

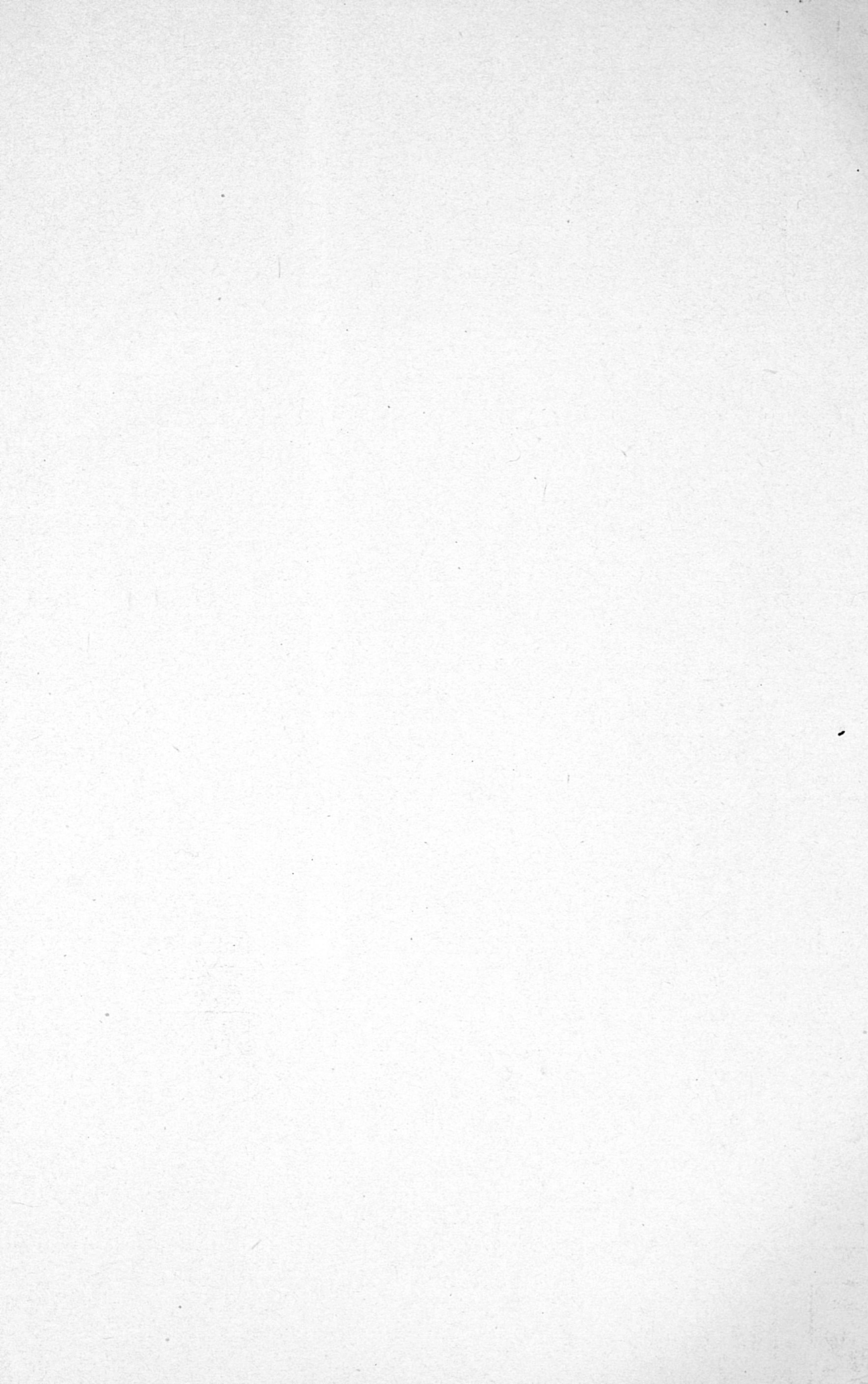
The

Thirty - Seventh Annual

*May
Festival*

University of Michigan

1930





NANETTE GUILFORD
Soprano



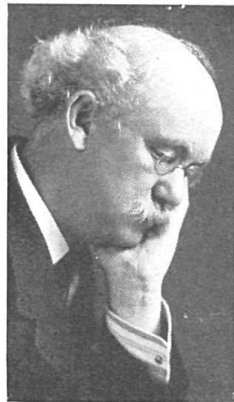
CHARLES A. SINK
President



CLAIRE DUX
Soprano



EARL V. MOORE
Musical Director



ALBERT A. STANLEY
Musical Director Emeritus



FREDERICK STOCK
Orchestra Conductor



PERCY GRAINGER
Pianist



RUGGERIO RICCI
Violinist



DAN GRIDLEY
Tenor



PAUL LEYSSAC
Narrator



MERLE ALCOCK
Contralto



JOHN WHITE
Bass

[OFFICIAL]

The

Thirty-Seventh Annual

MAY FESTIVAL

University of Michigan

May 14, 15, 16, 17
1930

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

UNIVERSITY MUSICAL SOCIETY

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 14, 8:15 O'CLOCK

OPENING CONCERT

SOLOISTS

CLAIRE DUX, *Soprano*

PERCY GRAINGER, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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

CHORAL CONCERT

SOLOISTS

ETHYL HAYDEN, *Soprano*

MERLE ALCOCK, *Contralto*

DAN GRIDLEY, *Tenor*

CARL LINDEGREN, *Bass*

PAUL LEYSSAC, *Narrator*

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

FREDERICK STOCK and EARL V. MOORE, *Conductors*

FRIDAY AFTERNOON, MAY 16, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

RUGGIERO RICCI, *Violinist*

THE CHILDREN'S FESTIVAL CHORUS, ORCHESTRAL ACCOMPANIMENT

FREDERICK STOCK and JUVA HIGBEE, *Conductors*

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

MISCELLANEOUS CONCERT

SOLOISTS

DUSOLINA GIANNINI, *Soprano*

RICHARD BONELLI, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK and ERIC DELAMARTER, *Conductors*

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

SYMPHONY CONCERT

SOLOISTS

GUY MAIER and LEE PATTISON, *Pianists*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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

CHORAL CONCERT

"MANZONI REQUIEM," *Verdi*

SOLOISTS

NANETTE GUILFORD, *Soprano*

PAUL ALTHOUSE, *Tenor*

KATHRYN MEISLE, *Contralto*

CHASE BAROMEQ, *Bass*

THE UNIVERSITY CHORAL UNION

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 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, 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.

CHORAL UNION SERIES—1929-1930

FIFTY-FIRST SEASON

ELEVENTH CONCERT

COMPLETE SERIES 1829

First May Festival Concert

WEDNESDAY EVENING, MAY 14, 8:15 O'CLOCK

SOLOISTS

CLAIRE DUX, *Soprano*

PERCY GRAINGER, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Liebesfrühling"G. Schumann

ARIA, "E Susanna non vien," from "The Marriage of Figaro"Mozart
CLAIRE DUX

OVERTURE-FANTASIA, "Francesca da Rimini"Tchaikovsky

CONCERTINO for Piano and OrchestraCarpenter
Allegro con moto; Lento grazioso; Allegro risoluto
PERCY GRAINGER

Intermission

SONGS WITH ORCHESTRA

Freundliche Vision }
Morgen }Strauss
Ständchen }

MME. DUX

VARIATIONS SYMPHONIQUES for Pianoforte and OrchestraFranck
MR. GRAINGER

CHORAL UNION SERIES—1929-1930

FIFTY-FIRST SEASON

TWELFTH CONCERT

COMPLETE SERIES 1830

Second May Festival Concert

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

SOLOISTS

ETHYL HAYDEN, *Soprano*

DAN GRIDLEY, *Tenor*

MERLE ALCOCK, *Contralto*

CARL LINDEGREN, *Bass*

MABEL RHEAD, *Continuo (Piano)*

PALMER CHRISTIAN, *Organ*

PAUL LEYSSAC, *Narrator*

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

FREDERICK STOCK AND EARL V. MOORE, *Conductors*

PROGRAM

"KING DAVID," a Symphonic Psalm, in Three Parts,
after a Drama by René Morax*Honegger*
For Soprano, Alto, Tenor Soli, Narrator, Chorus, Orchestra, and Organ

Intermission

PASSACAGLIA AND FUGUE IN C MINOR*Bach*
(Transcribed for Modern Orchestra by Frederick Stock)

"MAGNIFICAT," D Major*Bach*
For Soli, Chorus, Orchestra, Continuo, and Organ

- I. Chorus: Magnificat anima mea.
- II. Air: Et exultavit spiritus meus.
- III. Air: Quia respexit.
- IV. Chorus: Omnes generationes.
- V. Air: Quia fecit.
- VI. Duet: Et misericordia.
- VII. Chorus: Fecit potentiam.
- VIII. Air: Deposuit potentes de sede.
- IX. Air: Esurientes implevit bonis.
- X. Terzett: Suscepit Israel.
- XI. Chorus: Sicut locutus est.
- XII. Chorus: Gloria Patri.

