Oh! what a vision of loveliness
Burst on the Prince's view!
He saw a maid so beautiful,
It thrilled him through and through.
Blue as the skies were her tender eyes,
Gold as the corn was her hair,
Even the dreams of a lover Prince
Never could paint one so fair.

The happy Prince bowed low,
He beamed with joy and pride;
How wonderful to have
This Princess for his bride.
So in the fragrant garden now,
With silver moon caressed,
We leave the happy lovers there,
With love forever blessed.
Our Prince has solved his royal Quest,
He is no longer queer
And now his happy future life
Leads onward straight and clear.

His people dwell in happiness,
His land is rich and free,
Our prince is now a noble King,
His Queen is fair to see.
His palace is gay with children,
The land's at peace once more,
And the banner of the kingdom waves
proudly now
From shore to shore.

VIOLIN SOLOS

- | | | |
|--------------------|-----------|-----------------|
| (a) WALTZ SCHERZO | - - - - - | <i>Chabrier</i> |
| (b) GIPSY CAPRICE | - - - - - | <i>Kreisler</i> |
| (c) WITCHES' DANCE | - - - - - | <i>Paganini</i> |

MR. RABINOFF

SONGS:

- | | | |
|---------------------------------|-----------|------------------------|
| (a) THE CRYING OF WATERS | - - - - - | <i>Campbell Tipton</i> |
| (b) THE SOFT FOOTED SNOW | - - - - - | <i>Sigurd Lie</i> |
| (c) IN THE SILENCE OF THE NIGHT | - - - - - | <i>Rachmaninoff</i> |
| (d) LOVE WENT A RIDING | - - - - - | <i>Frank Bridge</i> |

MISS MONTANA

THE CRYING OF WATERS - - - - - *Campbell Tipton*

O water, Voice of my heart
Crying in the sand!
All night long,
Crying, with mournful cry.
As I lie and listen
And cannot understand

The voice of my heart, in my side,
Or the voice of the sea.
O water, water, crying for rest!
Is it I? Is it I?
All night long the water is crying to me!

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THE SOFT FOOTED SNOW - - - - - *Sigurd Lie*

There is nought on earth so still and soft as the snow!
Wrapping all the world with downy covers;
Hushing every sound
On the frozen ground,
O'er each noisy footfall silence hovers

There is nought on earth so pure and white as the snow,
Swan's-down freed from heavenly pinions falling,
On the hand appears,
Swiftly turns to tears;
From the crystal air white dreams are calling.

There is nought on earth so gentle as the snow!
Sinking soft as sleep on eye-lids weary,
Hark a silv'ry sound
Fills the peace profound,
Like a chime of bells from regions airy!

Translated by Arthur Westbrook

IN THE SILENCE OF NIGHT - - - - - *Rachmaninoff*

O! In the silent night
I see your vision nearing,
With your caressing voice,
Your loving smile so endearing,
Your hair that I was wont to stroke
Your hair in flowing strands of black,
How oft I bid you go,
How oft I called you back!
Those tender words we spoke
A-new I try to fashion,
I whisper and recall
The words that voiced our passion;

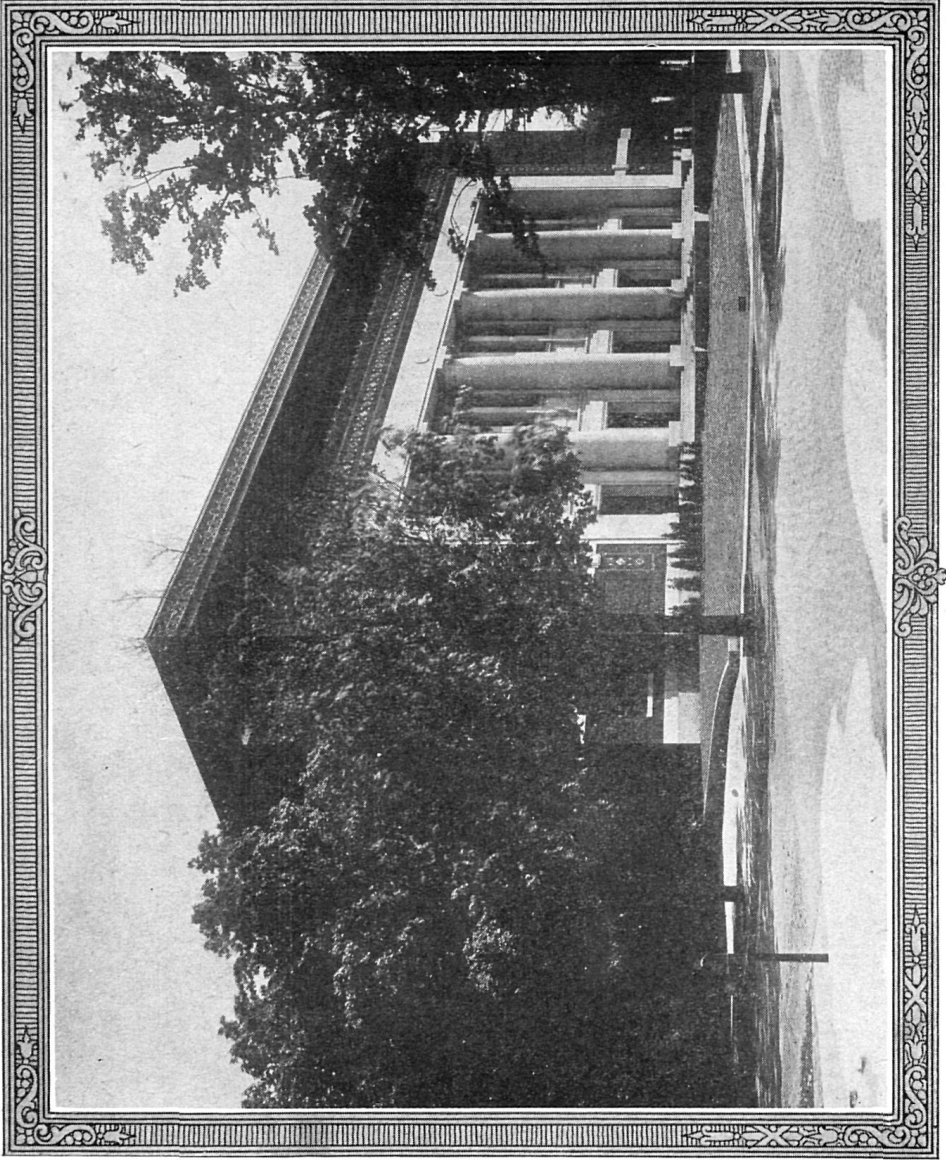
Wild and despairing,
I summon past delight,
I wake with your beloved name
The silent night,
Beloved! I wake the silent night!
Oh! In the silent night,
I see your vision nearing,
I wake with your beloved name,
The silent night.

*English version by George Haris
and Deems Taylor*

LOVE WENT A RIDING - - - - - *Frank Bridge*

Love went-a-riding
Over the earth,
On Pegasus he rode!
The flowers before him sprang to birth
And the frozen rivers flowed,
Then all the youths and the maidens cried
"Stay here with us, King of Kings!"
But Love said "No!
For the horse I ride has wings!"
Love went a riding over the earth
On Pegasus he rode!





Hill Auditorium

FOURTH CONCERT



Friday Evening, May 18



OVERTURE, "LE BARUFFE CHIOZZOTTE" Op. 32 - - - *Sinigaglia*

Leone Sinigaglia was born at Turin, August 14, 1868

Italian composers, for the most part, have devoted their energies to the field of opera, and are conspicuous by their leaving untried the more serious and pretentious instrumental forms. Sinigaglia is to be counted with that minority of his countrymen which should include his contemporary Sgambati, and our contemporaries Casella, Respighi and perhaps Malipiero, whose reputations are not founded on musico-dramatic works. Educated in music at the Conservatory of Turin and under the great masters at Vienna, where he came in close contact with Anton Dvorak and Carl Goldmark, his early works were for violin, 'cello and string quartet. His later compositions include a violin concerto, a "Danze Piemontese" for orchestra (Op. 31) (heard in these concerts), a second string quartet, and pieces for strings.

The present overture takes its names from a comedy written by Goldoni in 1760, which may be roughly translated as "The Quarrels of the People of Chiozza." Sinigaglia has not attempted, in his overture, a literal interpretation of the scenes in Goldoni's play but to present in a general way the moods of the important incidents: the chatter of the women-folk of the fishing village of Chiozza; the love idyl of the man and the maid, Tita Nane and Lucietta; the quarrel and happy ending.

Toscanini first performed the overture at one of the symphonic concerts of *La Scala* at Milan in 1907; he included it again on his New York Philharmonic program during the season just ended. It was performed at these concerts May 20, 1910.

ARIAS: (a) "CASTA DIVA" from "NORMA" - - - - *Bellini*
(b) "SUICIDIO" from "LA GIOCONDA" - - - *Ponchielli*

LEONORA CORONA

(a) "CASTA DIVA" from "NORMA" - - - - *Bellini*

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

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In "Norma" we discover the highest expression of Bellini's limpid, crystalline, melodious style. At its initial performance, December 26, 1831 at *La Scala*, Milan, in spite of the fact that the title role was assumed by the greatest vocalist of that day, Malibran, it was coldly received. Subsequent performances soon led to a complete reversal of the verdict, and it came to be considered not only Bellini's masterpiece, but one of the finest examples of pure Italian opera.

The tremendous demands of the title role upon an artist has served to "shelve" the work in the 20th century in favor of the more "parlando" roles for singers of lesser vocal abilities. "Norma" was given a sumptuous revival by the Metropolitan in the season just closed, and delighted again through sheer beauty of singing and purity of melodic line, though lacking in some of the more intense, dramatic moments which modern Italian composers have raised as a "norm" for judging operas.

The aria "Casta diva" is so old as to be almost new to present day audiences; the simplicity of melodic statement, and sincerity of purpose, removes it from the category of "show pieces," although its difficulties can be surmounted only by a singer of exceptional vocal technique.

The text in translation follows:

Queen of Heaven, while thou art reigning
Love upon us is still remaining,
Clad in pureness, alone disdaining
Grosser earth's nocturnal veil.
Queen of Heaven, hallow'd by thy presence,
Let its holier, sweeter essence,
Quelling ev'ry lawless license,
As above, so here prevail!
All is ended, be now the forest
Disencumber'd of aught mortal.

(b) "SUICIDIO" from "LA GIOCONDA" - - - - *Ponchielli*

The scene, (Act VI) is a ruined castle on a small island in the Adriatic, from which the brilliantly illumined square of St. Mark and the lagoons of Venice are visible. A lighted lantern, a crucifix on the wall, a table on which are a flask of poison and a dagger; these furnish the "atmosphere" for the morbid thoughts of Gioconda who has come here to assist in the escape of Laura and Enzo. Her own mood is prompted by her passionate but hopeless love for Enzo. As she approaches the table, and takes up the flask of poison she sings:

Yes suicide!
The sole resource now left me!
Stern Fate forever of hope has bereft me

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I the last accents of destiny hear;
Bear my last cross;
Know the end draweth near.
Bright is the day; the hours gaily flying!
Lost is my mother; love lies a dying,
Conquer'd by jealousy's terrible fever,
I sink exhausted; sink down forever,
Night draws the end now; if Heav'n prove kind.
Ere long, in the grave repose I may find.

SYMPHONY NO. 4, E flat major, Opus 48 - - - Glazounow
ANDANTE—ALLEGRO MODERATO; SCHERZO—ALLEGRO VIVACE;
ANDANTE—ALLEGRO.

Alexander Glazounow was born at Leningrad, July 29, 1865.

In his *Memoirs* Rimsky-Korsakow relates the incidents in connection with the first performance of Glazounow's first symphony at Leningrad in 1882. The work had been created by the boy, aged sixteen, under the guidance of Rimsky-Korsakow, and brought to a first hearing under Balakirew without acquainting the audience with the age of the composer. Great was the astonishment and excitement, when in response to applause at the conclusion of the work "a boy in his 'teens, dressed in the uniform of a student stepped on the stage to bow his acknowledgments of the favorable reception." The fame of the composer and his symphony spread rapidly, Liszt producing it at Weimar in 1884. In all, Glazounow has written eight symphonies in addition to other major works. The fourth, with which we are most interested this evening, dates from 1893, and is dedicated to Anton Rubinstein.

Montague Nathan (*Contemporary Russian Composers*, London, 1917) discusses Glazounow's symphonic writings with especial reference to the fourth symphony, with such clarity that a quotation is given:

"As a symphonic writer Glazounow has gradually drawn away from the use of external aids and has relied more and more on inherent beauty. Beginning with *Stenka Razin*—the work of a man who was reckoned, at the time of its composition, a powerful recruit to the nationalist coterie—he has progressed to the eighth symphony, which has earned him the title of 'a contemporary classic master.' As a half-way house in this process of evolution the fourth symphony (Opus 48), in E flat major, repays examination. In this we see the composer hesitating about his road. It contains reflections of the influence of Borodin in the oriental theme (for English Horn) of the Andante; of Liszt in its construction, its disregard of the four-movement form and the transformation of thematic substance; and of the west in the first subject (for oboe) of the *Allegro moderato*—a theme which is heard in

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several later works in a variety of guises, which do not, however, conceal its identity, notably in the concerto for violin.

"At this stage the composer has already traveled far; on the road still before him he is to purify the elements of his creative substance and to divest it of everything which is not essentially musical. 'He has abandoned,' says Rimsky-Korsakow in his *Memoirs*, 'the thickets of "The Forest" (Opus 19, dedicated to Stassof), the depths of "The Sea" (Opus 28, dedicated to Wagner) and the walls of "The Kremlin" (Opus 30, dedicated to Moussorgsky); in the last named the musical reflection of the program, indicated by headings, has become quite faint; the romanticism of the *Andante* of the fifth symphony (Opus 55) of "Raymonda" (Opus 57), of the sixth symphony (Opus 58) and the "Middle Ages" suite (Opus 79) is not in the vein of the contemporary descriptive composers. Glazounow has already gone far towards purging himself; he is already nearing his promised land, wherein music is absolutely self-sufficing, in the seventh symphony. With the eighth he reaches his destination'."

The selection for this Festival of symphonies by Glazounow and Tchaikowsky was made with the express purpose of providing opportunity for study and comparison of the creative gifts, the technical skill, and the sense of pure musical beauty possessed and expressed by two Russians whose lives overlapped, and who achieved success in the serious forms of composition. Neither of these symphonies are involved or abstruse; nor are they "modern" in harmonic or rhythmic scheme; they do not assault the ear; rather does each give unalloyed enjoyment through the directness of statement and purity of subject matter.

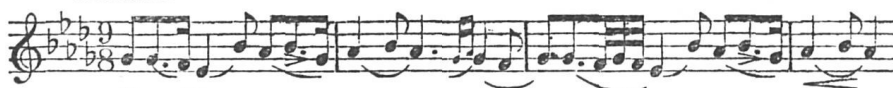
An acquaintance with the principal themes through these subjoined musical examples will perhaps add to the pleasure of this performance. The analysis is by Felix Borowski for the program book of the Chicago Symphony Orchestra.

FIRST MOVEMENT

Andante, E flat minor, 9-8 time. After two measures for the strings and woodwind the English horn sets forth the following subject:

No. 1.

Andante.



Eng. Horn.

The violins take up this melody and develop it. The main movement (*Allegro moderato*, E flat major, 4-4 time) follows, its principal subject being announced by the oboe. A short quotation is made:

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No. 2.
Oboe.



p dolce ed espress.

This theme and the rhythmical figure which accompanies it having been worked over, a subject is presented, *scherzando*, by the clarinet, its material derived from the theme of the Introduction:

No. 3.



p

The real second theme occurs soon after the melody quoted above, and is sung by the violins:

No. 4.



mf

A phrase for the violas, heard at the end of this subject:

No. 5.



Violas. *p*

is given important development, and the clarinet theme also is worked over. The first subject is taken up and developed in the lower strings. A sonorous passage is followed by a quieter section, in which No. 5 is worked over. This leads to the Recapitulation, the principal subject (No. 2) again being announced by the oboe. Before the second theme makes its appearance there is a re-presentation of the material of the Introduction (No. 1). The true second subject (No. 4) now is given out by the first violins, and this is followed by a short coda, the material of which is drawn from the principal theme (No. 2).

SECOND MOVEMENT

Scherzo. *Allegro vivace*, B flat major, 6-8 time. Following three introductory measures in the bassoons (second violins, *pizzicato*) two clarinets give out the subject of the scherzo.

No. 6.
Allegro vivace.



p

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A development of this matter constitutes the entire first division of the movement. The trio (*poco meno mosso*, D flat major, 3-4 time) brings forward the following theme in the clarinet:



The original *tempo* is resumed and the material of the first part is repeated, somewhat modified, the theme of the trio being occasionally woven into it. The movement ends quietly.

THIRD MOVEMENT

Andante, E flat major, 4-4 time. There is no independent slow movement, the material of this section of the symphony serving as an introduction to the finale. After two measures of a preliminary figure in the violins the third clarinet presents the following:



After twenty-two measures of this material there is a hastening of the time, and trumpet calls are heard. These lead through a *crescendo* to the main movement (*Allegro*, E flat major, 2-2 time), whose principal theme is thus presented by the violins:



There is some vigorous working over of this matter, and following a *crescendo* the first violins give out, *piano*, the subjoined subject:



The real second theme appears in a melody (*Meno mosso e tranquillo*) heard in the oboe and later taken up by the first violins:



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The Development section works out the opening theme (No. 9) first, and later No. 10. In a still later section suggestions of the material of the Introduction to the first movement are subtly put forward. The Recapitulation presents the principal subject (No. 9), *fortissimo*, in the strings and woodwind. The second theme (No. 11) is heard in the woodwind and trumpet. There are hints of the first theme of the opening movement (No. 2). The coda brings back the material of the principal subject (No. 9).

"MARCHING SONG OF DEMOCRACY" - - - - - Grainger

For Mixed Chorus, Orchestra and Organ

(Conducted by the Composer)

Percy Aldridge Grainger was born July 8,
1882 at Brighton, Melbourne, Australia.

Evoking for the moment the phraseology of the football reporter, Grainger is a *triple-threat* musician: conductor, composer and pianist. He has appeared as piano soloist in the Choral Union concerts in seasons past, and on several programs his refreshing orchestral arrangements of folk songs and country dances (*Mock Morris, Shepherds' Hey, etc.*) have been performed. He completes the trilogy of musical accomplishments in this evening's program, conducting his own vigorous choral work.

Mr. Grainger has been likened to Kipling, for like him, he exults in portrayal of subjects in which common people, their doings, their emotions and their outlook set the pace. He is not abashed by traditional practices in composition; he is virile, novel and sincere. His directions are unique and picturesque: "at quick marching speed," "easy goingly, but richly," "hammeringly" "Louder lots," "Don't tire yourselves over this; keep fresh for what's to come," "Now sing up" etc. to single out some from the "Marching Song of Democracy." Ruggedness and terseness are apparent in his musical and literary style; but despite his meaningful and fluent use of words, he states that he is unsuccessful in setting them to music—note the effective use of what he calls "nonsense syllables" in the present choral work.

His early instruction in piano was received from his mother, and his first public appearance was at the age of ten. He studied, later, in Europe and began his career in London in 1900, subsequently touring Great Britain, New Zealand, Australia, South Africa. His American debut was in 1915, and he enlisted soon after as a bandsman in the U. S. Army.

The Marching Song of Democracy is dedicated by the composer to his mother and to Walt Whitman. The score contains a prefatory note, which gives in the composer's inimitable literary style, the source of his inspiration and the instances connected with the composition of the work. It is quoted herewith in full:

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In "A Backward Glance o'er Travel'd Roads" (Leaves of Grass) Walt Whitman wrote:

The New World receives with joy the poems of the antique, with European feudalism's rich fund of epics, plays, ballads— . . . and though, if I were ask'd to name the most precious bequest to current American civilization from all the hitherto ages, I am not sure but I would name those old and less old songs ferried from east to west—some serious words and debits remain; some acrid considerations demand a hearing. Of the great poems receiv'd from abroad and from the ages, and to-day enveloping and penetrating America, is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult to democracy?

When a boy of 16 or 17 I was greatly struck by the truth of this assertion, not merely as regards America and literature, but as applying no less to Australia and the other younger Democracies, and to all the arts; and I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.

When in Paris during the Exhibition of 1900 I happened unexpectedly upon the public statue of George Washington when strolling about the street one day, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard "chanting the great pride of man in himself," the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.

My original plan was to write my "Marching Song of Democracy" for voices and whistlers only (no instruments), and have it performed by a chorus of men, women and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later realization of the need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert-hall. An athletic out-of-door spirit must, however, be understood to be behind the piece from start to finish.

The vocal parts are sung to "nonsense syllables" such as children use in their thoughtless singing; firstly, because I thought that a more varied and instinctive vocalism could be obtained without the use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey, but aimed at devoting it, rather, to a less "mental" immersion in a general central emotional mood. Completed in 1917, the "Marching Song of Democracy" was composed mainly in the years 1901, 1908 and 1915 and had its first performance at the Worcester, Mass., Festival of 1917, under the ideal leadership of the late Dr. Arthur Mees. The work carries the following dedication: "For my darling mother, united with her in loving adoration of Walt Whitman."

PERCY GRAINGER.

FOURTH CONCERT

- ARIAS: (a) "IN QUELLE TRINE MORBIDE" from "MANON" - - Puccini
(b) "VISSI D'ARTE" from "TOSCA" - - - Puccini

LEONORA CORONA

- (a) "IN QUELLE TRINE MORBIDE" from "MANON" - - Puccini

English translation:

In those soft second curtains, in that gilded alcove
There is silence, there is an icy chill that freezes,
I who once knew ferment of fond caresses
And from dear lips to taste love's ardent
And most perfect kisses.
And now all that is over.
My humble dwelling, I see you there
Before me secluded and enchanting
Like a vision so peaceful of rest and love.

- (b) "VISSI D'ARTE" from "LA TOSCA" - - - Puccini

The recent death of Puccini removed from Italy her most illustrious opera composer of the late nineteenth and early twentieth centuries. While there are numerous "single work" men (Mascagni, Leoncavallo, etc.) Puccini achieved high esteem both by quantity and quality of operatic creation. *Tosca* is not his strongest or greatest work, though the recent contest among the protagonists of the title role as to the most startling "stage business" to accompany the delivery of this aria, has no doubt added to the box office value if not to the artistic quality of the work. The aria on this evening's program is sung in the second act by Tosca: Scarpia has offered her the life of her lover, Cavaradossi, at the price of her honor.

An English translation of W. Beatty-Kingston follows:

Love and music, these have I lived for,
Nor ever have harmed a living being!
The poor and distressful
Times without number, by stealth I have aided.
Ever a fervent believer,
My humble pray'rs have been offer'd up sincerely to the saints:
Ever a fervent believer,
On the altar, flow'rs I've laid.
In this, my hour of sorrow and bitter tribulation,
O Heav'nly Father, why dost thou forsake me?
Jewels I gave to bedeck
Our lady's mantle;
I gave my songs to the starry host
In tribute to their brightness.
In this my hour of grief and bitter tribulation,
Why, oh! why, Heavenly Father, hast thou forsaken me?

OFFICIAL PROGRAM

SUITE from the BALLET "L'OISEAU DE FEU" (THE FIREBIRD), *Strawinsky*

Igor E. Strawinsky was born at Oranienbaum, June 5, 1882.

Fokine, the choreographer, and Diaghileff, the ballet producer, have contributed to the immense popularity which Strawinsky, the composer, enjoys on both sides of the Atlantic, for by far the larger proportion of his music was conceived especially for, and brought to public hearing by his two compatriots. "Petroushka" and "The Rites of Spring" suffer materially when deprived of the color of costumes and scenery and the rhythm of the dance. "The Fire Bird," likewise, was originally a ballet, produced at the Opera, Paris, June 25, 1910 by a company under the direction of Diaghileff. Pierné whose "St. Francis of Assisi" was heard in the program of last evening, was the conductor on that occasion. The story of the Ballet was drawn from Russians folk lore, and prepared for the composer by Fokine.

The following is the plot of "The Fire Bird" ballet: Ivan Tsarevich, wandering in the night, observes in the gloom the Fire Bird plucking golden apples from a silver tree. He attempts to seize the Fire Bird and, after a chase, succeeds in capturing her. The bird entreats Ivan to release her, and, after receiving from her a glowing feather, he permits the Fire Bird to escape. As the dawn comes, Ivan Tsarevich perceives that his wanderings have taken him into the park of an ancient castle. From that building there emerge thirteen maidens, who pluck the apples from the silver tree and throw them to each other. Ivan, who had concealed himself in order that he might watch the playing of the maidens, now reveals himself and is given one of the golden apples. The maidens withdraw into the castle, which is the home of the monstrous Kastchei, who turns into stone all the adventurous travelers who may enter his domain. Ivan determines to penetrate into Kastchei's abode. Upon opening the gate he is confronted by a horde of monsters, and eventually by the fearsome Kastchei himself. He attempts to petrify Ivan, but the latter is given protection by the glowing feather which has been given him by the Fire Bird. Soon the Fire Bird comes to Ivan's assistance and wards off the magic that, wielded by the enchanter, would have brought Ivan to the fate of previous trespassers upon the monster's domain. The bird causes the frightful company of Kastchei's retinue to break into a frenzied dance. The casket in which the fate of the wizard is contained is revealed. In it is an egg which Ivan dashes to the ground. The death which it contains unites itself with its owner, and Kastchei expires. His castle vanishes; its beautiful prisoners are freed, and Ivan receives in marriage one of them, the Beautiful Tsarevna.

The Orchestral Suite was prepared by Strawinsky in 1919 and has been widely acclaimed.

I. The suite begins with the Introduction to the ballet. No tempo is given in the score of the suite, but that of the ballet is *Molto moderato*. This movement leads, in the suite, without pause into a section entitled "The Fire Bird and Her Dance." Part of this, however, is drawn from a section in the ballet, in which Ivan pursues the Fire Bird.

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II. Dance of the Princesses. In the ballet this section follows the playing of the enchanted princesses with the golden apples, and their discovery by Ivan.

III. Infernal Dance of Kastchei. In the ballet this is entitled "Infernal Dance of All the Subjects of Kastchei." The tempo indication in the ballet is *Allegro feroce*.

IV. Berceuse. This section, concerned with the Fire Bird, is separated from the *Infernal Dance of the Subjects of Kastchei* by eight measures of *Andante*. It leads without pause into—

V. Finale. The music of this (*Lento maestoso*) is concerned in the ballet with the disappearance of the castle of Kastchei and the coming into life of the petrified travelers, as well as the general rejoicing of the multitude at the vanquishing of the dreaded monster and his crew.

ARIA, "ADIEU, FORETS" from "JEANNE D'ARC" - - *Tchaikovsky*

LEONORA CORONA

As an opera composer, Tchaikovsky is little known outside of his native land. Of his eleven works for the lyric stage, probably only *Eugen Onegin* is familiar to American audiences, though excerpts from several others are frequently heard. The opera from which the present aria is taken was written in Tchaikovsky's late thirties; he prepared his own libretto, and wrote the music while he was sojourning in Switzerland and Italy, completing the orchestral score in Russia. It was first performed in 1881 under the title *The Maid of Orleans*. Appended is the English text of the principal aria, which displays the composer's power in depicting violent contrasts of mood, hopeless melancholy and dramatic outbursts of passion:

So will the Lord!
I must, I must obey Him,
And obey thy call as well, Holy Virgin!
But whence this fear I feel within my heart?
Why fails my soul, and wherefore doth she tremble?
Farewell, ye mountains, ye beloved meadows!
He smiling valleys, fare ye well for aye!
No longer now among ye I may wander
To all today I bid a long farewell!
Ye meadows all, ye shadow haunted forests,
Ah, when I am gone, ye still so fair will be!
Ah, fare ye well, ye caves and cooling fountains!
For Joan departs, and never more shall see ye.

To all the joys that we have known together
I bid farewell today for ever more;

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And ye, my lambs, disperse o'er yonder heather;
No shepherd have ye now to go before!
For I forsake this flock to tend another
On far off, gory fields, the fields of war!
The Lord's command Himself on me imposeth,
No vain desire my willing heart encloseth:
Madonna! Thou knowest all my aspiration!
Thou see'st my trembling, and all my sorrow.
For ever more farewell, ye mountains all and meadows,
Ye smiling valleys fare ye well for aye!
No longer now among ye I may wander,
To all today I bid a long fare well.
Ye meadows all around, ye shadow haunted forests
When I am gone, ye still so fair will be!
Farewell then, fare ye well, ye caves and cooling fountains,
For I depart, and never, never more shall see ye!

FIFTH CONCERT



Saturday Afternoon, May, 19



OVERTURE, "THE ROMAN CARNIVAL," Op. 9. - - - Berlioz

Hector Berlioz was born December 11, 1803, at Cote St. Andre, and died March 8, 1869, at Paris.

Sufficient time has passed to admit of a rational appraisal of the work and ultimate place in musical history of Hector Berlioz, who has been designated, on the one hand as "the French Beethoven" and on the other as the "forerunner of Wagner." The futility of such comparisons is apparent when it is realized that great geniuses are individualists. It is true that Berlioz was a man of rare intellectual gifts, of outstanding musical talent, and of indefatigable industry, and that he moulded the classic symphony into new forms of expression, and that he was one of the greatest masters of the art of orchestration—but he lacked that spark of genius which would have placed him in the front rank of creative artists. As a musician he commands our deepest respect, but in his compositions he frequently exhibits his lack of craftsmanship, as well as a too superficial inspiration. However, the overture selected to open this symphony concert displays worthily his unique gifts. Berlioz was interested in bringing a "program" into absolute music, and in this work he portrays the incidents in a Roman Saturnalia, a festival of the common people, full of color and life. The overture served, originally, as the Introduction to Act II of his ill starred opera "Benvenuto Cellini," and much of the thematic material is drawn from the dramatic score.

Cast in the usual design—*Andante* introduction and succeeding *Allegro*—he uses in the slow section the melody sung in the first Act by Benvenuto, "O Teresa, vous que j'aime"; here it is delivered by the English Horn. For the *Allegro* theme he takes the "Saltarello," a dance in the second act, and which, in the early performances of the opera, the conductor, Habeneck, would not take at the whirlwind tempo, the composer intended. At a subsequent performance of the overture in concert, Berlioz had the justifiable satisfaction of conducting the work at his own tempi, with Habeneck an uneasy listener, and an audience that was electrified at the effect of the music.

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SYMPHONY in E MINOR, No. 5. Op. 64 - - - *Tchaikovsky*

ANDANTE—ALLEGRO CON ANIMA; ANDANTE CANTABILE; VALSE; FINALE.

Peter Iljitsch Tchaikovsky was born May 7, 1840, at Wotkinsk; died November 6, 1893, at St. Petersburg.

The modern world of music has known no more striking personality than Peter Tchaikovsky. His letters, contained in the admirable biography by his brother Modeste,* reveal an essentially noble character, suffering from alternate fits of despair and moods of rare exaltation.

His life was regulated by singularly pure and simple religious faith, entirely unhampered by the tenets of the Greek Church. A Russian to the core, he was criticized by his country men as being too strongly influenced by German methods and style to be a true exponent of Russian music; by the Germans he was considered too Russian.

Tchaikovsky looked with disfavor upon the work of the group of self-styled Nationalists—Cui, Borodin, Moussorgsky, Rimsky-Korsakov and Balakirev. The end they sought had his hearty approval, but in his judgment the means they employed were not adapted to secure the desired results. He found much to admire in the music of these men with the single exception of Cui, whom he considered a mere amateur, and was very enthusiastic in his praise of Rimsky-Korsakov and Balakirev, but he resented their assumption of superiority and their canons of judgment to the end.

He admired Beethoven, and the scholarly technique exhibited in the construction of his symphonies is direct evidence that the classic master served as a source of inspiration for the more intensely emotional Russian. The melodic charm of early Italian music was not lost on Tchaikovsky though he depreciated its superficial treatment of the orchestra. He sensed the eternal value of pure melody, however, and in the present symphony are included some of his finest, though simple and direct, creations.

Looking at Tchaikovsky's life up to its last decade, we find nought but a record of disappointment, only made endurable by occasional successes, and his constant dependence on his firm religious faith. None of his symphonies brought him great joy, with the exception of the No. 4 (f minor) and the "Pathetic," which title, by the way, was suggested by his brother Modeste with no inkling of the interpretation to be put upon it later, for the work was not written because the composer felt that he was entering the Shadow of the Valley of Death. On the contrary, he was full of life and optimism and looking forward to still greater achievements, for he felt that he at last was free to express himself to the full. The "No. 4" was written under the inspiration of Nadejda Filaretovna and in his letters to her he always re-

*"The Life and Letters of Peter Iljitsch Tchaikovsky, by his Brother, Modeste Tchaikovsky." Translated by Rosa Newmarch. John Lane & Co.

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ferred to it as "our symphony." But his greatest joy was "Eugen Onegin," which he lived to see Russia's favorite opera.

The dates, frequently given for the composition of the 5th Symphony (1886-7) are incorrect, according to Tchaikovsky's letters; for in one to his brother Modeste (May 15, 1888) he writes: "I am hoping to collect the materials for a symphony." On June 10, 1888, he says in a letter to Frau von Mech: "Have I told you that I intend to write a symphony? The beginning was difficult; now, however, inspiration seems to have come. We shall see!" Again he writes (August 26, 1888), "I am so glad that I have finished my symphony (No. 5) that I can forget all physical ailments." This would seem to establish the date of its composition.

FIRST MOVEMENT

A "motto" theme—E minor—*Andante*—4-4 time—is the foundation of a very intensely dramatic introduction, and its pathetic suggestions underlie the structure of the succeeding movements.



Through a masterly process of elaboration, in which clarity of statement conditions the whole section, the principal theme of the first movement—E minor—*Allegro con anima*—6-8 time—is given out by the clarinets and bassoons.



Typically Tchaikovskyian is the beautiful contrast afforded by the introduction of the exquisite and compelling second theme, through a superb climax.



This theme, first started by the strings and later clothed in beautiful orchestral dress, is treated with great fullness of detail which, inasmuch as the first theme is also thoroughly exploited, makes the comparatively short development section thoroughly justified. This, because the themes are treated with dramatic intensity, rather than subjected to the extensive treatment held by those who know no guide other than the fixed maxims of the text-books—which always lag behind the great concepts, that are not yet in the books. Tchaikovsky had a rare sense of formal values, and consequently

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this departure from academic practice is justified. If in no other way this justification is supported by the surety with which he works up a final climax followed by a rather extensive coda which lapses into the mood of the introductory section.

SECOND MOVEMENT

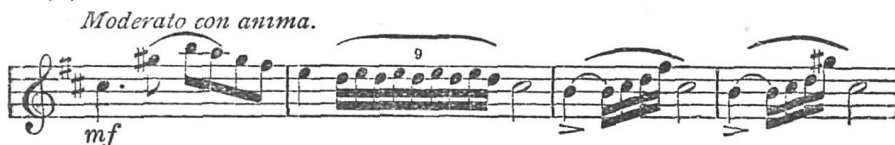
The second movement—D major—*Andante cantabile con alcuna*—12-8 time—is introduced by gloomy chords for the strings—like lowering clouds over the landscape through which breaks the sun, in the form of this wondrously beautiful theme for horn.



A sudden change of key (F sharp minor), introduces a new theme for oboe, afterwards transferred to the first violins and violas in the original key, accompanied by wind instruments.



The clarinet now enters with still another theme—F sharp minor—*Moderato con anima*—4-4 time—



which leads into a great climax, in which the "motto" theme is stated, as though Tchaikovsky would say "Lest we forget." The movement then continues in melodic terms already stated but varied in orchestral color, and, after another statement of the "motto," ends in a coda—conditioned by the second theme.

THIRD MOVEMENT

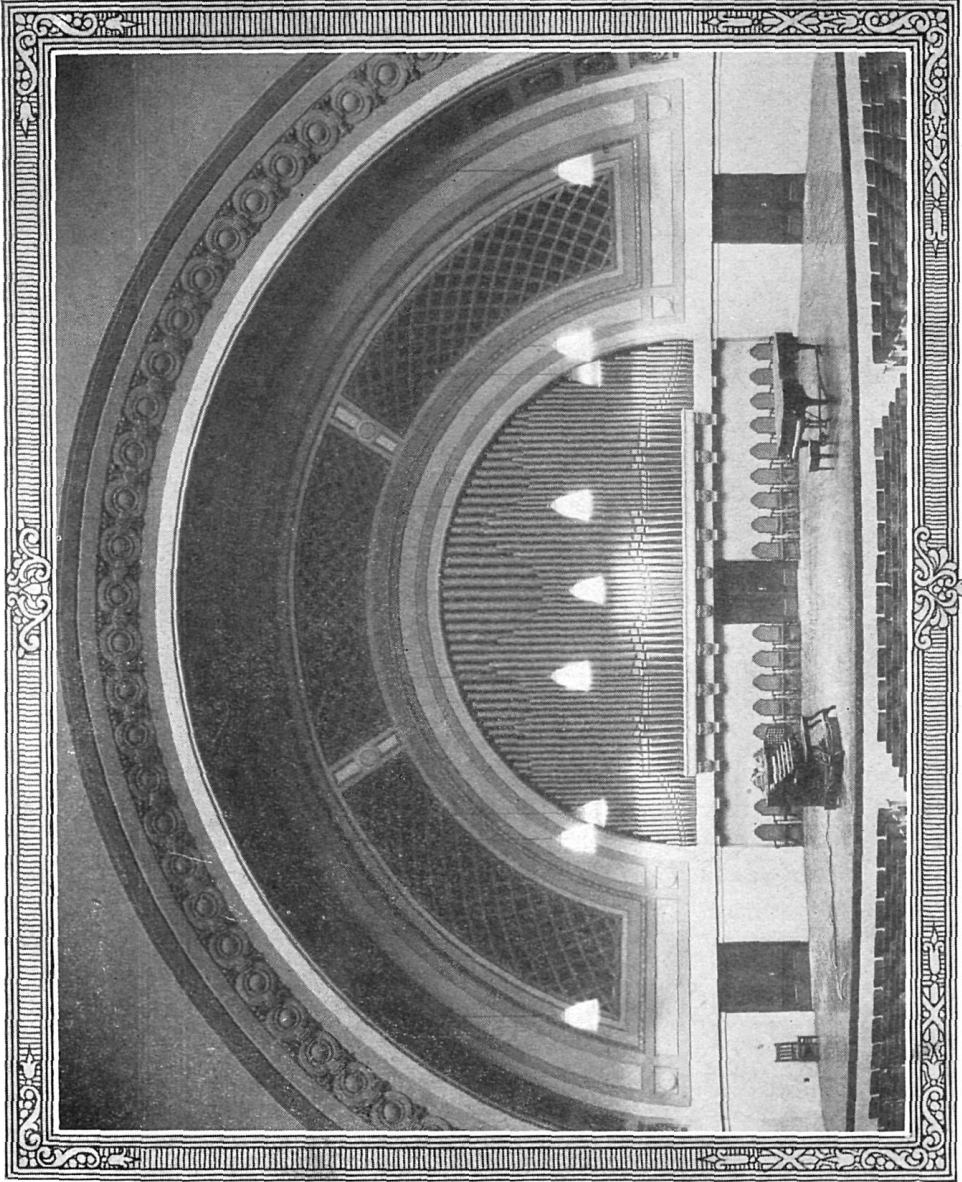
The third movement—A major, *Allegro moderato*, 3-4 time—is a waltz, a form always used by the composer with a full realization of its possibilities of idealization, wherein it differs from most dance forms. The first and second themes given herewith are



very simple and enforced as befits the form. But the merry making is not without its ominous suggestions, for again attention is directed to the implication of the "motto" theme and joy rests on pathos.

FOURTH MOVEMENT

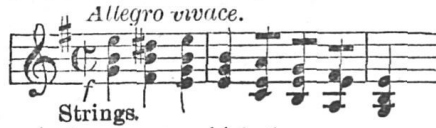
The fourth movement—E major, *Andante*, 4-4 time—in the long introduction of which we are again brought face to face with the "motto," treated with full appreciation



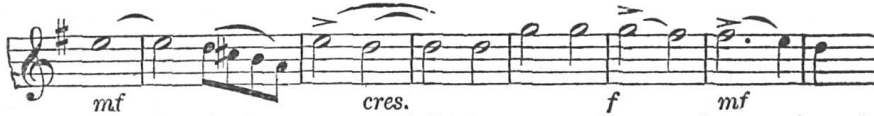
Hill Auditorium Stage

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of all for which it stands, and E, minor—*Allegro vivace*, 2-2 time—in the main movement, brings the symphony to a close. The impetuous first subject,



thoroughly developed through the process which the composer used but never abused, leads eventually to the second subject in the development of which the "motto" theme figures.



These themes repeated lead to a section full of storm and stress, the meaning of which is clearly apparent to those who knew the man, as well as the composer. The frequent appearance of the "motto" theme gives one an inkling of the composer's mood, while the triumphant ending of the movement points to certainty of conviction that "All's well with the world."

In conclusion it may be added that in making a final decision as to Tchaikovsky's position in the ranks of modern composers, this symphony, the No. 4, the "Pathetic," and "Eugen Onegin," will incline the open-minded critic to assign him a position much higher than many will admit.