CHORAL UNION SERIES—1929-1930

FIFTY-FIRST SEASON

THIRTEENTH CONCERT

COMPLETE SERIES 1831

Third May Festival Concert

FRIDAY AFTERNOON, MAY 16, 2:30 O'CLOCK

SOLOISTS

RUGGIERO RICCI, *Violinist*

JOHN WHITE, *Baritone*

THE CHILDREN'S FESTIVAL CHORUS, ORCHESTRAL ACCOMPANIMENT

PALMER CHRISTIAN, *Organist*

FREDERICK STOCK and JUVA HIGBEE, *Conductors*

PROGRAM

CONCERTO NO. 4, for Solo Violin, Two Flutes, and Orchestra*Bach*

SONGS

Lotus Flower*Schumann*

Hark, Hark the Lark*Schubert*

Cradle Song*Mozart*

CHILDREN'S FESTIVAL CHORUS

SCHERZO, from "Midsummer Night's Dream"*Mendelssohn*

CANTATA, "A Symphony of Song"*Strong*

JOHN WHITE and CHILDREN'S FESTIVAL CHORUS

Intermission

CONCERTO IN D MAJOR for Violin and Orchestra*Beethoven*

RUGGIERO RICCI

CHORAL UNION SERIES—1929-1930

FIFTY-FIRST SEASON

FOURTEENTH CONCERT

COMPLETE SERIES 1832

Fourth May Festival Concert

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

SOLOISTS

DUSOLINA GIANNINI, *Soprano*

RICHARD BONELLI, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK and ERIC DELAMARTER, *Conductors*

PROGRAM

OVERTURE, "Fingal's Cave" *Mendelssohn*

ARIA, "Vision Fugitive" from "Herodiade" *Massenet*
RICHARD BONELLI

"SCENE BY THE BROOK" from "Pastoral" Symphony *Beethoven*

ARIA, "Plus grand dans son obscurité" from "La Reine de Saba" *Gounod*
DUSOLINA GIANNINI

SUITE from "The Betrothal" *DeLamarter*

Intermission

ARIA, "Credo" from "Othello" *Verdi*
MR. BONELLI

BOLERO *Ravel*

ARIA, "Connais-tu le Pays" from "Mignon" *Thomas*
MISS GIANNINI

BACCHANALE (Paris Version) and FINALE from Overture to
"Tannhäuser" *Wagner*

CHORAL UNION SERIES—1929-1930

FIFTY-FIRST SEASON

FIFTEENTH CONCERT

COMPLETE SERIES 1833

Fifth May Festival Concert

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

SOLOISTS

GUY MAIER, *Pianist*

LEE PATTISON, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE to "Egmont" *Beethoven*

SYMPHONY NO. 2 in E Minor, Opus 27 *Rachmaninow*

Largo

Allegro moderato

Allegro molto

Adagio

Allegro vivace

Intermission

CONCERTO IN E FLAT MAJOR, for Two Pianos and Orchestra *Mozart*

Allegro

Andante con moto

Rondo—Allegro vivace

CHORAL UNION SERIES—1929-1930

FIFTY-FIRST SEASON

SIXTEENTH CONCERT

COMPLETE SERIES 1834

Sixth May Festival Concert

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

SOLOISTS

NANETTE GUILFORD, *Soprano*
KATHRYN MEISLE, *Contralto*

PAUL ALTHOUSE, *Tenor*
CHASE BAROMEQ, *Bass*

THE CHICAGO SYMPHONY ORCHESTRA
THE UNIVERSITY CHORAL UNION
PALMER CHRISTIAN, *Organist*
EARL V. MOORE, *Conductor*

PROGRAM

"MANZONI REQUIEM" *Verdi*
For Soli, Chorus, Orchestra, and Organ

- | | |
|--|--|
| I. REQUIEM E KYRIE
<i>Quartet and Chorus</i> —Requiem æternam dona eis. Kyrie eleison. | IV. SANCTUS
<i>Double Chorus</i> —Sanctus, Domine Deus Sabaoth. |
| II. DIES IRÆ
<i>Chorus</i> —Dies iræ.
Tuba mirum spargens sonum.
<i>Bass Solo</i> —Mors stupebit et natura.
<i>Contralto Solo and Chorus</i> —Liber scriptus proferetur.
<i>Trio</i> —Quid sum, miser! tunc dicturus.
<i>Quartet and Chorus</i> —Rex tremendæ majestates.
<i>Chorus</i> —Dies iræ, dies illa.
<i>Duet</i> —Recordare, Jesu pie.
<i>Tenor Solo</i> —Ingemisco tanquam reus.
<i>Bass Solo</i> —Confutatis maledictis.
<i>Quartet and Chorus</i> —Lacrymosa dies illa. | V. AGNUS DEI
<i>Duet and Chorus</i> —Agnus Dei qui tollis peccata mundi.
VI. LUX ÆTERNA
<i>Trio</i> —Lux æterna luceat eis. |
| III. DOMINE JESU
<i>Soli</i> —Domine Jesu Christe. | VII. LIBERA ME
<i>Soprano Solo and Chorus</i> —Libera me, Domine, de morte æterna. |

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

DESCRIPTIVE
PROGRAMS

BY

EARL V. MOORE

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By the University Musical Society

1930



FIRST CONCERT



Wednesday Evening, May 14



OVERTURE, "Liebesfrühling" ("Springtime of Love") *Georg Schumann*

Georg Schumann was born at Königstein, October 25, 1866.

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

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

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

OFFICIAL PROGRAM

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

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

ARIA, "E Susanna non vien," from "The Marriage of Figaro" - Mozart

CLAIRE DUX

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

With the sparkling music of Mozart wedded to a merry comedy full of clever dialogue and farcical situations—da Ponte, a successful librettist of that day, had done over into an opera text the popular comedy, *The Barber of Seville* by Beaumarchais—there resulted a most delightful comic opera in the true sense of the term. The same subject has been used before and since by numerous composers, but Rossini's *Barber of Seville* is the only rival of the Mozart setting.

In spite of the inherent comedy and fine music with which *The Marriage of Figaro* abounds, its initial success in Vienna was short-lived. The work was first produced in 1786, but scarcely lasted through the first season; *Don Giovanni* was brought out the next year and its immediate and lasting success regained favor for the composer.

Of the many arias with which *Figaro* teems, the one chosen for this evening's program contains that beauty of melody, simplicity of utterance, and symmetry of form we associate with the music of Mozart.

The string division of the orchestra carries the bulk of the accompaniment, though in the aria, two oboes, two bassoons, and two horns occasionally enter adding sonority and color.

The aria is sung in the third act by the Countess; the Italian text and a translation are appended:

FIRST CONCERT

RECITATIVE

E Susanna non vien? Sono ansiosa di saper, come il Conte accolse la proposta! Alquanto ardito il progetto mi par! e ad uno sposo sì vivace egelso! Ma che mal c'è! Cagiando i miei vistiti con quel di Susanna, e i suoi co' miei, al favor della notte. Oh cielo! a quale umil stato fatale io son ridotta da un consorte crudel, che dopo aver mi con un misto inaudito d'infedeltà, di gelosia, di sdegni prima amata, indi offesa, e alfin tradita, fammi or cercar dauna mia serva aita!

ARIA

(*Andantino*)

Dove sono i bei momenti di dolcezza e di piacer? dove andaro i giuramenti di quel labbro menzogner! Perchè mai, se in piante e in pene per me tutto si cangiò, la memoria di quel bene dal mio non trapassò!

(*Allegro*)

Ah se almen la mia costanza nel languire amando ognor, mi portasse una speranza, di cagniar l'ingrato cor!

RECITATIVE

And Susanna's not come? I am anxious! Would I knew how my husband received the proposition! The undertaking seems to me very rash! And with a husband so quick-witted and suspicious! But never mind! For I intend to dress me in clothes of my Susanna, and she'll wear mine, and the night's in our favor. Oh heaven! To think what contemptible measures am I reduced to by so heartless a husband! How long has he not treated me with indignity and neglect, suspected me, and scorned me: First he loved me, then deceived me, and now deserts me. Now from a servant must I seek assistance.

ARIA

(*Andantino*)

Where now are ye, ye blissful moments, Days of joy—I lov'd so well?

Where now are ye, ye words of promise From his lying lips that fell, from his lying lips that fell!

Every joy that life can offer Swiftly turns to grief and pain, swiftly turns to grief and pain,

While the memories of those moments In my broken heart remain.

(*Allegro*)

Would at least that my devotion, and the pain with which I yearn,

Might a ray of hope afford me That his love may still return!

OVERTURE-FANTASIA, "Francesca da Rimini" - - *Tchaikovsky*

Peter Iljitsch Tchaikovsky was born at Wotkinsk, Russia, December 25, 1840; died at St. Petersburg, November 6, 1893.

So much has been written concerning Tchaikovsky that it seems scarcely necessary to recapitulate the incidents of his remarkable career. The reasons for his choice of this particular subject are, however, too interesting to be omitted.