CONCERTO FOR PIANOFORTE, A minor, Opus 16 - - Grieg ALLEGRO MODERATO; ADAGIO; ALLEGRO MARCATO

PERCY GRAINGER

Edvard Grieg was born June 15, 1843, at
Bergen; died September 4, 1907, at Bergen.

A touch of sentiment is attached to the performance of the concerto on this afternoon's program, by virtue of the close bonds of friendship which existed between the composer and the performer. Grieg's championship of Norwegian folk music, and Grainger's treatment of the folk songs of various nationalities drew the two creative artists into a common bond of interest which ripened into genuine affection. In one of Grieg's last letters to Mr. Grainger in 1907 he wrote, "I have again immersed myself in your folk song settings and I see more and more clearly how 'genial' they are."

Only a few months before his death, the composer was host at his home just outside of Bergen, Norway, to Mr. Grainger. During those days together, a mutual understanding was established, and many details of the master's pianoforte music, especially the concerto in A minor, were discussed. Reflecting upon this experience Grieg wrote, in the letter just mentioned, that "I had wanted so much to get to know you more nearly, both as an artist and as a man, as I had the feeling that we should understand each other. And so it turned out. You have become a dear young friend to me, who has made more rich for me the evening of my life." Thus through the fingers

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of the performer, this afternoon, flow the truest expressions of the wishes and intent of the Norwegian tone-poet; the lyric charm of the concerto finds a sympathetic and understanding exponent in Mr. Grainger.

The romanticism of Grieg was noticeable when at the suggestion of Ole Bull, he was sent, as a lad, to Leipsig for a musical education, where he was fretful of the academic tradition in the conservatory, and ardently loved the music of Chopin and Schumann, who were then not "accepted" in classic circles. Returning to Copenhagen he came under the influence of Gade, the "Danish Mendelssohn," whose adherence to tradition failed to light the spark in the soul of the young musician. It was his friendship with Nordraak, a Norwegian composer only a year his elder, and their discussion of music and patriotic topics that fanned into a flame the devotion to his native folk music that characterizes the best work of Grieg. His timidity was overcome by his friend's courage and enthusiasm, and soon he freed himself from the German classic art, and expanded his own individuality into a style that was unique.

His best and most characteristic works were written between the ages of twenty and thirty. The mannerisms of his later years supplanted the true, spontaneous, unaffected, expression of his young manhood. From those early years, dates the pianoforte concerto. It was written at the age of 25 during the summer of 1868 in the Danish village of Sölleröd, and though it was frequently revised by the composer,* the work never lost its pristine beauty. It was by means of this work that Liszt became interested in Grieg. The juvenile freshness of inspiration combined with maturity of technical skill displayed in this concerto has served to give it a revered place in the repertoire of all concert pianists. Finck says of it, "It is, above all things, good music, delightful music, provided it is played by one who understands its deep poetic spirit."

Grieg's real achievement, whether we listen to "Peer Gynt," to his wonderful songs, or to the concerto, is unmistakably in the domain of the lyric. His harmonic contrasts are novel and charming; his melodies are "squarely cut," built of short phrases repeated higher or lower without material change. This results in a clear, crystalline, concise, colorful expression, which in weaker hands might dissipate beauty into mere mannerism. Another peculiarity likewise to be found in the concerto, is the use of the melodic figure made up of the succession of the scale degrees, *doh-ti-sol* (heard in the opening phrase for the piano.) Mason describes Grieg's style thus: "He never weaves a tapestry, he assembles a mosaic; he is lyric, not heroic like Beethoven; he did not broaden and develop a style, but did seek to widen the range of musical expression."

*At his death he was in the midst of changes in the orchestration for a performance at the Festival at Leeds, England in October, 1902. Grieg died in September. The concerto was performed by Mr. Grainger.

SIXTH CONCERT



Saturday Evening, May 19



"AIDA," An Opera in Four Acts - - - - - *Verdi*

CAST

Aida - - - - -	<i>Leone Kruse</i>
Amneris - - - - -	<i>Marion Telva</i>
High Priestess - - - - -	<i>Thelma Lewis</i>
Radamès - - - - -	<i>Paul Althouse</i>
Amonasro - - - - -	<i>Mario Basiola</i>
Ramphis } The King }	<i>Chase Baromeo</i>
A Messenger - - - - -	<i>Frank Ryan</i>
Priests - - - - -	<i>University Glee Club</i>
Ministers, Priestesses, People - - -	<i>University Choral Union</i>

Chicago Symphony Orchestra

EARL V. MOORE, *Conductor*

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

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

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

If, in "Aida," we may date the advent of the greater Verdi, in whose works the beauty of melody of the Italian, and the dramatic intensity and forceful use of the orchestra of the German schools happily combine, we may see one reason for its success in the fact that in its preparation he had the assistance of a poet of dramatic perception as well as facility in rhyming.

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"Aida" was written for the Khedive of Egypt and was given its first performance in Cairo, December 24, 1871; in Milan, February 8, 1872. It was given in New York in 1873, three years before its first performance in Paris. Contemporary writers give conflicting accounts of the general effect of the first performance, but of the character of the music, its dramatic power, its gorgeous instrumentation, its captivating melodies, sonorous harmonies—there was no jarring note in the chorus of criticism. Nor has there been since—for even those who are worshipers at the shrine of what many of us love to think are really more exalted ideals can but feel its originality and force. It has a most dramatic plot—full of action—giving opportunities for display of Oriental pomp and ceremony—for dancing and all the apparatus of the grand opera—while the deeper elements of dramatic power as shown in the characters of Aida, Amneris, Radamès and Ramphis come to the front with a truthfulness and regard for dramatic consistency unknown to most operas of his countrymen. It is a story of love, war, and loyalty—contrasted with hatred, revenge, and intrigue—dominated by the influence of the cruel and arrogant Egyptian priesthood. It abounds in grand chorus effects, notably in Acts I and II—while from beginning to end there is not a moment when one feels there is any uncertainty in the mind of the composer as to the effect he desires to produce, nor any lapse from sustained power of portrayal. There are certain Oriental characteristics displayed in some of the melodies and harmonies, as in the scene in which appears the High Priestess, in conjunction with the Priestesses and the Priests, while some of the dances have a barbaric quality in rhythm and color. Of "typical motives" in the ordinary acceptation of the word we find no trace, but there are certain themes to which dramatic significance may be given.

SYNOPSIS OF PLOT

The scenes of "Aida" are laid in Egypt (Thebes and Memphis) and the action takes place in the days of the Pharaohs.

ACT I

The first act begins in the King's palace in Memphis. (*Introduction*) The High Priest, Ramphis, tells Radames that the Ethiopians are marching against Egypt and that the goddess Isis has named the leader of the defending army. (*Romanza*) Radames, left alone, declares how happy he would be could he lead the army to victory and return to lay his laurels at the feet of Amneris's slave, Aida, whom he loves. (*Duet*) Amneris and Aida join him. Amneris loves him, and from his demeanor and that of Aida she suspects the truth. She swears to avenge herself if her suspicion proves correct. (*Scene*) The King and his court enter, and presently a messenger comes to announce that it is Amonasro who is leading the invaders. Amonasro is Aida's father, but she alone knows this. The King declares that Isis has chosen Radames to lead the Egyptian army, and directs him to go to the temple of Ftha (Ptah) to receive

SIXTH CONCERT

the consecrated arms. (*Battle Hymn*) The scene concludes with a martial ensemble. The second scene takes place in the temple, where the priests invoke Ftha and the priestesses dance the sacred dance. (*Prayer*) Radames receives the arms, and departs upon his mission.

ACT II

The second act opens in the apartments of Amneris at Thebes. Amneris bewails the absence of Radames, and her slaves vainly try to console her. Aida enters, and Amneris, to test her, says that news has come of the death of Radames. Aida's grief betrays her love, and Amneris threatens her with destruction. (*Finale*) The second scene shows a great square, into which the triumphal army marches with Radames glorified as a conqueror. He brings with him a number of Ethiopian prisoners, among them Amonasro, who is not known to be the king. Aida rushes to her father's arms, and joins in begging for the lives of the prisoners. Radames, seeing Aida's grief, joins in the prayer, which Amneris and the priests oppose. The King releases all the prisoners save Amonasro, who is to remain as a slave with Aida. Then to the joy of Amneris, and the horror of Radames and Aida, the King bestows his daughter's hand on Radames.

ACT III

The third act takes place on the Nile's bank before the temple of Isis, whither Amneris, on the eve of marriage, has gone to pray. Aida has made an appointment to meet Radames near the temple, and while she waits for him, (*Romanza*) she bewails her separation from her native land. She is surprised by her father, who has discovered her love for Radames, and orders her to induce the young man to reveal the plans of the Egyptians. Aida at first refuses, but after an outburst of savage wrath on the part of her father, she consents. Radames arrives. Amonasro conceals himself. Aida tries to lure Radames to flight with her. He yields, and discloses the Egyptian plans. Amonasro appears, announces that he has overheard, and that he is the king of Ethiopia. Amneris comes out of the temple in time to overhear some of the dialogue. Amonasro rushes upon her with his knife. (*Trio*) Radames interferes and forces Amonasro and Aida to fly, while he remains and surrenders himself to Ramphis.

ACT IV

The fourth act opens in a chamber adjoining the court in which Radames is to be tried. Radames is brought in for trial, and is met by Amneris. (*Duet*) She beseeches him to abandon Aida, and promises that she will intercede for him if he will do so. He refuses. She tells him that Amonasro has been killed and that Aida has fled. Still he refuses, and Amneris bitterly repents the outcome of her own jealousy. (*Judgment Scene*) The priests lead Radames to trial. Amneris, in an agony of grief, hears them accuse him, while he submits in silence to condemnation. They return with their prisoner, and as they pass out Amneris curses them. The second scene shows the temple and the vault beneath it. (*Finale*) Radames, shut in the vault, breathes a prayer that Aida may never know his fate. But Aida, who has already found her way to the vault and awaited him there, comes forward. They embrace one another, while above the priestesses sing their chant. Aida dies in the arms of Radames, while Amneris, garbed in mourning robe, enters the temple and sinks prostrate in despair upon the huge stone that closes the vault.

OFFICIAL PROGRAM

ACT I—INTRODUCTION

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

(RADAMES and RAMPHIS in consultation.)

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

RADAMES.—Hast thou consulted the will of Isis?

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

RADAMES.—Oh, happy mortal!

RAMPHIS.—Young in years is he, and dauntless.
The dread commandment I to the King shall take.

(Exit.)

ROMANZA

RADAMES.—What if 'tis I am chosen,
and my dream
Be now accomplished! Of a glorious army I the chosen leader,
Mine glorious vict'ry by Memphis received in triumph!
To thee returned, Aida, my brow
entwin'd with laurel:
Tell thee, for thee I battled, for thee I conquer'd!

Heav'nly Aida, beauty resplendent,
Radiant flower, blooming and bright;
Queenly thou reigned o'er me transcendent,
Bathing my spirit in beauty's light.
Would that, thy bright skies once more beholding,
Breathing the air of thy native land,
Thine were a throne by the sun to stand.

(Enter AMNERIS.)

DUET

AMNERIS.—In thy visage I trace a joy unwonted!
What martial ardor is beaming in thy noble glances!
Ah me! how worthy were of all envy the woman
Whose dearly wish'd for presence
Could have power to kindle in thee such rapture!

RADAMES.—A dream of proud ambition in my heart I was nursing:
Isis this day has declar'd by name the warrior chief
Appointed to lead to battle Egypt's hosts!
Ah! for this honor, say, what if I were chosen?

AMNERIS.—Has not another vision,
one more sweet,
More enchanting, found favor in your heart?
Hast thou in Memphis no attraction more charming?

RADAMES (*aside*).—I!
Has she the secret yearning
Divin'd within me burning?

SIXTH CONCERT

AMNERIS (*aside*).—Ah, me! my love
if spurning
His heart to another were turning!

RADAMES.—Have then mine eyes be-
tray'd me,
And told Aida's name!

AMNERIS.—Woe, if hope should false
have play'd me,
And all in vain my flame.
(Enter AIDA.)

TRIO

RADAMES (*seeing AIDA*).—She here!

AMNERIS (*aside*).—He is troubled.
Ah! what a gaze doth he turn on
her!
Aida! Have I a rival?
Can it be she herself?
(Turning to AIDA.)

Come hither, thou I dearly prize.
Slave art thou none, nor menial;
Here have I made by fondest ties
Sister a name more genial. Weep'st
thou?
Oh, tell me wherefor thou ever art
mourning,
Wherefore thy tears now flow.

AIDA.—Alas! the cry of war I hear
Vast hosts I see assemble;
Therefore the country's fate I fear,
For me, for all I tremble.

AMNERIS.—And art thou sure no
deeper woe now bids thy tears
to flow?
Tremble! oh, thou base vassal!

RADAMES (*aside, regarding AMNE-
RIS*).—
Her glance with anger flashing
Proclaims our love suspected.

AMNERIS.—Yes, tremble, base vassal,
tremble,
Lest thy secret strain be detected.

RADAMES.—Woe! if my hopes all
dashing,
She mars the plans I've laid!

AMNERIS.—All in vain thou wouldst
dissemble,
By tear and blush betrayed!

AIDA (*aside*).—No! fate o'er Egypt
looming,
Weighs down on my heart dejected,
I wept that love thus was dooming
To woe a hapless maid!

SCENE and CONCERTED PIECE

*(Enter the KING, preceded by his
guards and followed by RAM-
PHIS, his Ministers, Priests,
Captains, etc., etc., an officer of
the Palace, and afterwards a
Messenger.)*

THE KING.—Mighty the cause that
summons
Round their King the faithful sons
of Egypt.
From the Ethiop's land a messenger
this moment has reached us.
Tidings of import brings he. Be
pleased to hear him.
Now let the man come forward!
(To an officer.)

MESSENGER.—The sacred limits of
Egyptian soil are by Ethiops
invaded.
Our fertile fields lie all devastated,
destroy'd our harvest.
Embolden'd by so easy a conquest,
the plund'ring horde
On the Capital are marching.

ALL.—Presumptuous daring!

MESSENGER.—They are led by a
warrior, undaunted, never con-
quered: Amonasro.

OFFICIAL PROGRAM

ALL.—The King!

AIDA.—My father!

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

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

RADAMES, RAMPHIS, CHORUS OF
PRIESTS, CHORUS OF MINISTERS AND
CAPTAINS.—Battle and carnage! war
unrelenting!

THE KING (*addressing* RADAMES).—
Isis, revered Goddess, already
has appointed
The warrior chief with pow'r su-
preme invested:
RADAMES!

AIDA, AMNERIS, CHORUS OF MINIS-
TERS AND CAPTAINS.—Radames!

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

AMNERIS.—Our leader!

AIDA.—I tremble!

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

RAMPHIS.—Glory render, glory abid-
ing,

To our Gods, the warrior guiding;
In their pow'r alone confiding,
Their protection let us crave.

AIDA (*aside*).—Whom to weep for?
Whom to pray for?
Ah! what pow'r to him now binds
me!
Yet I love, tho' all reminds me
That I love my country's foe!

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

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

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

SCENE

AIDA.—May laurels crown thy brow!
What! can my lips pronounce lan-
guage so impious!
Wish him victor o'er my father—
O'er him who wages war but that I
may be restored to my country,
To my kingdom, to the high station
I now perforce dissemble!
Wish him conqu'ror o'er my
brothers!
E'en now I see him stain'd with
their blood so cherished,
'Mid the clam'rous triumph of
Egyptian battalions!
Behind his chariot a King, my
father, as a fetter'd captive!
Ye Gods watching o'er me,
Those words deem unspoken!

SIXTH CONCERT

A father restore me, his daughter
heart-broken!
Oh, scatter their armies, forever
crush our foe!
Ah! what wild words do I utter?
Of my affection have I no recollec-
tion?
That sweet love that consol'd me, a
captive pining,
Like some bright, sunny ray on my
sad lot shining?
Shall I invoke destruction on the
man for whom in love I lan-
guish?
Ah, never yet on earth liv'd one
whose heart
Was torn by wilder anguish!
Those names so holy, of father, of
lover,
No more dare I now utter or e'en
recall;
Abashed and trembling, to heav'n
fain would hover
My prayers for both, for both my
tears would fall.
Ah! all my prayers seem trans-
formed to blaspheming!
To suffer in a crime, dark sin to
sigh;
Thro' darkest night I do wander
as dreaming,
And so cruel my woe, I fain would
die.
Merciful Gods! look from on high!
Pity these tears hopelessly shed.
Love, fatal pow'r, mystic and dread,
Break thou my heart, now let me
die!

CONSECRATION SCENE

SCENE II.—*Interior of the Temple of
Vulcan at Memphis. A mysterious
light from above. A long row of
columns, one behind the other, van-
ishing in darkness. Statues of vari-
ous deities. In the middle of the*

*stage, above a platform covered
with carpet, rises the altar, sur-
mounted with sacred emblems.
Golden tripods emitting the fumes
of incense.*

(RAMPHIS AND PRIESTS at the
foot of the altar.)

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

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

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

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

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

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

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

OFFICIAL PROGRAM

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

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

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

CHORUS OF PRIESTESSES.—Almighty Phthà!

ACT II

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

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

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

FEMALE SLAVES.—Ah! where are now the foes who dared
Egypt's brave sons attack?
As doves are by the eagle scar'd,
Our warriors drove them back.

Now wreaths of triumph glorious
The victor's brow shall crown,
And love, o'er him victorious,
Shall smooth his war-like frown.

AMNERIS.—Be silent! Aida hither now advances.

Child of the conquer'd, to me her grief is sacred.

(*At a sign from AMNERIS the slaves retire.*)

(*Enter AIDA.*)

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

SCENE and DUET

(*To AIDA, with feigned affection.*)

'Neath the chances of battle succumb thy people,
Hapless Aida! The sorrows that afflict thee
Be sure I feel as keenly.
My heart tow'rd's thee yearns fondly;
In vain naught shalt thou ask of me;
Thou shalt be happy!

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

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

AIDA.—Oh, love, sweet power! oh, joy tormenting!
Rapturous madness, bliss fraught with woes,

SIXTH CONCERT

Thy pangs most cruel a life content-
ing,
Thy smiles enchanting bright heaven
disclose!

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

(Looking at her fixedly.)

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

AIDA.—What mean'st thou?

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

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

AMNERIS *(breaking out with vio-
lence.)*
Tremble! thou art discovered!
Thou lov'st him! Ne'er deny it!

Nay, to confound thee I need but
a word.

Gaze on my visage; I told thee
falsely:

Radames liveth!

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

AMNERIS.—Dost hope still now deceive
me?

Yes, thou lov'st him!

But so do I; dost hear my words?

Behold thy rival! Here is a Pha-
raoh's daughter!

AIDA *(drawing herself up with pride.)*

Thou my rival! What tho' it were
so!

For I—I, too!

(Falling at AMNERIS' feet.)

Ah! heed not my words! Oh, spare!
forgive me!

Ah! on all my anguish sweet pity
take.

'Tis true, for his love I all else
forsake.

While thou art mighty, all joys thy
dower,

Naught save my love now is left for
me!

AMNERIS.—Tremble, vile bond-maid!
Dying heart-broken,

Soon shalt thou rue the love thou
hast spoken.

Do I not hold thee fast in my power,
Hatred and vengeance my heart
owes for thee!

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

Guard the shores, Egyptians brave!
Unto death the foe deliver.

Egypt they never shall enslave.

OFFICIAL PROGRAM

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

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

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

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

GRAND FINALE

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

*(Enter the KING, followed by Of-
ficials, Priests, Captains, Fan-
bearers, Standard-bearers. Aft-
erwards AMNERIS, with AIDA
and slaves. The KING takes his
seat on the throne. AMNERIS
places herself at his left hand.)*

CHORUS OF PEOPLE.—Glory to Isis,
who from all

Wardeth away disaster!
To Egypt's royal master
Raise we our festal song!
Glory! Glory!
Glory, O King!

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

ALL.—As round the sun in mazes
Dance all the stars in delight.

*(The Egyptian troops, preceded by
trumpeters, defile before the
KING—the chariots of war fol-
low the ensigns—the sacred
vases and statues of the gods
—troops of Dancings Girls, who
carry the treasures of the de-
feated—and lastly RADAMES,
under a canopy borne by twelve
officers.)*

*(The KING descends from the
throne to embrace RADAMES.)*

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

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

THE KING.—Savior brave of thy coun-
try, Egypt salutes thee!
Hither now advance and on thy
head

SIXTH CONCERT

My daughter will place the crown
of triumph.

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

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

Naught can be denied thee on such
a day!

I swear it by the crown I am wear-
ing, by heav'n above us!

RADAMES.—First deign to order that
the captives

Be before you brought.

(*Enter Ethiopian prisoners sur-
rounded by guards, AMONASRO
last in the dress of an officer.*)

RAMPHIS AND PRIESTS.—Thank we
our gods!

AIDA.—What see I? He here? My
father!

ALL.—Her father!

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

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

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

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

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

This my garment has told you
already

That I fought to defend King and
country;

Adverse fortune against us ran
steady,

Vainly sought we the fates to defy.

At my feet in the dust lay extended
Our King; countless wounds had
transpierc'd him;

If to fight for the country that
nurs'd him

Make one guilty, we're ready to die!
But, O King, in thy power trans-
cendent,

Spare the lives on thy mercy de-
pendent;

By fates though today overtaken,
Ah! say who can tomorrow's event
descry?

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

SLAVE-PRISONERS.—We, on whom
heaven's anger is falling,

Thee implore, on thy clemency call-
ing;

May ye ne'er be by fortune for-
saken,

Nor thus in captivity lie!

RAMPHIS AND PRIESTS.—Death, O
King, be their just destination,
Close thy heart to all vain suppli-
cation.

By the heavens they doom'd are to
perish,

We the heavens are bound to obey.

PEOPLE.—Holy priests, calm your an-
ger exceeding;

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

Mighty King, thou whose power we
cherish,

In thy bosom let mercy have sway.

RADAMES (*fixing his eyes on AIDA*).—

See her cheek wan with weeping
and sorrow,

OFFICIAL PROGRAM

From affliction new charm seems to
borrow;
In my bosom love's flame seems new
lighted
By each teardrop that flows from
her eyes.

AMNERIS.—With what glances on her
he is gazing!
Glowing passion within them is
blazing!
She is lov'd, and my passion is
slighted?
Stern revenge in my breast loudly
cries!

THE KING.—High in triumph since our
banners now are soaring,
Let us spare those our mercy im-
ploring:
By the gods mercy, aye, is required,
And of princes it strengthens the
sway.

RADAMES.—O King! by heav'n above
us,
And by the crown on thy brow, thou
sworest,
Whate'er I asked thee thou wouldst
grant it.

THE KING.—Say on.

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

AMNERIS.—Free all, then!

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

PEOPLE.—Compassion to the wretched!

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

Dauntless young hero, lost to the
voice of prudence!
They are foes, to battle hardened.
Vengeance ne'er in them will die;
Growing bolder if now pardoned,
They to arms once more will fly!

RADAMES.—With Amonasro, their
warrior King,
All hopes of revenge have perish'd.

RAMPHIS.—At least, as earnest of
safety and of peace,
Keep we back then Aida's father.

THE KING.—I yield me to thy coun-
sel;
Of safety now and peace a bond
more certain will I give you
Radames, to thee our debt is un-
bounded.
Amneris, my daughter, shall be thy
guerdon.
Thou shalt hereafter o'er Egypt
with her hold conjoint sway.

AMNERIS (*aside*).—Now let yon bond-
maid, now let her
Rob me of my love; she dare not!

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

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

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

SIXTH CONCERT

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

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

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

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

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

ACT III

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

PRAYER

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

HIGH PRIESTESS.—Aid us thy portal
who seek.

(*From a boat which approaches
the shore descend AMNERIS and
RAMPHIS, followed by some wo-
men closely veiled. Guards.*)

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

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

RAMPHIS.—Now enter. Thou shalt
pray
Till the daylight; I shall be near
thee.

(*All enter the Temple.*)
(*AIDA enters, cautiously veiled.*)

ROMANZA

AIDA.—He will ere long be here!
What would he tell me?
I tremble! Ah! if thou comest to
bid me,
Harsh man, farewell forever,
Then, Nilus, thy dark and rushing
stream
Shall soon o'erwhelm me; peace
shall I find there,
And a long oblivion.
My native land no more, no more
shall I behold!
O sky of azure hue, breezes softly
blowing,
Whose smiling glances saw my
young life unfold;

OFFICIAL PROGRAM

Fair, verdant hillsides, O streamlets
gently flowing—
Thee, O my country, no more shall
I behold!
Yes, fragrant valleys, your shelter-
ing bowers,
Once 'twas my dream, should love's
abode hang o'er;
Perish'd those dreams now like win-
ter-blighted flowers:
Land of my fathers, ne'er shall I
see thee more!
(Enter AMONASRO.)
Heav'n! my father!

DUET

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

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

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

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

AMONASRO.—The happy bride of thy
heart's dearest treasure,

Delight unbounded there shalt thou
enjoy.

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

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

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

AMONASRO.—Remember! Lose not a
moment.
Our people arm'd are panting
For the signal when to strike the
blow.
Success is sure; only one thing is
wanting:
That we know by what path will
march the foe.

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

AMONASRO.—Thyself will!

AIDA.—I?

AMONASRO.—Radames knows thou
art waiting.

SIXTH CONCERT

He loves thee, he commands the
Egyptians.
Dost hear me?

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

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

AIDA.—Ah! Father!

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

AIDA.—Nay, hold! have mercy!

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

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

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

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

No! of the Pharaohs thou art a
bondmaid!

AIDA.—O spare thy child!
Father! no, their slave am I no
longer.
Ah! with thy curse do not appall
me;
Still thine own daughter thou mayest
call me;
Ne'er shall my country her child
disdain.

AMONASRO.—Think that thy race
down-trampled by the con-
qu'ror,
Thro' thee alone can their freedom
gain!

AIDA.—O then my country has proved
the stronger!
My country's cause than love is
stronger!

AMONASRO.—Have courage! he comes!
there! I'll remain.
(*Conceals himself among the
palms.*)
(*Enter RADAMES.*)

DUET and FINALE

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

AIDA.—Advance not! Hence! What
hopes are thine?

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

AIDA.—Thou to another must thy hand
resign.
The Princess weds thee.

RADAMES.—What sayest thou?
Thee only, Aida, e'er can I love.

OFFICIAL PROGRAM

Be witness, heaven, thou art not forsaken!

AIDA.—Invoke not falsely the gods above!

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

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

AIDA.—And how then hop'st thou to baffle the love of the Princess. The King's high command, the desire of the people, The certain wrath of the priesthood?

RADAMES.—Hear me, Aida! Once more of deadly strife, with hope unfading, The Ethiop has again lighted the brand. Already they our borders have invaded. All Egypt's armies I shall command. While shouts of triumph greet me victorious, To our kind monarch my love disclosing, I thee will claim as my guerdon glorious, With thee live evermore in love reposing.

AIDA.—Nay, but dost thou not fear then Amneris' fell revenge? Her dreadful vengeance, like the lightning of heaven, On me will fall, upon my father, my nation.

RADAMES.—Name it!

AIDA.—To flee!

RADAMES.—To flee hence?

AIDA.—Ah! flee from where these burning skies Are all beneath them blighting; Toward regions now we'll turn our eyes, Our faithful love inviting. There, where the virgin forests rise, 'Mid fragrance softly stealing, Our loving bliss concealing, The world we'll quite forget.

RADAMES.—To distant countries ranging, With thee thou bid'st me fly! For other lands exchanging All 'neath my native sky! The land these armies have guarded, That first fame's crown awarded, Where first I thee regarded, How can I e'er forget?

AIDA.—There, where the virgin forests rise, 'Mid fragrance softly stealing, The world we'll quite forget.

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

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

RADAMES (*hesitating*).—Aida!

AIDA.—Me thou lov'st not! Go!

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

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

SIXTH CONCERT

RADAMES.—All in vain!

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

RADAMES (*with impassioned resolution.*)

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

AIDA.—'Mid the valleys where nature
greets thee,

We our bridal couch soon spreading,
Starry skies, their lustre shedding,
Be our lucid canopy.

Follow me, together flying,
Where all love doth still abide!
Thou art lov'd with love undying!
Come, and love our steps shall
guide.

(*They are hastening away when suddenly AIDA pauses.*)

But tell me: by what path shall
we avoid

Alighting on the soldiers?

RADAMES.—By the path that we have
chosen

To fall on the Ethiops:

'Twill be free until tomorrow.

AIDA.—Say, which is that?

RADAMES.—The gorges of Napata.

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

RADAMES.—Who has overheard us?

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

RADAMES (*overcome with surprise*).—

Thou! Amonasro! thou! the King!
Heaven! what say'st thou?

No! it is false!

Surely this can be but dreaming!

AIDA.—Ah, no! be calm, and list to
me;

Trust! love thy footsteps guiding.

AMONASRO.—In her fond love confid-
ing,

A throne thy prize shall be!

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

AIDA.—Ah, calm thee!

AMONASRO.—No; blame can never
fall on thee!

It was by fate commanded.

Come where, beyond the Nile ar-
rayed,

Warriors brave are waiting;

There love each fond wish sating,

Thou shalt be happy made. Come
then!

(*Dragging RADAMES.*)

AMNERIS (*from the temple*).—Trai-
tor vile!

AIDA.—My rival here!

AMONASRO.—Dost thou come to mar
my projects!

(*Advancing with dagger towards
AMNERIS.*)

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

AMONASRO.—Oh, fury!

RAMPHIS.—Soldiers, advance!

OFFICIAL PROGRAM

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

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

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

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

ACT IV

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

SCENE and DUET

AMNERIS.—She, my rival detested,
has escaped me;
And from the priesthood Radames
Awaits the sentence on a traitor.
Yet a traitor he is not; tho' he
disclosed
The weighty secrets of warfare,
flight was
His true intention, and flight with
her, too!
They are traitors all, then! deserv-
ing to perish!
What am I saying? I love him,
still I love him!
Yes, insane and desp'rate is the love
My wretched life destroying!
Ah! could he only love me!
I fain would save him. Yet can I?
One effort! Soldiers, Radames
bring hither.
(*Enter RADAMES, led by guards.*)
Now to the hall the priests proceed,
Whose judgment thou art waiting;
Yet there is hope from this foul
deed

Thyself of exculpating;
Once clear to gain thy pardon
I at the throne's foot kneeling,
For mercy appealing,
Life will I render thee.

RADAMES.—From me my judges ne'er
will hear

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

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

RADAMES.—No!

AMNERIS.—Wouldst thou die?

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

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

RADAMES.—For her I, too, my coun-
try,
Honor and life surrendered!

AMNERIS.—No more of her!

RADAMES.—Dishonor awaits me,

SIXTH CONCERT

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

AMNERIS.—I on her life lay guilty
hands?

No! She is living!

RADAMES.—Living!

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

RADAMES.—And she then?

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

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

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

RADAMES.—I cannot!

AMNERIS.—Swear to renounce her
forever,
Life shall be thine!

RADAMES.—I cannot!

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

RADAMES.—No, never!

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

RADAMES.—I am prepared to die.

AMNERIS.—From the fate now hang-
ing o'er thee

Who will save thee, wretched being?
She whose heart could once adore
thee

Now is made thy mortal foe!

Heaven, all my anguish seeing,
Will revenge this cruel blow!

RADAMES.—Void of terror death now
appeareth,

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

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

JUDGMENT SCENE

AMNERIS.—Ah, me! 'tis death ap-
proaches!

Who will save him?

He is now in their power, his sen-
tence I have seal'd!

Oh, how I curse thee, Jealousy,
vile monster!

Thou who hast doom'd him to
death,

And me to everlasting sorrow!

*(The Priests cross and enter the
subterranean hall.)*

Now yonder come, remorseless,
Relentless, his merciless judges.

Ah! let me not behold those white-
rob'd phantoms!

He is now in their power!

'Twas I alone his fate that seal'd!

RAMPHIS AND CHORUS.—Heavenly
spirit, in our hearts descending,
Kindle of righteousness the flame
eternal;

OFFICIAL PROGRAM

Unto our sentence truth and righteousness lending.

AMNERIS.—Pity, O heav'n, his heart so sorely wounded!

His heart is guiltless! Save him, pow'r's supernal!

For my sorrow is despairing, deep, unbounded!

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

Ah! who will save him?

I feel death approach!

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

Thou hast betrayed of thy country the secrets

To aid the foeman. Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

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

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

RAMPHIS.—Radames! Radames! Radames!

Thou hast deserted the encampment the very day

Before the combat! Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! save him, O heav'n!

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

RAMPHIS.—Radames! Radames! Radames!

Hast broken faith as a traitor to country,

To King, to honor. Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! save him, O heav'n!

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

RAMPHIS AND PRIESTS.—Radames, we thy fate have decided:

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

Thou a sepulchre living shall find!

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

Ever bloodthirsty, vengeful, and blind,

Yet who serve of kind heaven the shrine!

(*The Priests re-enter out of the crypt.*)

AMNERIS (*confronting the Priests*).—Priests of Isis, your sentence is odious!

Tigers, ever exulting in slaughter! Of the earth and the gods all laws

ye outrage!

He is guiltless whose death ye devise!

RAMPHIS AND PRIESTS.—He is condemned! He dies!

SIXTH CONCERT

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

RAMPHIS AND PRIESTS.—He is condemned! He dies!

(*Exeunt RAMPHIS and Priests.*)

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

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

DUET and FINALE

RADAMES.—The fatal stone upon me now is closing!
Now has the tomb engulf'd me;
I never more shall light behold!
Ne'er shall I see Aida!
Aida, where now art thou?
Whate'er befall me, may'st thou be happy;
Ne'er may my frightful doom reach thy ear.
What groan was that! 'Tis a phantom,
Some vision dread! No! sure that form is human!

Heav'n! Aida!

AIDA.—'Tis I, love!

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

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

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

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

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

AIDA.—Doleful chanting!

OFFICIAL PROGRAM

RADAMES.—Of the Priests 'tis the invocation.

AIDA.—It is our death chant resounding!

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

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

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

AIDA AND RADAMES.—Farewell, O

earth! Farewell, thou vale of sorrow!

Brief dream of joy condemn'd to end in woe!

To us now opens the sky, an endless morrow,

Unshadow'd there eternally shall glow.

Ah! now opens the sky!

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

AMNERIS (*suffocating with emotion.*)—

Peace everlasting! Oh, my beloved!

Isis, relenting, greet thee on high!

PRIESTS.—Almighty Phthà!

Frieze Memorial Organ

PAST AND PRESENT

The predecessor of the new Frieze Memorial Organ which is to be dedicated at the first May Festival concert of this series, stood in the Music Building at the Columbian Exposition in Chicago in 1893, where it was acclaimed by performers and audiences as one of the outstanding instruments, tonally and mechanically, in the United States. It was built by Farrand and Votey Company of Detroit, which had taken over the business of Hilbourne Roosevelt. The Columbian organ was one of the first instruments to exemplify the electro-pneumatic principle of action. At the conclusion of the Columbian Exposition the organ was purchased by the University Musical Society, dismantled and re-erected in Old University Hall as a gift to the University in honor of Professor Henry Simmons Frieze, former President of the University Musical Society.

In 1913 the organ was removed to Hill Auditorium and partially modernized by the Hutchins Organ Company of Boston. Only a new console and four or five stops were added. In the intervening years since 1893, the electro-pneumatic principle has undergone as great improvement and refinements as has the automobile or other forms of electrical equipment, thus, the mechanical parts of the organ were entirely out of keeping with modern demands. Tonally the old organ had much to commend, though it contained none of the newer tone qualities which have been developed in the last two decades chiefly by Ernest M. Skinner. Recognizing the lack of important mechanical features and an adequate tone power, in 1927 the Board of Regents of the University authorized a complete reconstruction of the organ by the Skinner Organ Company of Boston, with the implied challenge to make this new Frieze Memorial Organ as significant an instrument in 1928 as the original organ was in 1893. Only a few pipes of the old organ were retained, and the completed new instrument justifies the confidence of the University authorities in the artistic and technical capacities of the builder.

ENSEMBLE of the FRIEZE

Built and Erected by the Skinner Organ
in HILL AUDITORIUM,

Great Organ

32' Violone
16' Diapason
16' Bourdon
8' Diapason
8' Diapason
** 8' Diapason
8' Stopped
Diapason
** 8' Claribel Flute
8' Erzähler
* 8' String Organ 6R
5 1/3' Quint
4' Octave
4' Principal
4' Flute
3 1/5' Tenth
2 2/3' Twelfth
2' Fifteenth
Mixture
15, 19, 22, 26, 29
Harmonics
17, 19, 21, 22
* String Mixture
8, 10, 12, 15
16' Trombone†
** 8' Orchestral
Trumpet†
8' Tromba†
4' Clarion†
Celesta
Harp
Chimes
4' Piano
8' Piano

Swell Organ***

16' Dulciana
16' Bourdon
8' Diapason
8' Clarabella
8' Rohrflote
8' Viol d'Orchestre
8' Voix Celeste
8' Echo Dulcet
* 8' String Organ 6R
8' Flauto Dolce
8' Flute Celeste
4' Octave
4' Flute
Triangulaire
4' Unda Maris 2R
2' Flautino
Mixture 5R
15, 19, 22, 26, 29
Cornet 5R
8, 12, 15, 17
String Mixture 4R
16' Posaune†
8' Tromba†
8' Cornopean†
4' Clarion†
8' Oboe
8' Vox Humana
Tremolo

Choir Organ***

16' Contra Gamba
8' Diapason
8' Concert Flute
8' Gamba
8' Dulcet 2R
8' Dulciana
* 8' String Organ 6R
4' Gemshorn
4' Flute
2 2/3' Nazard
2' Piccolo
1 3/5' Tierce
1 1/7' Septieme
* String Mixture 4R
16' Solo Heckelphone
16' Bassoon
8' Solo French Horn
8' English Horn
8' Harmonica
8' Solo Heckelphone
8' Bassoon
8' Clarinet
Celesta
Harp
Tremolo

Compass of Manuals and Pedal Organs

Great and Echo Organs—61 notes
Swell, Choir, Solo and String Organs—73 notes
Pedal Organ—32 notes

MEMORIAL ORGAN

Company, Boston, Massachusetts

UNIVERSITY of MICHIGAN

Solo Organ***

8' Stentorphone
 8' Flauto
 Mirabilis
 8' Gamba
 8' Gamba Celeste
 * 8' String Organ 6R
 4' Octave
 4' Orchestral
 Flute
 String Mixture 4R
 16' Contra Tuba†
 8' Tuba
 Mirabilis†
 8' Tuba
 4' Clarion†
 16' Heckelphone
 8' Heckelphone
 8' Corno di
 Bassetto
 8' French Horn
 8' Orchestral
 Oboe
 Chimes
 Tremolo

Echo Organ***

8' Gedeckt
 8' Muted Viol
 8' Unda Maris
 8' Vox Humana
 Tremolo

Pedal Organ

32' Diapason
 32' Violone
 16' Diapason
 16' Diapason
 (Bearded)
 16' Diapason (Gr)
 16' Violone
 16' Gamba (Ch)
 16' Dulciana (Sw)
 16' Bourdon
 16' Echo Lieblich
 (Sw)
 10 2/3' Quint
 Principal
 8' Octave
 8' Gedeckt
 8' Still Gedeckt
 (Sw)
 8' Cello
 5 1/3' Twelfth
 4' Flute
 3 1/5' Tierce
 2 2/7' Septieme
 Mixture
 15, 17, 19, 22
 32' Bombarde†
 16' Ophicleide†
 16' Posaune (Sw)
 16' Bassoon (Ch)
 10 2/3' Quint
 Trombone (Gr)
 8' Tromba†
 4' Clarion†
 Bass Drum
 Tympani
 16' Piano
 8' Piano
 Chimes

Mechanical:

Couplers

Complete Equipment

Expression Pedals (4)

All divisions

Pistons and Tablets

Sostenuto, Solo
 Manual 16 stops off
 Pedal 32 stops off
 All Swells to Sw.
 expression

Great expression to
 Solo expression
 pedal

Celesta dampers

Melody Couplers all
 manuals

Pedal divide, Solo
 and Swell

Tutti, pedal and pis-
 ton

Each manual, 8 pis-
 tons and cancel

Pedal, 8 pistons and
 cancel

General, 8 pistons

Gt. to Pedal rev.

Pedal to Manuals 8'
 couplers, also by
 rev. pistons

All Diapasons

All Flutes

All Strings

All Reeds

Great open chest stops
 off, rev. (coupler,
 piston, pedal)

General cancel

†Heavy wind

*In separate box, floating

**Enclosed

***In expression boxes

OFFICIAL PROGRAM

A Statement from the Builder*

The perfect location, accoustical conditions and liberal financial provision, presented to the builders of this organ an opportunity that occurs but rarely. The undertaking presented incentives and responsibilities that could have but one outcome, unless the University and its representatives were to become the victims of misplaced confidence.

In size and equipment this organ is in the first rank with the great organs of the world.

Its basic tonal foundation is that of the classic or traditional instrument for which the literature of the organ was written. Upon this foundation rests a superstructure of orchestral tone that is peculiar to the United States. The combination of the classic and the modern together with the mechanical perfection of the electro-pneumatic mechanism should, if it has not already done so, reach a culmination in the art of organ building in this country in the same sense that contrapuntal music reached its culmination with Bach and sculpture with the Greeks.

There is a summation of the classic, the English, French and American art in the Frieze Memorial Organ. It has a range of voices varying from the softest *pianissimo* to a *forte* that is made up of a great number of voices and not of the usual few. This gives a feeling of finality, the voice of a multitude in short; a blaze of magnificence without an equal.