OFFICIAL PROGRAM

In a letter to Modeste (in February, 1876) he writes: "I shall not embark on anything new until I have decided upon an opera." One of the subjects he was considering—*Francesca*—did not inspire him to write an opera but formed the foundation of the work on our program. It was completed in November, 1876, and received its first performance on March 9, 1877. It achieved a brilliant success but evoked storms of criticism. Tchaikovsky was more or less of a "storm center" all through his life, but this work produced a veritable tempest.

When, in 1893, the University of Cambridge bestowed on Boito, Bruch, Grieg, Saint-Saëns, and Tchaikovsky the degree of Doctor of Music, this composition was performed. Saint-Saëns wrote of it as follows: "Piquant charm and dazzling fireworks abound in Tchaikovsky's *Francesca da Rimini*, which bristles with difficulties and shrinks from no violence of effect. The gentlest and kindest of men has let loose a whirlwind of wind in this work and shows as little pity for his interpreters and hearers as Satan for sinners. But the composer's talent and astonishing technique are so great that the critic can only find pleasure in the work.

"A long melodic phrase, the love-song of Paola and Francesca, soars above this tempest, this *bufera infernale*, which attracted Liszt before Tchaikovsky, and engendered his Dante symphony. Liszt's *Francesca* is more touching and more Italian in character than that of the great Slavonic composer; the whole work is so typical that we seem to see the profile of Dante projected in it. Tchaikovsky's art is more subtle, the outlines clearer, the material more attractive; from a purely musical point of view the work is better. Liszt's version is perhaps more to the taste of the poet or painter. On the whole, they can fitly stand side by side; either of them is worthy of Dante, and as regards noise, both leave nothing to be desired."

The score of Tchaikovsky's work contains the following quotation from the fifth canto of the *Inferno*. There it stands in the original; the subjoined translation is by Henry Francis Cary.

"Dante, coming into the second circle of Hell, witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these he meets with Francesca of Rimini, who relates her story:

No greater grief than to remember days
Of joy, when misery is at hand. That kens
Thy learn'd instructor. Yet so eagerly
If thou art bent to know the primal root,
From whence our love gat being, I will do



ETHYL HAYDEN
Soprano



RICHARD BONELLI
Baritone



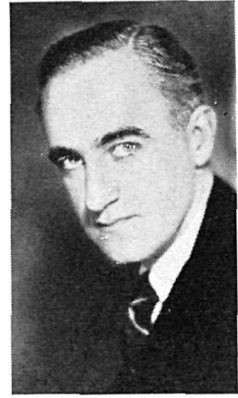
DUSOLINA GIANNINI
Soprano



GUY MATER
Pianist



KATHRYN MEISLE
Contralto



LEE PATTISON
Pianist



JUVA HIGBEE
Children's Conductor



ERIC DELAMARTER
Assistant Conductor



CARL LINDEGREN
Bass



PALMER CHRISTIAN
Organist



CHASE BAROMEO
Bass



PAUL ALTHOUSE
Tenor

FIRST CONCERT

As one who weeps and tells his tale. One day
For him love thrall'd. Alone we were, and no
Suspicion near us. Oft-times by that reading
Our eyes were drawn together, and the hue
Fled from our alter'd cheek. But at one point
Alone we fell. When of that smile we read
The wished-for smile so rapturously kissed
By one so deep in love, then he, who ne'er
From me shall separate, at once my lips
All trembling kiss'd. The book and writer both
Were love's purveyors. In its leaves that day
We read no more. Thus while one spirit spake,
The other wailed so sorely, that heart-struck
I, through compassion fainting, seem'd not far
From death, and like a corpse fell to the ground."

The keys in which the contrasting ideas are expressed are C major and A minor (both in 4-4 time). The first section, terrible in its delineation of the entrance to Hell, is marked—*Andante lugubre*, while what we might call the Francesca section is *Andante cantabile non troppo*. Reference to the quotation from the score given above will give the necessary suggestions to the listener, and render a long discussion of thematic developments and inter-relationships, as well as formal treatments superfluous. By attempting to hear everything in such a work the untrained hearer frequently gets nothing.

CONCERTINO for Piano and Orchestra - - - - Carpenter
ALLEGRO CON MOTO; LENTO GRAZIOSO; ALLEGRO RISOLUTO
PERCY GRAINGER

John Alden Carpenter was born February 28, 1876, at Park Ridge, Illinois.

Since 1912 when a set of eight songs were published, Mr. Carpenter has continuously produced works, in both vocal and instrumental forms, which have brought him conspicuously and favorably to the attention not only of his fellow countrymen, but to the musical *cognoscenti* across the Atlantic. Having graduated from Harvard University in 1897, where he had been a pupil of Professor Paine, he immediately entered his father's business in Chicago—railroad and vessel supplies—and in 1909 became vice-president of the company. Mr. Carpenter's training for his avocation began under his mother who had been a pupil in singing of Marchesi and of William Shakespeare of London. Later on in addition to receiving pianoforte instruction, he studied composition with Bernhard Ziehn (Chicago), and for a short period with Sir Edward Elgar.

OFFICIAL PROGRAM

In the orchestral field, his suite, *Adventures in a Perambulator*, and the ballets *Krazy Kat* (a Jazz Pantomime) and the *Skyscrapers* have been most conspicuous successes.

The *Concertino for Piano and Orchestra* was begun and completed in the space of three months, from July 1st, 1915, and the first performance took place in Chicago, with Mr. Grainger as the interpreter of the solo parts and Mr. Stock directing the Chicago Symphony Orchestra, on March 10-11, 1916. For that occasion the composer contributed the following information concerning the work:

"Not to impose on it a definite 'program,' but merely to establish the mood of the piece, it may be suggested that the Concertino is, in effect, a light-hearted conversation between piano and orchestra—as between two friends who have traveled different paths and become a little garrulous over their separate experiences. The conversation is mostly of rhythms—American, Oriental, and otherwise. The rules of polite talk, as always, between friends, are not strictly observed—often, in animated moments, they talk both at once, each hearing only what he says himself. Presently the moment comes, as always between friends, when no conversation is necessary—a relaxed moment, when *Friendship* itself takes them in hand, and they have nothing to say. But the reaction is quick and strong—there is still so much that presses to be said—on a pleasant night—with youth in the air—between friends.

"In form the Concertino is in three short movements: *Allegro con moto*, *Lento grazioso*, and *Allegro risoluto*—the last two separated by an almost imperceptible pause. Each movement is in the simplest song form—first subject, second subject, and repetition—except the last movement, which has a short coda based on the first subject in the first movement. Since the first production the finale has been rewritten."

SONGS WITH ORCHESTRA

Freundliche Vision	}	- - - - -	Strauss
Morgen			
Ständchen			

MME. DUX

FREUNDLICHE VISION (A Welcome Vision)

Nicht im Schafe hab' ich das geträumt,
Hell am Tage sah ich schön vor mir:
Eine Wiese voller Margeritten;
Tief ein weisses Haus in grünen Buschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit Einer, die mich lieb hat
Ruhigen Gemutes in die Kühle
Dieses weissen Hauses, in den Frieden,
Der voll Schönheit wartet, dass wir kimmten.

FIRST CONCERT

Not in slumber did the dream arise,
But in day's broad light I saw it all:
Just a meadow full of budding daisies,
And a sunny house half hid in foliage;
Forms divine are lurking in the thicket.
And I walk with her whose love I cherish;
Tranquilly we enjoy the coolness
Of this sheltered cottage, full of beauty.
Full of peace that waiteth on our coming.
And I go with her whom I cherish
To the peace and the beauty.

MORGEN (Tomorrow)

Und morgen wird die Sonne wieder scheinen
und auf dem wege, den ich gehen werde,
wird uns, die Glücklichen,
sie wieder einen inmitten dieser son nonat menden Erde,
und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen
stumm werden wir uns in die Augen schauen
und auf uns sinkt des Glückes stummes Schweigen.

Tomorrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth, and lost in dreaming,
Let heav'n unite a love that earth no more shall sunder,
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending,
Gaze in each other's eyes in love's soft splendour glowing,
Mute with tears of joy and bliss ne'er ending.

STÄNDCHEN

Mach' auf, Mach' auf, doch leise, mein Kind,
um Keinen vom Schlummer zu wecken,
kaum murmelt der Bach, kaum zittert im Wind,
ein Blatt an den Büschen und Hecken.

D'rum leise, mein Mädchen, dass nichts sich regt,
nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
um über die Blumen zu hüpfen,

Flieg' leicht hinaus in die Mondscheinnacht,
zu mir in den Garten zu schlüpfen.

Rings schlummern die Blüthen am rieselnden Bach
und duften im Schlaf, nur die Liebe ist wach!

Sitz' nieder, hier dämmert's geheimnissvoll
unter den Lindenbäumen, die Nachtigall uns zu Häupten soll
von uns'ren Küssen träumen,
und die Rose wenn sie am Morgen erwacht
hoch glühh, hoch glühh von den Woneschauernder Nacht.