Each manual has a character distinct from the others. The *crescendo* effects have been developed with an entire disregard of cost in money or materials, with the result that in all probability this organ has the most remarkable swell effects of any existing instrument. Some of the orchestral voices in the organ are the oboe, English horn, Heckelphone, cornode, bassetto (bass clarinet) 'cello, French horn, bassoon, tuba, strings, clarinet, flutes, harp, celesta, trumpets.

There are three stops on the pedal organ of thirty-two foot pitch (length of pipe of lowest tone) i. e. Diapason, Violone and Bombarde. The Diapason is traditional. The Violone is a rare voice appearing seldom and only in very large organs. The Bombarde is the deepest and most powerful of all organ tones. It is the foundation of the full organ and has been developed to its present perfection in America and appears in all large organs. It is a tone of colossal dignity and impressiveness.

The connection between the console and the organ consists of cables containing eleven hundred wires passing through a two and one-half inch vacuum hose. The air for the console mechanism passes through this same hose. The console is movable and all stops and accessories within convenient reach of the organist. By removing fifteen thumb screws the entire eleven hundred wires and wind supply become disconnected, so that the console is free for removal to the basement or different location on the stage. For further information, let the Organ speak for itself under the direction of Palmer Christian.

ERNEST M. SKINNER

*In view of the unique contributions of Mr. Skinner to the art of organ building, and his conspicuous position as an authority on tone and mechanics, the Editor of this volume requested him to indicate to the readers some of the significant features of the new Frieze Memorial Organ.

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, *Conductor*

ERIC DELAMARTER, *Assistant Conductor*

HENRY E. VOEGELI, *Manager*

CONCERTMASTER

Gordon, J.

VIOLINS

Bolognini, R. } *Principals*
Esser, F. }

Hancock, W.

Polesny, F.

Weicher, J.

Bramhall, J.

Charbulak, V.

Martinson, M.

Fantozzi, W.

Reiners, R.

Rink, C.

Senescu, B.

Swanson, E.

Goodsell, B.

Barker, O.

Silberstein, J.

Morello, C.

Finerman, A.

Holz, F.

Busse, A.

Kopp, E.

Dolnick, S.

VIOLAS

Evans, C., *Principal*

Vieland, J.

Roehrborn, O.

Seidel, R.

Andauer, E.

Strobach, C.

Schroeter, R.

VIOLONCELLOS

Brueckner, C., *Principal*

Wagner, R.

Zedeler, N.

Felber, H.

Brauer, W.

Ratzer, T.

BASSES

Jiskra, V., *Principal*

Houdek, J.

Parbs, H.

Krasnapolsky, M.

Cerney, E.

Wemheuer, O.

HARP

Vito, J.

FLUTES

Yeschke, T.

Kitti, A.

Eck, E.

Schroeter, R.

PICCOLOS

Eck, E.

Schroeter, R.

Kitti, A.

OBOES

Barthel, A.

Ruckle, L.

Napolilli, F.

ENGLISH HORN

Napolilli, F.

CLARINETS

Lindemann, R.

Evenson, S.

Meyer, C.

Busse, A.

Parbs, H.

BASS CLARINET

Meyer, C.

BASSOONS

Fox, H.

Rabe, H.

Krieglstein, W.

CONTRA-BASSOON

Krieglstein, W.

HORNS

Lecce, P.

Pottag, M.

Johnson, H.

Albrecht, K.

TRUMPETS

Llewellyn, E.

Masacek, E.

Holz, F.

CORNETS

Felber, H.

Handke, P.

BASS TRUMPET

Andauer, E.

TROMBONES

Stange, G.

Geffert, E.

Gunther, A.

BASS TUBA

Hamburg, G.

TIMPANI

Zettelmann, J.

PERCUSSIONS

Wintrich, M.

Veseley, B.

Strobach, C.

Kopp, E.

LIBRARIAN

Handke, P.

The University Choral Union

FORTY-NINTH SEASON
1927-1928

EARL V. MOORE, *Conductor*
CHARLES A. SINK, *Secretary*

MABEL R. RHEAD, *Pianist*
PALMER CHRISTIAN, *Organist*
OTTO J. STAHL, *Librarian*

SOPRANOS

Lula E. Anderson
Ollie L. Bachus
Margaret M. Bailey
Delight H. Berg
Lois W. Berry
Ruth Bishop
Thelma Bolin
Mary R. Bonner
Lola M. Bradstreet
Harriette A. Britton
Lucille Brooks
Madeline Brooks
Mabel Brothwell
Alice Brown
Cora Brown
Elizabeth Campbell
Helen C. Carrm
Isabele Charles
Marjorie G. Chavenelle
Helen B. Chesley
Maxine E. Christman
Stella M. Clement
Marion Cochran
L. Lorraine Collick
Ferne Tupper Collins
Alpha Combs
Marguerite W. Cook
Virginia E. Cooper

Anna E. Cope
Roxy E. Cowin
Helen M. Cranford
Elnora R. Criswell
Mrs. Roy C. Curtice
Marie J. Curtiss
Della L. Egly
Barbara F. Fleury
Beatrice Fillmore
Marjorie E. Follmer
Elizabeth Fuchs
Miriam R. Fuchs
Georgia A. Ganzohrn
Merle L. Gee
Gertrude F. Hale
Elizabeth A. Halsey
Audrey M. Haver
Charlotte I. Hayner
Mabel E. Herrick
Alice Higbee
Elvera R. Hjertstedt
Margaret S. Holderman
Miriam L. Horton
Mildred Ann. Jackson
Dorothy James
Vera A. Johnson
Margaret D. Jones
Verna G. Jones

Agnes W. Jones
Mrs. Margaret S. Keller
Mary Kent-Miller
Stephanie B. Kroll
Helen Lawler
Thelma Lewis
Helen I. Lightfoot
Katherine S. MacBride
Glenn M. McDermott
Dorothy McKim
Retta McKnight
Mary J. McLeese
Dorothy L. Matthes
Dorothy L. Miller
Francis E. Morehouse
Adrienne Nagelvoort
Lucy E. O'Beirne
Dorothy R. Ornstein
Halina I. Paryski
Katharine S. Patterson
Mrs. Louise Peet
Gloria P. Peters
Agnes L. Pilliod
Mabel Powell
Charlotte Powell
Gladys W. Raiter
Elizabeth Rarden
Carmen L. Robbins

UNIVERSITY CHORAL UNION

Frances S. Sackett
 Geneva N. Satterthwaite
 Esther L. Searles
 Elizabeth Searles
 Dorothy L. Simmons
 Lura A. Simpson
 Carolyn G. Slepicka
 Lillian B. Smith
 Mildred M. Stanger
 Eleanor L. Stewart

Pauline G. Stitt
 Sue L. Stratton
 Viola Straub
 Olive G. Stull
 Florence R. Sweet
 Elena G. Taylor
 Janet E. Tuttle
 E. Ullrich
 Mrs. V. T. VanderMeulen
 Mrs. Hazel Walker

Phoebe S. M. Wang
 Orma F. Weber
 Edna S. L. Weifenbach
 Gertrude M. Welch
 Bernice C. Weston
 Berenice O. Wilson
 Melba Fae Wimbles
 Bernadine E. Winton
 Edith Mary Woodard

ALTO

Helen Anderson
 Mr. Charles O. Ball
 Ruth M. Beckley
 Elizabeth C. Black
 Dorothy Boehm
 Hazel D. Bradley
 Ruth Brachett
 Helen Brown
 Alice Brown
 Helen D. Brown
 Audrey Burrows
 Mable Bush
 Helen Bussert
 Helen V. Clarke
 Kathleen E. Clifford
 Rosalyn A. Cookson
 Alice E. Damon
 Grace L. A. Darling
 Otilie Davis
 Grace Eager
 Helen Eberly
 Mrs. Hope E. Eddy
 Oriel Marguerite Endelman
 Mary E. J. Evans
 Kathryn M. Evans

Marie K. Faehnle
 Frances Gustin
 Jeanne M. Goddard
 Doris Bernice Grover
 Beulah E. Hankinson
 Kathleen Hatch
 Arliene H. Heilman
 Lenore E. Kingston
 Sarah L. Knox
 Isabelle G. Kananen
 Martha S. Kandelin
 Frances W. Leisenring
 Frances H. Looney
 Elizabeth M. Lucas
 Ruth S. Mandelker
 Ruth E. Marshall
 Dorothy G. Marsman
 Barbara J. Mathis
 Ruth G. Moore
 Louise Nelson
 Esther A. Oldt
 Edith Owen
 Jane H. Partridge
 Margaret I. Ridenour
 Eleanor F. Ross

Dorothy May Ross
 Gladys M. Rottger
 Helen L. Ryder
 Edith Selker
 Cathene W. Shannon
 Maude W. Skinner
 Florence T. Spanenberg
 Jeanet E. Sparling
 Margaret S. Stahl
 Fannie Shiff
 Ruth Stephens
 Martin Thompson
 Violet Thorp
 Edith Wargelin
 Mary A. Webster
 Ruth E. Wells
 Lucile Wertel
 Marion F. Willson
 Dorothy Pope Wilson
 Sadie J. Woodruff
 Alta H. Woodworth
 Lola B. Yerkes
 Gwendolyn F. Zoller
 Mildred T. Zoller

TENOR

Miles E. Beamer
 W. L. Callow
 Rolland E. Catchpole
 Ralph B. Comfort
 Jack Conklin
 Henry Couche
 Frederic O. Crandall
 Stanley J. Dalley
 R. Newton Detzer

Shirley Ernest Field
 Henry B. Harding
 Paul Jee-Sha Wong
 Noble D. Leonard
 Harold R. Lloyd
 Wm. Catto McFarland
 Everett P. Partridge
 Dr. T. J. Ritter

Ralph C. Rossman
 Norman Roth
 Milo S. Ryan
 V. H. Sibley
 Samuel G. Trepp
 Kauzman P. Vassoff
 Robert G. White
 Charles Wright

OFFICIAL PROGRAM

BASS

Ronald V. Adams	Edwin L. Fish	Leon F. Rundell
Mr. Charles O. Ball	Earl E. Fleischman	E. N. Shelton
J. Fred Bareis	Howard K. Hughes	Robert W. Spicer
Lawrence R. Barrett	Eugene C. Jacobs	Stanley G. Strnad
Ray Baylis	Stanley J. C. Jesson	Stanley G. Strand
Arthur W. Bechtel	George W. Johnson	Arthur E. Sutton
Fred R. Bigelow	Lester P. Kauffman	Robert F. Sweet
Glenn Blough	Rexford C. Keller	Yan T. Tsang
Carl Burnette	Norman Kuijald	Merle Walker
Howard Buzzo	Martin Katzin	John F. Walker
J. Kenneth Cameron	Kenneth B. Leisenring	Arno I. Wargelin
Mac E. Carrl	Howard N. Lentz	Walter C. Welke
Nephi Davis	John MacNaughton	Glenn C. Wilbur, Jr.
Nelson W. Eddy	Charles B. Miller	Clement G. Wright
Harold Robert Ernst	Edwin A. Myres	Edward F. Yendall
Edwin Evans	Richard E. Olsen	Shang Ying
Simon Sam Farbman	Vernon C. Prachon	

The University Glee Club

THEODORE HARRISON, *Director*

<i>Tenors</i>	H. Husband	W. C. Howe
T. M. Anderson	V. Nahabedian	A. P. Koch
F. C. Brimacombe	K. Osborne	E. H. Kuizena
R. L. Catchpole	O. O. Patton	W. H. Lister
M. Charlton	S. Straight	J. P. Meigher
H. K. Cornell	R. L. Wood	N. L. Miller
E. W. De La Vergue	A. E. Woodhead	V. L. Peterson
R. N. Detzer	<i>Basses</i>	S. N. Rowe
W. W. Dickerson	J. W. Bean	G. B. Saltonstall
A. L. Elliott	N. M. Bowbee	P. M. Shoemaker
F. E. Fleming	O. H. Brown	T. L. Trost
F. B. Goble	M. O. Burneson	H. C. Walker
L. H. Goodman	H. J. Chalk	L. H. Whitman
D. E. Hall	P. R. Culkin	L. Woodburn
H. B. Harding	A. C. Drummond	B. Z. N. Ying
J. R. Hogle	C. Greenridge	

The Children's Festival Chorus

Made Up of the Children of the Ann Arbor Public Schools

MISS JUVA HIGBEE, *Conductor*
Supervisor of Music, Ann Arbor Public Schools

MARGARET CALVERT, ROXIE COWIN, JUANITA SPONENBARGER,
Assistant Supervisors of Music
AGNES PULLIOD, *Accompanist*

JAMES B. ANGELL SCHOOL

EUGENIE MOGK, FAE CONEY, FLORENCE CUMMINGS, *Teachers*

Fifth Grade

Pricilla Abbott
Douglas Angell
Margaret Ayers
Elizabeth Ballew
Phyllis Bennett
Eleanor Brier
Gerald Davies
Charles Edmunds
Elizabeth Hayden
Barbara Heath
Frances Henderson
Sara May Huxford
Suzanne Keppel
Jean Langford
Esther Lapointe
Robert May
Homer MacNamee

Vincent Moore
Grey Nelson
Irene Oliver
Frances Orr
Lois Pullen
Berry Ratliff
Heber Ryane
Adolph Steinke
Harry Swisher
Thomas Tilley
Fred Vogt

Sixth Grade

Elizabeth Badger
Marjory Coe
Richard Fuller
Christine Gesell
Elizabeth Goodrich

Frederick Guthe
William Jewell
Helen Kelsey
Faye Kingston
Jan LaRue
Julia LaRue
Donald May
Ruth Menefee
Natalie Miller
Robert Mitchell
Harry Morris
Elizabeth Notley
John Oliver
Jean Ryan
Marie Sawyer
David Underdown
Elizabeth Whitney
Guy Wood

PHILIP BACH SCHOOL

MISS BETTY BROWN, MARTHA SILL, GERTRUDE CLYMER, CATHERINE HODSON, *Teachers*

Fifth Grade

Billy Carmen
George Edman
Alwin Ehnis
Jean Gillespie
Otto Graf
William Hiser

Iris Hoffman
Jane Kurtz
Erasmia Kussurelis
Lawrence Lurg
Maxine Mayme
Beatrice Perry
Daniel Ransom

Orminta Rash
Virginia Roehm
Sammy Sekaros
Dorothy Steinke
Robert Trepanier
Marion Vorse
Teddy Wahl

OFFICIAL PROGRAM

Roberta Washington
Muriel Whitman
Lavone Witting

Sixth Grade

Maxine Betke
Dorothy Clay
Robert Eddy
R. John Eibler
Vera Jedele
Villa Leverett
Betty MacPherson
John Neelands
Melinda Seitz

Olga Sekaros
Jean Stein
Clyde Stitt
Esther Torpey

Seventh Grade

Godfrey Babcock
June Baylis
Lucile Behnke
Margaret Behringer
Ruth Benjamin
Russell Downing
Paul Fisher
Veroka Godden

Virginia Gwinner
George Heibein
Arda Heibein
Robert Hale
Clayton Hepler
Luther Jedele
Dorothy Keebler
Eleanor Mahlke
Warren Mallard
Frances Paul
Robert Pommerening
Johanna Scheidweiler
Erwin Scherdt
Calvin Seyfried

DONAVAN SCHOOL

ETHEL HEDRICK, *Teacher*

Fourth and Fifth Grades

Daniel Bandrofchak
Nick Bandrofchak
Ruth Bushweit
Peter Chomiez

Grace Collins
Tillie Coffee
Helen Pegan
Helen Perkins

Walter Sells
Wilbur Walworth
Mary Jean Warren
Bernie Wilson

EBERBACH SCHOOL

MARGUERITE EVANS, MRS. FERN ROTH, EVELINA STARK, ETHYL LAWRENSON, *Teachers*

Fifth Grade

Robert Allmendinger
Marietta Arner
Joe Buke
Lila Coon
Lorrain Cornell
Mary Corrigan
Elizabeth Emswiler
Shirley Gerstner
Howard Gross
Marion Koch
Richard Mann
Donald Martin
Dorothy McCalla
Blyth Miller
Gladys Morrison
Elwyn Ransom

Margaret Reichert
Geraldine Schroeder
Arline Sherman
Marie Summers
Ila Waggoner
Elizabeth Watkins
Jack Weller

Sixth Grade

Maxwell Anning
Clifford Bell
Maxine Blaess
Helen Byrn
Dorothy Curtis
Harriet Dana
Gertrude Denzler
Marie Eickelberger

Marilyn Fingerle
Alice Frayer
Kathern Golden
Altavene Howard
Elizabeth Isaacson
Edwin Katzenmeyer
Charles Killens
Dorothy Kraft
Martha Laughlin
Barbara Leidy
Mildred McCalla
Trustan Meinecke
Janet Mills
Suzanne Potter
Stewart Reading
Alvis Ruffin
Dick Sinn

CHILDREN'S CHORUS

ELISHA JONES SCHOOL

MARIE VOLZ, ISABELLE PATEE, CHRISTINE STURGESS, EMMA COOK, *Teachers*

<i>Fifth Grade</i>	George Morgan	Irena Cooper
Virginia Barrows	Mervine Mitchell	Lydia Cromwell
Dorothy Bell	Scott Osler	Dora Darling
Walter Barth	Virginia Pearson	Marian Darling
William Bostic	Beatrice Rayer	Clearance Dean
Johnnie Bryd	Robert Ream	Russell Dobson
Josephine Chapin	Anne Robins	Earl Fawcett
John Constantine	Teddy Root	Howard Fox
Harland Danner	Edwin Scott	Bertha Goffee
Cecile Frankling	George Scott	Helen Hiscock
Freeman Garnes	Margaret Sherman	Earl Hopper
Alice Godden	Jack Simonds	Iris Jackson
Monna Gue	Violet Smiley	Marie Kempfert
Gustave Hahn	Eugene Smith	Helen Lansky
Sarah Hardy	Madalyn Staebler	Dick Leggett
Katherine Hoffenik	Harriet Townsend	Robert Leggett
Ruth Hoffman	Julius Van Holsbeke	John McCallum
Robert Holt	Koula Verames	Annabelle McLean
Fred Hough	Martha Walker	Marvin Olsen
Olive Howard	Alva Wigg	Julius Pepper
Curtis Kelly	Raymond Williams	Myrtle Perry
Eugene Kissell	Dorothy Wirth	William Rohn
Helen Kuehn		Arthur Schleede
Hazel Lee	<i>Sixth Grade</i>	Marguerite Schneider
Gertrude Manzer	Vaughn Andress	Howard Schumann
Stanley Mattingly	Alberta Bohl	Gladys Tuefel
Reuben Mordsky	William Clark	Virginia Warren

CHRISTIAN MACK SCHOOL

NINA McCAIN, OLGA GOUDY, JEWEL SPARLING, *Teachers*

<i>Fourth Grade</i>	Edward Hinderer	<i>Fifth Grade</i>
Ralph Blouch	Esther Hoeft	Vernon Adams
Bernard Brigham	Frieda Kruger	Frederick Aidritsh
Donald Casterline	Gerald Marsh	Homer Allen
Vivian Cobb	Hamilton Morningstar	Ella Jane Bell
Theibert Cobb	Richard Myers	Louise Bemis
Fern Crawford	Lenore Scherdt	Albert Bofs
Elma Desmond	Barbara Slater	Dorothy Buckholz
Bessie Field	Evelyn Smith	Juillard Carr
Jean Ely	Robert Smock	Raymond Clark
Robert Gately	Bernice Tessmer	Genevieve Cobb
Marian Gately	Violet Thompson	George D'eath
Peggy Gillen	Nelson Turner	David Delong
Martha Heimerdinger		James Dunlap

OFFICIAL PROGRAM

Lucille Dettling	Iris Tessmer	Martin Herzog
Frances Feurnestein	Warren Van Mier	George Hoppert
Katherine Fredericks	Florence Wahr	Frederick Keppler
Marguerite Ganzhorn	Hazel Wahr	Mary Koch
Alice Griffetts	Jeannette Warner	Viola Lohrke
Robert Hammond		Vivian McCrumb
Thomas Knight	<i>Sixth Grade</i>	Clyde Moore
Elfrieda Leneberg	Paul Beckman	Paul Morningstar
Pauline Lentz	John Biederman	Anna Scherd
Rozella March	Hedger Breed	Judy Sivers
Carl Mulholland	Joe Caston	Dorothea Sodd
Alvin Neff	Maxine Clow	William Sprentall
Harriet Neithammer	Charles Crawford	Rosanna St. Clair
Loren Otromba	Virginia De Long	Rezella Todd
Jeanne Sanzi	John Desmond	Jane Turner
Neil Schoenhals	Arthur Ferguson	Neva Veliquette
Albert Sharbut	Marshall Field	Dorothy Vogel
Donald Smith	George Geis	Margaret Webber
Ruth Swanson	Emma Greenbaum	Melissa West
Pearl Styers	Louise Henning	Betty Winsor

W. S. PERRY SCHOOL

CAROLINE DETERS, HELEN MATSON, SOPHIE BENZIN, MARY ALICE LEWIS, *Teachers*

<i>Fifth Grade</i>	Sophia Nichols	Marjorie Johnston
Rita Charissi	Orval Nicholson	Robert Kennedy
Helen Jean Edwards	Ruth Pardon	Patricia Michael
Virginia Evans	Josephine Sauer	George Murray
Dorothy Gates	Wagner Willis	Harry Rogers
Marshall Gates	Jean Wills	Wilson Schaadt
Margaret Gelenios		John Sledge
Frederick Hauser	<i>Sixth Grade</i>	Donald Smith
Stanley Hoag	Marwood Ahling	Doris Smith
Ruth Keck	Howard Burr	Dorothy Smith
Christo Koochumbers	Nenette Charissi	Doris St. Clair
Naomi Levin	Kenneth Ellis	Mildred St. Clair
Paul Lowry	Paul French	Wendell Steeber
Charlotte Lovelace	Margaret Gates	Lawrence Tibbals
Robert Mather	Mildred Grey	Geraldine Ware
James Mayberry	Marion Hodson	Betty Wilder
Douglas Miller	Paul Hogan	John Wrathell

TAPPAN SCHOOL

MARIAN JONES, MISS HAUSWALD, *Teachers*

<i>Seventh Grade</i>	Phyllis Brumm	Bessie Fisher
Virginia Allmendinger	Virginia Davis	Margaret Forsythe
Jean Bonisteel	Florence Digby	Mary Jane Foster
Margaret Brackett	Geil Duffendach	Mary Alice Hall
Phyllis Breay	Caroline Faehnle	Imogene Hibbard

CHILDREN'S CHORUS

Caroline Horton	Florence McConkey	Grace Royce
Mary Johnson	Ruth Miller	Kathleen Spilling
Luan Kennedy	Ina Ogilvey	Katherine Wager
Eileen Lay	Virginia Reakes	Marian Young
Irene Lucas	Alice Richards	Agnes Zebbs
Genevieve Lutes	Margaret Rouse	

CHILDREN'S CHORUS

"THE BIRDS" IN "ST FRANCIS OF ASSISI"

Prepared by

MISSES MARGARET CALVERT, ROXIE COWIN AND JUANITA SPONENBARGER,
Assistant Supervisors of Music

BACH SCHOOL

Godfrey Babcock	Arda Heibein	Beatrice Perry
Jane Baylis	George Heibein	Orminta Rash
Mary Behringer	Clayton Hepler	Johannah Scheid
Lucile Behnke	Luther Jedele	Erwin Scherdt
Ruth Benz	Vera Jedele	Wilma Scherdt
Robert Eddy	Dorothy Keebler	Sam Sckaros
Alwin Ehnis	Eleanor Mahlke	Dorothy Steinke
Paul Fisher	Marjorie McLaren	Calvin Seyfried
George Gillespie	Warren Millard	Clyde Stitt
Milda Haab	Dorothy Pallas	Roberta Washington
Jane Hagen	Frances Park	Lavone Witting
Robert Hale	Robert Pommerening	

ELISHA JONES SCHOOL

Frances Carney	Mona French	Anedria Rink
Fotica Christ	Ruth Green	Alberta Stein
Eleanor Coles	Hilda Garlick	Minnie Wallace
Ruth Coles	Alice Hiscock	Allie Watson
Amelia Elliott	Reville Mosier	Julia Wilson
Kathleen Ewen	Ethel Richards	

TAPPAN SCHOOL

Virginia Allmendinger	Phyllis Goetz	Ruth Rich
Yvonne Barber	Mildred Golden	Grace Royce
Livia Bartolacci	Marion Holmes	Lillian Sodt
Marcella Bergman	Eileen Icheldinger	Kathleen Spilling
Jane Biddle	Rosemary Klug	Dorothy Taylor
Catherine Botsford	Eileen Lay	Delecia Teeters
Harriet Breay	Helen LaRue	Katherine Wager
Virginia Davis	Ruth Miller	Ruth Waggoner
Arabella De Gal	Althea Minkley	Virginia Woodhead
Jane Edmonson	Elsie Pierce	Pauline Wright
Edith Forsythe	Sarah Pierce	Marion Young
Hildegard Gassner	Betty Reading	

Concert Repertoire

The final concert in the Festival Series this year will be number 484, 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 thirty-five Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appear in Festivals 1 to 11, inclusive. In the Festivals, 12 to 28, the Chicago Symphony Orchestra, with Frederick Stock and Albert A. Stanley as conductors, took part. The Twenty-ninth and succeeding Festivals were conducted by Frederick A. Stock and Earl V. Moore. The guest conductors at the Festivals have been as follows: *Thirtieth*, Gustav Holst of London; *thirty-third*, Howard Hanson; *thirty-fourth*, Howard Hanson and Felix Borowski; *thirty-fifth*, Percy Grainger and Eric DeLamarter.

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 1928 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*; "Leonore" Overture, No. 3, *Beethoven*; Suite, "Woodland," *MacDowell*; Piano Concerto, E flat, *Liszt*; Piano Concerto, F minor, *Chopin*.

REPERTOIRE 1894-1928

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

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

PRINCIPAL WORKS

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

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," *Wagner*; Siegmund's "Love Song," *Wagner*; "Faust" Overture, *Wagner*; "Meister-singer," (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 Meyon, *Baritones*; Mr. Alberto Jonas, *Pianist*; Mr. Herman Zeitz, *Violinist*; Mr. Thomas C. Trueblood, *Reader*.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," *Liszt*; Overture, "1812," *Tchaikowsky*; "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*.

OFFICIAL PROGRAM

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

REPERTOIRE 1894-1928

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*.

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadski, Mme. Evta Kileski, Miss Anita Rio, *Sopranos*; Mme. Louise Homer, Miss Janet Spencer, *Contraltos*; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, *Tenors*; Signor Emilio de Gogorza, Mr. William A. Howland, *Baritones*; Mr. Frederick Martin, *Bass*; Mr. Van den Berg, *Pianist*; Mr. Llewellyn L. Renwick, *Organist*.

PRINCIPAL WORKS

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

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

Soloists: Miss Frances Caspari, Miss Shanna Cumming, Miss Anita Rio, *Sopranos*; Miss Isabelle Bouton, Mme. Louise Homer, *Contraltos*; Mr. Andreas Dippel, Mr. William Wegener, *Tenors*; Sig. Emilio de 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

"Caratacus," *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, "Reinzi," *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*.

OFFICIAL PROGRAM

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, *Sopranos*; Mme. Louise Homer, Miss Florence Mulford, *Contraltos*; Mr. Holmes Cowper, Mr. Ellison van Hoose, *Tenors*; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, *Baritones*; Mr. Frederick Martin, *Bass*; Mr. Llewellyn L. Renwick, *Organist*.

PRINCIPAL WORKS

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

REPERTOIRE 1894-1928

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 York, *Tenors*; Signor Giuseppe Campanari, Mr. William Howland, *Baritones*; Mr. Herbert Witherspoon, *Bass*; Mr. Leopold Kramer, *Violinist*; Mr. Albert Lockwood, *Pianist*.

PRINCIPAL WORKS

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

FIFTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

SIXTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

OFFICIAL PROGRAM

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, *Bari- tones*; Mr. Herbert Witherspoon, *Bass*; Mlle. Tina Lerner, *Pianist*.

PRINCIPAL WORKS

"Fair Ellen," *Bruch*; "Odysseus," *Bruch*; "The New Life," *Wolf-Ferrari*; Sym-
phony, 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," *Tchaikowsky*; Symphony, in B
minor, *Borodin*; Symphony, C major, Schubert; Overture, "The Pierrot of the Min-
ute," *Bantock*; Overture, "The Carnival," *Glazounow*; "In Springtime," *Goldmark*;
"Capriccio Espagnole," *Rimsky-Korsakow*; "Vysehrad," "Moldau," Smetana; "Bran-
gäne's Warning" (Tristan), *Wagner*; Closing Scene (Götterdämmerung), *Wagner*.

NINETEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

REPERTOIRE 1894-1928

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, "Tanhäuser," *Wagner*; Suite, "Wand of Youth," *Elgar*; Suite, "Woodland," Op. 42, *MacDowell*; Tone Poem, "Don Juan," *Richard Strauss*; Hungarian Dances, *Brahms-Dvorák*; "Song of the Rhine Daughters," Funeral March (*Götterdämmerung*), *Wagner*.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

PRINCIPAL WORKS

"Into the World," *Benoit*; "Caractacus," *Elgar*; "Messiah," *Händel*; D minor Symphony, *César Franck*; B minor Symphony, *Schubert*; Overtures, "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*; "Magic 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*; Fantastic-Overture, "Hamlet," *Tchaikowsky*; "Wotan's Farewell and Magic Fire" (*Walküre*); "Siegfried in the Forest," *Wagner*; "Life's Dance," *Delius*.

OFFICIAL PROGRAM

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

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

PRINCIPAL WORKS

"Paradise Lost," *M. Enrico Bossi*; "The Children at Bethlehem," *Pierné*; "Samson and Delilah," *Saint-Saëns*; Symphony No. 7, A major, *Beethoven*; Symphony, E flat, *Mozart*; Overture-Fantasia, "Francesca da Rimini," *Tchaikowsky*; Wedding March and Variations from "Rustic Wedding," *Goldmark*; Suite, Dohnanyi; "Love Scene" from "Feuersnot," *Strauss*; Swedish Rhapsody, *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 Giuseppi De Luca, Mr. Chase B. Sikes, *Baritones*; Mr. Gustaf Holmquist, *Bass*; Miss Ethel Leginska, *Pianist*; Mr. Richard Keys Biggs, *Organist*.

PRINCIPAL WORKS

"The Dream of Gerontius," *Elgar*; "Aida," Verdi; "The Walrus and the Carpenter," *Fletcher*; E major Symphony, *Alfvén*; D major Symphony, *Brahms*; "Jupiter" Symphony, *Mozart*; "Othello" Overture, *Dvorák*; "Fingal's Cave" Overture, *Mendelssohn*; G minor Concerto, *Rubinstein*; "Dance Rhapsody," *Delius*; "Molly on the Shore," "Mock Morris," and "Shepherds Hey," *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*; Fantasie and Fugue, *Liszt*; Pianoforte Concerto in B flat minor, *Tchaikowsky*.

REPERTOIRE 1894-1928

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, *Sopranos*; Miss Merle Alcock, Mme. Louise Homer, Miss Minerva Komenarski, *Contraltos*; Mr. Fernando Carpi, Mr. Arthur Hackett, *Tenors*; Mr. Robert R. Dieterle, Mr. Andres de Seguroola, *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 Matzeneauer, *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*.

"Manzoni" Requiem, *Verdi*; "Damnation of Faust, *Berlioz*; B flat major Symphony, No. 1, *Schumann*; F minor Symphony, *Tchaikowsky*; Overture, "Patrie," *Bizet*; Overture, "Euryanthe," *von Weber*; Overture, "Russian 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 Leonora 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*; Mrs. Fannie Bloomfield Zeisler, *Pianist*.

PRINCIPAL WORKS

"Elijah," *Mendelssohn*; "Aida," *Verdi*; "Voyage of Arion," *Moore*; Symphony, No. 10, C major; *Schubert*; Symphony, No. 2, C minor, Op. 17, *Tchaikowsky*; 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*.

OFFICIAL PROGRAM

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. William Wheeler, Mr. Paul Althouse, *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 Trionfa," *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," *Alfvén*; Concerto for Pianoforte, G major, *Beethoven*.

THIRTIETH FESTIVAL

May 16, 17, 18, 19, 1923—Six Concerts

Soloists: Miss Susanne Keener, Miss Florence Macbeth, *Sopranos*; Miss Mabelle Addison, Mme. Jeanne Gordon, *Contraltos*; Benjamins Gigli, Arthur Kraft, Charles Marshall, *Tenors*; Guisepppe Danise, Clarence Whitehill, Henri Scott; *Baritones* and *Basses*; Erna Rubinstein, *Violinist*; Ernest Schelling, *Pianist*; Gustav Holst, *Guest Conductor*.

PRINCIPAL WORKS

Selections from the "B minor Mass," *Bach*; "The Hymn of Jesus," (first time in America) "A Dirge for Two Veterans," *Holst*; "Samson and Delilah," *Saint-Saëns*; Symphony in D minor, *Franck*; Symphony, No. 3, in E flat, "Rhenish," *Schumann-Stock*; Oriental Suite, 'Beni-Mora,' Suite from the opera "A Perfect Fool," *Holst*; "The Sorcerer's Apprentice," "Le Peri," *Dukas*; Fantastique Suite, *Schelling*; Prelude to "Die Königskinder," *Humperdinck*; Prelude to "Die Lorelei," *Bruch*.

THIRTY-FIRST FESTIVAL

May 21, 22, 23, 24, 1924—Six Concerts

Soloists: Mme. Emma Krueger, Miss Dusolina Giannini, Miss Claire Dux, *Sopranos*; Miss Sophie Braslau, *Contralto*; Tito Chipa, Forrest Lamont, *Tenors*; Vicente Ballester, Royal Dadmun, Cesare Baromeo (Chase Sikes), *Baritones* and *Basses*; Miss Sylvia Lent, *Violinist*; Alberto Salvi, *Harpist*; Harold Bauer, *Pianist*; Palmer Christian, *Organist*.

"La Primavera" (Spring), *Respighi* (first time in America); "Sea Drift," *Delius* (first time in America); Selections from the "B minor Mass," *Bach*; Selections from "Aida" and "Forza del Destino," *Verdi*; A London Symphony, *Williams*; Concerto for Organ, No. 1, *DeLamarter*; Concerto for Piano, E flat Major, *Beethoven*; Concerto for Violin, G Minor, *Bruch*; Overtures: "Secret of Susanne," *Wolf-Ferrari*; "A Pilgrim Vision," *Carpenter*; "Bohemia," *Hadley*; "Cockaigne," *Elgar*; Symphonic Poem, "Pastorale d'Été," *Honegger*; Suite No. 2, *Milhaud*; "La Valse," *Ravel*.

REPERTOIRE 1894-1928

THIRTY-SECOND FESTIVAL

May 20, 21, 22, 23, 1925—Six Concerts

Soloists: Frances Peralta, Emily Stokes Hagar, *Sopranos*; Augusta Lenska, *Mezzo-soprano*; Kathryn Meisle, Loretta Degnan, *Contraltos*; Rhys Morgan, Mario Chamlee, *Tenors*; Charles Tittmann, Lawrence Tibbett, Vicente Ballester, Henri Scott, *Baritones and Basses*; Ossip Gabrilowitsch, *Pianist*; Mischa Elman, *Violinist*.

PRINCIPAL WORKS

Choral—"The Bells," *Rachmaninoff*; Selections from B Minor Mass, *Bach*; "La Gioconda," *Ponchielli*; "Alice in Wonderland" (children) *Kelley*.

Orchestra—Symphonies: No. 1, B flat major, *Schumann*; No. 3, F major, *Brahms*; No. 5, C minor, *Beethoven*. Suites: N. 3, D major, *Bach*; "From Finland," *Palmgren*. Concertos: No. 1, F flat minor (Piano) *Tchaikovsky*; D major (Violin) *Tchaikovsky*.

THIRTY-THIRD FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Marie Sundelius, Florence Austral, *Sopranos*; Augusta Lenska, Louise Homer, Jeanne Lavel, *Contraltos*; Giovanni Martinelli, Richard Crooks, Charles Stratton, *Tenors*; Theodore Harrison, Riccardo Bonelli, James Wolfe, Barre Hill, *Baritones and Basses*; Mischa Levitzki, *Pianist*; Albert Spaulding, *Violinist*; Howard Hanson, *Guest Conductor*.

PRINCIPAL WORKS

Choral—"Elijah," *Mendelssohn*; "Lohengrin," *Wagner*; "The Lament for Beowulf," *Hanson* (first performance); "The Walrus and the Carpenter," (Children) *Fletcher*.

Orchestral—Symphonies: B flat, *Chausson*; No. 4, E minor, *Brahms*. Suites: "Carnival of Animals," *Saint-Saens*; "Escales," *Ibert*. Overtures: "In Spring," *Goldmark*; "Carnival Romain," *Berlioz*; "Flying Dutchman," *Wagner*. Concertos: D major (violin), *Mozart*; No. 2, G minor (piano), *Saint-Saens*; Tone poems: "Italia," *Casella*; "Verklärte Nacht," *Schönberg*.

THIRTY-FOURTH FESTIVAL

May 18, 19, 20, 21, 1927—Six Concerts

Soloists: Betsy Lane Shepherd, Rosa Ponselle, Lois Johnson, Jeannette van der Velpen Reaume, Fredericka Hull, *Sopranos*; Schumann-Heink, Elsie Baker, Sophie Braslau, *Contraltos*; Authur Hackett, Armand Tokatyan, *Tenors*; William Simmons, Barre Hill, Lawrence Tibbett, James Wolfe, *Baritones and Basses*; Ernest Hutcheson, Elizabeth Davies, Ethel Hauser, Dalies Frantz, *Pianists*; Leo Luboshutz, *Violinist*; Howard Hanson, Felix Borowski, *Guest Conductors*.

PRINCIPAL WORKS

Choral—"Mass in D," *Beethoven*; "Choral Symphony" (movements II and III) (First performance), *Holst*; "Carmen," *Bizet*; "Heroic Elegy," (first performance) *Hanson*; "Voyage of Arion," *Moore*.

OFFICIAL PROGRAM

Orchestral—Symphonies: Symphony No. 7 in A Major, *Beethoven*; Symphony No. 10 in C Major, *Schubert*; Finale from 4th Symphony, *Tchaikowsky*; Suites: "Children's Games," *Bizet*; "Through a Looking Glass," *Taylor*; Overtures: Overture in D, *Handel*; "Leonore No. 3," *Beethoven*; "Secret of Susanne," *Wolf-Ferrari*; Fantasy—"Youth," *Borowski*; Concertos: G Minor Concerto (violin) *Bruch*; Concerto No. 5 (piano) *Beethoven*; in D Minor Concerto for three Pianos, *Bach*; Tone Poems: "On the Moldau," *Smetana*; "Victory Ball," *Schelling*.

THIRTY-FIFTH FESTIVAL

May 16, 17, 18, 19, 1928—Six Concerts

Soloists: Leonora Corona, Leone Kruse, Marie Montana, *Sopranos*; Margaret Matzenauer, Marion Telva, Merle Alcock, *Contraltos*; Paul Althouse, Tudor Davies, *Tenors*; Mario Basiola, Raymund Koch, Chase Baromeo, *Baritones and Bass*; Palmer Christian, *Organist*; Benno Rabinof, *Violinist*; Percy Grainger, *Pianist*; Percy Grainger, Eric DeLamarter, *Guest Conductors*.

PRINCIPAL WORKS

Choral—"St. Francis of Assisi," *Pierne*; "Marching Song of Democracy," *Grainger*; "Quest of the Queer Prince," (children) *Hyde*; "Aida," *Verdi*.

Orchestral—Symphonies: No. 5, E Minor, *Tchaikowsky*; No. 4, E flat, *Glazounow*; "Fire Bird," *Strawinsky*; Suite Op. 19, *Dohnanyi*. Concertos: No. 1 (organ) *DeLamarter*; No. 1, A minor (piano) *Grieg*; E minor (violin) *Mendelssohn*.

DETAILED REPERTOIRE

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1928 inclusive

List of Organizations, Artists, and Works

(The figures in parenthesis indicate the complete number of performances.)

ORCHESTRAS

Boston Festival (51)	Cincinnati (2)	New York Symphony (3)
Boston Symphony (5)	Detroit (10)	Philadelphia (2)
Chicago Festival (3)	Detroit Symphony (28)	Pittsburgh (7)
Chicago Symphony (125)	New York Philharmonic	

BANDS

United States Marine Band (2)	Sousa's Band (2)
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CHAMBER MUSIC ORGANIZATIONS, ETC.