OFFICIAL PROGRAM

Awake! arise, but softly, my Love,
That no one from slumber awaken!
Scarce murmurs the brook, scarce trembles above
A leaf by the light zephyr shaken.
Then softly, my maiden, that naught be heard,
Lay softly thy hand on the latch ere 'tis stirr'd!
With footsteps like footsteps of elves leaping light
Lest they hurt the heart of a flower,
Come swiftly out in the moonlit night
I wait in the cool garden bower.
The flow'rs sweetly slumber beside the calm lake
And perfume the breeze: only Love is awake!
Come hither! Here under the linden tree
Mysterious shadows hover;
The nightingale shall with envy see
The maiden kiss her lover,
And the roses, wakened by morning's delight,
Shall glow with the wondrous bliss of the night!

VARIATIONS SYMPHONIQUES for Pianoforte and Orchestra *Franck* MR. GRAINGER

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

The *Variations Symphoniques* occupies a unique place in the literature for piano and orchestra. In style, form, and spirit, the work defies classification in any of the classic or romantic categories: in spite of its name, it is much more than a theme and variations; although it is written for solo instruments and orchestra it cannot be considered a concerto. In this work Franck evidences his ability to utilize the best that his predecessors had bequeathed him and to remold and reshape these ideas in the caldron of his own imagination and intuition. The result is a composition in which the subject matter conditions the form and manner of expression, and in which the moods evoked are distinctly those of the Belgian mystic of the middle nineteenth century. His themes are not merely varied and embellished, but evolved and transformed; the piano is not merely a solo instrument with orchestral color in the background, but rather an integral and equal part in the color values of modern music. The work was written in 1885; and was given for the first time at a concert in Paris, by the Société Nationale de la Musique, on May 1st of that year. The work was interpreted by Louis Diémer to whom it was dedicated. It was first heard in this country in Carnegie Hall, March 7, 1898, at a concert given in honor of Alexandre Guilmant and Raoul Pugno.

SECOND CONCERT



Thursday Evening, May 15



“KING DAVID,” a Symphonic Psalm, in Three Parts,
after a Drama by René Morax - - - - Honegger
For Soprano, Alto, Tenor Soli, Narrator, Chorus, Orchestra, and Organ

Arthur Honegger was born March 10, 1892, at Havre.

In the Montparnasse quarter of Paris near the rendezvous of artists, the “Café de la Rotunde,” there came together in 1917 under the watchful eye of the police, a group of painters, sculptors, musicians, and men of letters to escape from the depressing atmosphere of circles in which war was the sole topic of conversation. Durey, Auric, and Honegger were later joined by Milhaud, Poulenc, and Mlle. Taillefer and this group of independents became famous as “The Six.” (The title was given them by the critic of *Comoedia* on the ground that this coterie of Six resembled the well known Russian Group of “Five”: Borodine, Rimsky-Korsakoff, Moussorgsky, Balakireff, and Cui.) Some have professed to see in the group a common endeavor based on (1) a reaction against impressionism, and (2) a return to simplicity. Be that as it may, all branches except church music are represented in the output of this group which does not pretend to inaugurate a “school,” but is merely an association in which each member is free to go his own way in the light of his own ideals and temperament. At the least, this group has achieved considerable publicity and effected a widespread interest in their compositions, which otherwise might have gathered dust for a decade or more.

Honegger’s training in music was received first at Havre and then at Zurich. Afterward he went to Paris and entered the Conservatoire as a pupil in composition of André Gedalge and Charles Widor. Orchestration, Honegger studied with Vincent d’Indy.

Honegger’s principal works include *Le dit des jeux du monde*, a masque; Music for Max Jacob’s *La Mort de St. Almeine* (1919); Hymn for ten strings (This was composed for new stringed instruments invented by Léo

OFFICIAL PROGRAM

Sir.); *Le Roi David* (Théâtre du Jorat, Mézières, Switzerland, 1921); Funeral March in *Les Mariés de la Tour Eiffel*, a ballet in which others of "The Six" were represented (1921); Ballet, *Skating Rink*, produced by the Swedish Ballet (1922); Prelude to *Aglavaine et Sélysette* (1917); *Chant de Nigamon* (1920); *Pastorale d'Été* (1921). Honegger has also contributed to the literature of chamber music—string quârtet (1917); two sonatas for pianoforte and violin (respectively 1916 and 1919); sonata for viola and pianoforte (1920); sonata for violoncello and pianoforte (1921); sonata for two violins; rhapsody for two flutes, clarinet, and pianoforte.

Honegger is disdainful of rapid success and builds up laboriously works which combine solid constructions with deep thought. Though a typical Romantic (especially true in the poetic and impressionistic *Pastorale d'Été*) he inclines toward rugged or violent subjects.

Honegger's *Le Roi David* was not originally written in the form in which now it stands. In February, 1921, he received a commission from one of the brothers Morax to compose music for a dramatic work which they planned to produce at their Théâtre du Jorat, at Mézières, in Switzerland. This theater had been founded by René and Jean Morax in 1903, and its operations had been interrupted by the Great War. It was proposed in 1920 to re-open the theater with a new drama, *Le Roi David*, which had been written by René Morax. As music was needed for the work the two brothers applied to a young Swiss composer of their acquaintance. The latter, realizing that only a short time would be given him for the creation of a work which also he felt to be beyond his skill, declined the commission. It was then that René Morax consulted Ernest Ansermet, the Swiss conductor, who had directed much modern music, particularly that of Strawinsky. Both Ansermet and Strawinsky recommended Morax to engage the services of Honegger. As the whereabouts of Honegger was unknown, a letter was confided to the composer's friend Milhaud—one of the prominent members of "Les Six"—but it was not until February, 1921, that Milhaud was able to put the commission into his colleague's hands. Honegger began his labors on *Le Roi David*—it was then called "dramatic psalm"—February 25. The projected work had come to the notice of Foetisch, the music publisher of Lausanne, and he came to Paris to secure the composition—which had scarcely been begun—for his firm. He offered Honegger five hundred Swiss francs, which the composer accepted. In two months Honegger completed his incidental music. The production of *Le Roi David* took place at the Théâtre du Jorat, June 11, 1921. The reviewer of music for the Paris *Temps* devoted his

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feuilleton to a discussion of Honegger and his work, and soon the public was agog for an interpretation of *Le Roi David* in the capital. The composer perceived that a mere assemblage of his incidental music to the drama, scored for the small orchestra of fifteen players that had been put at his disposal at Mézières, would be out of the question where Paris was concerned. In the summer of 1922 he began to re-orchestrate the work. In the following summer a performance was given at Winterthur, and, having satisfied himself that *Le Roi David*—now styled “symphonic psalm”—was ready for the French public which for so long had been awaiting it, Honegger produced the work at the Salle Gaveau, Paris, March 14, 1924. In order to join the sections of the symphonic psalm together and to supply the continuity which, in the drama, had been given by the action and spoken text, Honegger employed a narrator. The latter, whose duty it was to set forth a chronicle of David, the King, compressed from the Old Testament, was Jacques Copeau, who stood by the side of R. Siohan, the conductor.

“Usually the narrator is unaccompanied,” wrote Mr. H. T. Parker, reviewing the first production in America of Honegger’s work (given by the Friends of Music, New York, October 26, 1925), “yet on occasion his voice merges into a background of music. He recounts the calling of David to be king; his exploits against the Philistines and Goliath; the jealousies and intrigues of Saul; the flight of David to the enemy; their victory over the Israelites; his royal state; his amour with Bathsheba; the rebellion of Absalom, his son; the final rites of temple building, succession and death. That is to say, the recitative in pedestrian verse of the old oratorio has become a plain prose narrative, read, not sung; or at most threaded across an outspread tonal tapestry.”

The following is a translation in English of the French text of *Le Roi David* made by Edward Agate:

FIRST PART

INTRODUCTION

THE NARRATOR

And in those days the Lord spoke to the people of Israel through the mouth of the prophet. And God turned against Saul and spoke to Samuel, saying: Arise, fill thine horn with oil, and go; I will send thee to Jesse the Bethlehemite: for I have provided me a king among his sons. And Samuel arose, and went to Bethlehem, where David was tending his flocks and singing in the fields.

THE SONG OF DAVID,

THE SHEPHERD

(*Contralto Solo*)

God shall be my shepherd kind;
He will shield me from the wind,
Lead His lamb to pastures cool,
Guide me to the quiet pool.
He shall be my staff and rod,
Restore my spirit again;
E'en the darkest vale I trod
Shall not be traveled in pain.

OFFICIAL PROGRAM

He will keep me from alarm,
Though the lightning play around;
Save me with His mighty arm,
The while, shelter me from harm;
Comfort I have found.

THE NARRATOR

And Jesse made seven of his sons pass before Samuel. And Samuel said: The Lord hath not chosen these.

And Samuel said unto Jesse: Are here all thy children? And he said: There remaineth yet the youngest, and behold, he keepeth the sheep. And Samuel said: Send and fetch him.

And he sent and brought him in. And the Lord said: Arise, anoint him: for this is he.

PSALM

(Chorus)

All praise to Him, the Lord of glory,
The everlasting God, my helper.
He has avenged all my wrongs and my woes,
And by His hand my people are made safe.
When hordes of heathens arose up against me,
By His right hand I felt myself sustained,
His thunder pealed on the heads of the foe,
Who in their malice sought my end.

(Words after Clement Marot)

THE NARRATOR

And Saul and the men of Israel were gathered together and set the battle in array against the Philistines.

And there went out a champion out of the camp of the Philistines, named Goliath, a giant. And he mocked the Israelites.

And David smote him in the forehead with a stone from his sling. And the Israelites shouted and pursued the Philistines even unto the gates of Ekron.

SONG OF VICTORY

(Chorus)

David is great!
The Philistines o'erthrown.
Chosen of God is he,
Succored and unafraid.
Saul hath slain his thousands,
And ten thousands, David!

MARCH

THE NARRATOR

And Michal, Saul's daughter, loved David. And the evil spirit from the Lord was upon Saul as he sat in his house with his javelin in his hand, and David played to him. And Saul sought to smite David even to the wall with the javelin. For he was old and David was young and beautiful.

PSALM

(Tenor Solo)

In the Lord I put my faith, I put my trust.
How say ye unto my soul: "Flee like any bird unto the mountain"?
For behold, evil is here,
And the wicked bend their bow,
That they may privily shoot them that are clean and upright.

THE NARRATOR

So David fled and escaped, and came to the prophets. And he languished and pined in the heat of the desert. And he bade farewell to Jonathan, who loved him as a brother.

PSALM

(Soprano Solo)

O had I wings like a dove,
Then would I fly away and be at rest.
Save in the tomb alone is there no comfort?
Is there no balm to heal this woe of mine?
Where shall I find for my head some safe shelter?

SECOND CONCERT

Morning and eve I pray and cry aloud.
The storm of my distress blows like the
tempest,
Bearing to God my cries and my prayer.

THE NARRATOR

And Saul sent messengers to take
David. And they came to Naioth, in
Ramah, and they found him with the
company of the prophets, prophesying.

SONG OF THE PROPHETS

Man that is born of woman lives but a
little while.
Whichever way he turn, the path he must
pursue
Is heavy to his feet.
He cometh up like grass, which in time
shall be mowed down.
He fleeth as a shadow,
And the place that once he knew remem-
bers him no more.

THE NARRATOR

Henceforth he must wander in the
wilderness; his heart assailed by want,
by care and weeping.

PSALM (Tenor Solo)

Pity me, Lord, for I am weak!
A refuge and harbor I seek.
My weary head Thy wings shall cover;
When will the endless night be over?
Pity me, Lord, for I am weak!
My heart upraise
To hymn Thy bounty all my days!
O sun, arise to lead me on,
That with my harp, the victory won,
I may return to sing a joyful song of
praise!

THE NARRATOR

And the Lord delivered Saul into the
hands of David. So David came to the
people by night; and behold, Saul lay
sleeping with a spear at his bolster and
cruse of water at his head. And David

feared to destroy the Lord's anointed.

So David took the spear and the cruse
of water from Saul's bolster; and he gat
him away, and no man saw it, nor knew
it, neither awaked: for they were all
asleep: because a deep sleep from the
Lord was fallen upon them.

And war broke out anew between the
Philistines and the King of Israel. Saul's
army is hard pressed on the steep hill-
sides, for the enemy's horses draw near,
and David is with the Philistines. The
people of Israel call upon the Lord in
vain.

PSALM

(Chorus)

God the Lord shall be my light and my
salvation;
What cause have I to fear?
God the Lord shall be my strength in
tribulation;
His help is ever near.
Though wicked enemies came,
My foes who my flesh would fain de-
vour,
Bright sword and lance they might claim,
Yet they stumble and fall upon that
hour.
E'en though an host against me should
rise,
I shall not be afraid;
From field of war the Lord will hear
my cries,
And their arm shall be stayed.

THE NARRATOR

And when Saul saw the host of the
Philistines in Shunem, he was afraid, and
his heart greatly trembled.

And when Saul inquired of the Lord,
the Lord answered him not, neither by
dreams nor by prophets.

And his servants said to him: Behold,
there is a woman that hath a familiar
spirit at En-dor.

OFFICIAL PROGRAM

And Saul disguised himself, and he went, and two men with him, and they came to the woman by night: and he said, I pray thee, bring me him up whom I shall name unto thee.

Then said the woman: Whom shall I bring up unto thee? And he said: Bring me up Samuel.

INCANTATION

By fire, by water, by speech and by wind, by sight and by sound, break thy chains, burst the locks which bind thee! Appear! 'Tis time! I call thee from Sheol's darkness. Return, and enter into the temple of nine doors! Appear! Give thy blood! Let the breath of life return to thy nostrils; come from the depths of the earth! Appear!

The fire burns me; the fire below! It enters into me, it searches the marrow of my bones. It pierces me like a sharp sword. Arise! Appear! O why hast thou deceived me? for thou art Saul!

THE SHADE OF SAMUEL

Why hast thou disquieted me, to bring me up?

THE NARRATOR

And Samuel prophesied to Saul, saying: Moreover the Lord will also deliver Israel with thee into the hand of the Philistines.

And Saul fell with his sons in Mount Gilboa. And the men of Israel fled from before the Philistines.

MARCH OF THE PHILISTINES

THE NARRATOR

And the Amalekite messenger brought to David the crown and the bracelet of Saul. Then David rent his clothes, and mourned and wept for Saul, and for Jonathan his son, and for the house

of Israel; because they were fallen by the sword.

LAMENT OF GILBOA

(Chorus and Soli)

THE NARRATOR

(During the Chorus)

The beauty of Israel is slain upon thy high places; how are the mighty fallen!

Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice.

Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings; for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil.

From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty.

Saul and Jonathan were lovely and pleasant in their lives, and in their death they were *not* divided; they were swifter than eagles, they were stronger than lions.

Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights, who put on ornaments of gold upon your apparel.

How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places.

I am distressed for thee, my brother Jonathan; very pleasant hast thou been unto me; thy love to me was wonderful, passing the love of women.

How are the mighty fallen, and the weapons of war perish!

THE DAUGHTERS OF ISRAEL

Ha! Ha!

SECOND CONCERT

SECOND PART

INTRODUCTION

THE DANCE BEFORE THE ARK

THE NARRATOR

Jerusalem! Jerusalem! David is king!
He hath chosen thee to cherish the ark
of God. Behold, today it shall be set in
the midst of Israel.

SONG OF THE DAUGHTERS OF ISRAEL

Sister, oh sing thy song!
Never hath God forsaken us,
E'en in captivity,
Or in adversity.
Chosen of Him above,
On us now 'lights His love.
God the Lord comes to bless Israel.

THE NARRATOR

And behold, shepherds lead their flocks,
the workers in the fields bring their
harvest and wine from their vineyards,
and all to the glory of the Lord. O Israel,
now get thee to the hill, for all peoples
shall receive the blessing of God.

And David played before the Lord and
danced before the ark, and the earth
shook, even as an harp-string trembleth
beneath the hand of a virgin.

CHORUS

Mighty God!
Jehovah, be with us!
O radiance of the morn,
And the splendor of noon!
Mighty God, be with us!

PRIESTS (*Before the Ark*)

Ope wide those doors that lead to heaven!
Ope wide those gates that lead to justice!
For the righteous alone enter therein,
In those precious portals of God the
Lord.

SOLDIERS

Many nations brought me to war,
Yet in Jehovah's name they were de-
stroyed;

Compassed me round like bees that
swarm,

Yet in Jehovah's name they were de-
stroyed.

Each withered bush I set on fire,
In great Jehovah's name it was de-
stroyed;

For He has shielded me from harm,
And His right hand has led me on.
Lord above, show Thyself, and scatter
all our foes!

MAIDENS

Sing to the Lord, sing loud and long!
Play on your instruments and dance!
Give to the Lord glory and strength!
Let the sea roar in its fullness;
Yea, let the fields rejoice for gladness,
And the trees of the forest sing praises!
In eternal light He abides;
He hovers on wings of the wind,
And his robe the roof of the earth.
Hidden by clouds, there lies His dwelling,
And 'mid the tempest He hath spoken.
Then magnify the Lord Creator!
Praise to the holiest,
Saviour of Israel!

CHORUS

Mighty God!
Jehovah, be with us!

THE ANGEL

(*Soprano Solo*)

Give ear; 'tis not for thee as king
To build an house unto My name.
Behold, a child is born to thee,
And I will set him on thy throne.
And he shall be My son,
And I will be his Father.
Then shall he build an house for My
name,
And Solomon he shall be called,
That over Israel peace may reign.

CHOIR OF ANGELS

Alleluia! Alleluia!

OFFICIAL PROGRAM

THIRD PART

CHORUS

Now my voice, in song upsoaring,
Shall loud proclaim my king afar.
His wealth of splendor, fast outpouring,
Shall put to nothing e'en the loveliest of
star.