Adamowski Trio	Kneisel Quartet (4)	Spiering Quartet
Detroit Philharmonic Club (4)	London String Quartet	Trio de Lutece
Detroit String Quartet	New York Philharmonic Club	Ukrainian National Chorus
Elsa Fisher Quartet	New York Chamber Music Society (2)	Russian Symphonic Choir
The English Singers		St. Olaf Choir (2)
Flonzaley Quartet (8)		Russian Cossack Choir

OPERA COMPANIES

Hinshaw Opera Company (4)

CONDUCTORS

Bowen (3)	Kibalchich	Santelmann (2)
Christiansen (2)	Kolar (7)	Seidel
Damrosch (3)	Koshetz	Socoloff
DeLamarter (2)	Knoch	Sousa
Gabrilowitsch (21)	Kunwald	Stanley (91)
Grainger (Guest)	Maddy (3)	Stock (86)
Hanson (2)	Mollenhauer (31)	Stokowski (2)
Herbert (3)	Moore (12)	Stransky
Higbee	Muck	Thomas (6)
Holst (Guest) (3)	Nikisch (2)	Urach
E. Killeen	Pauer (3)	Zeit
Kneisel	Rosendecker	

OFFICIAL PROGRAM

ARTISTS

SOPRANOS

Mme. Alda	Miss Goodwin	Mme. Muzio
Miss Perceval Allen (4)	Mme. Gluck (2)	Mrs. Nikisch
Miss Florence Austral	Miss Hagar	Mme. Nordica (2)
Miss Bailey (2)	Miss Harrah	Miss Osborne
Miss Inez Barbour	Miss Frieda Hempel (4)	Mrs. Osborne Hannah (2)
Miss Berger	Mrs. Henschel	Miss Parkhurst
Mrs. Bishop (5)	Miss Hiltz	Miss Parmeter
Mme. Blauvelt	Mme. Hine	Mme. Pasquale (2)
Mme. Bori	Miss Hinkle (6)	Mme. Peralta
Mlle. Ina Bourskayas	Miss Howell	Miss Ponselle (2)
Mme. Brema	Miss Huntington (2)	Mrs. French-Read (2)
Miss Broch	Miss Johnson (3)	Mme. Raisa
Mrs. Bussing	Miss Susanne Keener	Mrs. Rider-Kelsey (6)
Mme. Calvé	Mme. Jeritza	Mme. Rappold (3)
Miss Carson	Mrs. Johnson-Konold (3)	Miss Rio (5)
Miss Anna Case	Miss Johnson	Miss Rumsey
Mme. Corona	Miss Johnston (5)	Mme. de Vere-Sapio (2)
Mrs. Cumming	Mme. Juch (3)	Miss Sharlow (2)
Miss Dux (2)	Mme. Kaschoska	Miss Shepherd
Miss Doolittle	Mme. Kileski (2)	Mme. Sembrich
Miss Johnson	Mme. Klafsky	Mme. Slobodskaja
Miss Easton	Miss Kleyn (2)	Miss Sparkes (2)
Mme. Farrar	Mme. Kruger	Mme. Steinbach
Miss Fay	Mme. Kruse	Miss Stevenson
Miss Fleischer	Mme. Linne	Miss Stewart (5)
Miss Anna Fitziu	Miss Liebling	Mme. Sundelius
Mrs. Ford (2)	Miss Lohmiller	Miss Talley
Mme. Fremstad (2)	Miss Florence MacBeth	Mme. Tanner-Musin
Mme. Gadski (3)	Mrs. Sammis MacDermid	Mrs. Walker (2)
Mme. Galli-Curci (2)	Mme. Maconda (2)	Miss Williams
Miss Mary Garden	Miss Mann	Mrs. Winehell (2)
Miss Lucy Gates	Miss Marvin	Mrs. Wood (2)
Mlle. Giannini	Miss Montana	Mrs. Zimmerman (2)
	Miss Nina Morgana	

CONTRALTOS

Miss Mabelle Addison	Miss Crawford	Mme. Homer (9)
Mme. Alcock (3)	Miss Degnan	Miss Hunt
Miss Baker	Miss Foster	Mme. Jacoby (2)
Mrs. Bloodgood (3)	Miss Glenn	Miss Keyes (7)
Mme. Bouton (4)	Mme. Jeanne Gordon	Miss Komenarski
Miss Braslau (4)	Miss Hall	Miss La Mance
Miss Buckley (2)	Miss Heinrich	Miss Laval
Mrs. Clements (2)	Miss Doris Howe	Miss Lazzari (2)

DETAILED REPERTOIRE

Miss Lenska (2)	Miss Roberts	Miss Towle
Miss Marsh	Miss Roselle (2)	Miss Turrill
Mme. Matzenauer (7)	Mrs. Scott	Mme. van der Veer
Miss Meisle (3)	Mme. Schumann-Heink (8)	Mme. van Gordon (3)
Miss Christine Miller	Miss Janet Spencer (6)	Miss Weed
Miss Mulford (3)	Miss Stoddard	Mrs. Wright
Miss Munson (2)	Miss Stein (10)	Miss Wirthlin
Miss Palmer	Mme. Telva	Mrs. Pease (2)

TENORS

Althouse (3)	Hamlin (5)	McGranahan (2)
Beddoe (3)	Hamilton (3)	McKinley (2)
Berthald (4)	Harrold	Morgan
Bonci (2)	Hays	Murphy (5)
Carpi	House	Patton (2)
Caruso	Johnson (5)	Schipa
Carallo	Jordon (2)	Stevens (4)
Chamlee (2)	Kingston (2)	Stratton
Crooks (2)	Knorr (2)	Stone
Cowper (2)	Kraft	Tokatyan
Davies	Lamont	Towne (3)
T. Davies	Lavin	Valenti
Davis	Lazaro	van Hoose (4)
Dippel (2)	Marshall (2)	van Yorx
Gigli (2)	Martin	Wegener
Gordon	Martinelli (4)	Wheeler (2)
A. Hackett (2)	McCormack (3)	Williams (4)
Hall (8)		

BARITONES AND BASSES

Amato (4)	Crane	Hierapolis (2)
Ballester (2)	Dadmun	Hill (2)
Baromeo (6)	Danise	Hinshaw
Barclay	D'Arnalle (3)	Holmes
Basiola	Del Punte	Holmquist (5)
Bonelli	De Luca (2)	Howland (11)
Bresford (2)	Dieterle (5)	Kelly
Brainard	Gelhausen	E. Killeen (2)
Bispham (6)	Gogorza (6)	Koch
Campanari (11)	Graveure	Lamson (6)
Campbell	M. Green (2)	Lazzari
Campion	P. Green (2)	Ludikar
Chaliapin (2)	Harrison (5)	Martin (7)
Chalmers	Heinrich (9)	McCandliss
Clark	Hemus	Meyn (5)
Connell (2)	Henschel	Middleton (2)

OFFICIAL PROGRAM

Miles (5)	Schlegel	Tittmann
Mills (2)	Scott (6)	Tyler (2)
Munson	de Segurola	Werrenrath (5)
Nash	Senger	Whitehill (5)
Notley	Simmons	Whitney (2)
Pease	Spaulding (4)	Witherspoon (7)
Remington	Stracciari	Wolfe (2)
Rothier	Tibbett (2)	Zanelli
Ruffo		

PIANISTS

d'Albert	Hambourg	Paderewski (4)
Augierias	Hess	Pattison (4)
Aus der Ohe (4)	Hofmann (2)	Polak
Bachaus	Hutcheson	Prokofieff
Bauer (5)	Jonas (5)	Pugno
Benoist	Koenemann	Rachmaninoff
Busoni	Lamson	Rosenthal
Carreno (2)	Lachaume (2)	Roxas
Cortot (2)	Lawrence	Samaroff (2)
Dumesnil	Leginska (2)	Schelling
Erskine	Lerner (2)	Schmall (3)
Gabrilowitsch (6)	Levitzki (2)	Seyler (2)
Dohnanyi (2)	Lhevinne (3)	Shattuck (2)
Durno-Collins (2)	Mme. Lhevinne	Sickiez
Friedheim (2)	A. Lockwood (3)	Sieveking
Friedman	Maier (5)	Sternberg (3)
Ganz	Netzorg	Sumowska
Giesecking	Mme. Novaes	van den Berg
Grainger (2)	Nyiregyhazi	von Grave (2)
Gruen	de Pachmann (2)	Ziesler (3)

VIOLINISTS

T. Adamowski	Kramer	Rabinof
Bendix	Kreisler (5)	Ricarde
Miss Botsford	Miss Lent	Rosen
Breeskin	Levey	Miss Rubinstein
Burmeister	Lichtenberg	Scholnik (2)
Corigliano	S. Lockwood	Seidel
Elman (3)	Loeffler	Spaulding (2)
Ern	Miss Luboshutz (2)	Strum (2)
Flesch	MacMillen	Vidas
Halir	McBeath	Warner
Miss Hansen	Miss Morini	Winternitz
Heerman	Musin	Ysaye (2)
Heifetz (2)	Petrie	Yunk (2)
Hubermann	M. Press	Zeit (3)
Kochanski	Miss Powell (2)	Zimbalist

DETAILED REPERTOIRE

VIOLONCELLISTS

Abbas	Evans	Hoffman
Abel	Gegna	Kennedy
J. Adamowski	Gerardy	Kindler
Bramsen	Giese	Ruegger (2)
Bronson	Heberlein	Schmidt
Casals	Heindl	Schroeder
Diestel	Hekking	Steindel

ORGANISTS

Archer	Courboin	Kraft
Biggs	Eddy (2)	Middleschulte
Bonnet (2)	Guilmant	Moore
Christian (4)	Kinder	Renwick (8)

MISCELLANEOUS

Berenguer (Flute)	Salvi (Harp)	White (Cornet)
Haun (Flute)	Clark (Trombone)	

OFFICIAL PROGRAM

List of Works

(Composers Alphabetically Arranged)

(This list includes only large and small choral works and selections, with orchestral accompaniment, symphonies, symphonic poems, orchestral selections, overtures, concertos, and chamber music. In addition, a large number of smaller pieces for piano-forte, violin, violoncello, organ, etc., together with many songs and arias, have been performed in these series. Unless indicated by figures placed in parenthesis, the work has been performed only once. The numbers at the extreme right indicate the program (complete Choral Union and Extra Concert series) on which the composition was last performed. Compositions without numbers were performed prior to the opening of Hill Auditorium.)

ALFVEN—Symphony No. 3, E major—305; "Swedish Rhapsody" (2)—378.

BANTOCK—Overture—"Pierrot of the Minute."

BACH, J. S.—B Minor Mass (3) (selections)—427; Suite in D (4)—430; Adagio, Gavotte, Prelude and Fugue; Chorale and Fugue (orchestrated by Abert) (3)—404; Adagio and Fugue from Sonata in G minor (String Quartet); Concerto for Three Pianos, C major—423.

BACH, W. Friedman—"Sonata a Tre."

BEETHOVEN—Symphonies No. 2, D major (4)—1639; No. 3, "Eroica" (3)—326; No. 4 B flat Major, No. 5, C minor (6)—442; No. 6 Pastorale; No. 7, A major (6)—461; No. 8, F major (4)—365; "Mass in D"—462; Op. E. flat.

Overtures—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3)—293; Leonore, No. 1; Leonore, No. 2; Leonore, No. 3 (11)—462.

Concertos—C major (Pf.) (2); E flat (Pf.) (3)—435; G major (Pf.) 379; No. 5—465.

Quartets—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 Piano, Oboe, Clarinet, Bassoon, and French Horn—334.

BOELLMAN—Variations (Violoncello).

BENOIT—"Into the World" (2)—315.

BERLIOZ—"Damnation of Faust" (5)—346; "Dance of Sylphs" (2)—389; "Will o' the Wisp"; Hungarian March (2); "Flight into Egypt"; Ball Scene from Symphony, "Romeo and Juliet"; Overture—"Benvenuto Cellini" (4)—379; "Carnival Romain" (4)—1663.

BIZET—"Carmen" (3)—462; Ballet Music; Suite—"Children's Games" (2)—463; "L'Arlesienne" (2)—300; Overture—"Patrie"—341.

BORODIN—Symphony No. 2 B minor; Polovtsian Dances from "Prince Igor" (2)—444.

DETAILED REPERTOIRE

- BOROWSKI—"Printemps Passioné"—464.
- BOSSI, M. ENRICO—"Paradise Lost"—292. Intermezzi Goldoniani, Op. 127.
- BOURGAULT-DUCOUDRAY—"Burial of Ophelia."
- BRAHMS—"German Requiem" (2 choruses); Symphonies No. 1, C minor (4)—381; No. 2, D major (4)—267; No. 3, F major (2)—429; No. 4, E minor (2)—448; Hungarian Dances (3)—394; Overtures—"Academic Festival" (7)—1631; "Tragic" Concerto—B flat (Pf.)—326; Quintet—B minor, Op. 115, for Clarinet and Strings—334.
- BRUCH—"Arminius" (2); "Odysseus"; "Fair Ellen" (4); "Flight of the Holy Family" (2); Concertos—D minor (Violin); G minor (Violin) (5)—463; Scotch Fantasia (Violin); Prelude to "Die Lorelei"—395.
- BUCK—"Light of Asia."
- CARPENTER, JOHN ALDEN—Overture—"A Pilgrim Vision."
- CASELLA—Symphonic Poem—"Italia" (2)—447.
- CHABRIER—Entr'acte—"Gwendoline"; Overture—"Gwendoline"; "Rhapsodie Espana" (4)—1639.
- CHADWICK—"Lily Nymph"; Symphonic Sketches; "Tam O'Shanter" (Tone Poem)—375; Overture—"Melpomene."
- CHAMINADE—Concerto—D major (Flute). Tone Poem, "Viviane."
- CHARPENTIER—Suite—"Impressions of Italy" (2)—282.
- CHAUSSON—Symphony in B flat (2)—444.
- CHERUBINI—Overtures—"Anacreon"; "The Water Carrier."
- CHOPIN—Concertos—E minor (Pf.); F minor (Pf.)—362.
- COLERIDGE-TAYLOR—"Hiawatha's Wedding Feast."
- CORELLI—Sonata in D (Strings).
- CORNELIUS—Salemaleikum, Overture, from "Barber of Bagdad."
- D'ALBERT—Overture—"Der Improvisator"; Concerto—C major (Violoncello)—372.
- DEBUSSY—Symphonic Poem—"Afternoon of a Faun" (4)—354; "March Ecossais"; "Cortege" and "Air de Danse"; "Le Petit Berger," for Flute, Harp, and Violoncello—340; Nocturnes (2)—435.
- DELAMARTER—Concerto for Organ, No. 1, (2)—1659.
- DELIBES—Aria—"Bell Song" from "Lakme"—394; Intermezzo—"Naila"; Ballet Suite—"Sylvia"—327; Aria—"Les Filles de Cadiz"—386.

OFFICIAL PROGRAM

- DELIUS—"Life's Dance"—293; "Dance Rhapsody"—302; "Seadrift" (first time in America)—409.
- VON DITTERSDORF—Quartet—D major.
- DOHNANYI—Suite, Op. 19 (4)—1659.
- DONIZETTI—"The Elixir of Love"—428.
- DUBOIS—"Symphonie Francaise"—311; Petite Suite; Concerto (Organ).
- DUKAS—Symphonic Poem—"L'Apprenti Sorcier" (4)—1631 Dance Poem—"Le Peri"—394.
- DVORAK—"Stabat Mater"; Symphonies No. 1, D major; No. 5, "From the New World" (2); Largo (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66; Overtures—"Carnival" (2)—425; "Husitzka"—358; "In der Natur"; "Othello"—302; Quartets—F major, Op. 96 (2); E major, Op. 51; A flat major; Op. 105; Terzetto—Op. 74; Slavonic Dances—411.
- ELGAR—"Caractacus" (American Premiere, 1893) (2)—284; "Dream of Gerontius" (3) 303; "Enigma" Variations; "Suite—"Wand of Youth" (2)—315; March—"Pomp and Circumstance" (3)—394; Overtures—"Cockaigne" (2)—412; "In the South" (2); Incidental Music from "Grania and Diarmid"—303.
- ENESCO—Roumanian Rhapsodies No. 1, major (2)—425; No. 2, E minor.
- ERNST—Concerto (Violin).
- FANNING—"Song of the Vikings"; "Miller's Wooing."
- FLETCHER—"The Walrus and the Carpenter" (3)—446.
- FOOTE—"Wreck of the Hesperus."
- FRANCK—"The Beatitudes"—314; Symphony—D minor (6)—1631; Symphonic Poems—"Les Aeolides," "Le Chasseur Maudit"—344; Quartet—D major.
- GERMAN—Ballet Music from "Henry VIII."
- GILSON—Fanfare Inaugurale.
- GLAZOUNOW—Symphony No. 4, E flat—1662; Symphony No. 6, G minor; Suite; Valse de Concert, M major (2)—378; Overtures—"Carnival," "Solonnelle" (2)—267.
- GLIERE—Symphonic Poem—"The Sirens" (2)—389.
- GLINKA—Overture—"Russian and Ludmilla" (4)—370.
- GLUCK, CH.—"Orpheus."
- GOLDMARK—March—Act I, from "Queen of Sheba"—391; Symphony—"Rustic Wedding" (2)—291; Prelude, Act. III, "Cricket on the Hearth"; Overtures—"Sakuntala," "In Spring" (4)—444.

DETAILED REPERTOIRE

- GOLTERMAN—Concerto (Violoncello); Cantilena (Violoncello).
- GOOSENS—"Five Impressions of a Holiday," Op. 7, for Piano, Flute, and Violoncello—394; "By the Tarn"; Suite in C, Op. 6, for Piano, Flute, and Violin—356.
- GOUNOD—"Faust" (3)—329; Ballet Music—368; "Redemption," (2 choruses) (3); "Gallia" (5); "Hymn to St. Cecelia."
- GRAINGER—English Folk Music (2); Colonial Song—372; "Molly on the Shore" (3)—411; "Shepherd's Hey"—372. "Marching Song of Democracy"—1662.
- GRANADOS—Danse Espagnole, for Flute, Harp, and Violoncello.
- DEGRANDEVAAL—Concerto—D minor (Oboe).
- GRETRY—MOTTL—Ballet Music from "Cephale and Procris."
- GRIEG—"Discovery" (2); "Herzwunden," "Im Fruhling" (Strings) (2); Suite—"Peer Gynt" (3)—423; Lyric Suite, Op. 54; Concerto—A minor (Pf.) (3)—1663; Quartet—Op. 27.
- GUILMANT—Concerto—D minor (Organ).
- HADLEY—"Ode to Music"—325; Variations; Festival March; Overture, "In Bohemia"—411.
- HANDEL—"Messiah" (5)—280; "Judas Maccabeus"; Concerto—G major (Organ, Oboe, Strings); "Overture in D"—461.
- HANSON—"The Lament for Beowulf" (first performance)—447; "Heroic Elegy" (1st performance)—461.
- HAYDN—"Creation"; "Seasons"; Symphony No. 1, E flat; "Austrian National Hymn" (Strings); Quartets—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2; G major, Op. 76, No. 1—265.
- HENSELT—Concerto—G major (Pf.).
- HERBERT—Prelude—Act III, "Natoma"—281; "Dagger Dance," "Natoma"; "Irish Rhapsody"—311; "American Fantasy"—424.
- HOLST—Oriental Suite—"Beni Mora"—391; "A Dirge for Two Veterans"—392; "The Hymn of Jesus" (American Premiere, 1923)—392; Suite from "A Perfect Fool"—304; Choral Symphony (Movement II and III), (American Premiere) 1927)—464.
- HONEGGER—Symphonic Poem—"Pastorale d'Ete"—409.
- HOSMER—"Southern Rhapsody."
- HUE—"LeRouet" (Flute, Harp and Violoncello)—340.
- HUMPERDINCK—"Hansel and Gretel"—382; Overture (3); Dream Music; "Königskinder"—Prelude, Acts II-III, Prelude, Act I—394.
- HYDE—Cantata "Quest of the Queer Prince"—1661.

OFFICIAL PROGRAM

- IBERT—"Escales"—444.
- D'INDY—"Fervaal" (Introduction, Act. I); "The Enchanted Forest"—327.
- IPPOLITOV—IVANOV—Caucasian Sketches—386; "In the Village" (2)—424.
- JADASSOHN—Quintet, Op. 76.
- JUON—Suite for String Orchestra.
- KAUN—Festival March.
- KELLEY—"Alice in Wonderland" (Children)—428.
- KOLAR—Slovakian Rhapsody—382.
- KORNGOLD—Suite—"Much Ado About Nothing" (Violin).
- KUMMER—Double Concerto for Two Violoncelli.
- KURTH—Sextet.
- LALO—"Norwegian Rhapsodie" (2)—324; "Symphonie Espagnole" (Violin) (4)—425; Overture—"Le Roi d'Ys"—382; Aria from "Le Roi d'Ys"—391.
- LECLAIR L'AINÉ—Sonata a Tre (2)—340.
- LIADOW—"Le Lac Enchanté"; "Kikimora" (2)—435; Cradle Song—311; Song of the Mosquito—311.
- LINDER—Concerto (Violoncello).
- LITOFF—Overture—"Robesierre."
- LISZT—"Les Preludes" (5); "Tasso" (3)—375; Grand Polonaise in E; Rhapsodie No. 1—286; "Marguerite" Movement from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz—361; Concerto—E flat (Pf.) (4)—432; A major (P.); "Hungarian Fantasie" (Pf.) (2)—389; "Pathétique" for Two Pianos—423.
- MACDOWELL—Suite, Op. 42 (3)—361; "Indian" Suite (2)—316.
- MACKENZIE—Benedictus.
- MAHLER—Allegretto from Second Symphony—382.
- MARCHETTI—"Ave Maria" (2).
- MASCAGNI—Introduction and "Hymn to the Sun" from "Iris"—413.
- MASSENET—"Narcissus"; Prelude, Act III, from "Herodiade"; Suites—"Les Erinnyes," "Esclarmonde"; Overture—"Phedre"—365; Suite—"Scenes Neapolitaines"—386.
- MENDELSSOHN—"Elijah" (4)—445; "St. Paul" (2); Forty-second Psalm (2); Symphony—"Scotch," A minor; Incidental Music to "Midsummer Night's Dream" (4)—281; Overture (4)—344; Scherzô (2)—404; Overture—"Ruy Blas" (2)—419; "Melusina"; "Fingal's Cave"—305; Concerto—E minor (Violin) (7)—1661.