Pride of Adam's race that bore thee,
A simple shepherd, wont to sing,
And yet surpassing all before thee,
Thou hast been chosen by the Lord to
be our king.
God will send thee sons to cherish,
Who shall inherit in their turn;
Thy name in glory shall not perish,
And all the people as their pastor
Shall announce thee master.

THE NARRATOR

And the blessing of God rested upon David's house. All the kings of the earth are united with him, and he is the greatest among them all. But sin entered into his heart, for it came to pass in an eveningtide, that David arose from off his bed, and walked upon the roof of the king's house: and from the roof he saw a woman washing herself; and the woman was Bathsheba, the daughter of Eliam, the wife of Uriah the Hittite; and she was very beautiful to look upon.

And David took Bathsheba to wife, and killed her husband Uriah the Hittite with the sword. And Bathsheba bare a son; but the thing that David had done displeased the Lord. And the Lord struck the child, and on the seventh day he died.

PSALM OF PENITENCE

(Chorus)

Pity me, God, in my distress!
Turn not away, but heal me again!
Wash me of sin and cleanse of shame,
And in Thy hot displeasure, O chasten
me not!

THE NARRATOR

And the Lord sent Nathan unto David to reprove him for his sin.

PSALM

(Chorus)

Behold, in evil I was born,
And in iniquity conceived.
For Thou desirest truth and goodness,
And in the hidden part great wisdom.
I have sinned, yea, heavily transgressed.
I have been shown the path to follow,
And I have wandered from Thy footsteps.
Pity me, God, in my distress!
Pardon, Lord, the evil I have done!

THE NARRATOR

And the wrath of the Lord fell upon David's house. For a brother had ravished his sister, and a brother killed his brother. And Absalom, David's well beloved son, rose up against his father, and David escaped and sought the desert.

PSALM

(Tenor Solo)

O shall I raise mine eyes unto the mountains,
From whence should come my help?
The Lord shall guide thy steps, going
and coming,
From henceforth, evermore.
He will not suffer thy foot to be moved,
For He is on high, watching above;
The Lord who is thy keeper neither
slumbers nor sleeps.

THE NARRATOR

So the people went out into the field against Israel; and the battle was in the wood of Ephraim. And Joab slew Absalom, whose head was caught in the thick boughs of a great oak.

And when the king heard of it he was much moved, and went up into his chamber and wept.

SECOND CONCERT

MARCH OF THE HEBREWS

THE NARRATOR

And David signaled with his hand, and the army stood still. And David said: Ye warriors of Israel, ye are my brethren, ye are my bones and my flesh. Ye have established peace in the land. Receive my thanks!

THE NARRATOR

His enemies o'erthrown, David sings a grateful song unto the Lord.

PSALM

(Chorus)

Thee will I love, O Lord, who art my fortress,
Thou art my shield, the horn of my salvation.
God is my refuge safe; I trust in Him,
My rock, my strength, my tower and my deliverer.
In Him I find the solace that I long for;
He guideth my steps, that I may walk in comfort.
I call on Him and invoke His aid,
And I am saved from my strong enemy.
When waves of death encompassed me,
And snares of men made me afraid,
Then did He send, and take me from above,
And drew me forth out of many waters.
(Words after Clement Marot)

THE NARRATOR

And David waxed old in his palace of cedar and gold. And Satan stood up

against Israel, and provoked David to number the people. So the Lord sent pestilence upon Israel; and He sent an angel unto Jerusalem to destroy it.

And David proclaimed Solomon, the son of Bathsheba, king over Israel and over Judah. And when Nathan had crowned Solomon, David looked on the temple for the last time.

THE CROWNING OF SOLOMON

THE NARRATOR

And Nathan said: Before all Israel and before Jehovah we anoint as king Solomon, the son of David. And the people shouted: God save King Solomon!

THE DEATH OF DAVID

THE NARRATOR

And David said: The spirit of God is within me. One cometh after me to lead my people in the fear of the Lord. O how good it was to live! I thank thee, God, Thou who gavest me life.

THE ANGEL

(Soprano Solo)

And God said: The day shall dawn
To bring a flower, newly born,
From thy stem in fullness growing,
In fragrance sweet, night and morn,
All my people shall adorn,
With breath of life bestowing.

CHOIR OF ANGELS

Alleluia! Alleluia!

OFFICIAL PROGRAM

PASSACAGLIA AND FUGUE in C Minor - - - - *Bach*

(Transcribed for the Modern Orchestra and dedicated to the memory of
Horace S. Oakley by Frederick A. Stock.)

Johann Sebastian Bach was born at Eisenach,
March 21, 1685; died at Leipzig, July 28, 1750.

Although the *Passacaglia and Fugue* has long been recognized as one of the great conceptions in organ literature, few who have heard it realize that it was written originally for a harpsichord with two keyboards and pedals. Dr. Albert Schweitzer in his *J. S. Bach* notes how adequately its polyphonic structure fits the organistic idiom of speech, and points out that "we can hardly understand nowadays how anyone could have ventured to play it on a stringed instrument."

Several of the great organ compositions of Bach have intrigued conductors of the present generation who have recognized the great possibilities these compositions hold for expression by the modern orchestra. On several occasions the great *Fugue in G Minor* arranged by Abert has been heard in these concerts. The *Tocatta and Fugue in D Minor* and this same *Passacaglia and Fugue in C Minor* have been transcribed by Mr. Stokowsky and performed by the Philadelphia Symphony Orchestra. The *Passacaglia and Fugue* in its original form was performed during the current year by Mr. Christian in his weekly organ recitals.

While no specific date appears on the original score, Bach experts believe that the work was written during the period when the master served as court organist and concertmeister to Wilhelm Ernst, Duke of Sachsen-Weimar, from 1708-1717.

Mr. Stock's arrangement of the *Passacaglia and Fugue* was made in November, 1929, and performed at a subsequent concert in Chicago as a memorial to Mr. Horace S. Oakley, late president of the Orchestral Association.

In plan the work follows the well-known theme and variations design. The name *Passacaglia* is derived from an old dance usually in 3-4 time which was used in instrumental music as a ground-bass in the variations which followed. In Mr. Stock's transcription the wealth of color variety available in the modern orchestra and the range of dynamics from whispered pianissimo to almost overwhelming fortissimo are utilized in a scholarly manner

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to bring out the inherent and hidden qualities in the original score. Careful attention to the first statement of the theme and its recurrence in the early variations will facilitate the recognition of the polyphonic structure which is woven around the ground-bass in the succeeding portion of the work. The specific instrumentation for the several sections is given below :

The theme, or *basso ostinato*, which occurs twenty times in the course of the *Passacaglia*, is given out by the violoncellos and double-basses. Variation No. 1 is for strings alone (without double-basses). No. 2: The theme is given to the bass clarinet, bassoons, and harp. No. 3: There is a moving figure in the violins and violas with the theme in the bass clarinet. No. 4: A figuration in the violins and violas with the theme in the bassoons, harp, and double-basses. No. 5: Here there is a rhythmic construction somewhat similar to that of the preceding variation, the theme being given to the lower woodwind and strings. No. 6: An ascending running figure divided between strings and woodwind, with the theme in the lowest strings. No. 7: In this there is a descending running figure in the strings and certain woodwind instruments, with the theme in the bassoons, fourth horn, harp, and violoncellos. No. 8: A sixteenth-note figuration, continuing that of the preceding variation, but with the theme in the bassoons, double-basses, and tuba. No. 9: A more robust figuration in strings and woodwind, the theme, less sustained than in previous sections, being heard in the lowest strings and bassoons. No. 10: The full orchestra is employed in this variation, the strings playing a running figure in sixteenth notes, with the theme in the double-basses and tenor and bass tubas. No. 11: The theme is transferred from the lowest to the topmost part of the harmony. It is given out, *piano*, by the flutes and the harp in harmonics with a light running figure against it. No. 12: The theme, still in the upper register, is heard, *forte*, in the horns and trumpets, a busy sixteenth-note figuration in the remainder of the orchestra working against it. No. 13: Here there is set forth a more tranquil mood, with the theme less easily recognizable. It is given to a solo viola and violoncello, the harp entering at the third measure. No. 14: The theme is now in the first horn, with a broken-chord figuration accompanying it in solo strings, harp, and certain woodwind instruments. No. 15: The trombones take up the theme, with a broken-chord figure against it in the woodwind and with *pizzicato* chords in the strings. No. 16: The theme is now given to the double-bassoon and violoncellos, strings and harp accompanying. No. 17: A sextolet figuration in the woodwind accompanies the theme, which is given to the bass clarinet, horns, and tenor tuba. No. 18: The figuration accompanying the theme—the latter allotted to the trombones, tenor tuba, and double-basses—is more *marcato* than before. No. 19: The full orchestra enters in this variation. The theme is in the two bass tubas and double-basses. No. 20: In this the music reaches a climax. The theme is easily to be recognized in the brass. Following a chord (C minor) of tremendous sonority there is a pause, and the *thema fugatum*—a fugue based upon the theme of the *passacaglia*—begins with its subject given out by the violas, the violoncellos playing the counter-theme.

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MAGNIFICAT, D Major - - - - - Bach

For soprano, alto, tenor, and bass soli, chorus, orchestra, continuo,
and organ.

Bach wrote the music of the *Magnificat* during the first year of his service as cantor at St. Thomas Church at Leipzig. The text is taken from the Gospel according to St. Luke, Chapter I, which proclaims the song known as Virgin Mary's "Hymn of Praise" sung in the house of Zacharias after she had heard the inspired prophecy of Elizabeth. The setting given by Bach to this inspired canticle is one of his greatest creations, and although of lesser extent than the *B Minor Mass* or *The Passion According to St. Matthew*, this contains the essence of his style, and the quintessence of his spiritual and emotional embodiment of the mood of the several sections of the song in musical praises. It was probably sung for the first time at the evening Christmas service in St. Thomas Church in Leipzig in 1723.

Two scores of the *Magnificat* exist; an older one in the key of E flat and a later one in D major which is the one sung on this occasion. In the older, E flat, version, several movements which did not form a part of the regular text were inserted between the verses of the *Magnificat*; after the aria for soprano (No. 2) "et exultavit spiritus" there is in the manuscript score the following note: "N.B. Alhier folget der Chorale von Himmel hoch." In like manner other hymns of the Lutheran Church were inserted after "Quia fecit" and "Fecit potentiam." This practice of introducing hymns into a larger work for choir and orchestra is to be found in the several settings of the *Passion* by the same composer, and has been perpetuated in more modern works such as *St. Paul* by Mendelssohn and *Crucifixion* by Stainer. Dr. Schweitzer believed that these hymns "were not rendered by the choir that stood beside the great organ, but by some choristers in the small gallery opposite, accompanied by a smaller organ."

The *Magnificat* is divided into twelve brief numbers, each of which is devoted to a verse of the canticle; and the final chorus treats the "Gloria Patri." The choruses are in five parts, first and second sopranos, alto, tenor, and bass. There is one trio for women's voices, and one duet for alto and tenor; two arias for soprano, and one each for the other solos. Bach's original score calls for an orchestra of two flutes, three trumpets, organ, and continuo, and occasional solo instruments which are not in common use today such as the oboe d'amore.

The score of the *Magnificat* was first published in 1818, that being the version in E flat; the present D major version was published by the Bach

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Gesellschaft in 1861. The first performance of the *Magnificat* in this country was at the second Cincinnati Festival, May 11, 1875. For modern use, Mr. Stock has made a new orchestral accompaniment which, while keeping intact the spirit of Bach's original scoring, permits of greater effectiveness under present-day demands of concert performance.

The work will be sung in Latin, the text of which is given together with an English translation.

I. CHORUS

Magnificat anima mea Dominum. My soul doth magnify the Lord.

II. AIR (Soprano)

Et exultavit spiritus meus, in Deo salutari meo. My spirit hath rejoiced in God, my Saviour.

III. AIR (Soprano)

Quia respexit humilitatem, ancillae suae. For He hath regarded the lowliness of His handmaiden.

IV. CHORUS

Omnes generationes. All generations.

V. AIR (Bass)

Quia fecit mihi magna, qui potens est et sanctum nomen ejus. For He that is mighty hath magnified me, and holy is His name.

VI. DUET (Alto-Tenor)

Et misericordia a progenies timentibus eum. And His mercy is on them that fear Him, throughout all generations.

VII. CHORUS

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. He hath shown strength and scattered the proud in the imagination of their hearts.

VIII. AIR (Tenor)

Deposuit potentes de sede, et exaltavit humiles. He hath put down the mighty, and hath exalted them of low degree.

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IX. AIR (Alto)

Esurientes implevit bonis, et divites
dimisit inanes.

He hath filled the hungry with good
things, and the rich hath sent empty away.

X. TERZETT (Women's Voices)

Suscepit Israel puerum suum, recor-
datus misericordiae suae.

He hath helped His servant Israel, in
remembrance of His mercy.

XI. CHORUS

Sicut locutus est ad patres nostros,
Abraham, et semini ejus in secula.

Even as He promised to our fore-
fathers, to Abraham, and to his seed for-
ever.

XII. CHORUS

Gloria Patri, gloria Filio, gloria et
Spiritu sancto. Sicut erat in principio
et nunc et semper et in secula. Amen.

Glory to the Father, glory to the Son,
and to the Holy Ghost. As it was in the
beginning, is now, and ever shall be.
Amen.

THIRD CONCERT



Friday Afternoon, May 16



CONCERTO NO. 4, for Solo Violin, Two Flutes and Orchestra - *Bach*

Johann Sebastian Bach was born at Eisenach,
March 21, 1685; died at Leipzig, July 28, 1750.

The designation, *Concerto*, assigned by Bach to this composition does not carry the same implication as to style and content as when applied to the compositions for violin or piano virtuoso display as represented on other programs in this series. The status of orchestral music and of orchestral groups in the first half of the eighteenth century is not to be compared with nineteenth or twentieth century conditions. Nearly every princely court of that day possessed a small aggregation of musicians, some of whom possessed reasonable technical proficiency on their instruments, but the balance of whom were engaged in other menial tasks and contributed to the musical ensemble only in a small and modest way. As a result the efficiency of the orchestral group cannot be adequately judged. The composers of those days took into account these conditions of performance and wrote music which was divided into two groups known as the *concertino*, which performed the most difficult music, and the *ripieno*, which contributed to the volume and sonority of the *tuttis*.

The present concerto is one of six written by the master at the commission of Christian Ludwig, Margrave of Brandenburg. They were written in the years 1719 to 1721. For each one of the six concertos Bach demands an orchestra of different proportion: the first he wrote for strings, including a violino-piccino, three oboes, two horns, a bassoon and a cembalo—the last named instrument having been used to fill in the harmonies when it was needed. In the second concerto, in addition to the strings, he employed a flute, oboe, trumpet and a solo violin; the third was for strings only; the fourth, as indicated above. The fifth concerto made use of the clavier, flute and violin as its *concertino*, while the sixth, written for strings alone, employs two violas, two viola da gamba, violoncello and clavier.

It is apparent, then, that these orchestral pieces were conceived for the moderate confines of a royal concert hall rather than for the vast spaces of

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the present-day music hall. They are to be considered as examples of chamber music rather than symphonic literature.

The fourth concerto bears on the autographed score the following title: *Concerto 4to à Violino Principale, due Flauti d'Echo,* due Violini, una Viola e Violone in Ripieno, Violoncello è Continuo*. The concerto contains three movements whose tempo and key indications are as follows: I. *Allegro*, G major, 3-8 time. II. *Andante*, E minor, 3-4 time. III. *Presto*, G major, 2-2 time.

SONGS

Lotus Flower	- - - - -	Schumann
Hark, Hark the Lark	- - - - -	Schubert
Cradle Song	- - - - -	Mozart

CHILDREN'S FESTIVAL CHORUS

LOTUS FLOWER	- - - - -	Schumann
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The lotus flower is drooping,
Searing the sun's warm ray:
Folding her dewy petals,
She longs for the close of day.
She loves the silver moonlight
That wakes her with radiance bright,
Her gentle heart she discloses
Unveiling her charms in the night.
She blooms in wond'rous splendor
Her gaze is lifted above
Her petals are trembling and glowing
With rapture and burning love,
With rapture and burning love.

HARK, HARK, THE LARK	- - - - -	Schubert
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Hark! Hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chalic'd flow'rs that lies;
And winking Marybuds begin
To ope their golden eyes;
With every thing that pretty bin,
My lady sweet, arise.

*The flauto d'echo was another name for the flûte à bec, which was not played like the modern flute—the latter often called by Bach "Traversiere" but held vertically like the oboe or clarinet, and played with a mouthpiece. The flûte à bec belonged to that family of wind instruments which in England in the sixteenth, seventeenth and eighteenth centuries were called "recorders." They have long been obsolete.

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CRADLE SONG - - - - - *Mozart*

Sleep now, my little one, sleep!
Soft flow the waters so deep,
Quiet is all in the house,
Tired are the cat and the mouse;
Here now in slumber they lie.
Bright are the clouds in the sky:
Angels their watch o'er thee keep;
Sleep now, my little one, sleep,
Oh, sleep, now sleep!

Sleep now, my little one, sleep!
Soft rest the birds and the sheep,
Gardens and meadows are dumb,
Little bees no longer come;
Luna all silvery bright,
Sheds through the window her light:
Stars now their nightwatch do keep;
Sleep now, my little one, sleep,
Oh, sleep, now sleep!

SCHERZO from the Music to Shakespeare's "A Midsummer Night's
Dream," Op. 61 - - - - - *Mendelssohn*

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

Shakespeare's conceptions, whether single poems or entire plays, individual characters or dramatic incidents, have ever held an attraction for the composers of music. The imaginations of a Verdi, Tchaikovsky, Thomas, Schubert, and Mendelssohn, to name only a few, have been kindled by the lines of the great English dramatist, and there have resulted compositions both short and long, subjective and objective, dramatic and lyric.