DETAILED REPERTOIRE

- MILHAUD—Suite No. 2 (Selections)—411.
- MOORE—"Voyage of Arion" (2)—463.
- MOZOWSKI—"Malaguena"; Maurische Dance" from "Boabdil."
- MOUSSORGSKY—Overture—"Night on a Bare Mountain"—427.
- MOZART—Symphony—G major (short symphony); G minor (3)—327; E flat major—292; C major, "Jupiter"—304; Overtures—"Marriage of Figaro" (3); "Magic Flute" (4)—362; Der Schauspieldirektor (3)—1661; Concerto—A major (Pf.)—374; D major (VI.)—446; Quartet—D major (3)—265; B flat; "The Impresario"—Opera Comique—387; "Cosi fan Tutti"—Opera Comique—401; "Marriage of Figaro"—417.
- NICOLAI—Overture—"Merry Wives of Windsor"—271.
- PADEREWSKI—Concerto—A minor (Pf.).
- PAGANINI—"Mobile Perpetuum"; Concerto (Violin).
- PALMGREN—Suite—"From Finland"—429.
- PARKER—"Hora Novissima."
- PAINE—Moorish Dances; Overture—"Oedipus Tyrannus."
- PONCHIELLI—"La Gioconda"—431; "Dance of the Hours."
- PIERNE—"Children's Crusade"—295; "Children at Bethlehem"—293; "St. Francis of Assisi"—1660.
- PUCCINI—Fantasia from "La Boheme."
- RACHMANINOFF—Symphony No. 2, E minor—379; Concerto—C minor (Pf.)—370; "The Bells" (Soli and Chorus)—427.
- RAFF—Symphony—"Im Walde."
- RAVEL—"Mother Goose" Suite (2)—402; Sonatina en trio (Flute, Harp, Violoncello, Orchestra)—340; "La Valse"—411.
- RESPIGHI—"La Primavera" (First time in America, 1924)—413.
- REZNIECK—Overture—"Donna Diana"—372.
- RHEINBERGER—"Christophus"; "The Night" (2); Concerto—G minor (Organ).
- RIMSKY-KORSAKOFF—Suite—"Scheherazade" (3)—370; Capriccio Espagnol (4)—442; Overture—"A Russian Easter"—324.
- RITTER—Overture—"Der Faule Hans."
- ROSSINI—"Stabat Mater"; "William Tell" (2); Overture "Romanza"—394; "La Gazza Ladra" Overture—404.

OFFICIAL PROGRAM

- RUBINSTEIN, ANTON—Concerto—D minor (Pf.) (3)—304; Quartet—C minor, Op. 17, No. 2; Op. 19.
- DE SABATA—Symphonic Poem—“Juventus”—358.
- SAINT-SAËNS—“Samson and Delilah” (6)—396; “Spring Song”—386; “A Night in Lisbon”; Symphonic Poems—“Le Rouet d’Omphale” (3)—404; “Phaeton”—279; “Danse Macabre”; “La Jeunesse d’Hercules”; “Marche-Heroique”; Concertos—A minor (Violoncello) (2); G minor (Pf.) (3)—448—F major (Pf.)—404; B minor (Violin)—267; Rondo Capriccioso (Violin) (5)—446; Piano Septet, Op. 65; Concert Piece—A major (Violin)—382; Symphony No. 3—432; “Carnival of Animals”—446.
- SCHNITZLER—Overture—“To a Shakespeare Comedy.”
- SCHELLING—Fantasie Suite (Piano and Orchestra)—395; Fantasy, “The Victory Ball” (arr. for Band) (2)—465.
- SCHOENBERG—“Verklärte Nacht”—448.
- SCHUBERT—Symphony—B minor, “Unfinished” (7)—402; No. 10, C major (4)—465; Theme and Variation (Strings); March in E flat; Quartet in D minor (4); Overture, “Rosamunde”—1631.
- SCHUMANN, GEORG—Overture—“Liebesfrühling” (2)—378; “Dance of the Nymphs and Satyrs”—382.
- SCHUMANN, ROBERT—Symphonies—No. 1, B flat (5)—426; No. 3, E flat, “Rhenish” (2)—395; (Transcribed for Modern Orchestra by Frederick A. Stock); No. 4, D minor (3)—404; Overtures—“Genoveva” (2); “Manfred”; Concerto—A minor (Pf.) (3)—1639; Quartet—A major, Op. 41, No. 3; Piano Quintet, Op. 44.
- SCRIABINE—Symphony No. 3—“Divine Poem”—354.
- SKILTON—“War Dance”—424.
- SIBELIUS—“The Swan of Tuonela”—286; “Lineninkainen Turns Homeward”; Valse Triste—286; “Finlandia”—344; “En Saga.”
- SINAGAGLIA—“Suite Piemontesi”—293; “Perpetual Motion” (Strings); Overture—“Le Baruffe Chiozzotte” (2)—1662.
- SMETANA—“Sarka”; Symphonic Poems—Wallenstein’s Camp”; “Vysehrad (2)—341; “On the Moldau” (4)—461; Overture—“The Bartered Bride” (3)—339; Quartet—E minor.
- SOWERBY—“Irish Washerwoman”—411.
- SPINELLI—Prelude, Act III, “A Basso Porto”—429.
- SPOHR—Symphony—“Consecration of Tones”; Nonetto—F major, Op. 31—356.
- STANLEY, ALBERT A.—“A Psalm of Victory”; “Laus Deo”—269; “Chorus Triumphalis” (5)—358; “Consecration Hymn” (3)—314; “Fair Land of Freedom”—325; Symphony—F major; Scherzo; Symphonic Poem—“Attis” (3)—361.

DETAILED REPERTOIRE

- STRAVINSKY—"Three Pieces" (String Quartet); "Firebird" Suite, (3)—1662.
- STOCK, FREDERICK A.—"A Psalmic Rhapsody"—378; Symphonic Waltz—"At Sunset"; "Festival March and Hymn to Liberty"—282; "March and Hymn to Democracy"—324.
- STRAUSS, ED.—"Seid Muschlingen, Millionen."
- STRAUSS, JOHANN—Treasure Waltz—"Gipsy Baron"—386.
- STRAUSS, RICHARD—Tone Poems—"Don Juan" (4)—426; "Death and Transfiguration" (4)—375; "Till Eulenspiegel" (2)—282; "On the Shores of Sorrento" (3)—447; Love Scene from "Feuersnot"—294; Concerto (Horn).
- DE SWERT—Concerto—D minor (Violoncello).
- SULLIVAN—"Golden Legend."
- SVENDSEN—Allegretto Scherzando; Kronring's March; Fantastic—"Romeo and Juliet" (2); Legend—"Zorahayda."
- TARTINI—Concerto—D minor (Violin)—355.
- TAYLOR—Suite—"Through the Looking Glass," Op. 12 (for ensemble of 11 instruments)—356; "In a Looking Glass"—464.
- THOMAS—"Mignon"; Overture; Aria—"Io son Titania"—378.
- TCHAIKOWSKY—"Eugen Onegin"; Symphonies—No. 2, C minor—358; No. 4, F minor—345; No. 5, E minor (9)—1663; No. 6, B minor, "Pathétique" (6)—419; Third Suite in G, Op. 55 (3)—402; Marche—"Slav" (2)—400; Serenade, Op. 48 (2); Suite—"Nut Cracker" (3)—1630; Overtures—"Francesca da Rimini"—294; "Hamlet"—290; "1812" (4)—381; "Romeo and Juliet"; Concertos—E flat minor (Pf.) (3)—426; D major, Op. 35 (VI.) (2)—400; Variations on a Rococo Theme (Violoncello)—430; Trio—A minor; Andante Cantabile from Quartet, Op. 22; Scherzo from Quartet, Op. 30; Italian Caprice—(2)—447; Finale from 4th Symphony—461.
- VOLBACH—"Er waren zwei Königskinder."
- VAN DER STUKEN—"Spring Night."
- VERDI—"Manzoni Requiem" (4)—342; "Aida" (5)—1664; Excerpts—413; Finale Act II from "Forza del Destino"—413; "Stabat Mater."
- VIEUXTEMPS—Concerto—D minor (Violin).
- WAGNER—Huldigungsmarch (2)—269; Kaisermarch; "Siegfried Idyl"; "Träume" (2)—287; Overtures—"Faust" (2); "Polona"; "Rienzi" (4)—287; "*Flying Dutchman*" "Spinning Song"; Overture (5)—1659; "*Lohengrin*" Entire Opera—448;—Overture (5); Act I (3)—273; Prelude, Act III; "Lohengrin's Narrative"—402; "*Tannhäuser*" (Paris Version) (2)—380; Overture (13)—386; Bacchanale (3)—275; "*Die Meistersinger*"—Overture (10)—361; Chorale and Finale (3)—391; "Prize Song"—402; "*Die Walküre*"—"Ride of the Walküres" (4)—354; "Magic Fire

OFFICIAL PROGRAM

Scene" (3)—290; "*Siegfried*"—"Siegfried in the Forest"—290; "Waldweben" (2); "Siegfried and the Bird"; Ascent of Brünhilde's Rock and Finale—429; "*Götterdämmerung*"—Siegfried's Rhine Journey (6)—382; Song of the Rhine Daughters—273; Siegfried's Death—273; Siegfried's Funeral March (3)—423; Closing Scene; "*Tristan and Isolde*"—"Love Scene and Brangane's Warning"; Prelude and Love Death (3)—442; Prelude (5); Symphonic Excerpts (arranged for concert performance by F. A. Stock)—408; "*Parsifal*"—Prelude (2); Flower Girls Scene; Good Friday Spell (3)—392; Procession of Knights of the Holy Grail (3)—432.

VON WEBER—"Invitation to the Dance" (2); Overtures—"Jubel"; "Euryanthe" (5)—435; "Der Freischütz" (3)—365; "Oberon" (9)—442.

WEINIAWSKI—Concerto—D minor (Violin) (7)—275.

WILLIAMS—"A London Symphony"—412.

WOLF—"Italian Serenade."

WOLF-FERRARI—"The New Life" (3)—376; Overture—"Secret of Suzanne" (3)—463; Sinfonia da Camera—B flat major, Op. 8 (For ensemble of 11 instruments)—334.

Summary

Summary of Works

1888-1928

50 Larger Choral Works	by 33 composers, were given	105 performances
37 Smaller Choral Works	" 24 " " "	64 "
48 Symphonies	" 23 " " "	106 "
206 Symphonic Poems, etc.	" 80 " " "	293 "
85 Overtures	" 44 " " "	195 "
51 Concertos	" 34 " " "	83 "
54 Chamber Music Works	" 23 " " "	67 "

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 2400.

Summary of Organizations and Artists

1888-1928—484 Concerts

11 Orchestras	took part in	237 concerts
2 Bands	" " "	4 "
14 Chamber Music Organizations	" " "	27 "
1 Opera Company	" " "	4 "
3 Choirs	" " "	4 "
34 Conductors	" " "	281 "
112 Sopranos	" " "	124 "
48 Contraltos	" " "	102 "
52 Tenors	" " "	111 "
74 Baritones and Basses	" " "	186 "
60 Pianists	" " "	105 "
45 Violinists	" " "	62 "
22 Cellists	" " "	24 "
12 Organists	" " "	23 "
5 Miscellaneous	" " "	5 "

The activity of the University Musical Society is by no means covered by this list. The 1600 programs included in the various concert series of the University School of Music, all of which are complimentary, 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 reasonable conservative estimate of the number of works performed at these concerts would place them at approximately 11,500. These added to the Choral Union total would give considerably more than 14,000 works heard during this period.

Record of Musical Season

1927-1928

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES AND THE EXTRA CONCERT SERIES.

THESE CONCERTS WERE GIVEN IN HILL AUDITORIUM.

Choral Union Pre-Festival Series

Forty-Ninth Season

First Concert

Complete Series 1616

BENIAMINO GIGLI, TENOR

Assisted by

EDITH BROWNING, *Dramatic Soprano*

VITO CARNEVALI, *Accompanist*

- Aria "O Paradiso" from "L'Africaine".....*Meyerbeer*
Beniamino Gigli
- O Bei Nidi D'Amor.....*Donaudy*
Tre Giorni Son Che Nina.....*Pergolesi*
O Del Mio Dolce Ardor.....*Gluck*
Beniamino Gigli
- Aria "Pleurez, Pleurez Mes Yeux" from "Le Cid".....*Massenet*
Chanson Triste*Duparc*
Chere Nuit*Bachelet*
Edythe Browning
- Aria "M'Appari" from "Martha".....*Flotow*
Beniamino Gigli
- Come Love With Me (English).....*Carnevali*
Life (English)*Curran*
Tes Yeux (French).....*Rabey*
Un Reve (French).....*Grieg*
Beniamino Gigli
- A Feast of Lanterns.....*Granville Bantock*
My Love O'er the Water Bends Dreaming.....*Vito Moscato*
Aria, "Peace, Peace" from "La Forza Del Destino".....*Verdi*
Edythe Browning
- Aria "Vesti La Giubba" from "I Pagliacci".....*Leoncavallo*
Beniamino Gigli

OFFICIAL PROGRAM

Second Concert

Complete Series 1624

GUY MAIER *and* LEE PATTISON, PIANISTS

Fantasia and Fuge in A minor.....	<i>Bach-Bauer</i>
Sonata in D major.....	<i>Mozart</i>
Rondo in C major.....	<i>Chopin</i>
"Tears"	<i>Rachmaninoff</i>
Coronation Scene from "Boris Godounoff".....	<i>Moussorgsky-Pattison</i>
Wedding Waltzes from the Pantomime "The Veil of Pierrette".....	<i>Dohmanyi-Maier</i>
Two Études in G flat.....	<i>Chopin</i>
Prelude	<i>Poulenc</i>
Reminiscences of Don Juan.....	<i>Liszt</i>

Third Concert

Complete Series 1627

LEA LUBOSHUTZ, VIOLIN

and

JOSEF HOFMANN, PIANO

Sonata in F major, Opus 8.....	<i>Grieg</i>
Sonata in A major.....	<i>César Franck</i>
Concerto in G minor, Opus 26.....	<i>Bruch</i>

Fourth Concert

Complete Series 1635

PAUL KOCHANSKI, VIOLIN

PIERRE LUBOSHUTZ, Accompanist

Concerto in A minor.....	<i>Vivaldi</i>
Allegro—Adagio Ma Non Tanto }	<i>Bach</i>
Praeludium in E major	
Andante	<i>Mozart</i>
Rondo	<i>Mozart-Kreisler</i>
Slavonic Dances in G minor.....	<i>Dvorak</i>
Cortege	<i>Boulangier</i>
Nocture	<i>Chopin-Kochanski</i>
Hopak	<i>Moussorgsky-Rachmaninoff</i>
Walter's Prize Song from "Die Meistersinger".....	<i>Wagner</i>
Waltz in A major.....	<i>Brahms</i>
Carnaval Russe	<i>Wieniawski</i>

Fifth Concert

Complete Series 1639

NEW YORK SYMPHONY ORCHESTRA

WALTER DAMROSCH, Conducting

JOHN ERSKINE, Pianist

Symphony No. 2 in D.....	<i>Brahms</i>
"St. Francis Preaching to the Birds".....	<i>Liszt</i>

RECORD OF MUSICAL SEASON, 1927-1928

Concerto in A minor for Piano with Orchestra.....Schumann
Mr. Erskine

"Spanish Rhapsody".....Chabrier

Sixth Concert

Complete Series 1644

FEODOR CHALIAPIN, BASSO

MAX RABINOWITCH, *Pianist*

Sonetto 104 Del Petrarca.....Liszt

Valse No. 2.....Chopin

Max Rabinowitch

Songs to be announced—

Feodor Chaliapin

Hedge RoseSchubert-Godowsky

Little ValseGodowsky

Étude in G flat.....Moszkowsky

Max Rabinowitch

Songs to be announced—

Feodor Chaliapin

First Concert

Complete Series 1620

ROSA RAISA, DRAMATIC SOPRANO

and

VIRGILIO LAZZARI, BASSO

GUGLIELMO SOMMA, Accompanist

Aria, "Ernani Involami" from "Ernani".....Verdi

Mme. Raisa

Aria, "Largo Dalla Factotem Della Citta" from "Barber of Seville".....Rossini

Mr. Lazzari

VoronDubleva

Oh, Cease Thy Singing.....Rachmaninoff

Aria, from "Pique Dame".....Tschaikowsky

Mme. Raisa

Aria, "Vissi D'Arte" from "La Tosca".....Puccini

Mme. Raisa

INTERMISSION

Aria, "Ritorna Vincitor" from "Aida".....Verdi

Mme. Raisa

TarantellaRossini

L'Ultima CanzoneTosti

Mr. Lazzari

OFFICIAL PROGRAM

April Weather *Rogers*
Iris *Daniel Wolf*

Mme. Raisa

Duet, "La Ci Darem La Mano" from "Don Giovanni" *Mozart*
Mme. Raisa and Mr. Lazzari

Second Concert

Complete Series 1626

FLONZALEY QUARTET

ADOLFO BETTI, First Violin IWAN D'ARCHAMBEAU, Violoncello

ALFRED POCHON, Second Violin NICOLAS MOLDAVAN, Viola

Quartet in D minor (K. 421) *Mozart*

"Italian Serenade" *Hugo Wolf*

Quartet in D flat major, Op. 15 *Dohányi*

Third Concert

Complete Series 1630

DETROIT SYMPHONY ORCHESTRA

in a program for young people

VICTOR KOLAR, Conducting

EDITH RHETTS, Lecturing

"Nutcracker" Suite, Op. 71 *Tschaikovsky*

The Miniature Overture

Characteristic Dances

(a) March

(b) Dance of the Sugarplum Fairy

(c) Russian Trepak Dance

(d) Arab Dance

(e) Chinese Dance

(f) Dance of the Reedpipes

Waltz of Flowers

Ave Maria *Bach-Gounod*

Shepherd's Hey *Grainger*

Hungarian Rhapsody No. 2 *Liszt*

Fourth Concert

Complete Series 1631

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH Conductor

VICTOR KOLAR, Associate Conductor

Overture "Rosamunde" *Schubert*

Symphony in D minor *Franck*

Symphonic Poem, "L'Apprenti Sorcier" *Dukas*

Theme and Variations from Third Suite *Tschaikovsky*

Overture, "Academic Festival" *Brahms*

RECORD OF MUSICAL SEASON, 1927-1928

Fifth Concert

Complete Series 1638

ST. OLAF LUTHERAN CHOIR
F. MELIUS CHRISTIANSEN, Director

Jesus, Priceless Treasure.....	<i>J. S. Bach, 1685, 1750</i>
How Fair the Church of Christ Shall Stand.....	<i>Schumann's Hymnbook, 1539</i>
Go, Song of Mine	<i>Edward Elgar, 1857</i>
Hosannah	<i>F. Melius Christiansen</i>
May Our Mouths Be Filled with Thy Praise.....	<i>Rachmaninoff, 1873</i>
Salvation Is Created.....	<i>Tschesnokoff</i>
From Heaven Above.....	<i>Georg Schumann, 1866</i>
The Morning Star.....	<i>Georg Schumann, 1866</i>
So Soberly	<i>Norwegian Folk Melody</i>
"Marienlied," Sacred Lullaby.....	<i>From the Spanish of Vega</i>
Wake, Awake for Night Is Flying.....	<i>Philip Nicolai, 1599</i>

Sixth Concert

Complete Series 1642

MYRA HESS, PIANO

Allegro from Toccata in G major.....	<i>Bach</i>
Chorale "Jesu, Joy of Man's Desiring" from Cantata 147.....	<i>Bach</i>
Sonata in A major, Op. 120.....	<i>Schubert</i>
Sonata in F minor.....	<i>Brahms</i>
Papillons, Op. 2.....	<i>Schumann</i>
Pavane Pour Une Infante Defunte	}
Ondine	
Alborado Del Gracioso	