Mendelssohn created one of his greatest masterpieces as a youth of seventeen when he completed in Berlin, August 6, 1826, the Overture to "A Midsummer Night's Dream." An airy fairy lightness and youthful grace characterize this exquisite creation. Seventeen years later, he composed music for the complete play, at the request of King Frederick William IV of Prussia. The complete incidental music has thirteen numbers, many of which utilize the themes found in the overture.

The Scherzo—G minor, 3-8 time, Allegro vivace—is No. II, and is an entr'acte between Acts I and II; it consists of light and elf-like music, and represents the scene in Quince's

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house, where the play to be given by the workmen at the wedding is being discussed. The character of the music as a whole is unmistakably dainty and suggestive of fairies, with no single touch of the grotesque. There are two themes, not sharply contrasted, and the *Scherzo* consists of an elaborate development of them. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

CANTATA, "A Symphony of Song" - - - - May A. Strong

INTRODUCTION

GIOCOSO: "BAD SIR BRIAN BOTANY"

ANDANTINO: "THE INVADERS"

ALLEGRETTO GRAZIOSO: "THE KING'S BREAKFAST"

JOHN WHITE and CHILDREN'S FESTIVAL CHORUS

May A. Strong received her musical education at the Institute of Musical Art in New York City and the American Conservatory in Chicago. In 1924 she won the W. E. Kimball Company Prize of one hundred dollars offered by the Chicago Madrigal Club for the best setting of "May Comes Laughing." Only two women have received this prize in the years it has been offered. In 1927 her setting of the "Slumber Songs of the Madonna" received the Theodore Presser Prize of five hundred dollars offered by the National Federation of Music Clubs. Other works of Miss Strong include songs, short piano pieces, a trio, and an orchestration for the "Slumber Songs of the Madonna."

In 1928 Miss Strong received her master's degree, *summa cum laude*, in Musical Theory from the American Conservatory of Chicago. Adolf Weidig was her teacher. For three years she was a member of the voice faculty of Northwestern University and has been a member of the faculty of the same department at the University School of Music since September, 1928.

A Symphony of Song is dedicated to the composer's sister, Jette Strong-Putnam, and was written for the Ann Arbor Festival. The words are from *When We Were Very Young* by A. A. Milne, and used in this performance by permission of the publishers, E. P. Dutton & Co., Inc.

I. *Introduction*: The characters are presented.

II. *Giocoso*: "Bad Sir Brian Botany" illustrates the sad adventures of Sir Brian as he is metamorphosed into "Plain Mr. Botany B."

III. *Andantino*: "The Invaders" is a pastoral describing the beauties of an early spring morning as the silence is broken by songs of the birds.

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IV. *Allegretto grazioso*: "The King's Breakfast" relates the difficulties encountered by the king who only wants "a little bit of butter for his bread." The work is scored for the following orchestra: 2 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, kettledrums, cymbals, celeste harp, and strings.

Introduction

The King
The Queen, and
Bad Sir Brian Botany,
The Cow,
The Dairymaid,
The very sleepy Alderney,
All these and more,
We sing in happy company
"When we were very young."

Giocoso: "Bad Sir Brian Botany"

Sir Brian had a battleaxe with great big knobs on;
He went among the villagers and blipped them on the head.
On Wednesday and on Saturday, but mostly on the latter day,
He called at all the cottages, and this is what he said:

"I am Sir Brian!" (*ting-ling*)
"I am Sir Brian!" (*rat-tat*)
"I am Sir Brian, as bold as a lion—
Take *that!*—and *that!*—and *that!*"

Sir Brian had a pair of boots with great big spurs on,
A fighting pair of which he was particularly fond.
On Tuesday and on Friday, just to make the street look tidy,
He'd collect the passing villagers and kick them in the pond.

"I am Sir Brian!" (*sper-lash*)
"I am Sir Brian!" (*sper-losh*)
"I am Sir Brian, as bold as a lion—
Is anyone else for a wash?"

Sir Brian woke one morning, and he couldn't find his battleaxe;
He walked into the village in his second pair of boots.
He had gone a hundred paces, when the street was full of faces,
And the villagers were round him with ironical salutes.

"You are Sir Brian? Indeed!
You are Sir Brian? Dear, dear!
You are Sir Brian, as bold as a lion?
Delighted to meet you here!"

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Sir Brian went a journey, and he found a lot of duckweed:

They pulled him out and dried him, and they blipped him on the head.
They took him by the breeches, and they hurled him into ditches,
And they pushed him under waterfalls, and this is what they said:

“You are Sir Brian—don’t laugh,
You are Sir Brian—don’t cry;
You are Sir Brian, as bold as a lion—
Sir Brian, the lion, good-bye!”

Sir Brian struggled home again, and chopped up his battleaxe,
Sir Brian took his fighting boots, and threw them in the fire.
He is quite a different person now he hasn’t got his spurs on,
And he goes about the village as B. Botany, Esquire.

“I am Sir Brian? Oh, *no!*
I am Sir Brian? Who’s he?
I haven’t got any title, I’m Botany—
Plain Mr. Botany (B).”

Andantino: “The Invaders”

In careless patches through the wood
The clumps of yellow primrose stood,
And sheets of white anemones,
Like driven snow against the trees,
Had covered up the violet,
But left the bluebell bluer yet.

Along the narrow carpet ride,
With primroses on either side,
Between their shadows and the sun,
The cows came slowly, one by one,
Breathing the early morning air
And leaving it still sweeter there.
And, one by one, intent upon
Their purposes, they followed on
In ordered silence—and were gone.

But all the little wood was still,
As if it waited so, until
Some blackbird on an outpost yew,
Watching the slow procession through,
Lifted his yellow beak at last
To whistle that the line had passed—
Then all the wood began to sing
Its morning anthem to the spring.

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Allegretto grazioso: "The King's Breakfast"

The King asked
The Queen, and
The Queen asked
The Dairymaid:
"Could we have some butter for
The Royal slice of bread?"
The Queen asked the Dairymaid,
The Dairymaid
Said, "Certainly,
I'll go and tell
The cow
Now
Before she goes to bed."

The Dairymaid
She curtsied,
And went and told
The Alderney:
"Don't forget the butter for
The Royal slice of bread."
The Alderney
Said sleepily:
"You'd better tell
His Majesty
That many people nowadays
Like marmalade
Instead."

The Dairymaid
Said, "Fancy!"
And went to
Her Majesty.
She curtsied to the Queen, and
She turned a little red:
"Excuse me,
Your Majesty,
For taking of
The Liberty,
But marmalade is tasty, if
It's very
Thickly
Spread."

The Queen said
"Oh!"
And went to
His Majesty:
"Talking of the butter for
The Royal slice of bread,
Many people
Think that
Marmalade
Is nicer.
Would you like to try a little
Marmalade
Instead?"

The King said,
"Bother!"
And then he said,
"Oh, deary me!"
The King sobbed, "Oh, deary me!"
And went back to bed.
"Nobody,"
He whimpered,
"Could call me
A fussy man;
I *only* want
A little bit
Of butter for
My bread!"

The Queen said,
"There, there!"
And went to
The Dairymaid.
The Dairymaid
Said, "There, there!"
And went to the shed.
The cow said,
"There, there!
I didn't really
Mean it;
Here's milk for his porringer
And butter for his bread."

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The Queen took
The butter
And brought it to
His Majesty;
The King said,
"Butter, eh?"
And bounced out of bed.
"Nobody," he said,
As he kissed her
Tenderly,
"Nobody," he said,
As he slid down
The banisters,
"Nobody,
My darling,
Could call me
A fussy man—
BUT

"I do like a little bit of butter to my bredd!"

CONCERTO IN D MAJOR, for violin and orchestra, Opus 61 *Beethoven*

ALLEGRO MA NON TROPPO; LARGHETTO; RONDO—ALLEGRO

RUGGIERO RICCI

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

In the literature of the violin concerto the great master of the symphony is represented by a single contribution. For the violin as a solo instrument in other combinations and relations, Beethoven created much, but in the most pretentious and expansive form of virtuoso demonstration, the *Concerto* on this afternoon's program is his single adventure. It was written late in the year 1806, just after the Rasoumoffsky Quartet and the Fourth Symphony, Opus 60. It is reported that the work was not finished in time for rehearsal, and that the soloist of the occasion, Franz Clement, played it at his concert at the Theater an der Wien on December 23, 1806, at sight. On the page of the manuscript score, which differs in many details from the work as performed this afternoon, there stands in the composer's handwriting the punning title as follows "Concerto Par Clemenza pour Clement, primo Violino e direttore al Theatro de Vienne." The soloist of that first performance was a violinist of remarkable attainment in his day and at the time of the per-

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formance was the conductor of the orchestra at the theater in which the concert took place.

Some two years after the *Concerto* was completed, Beethoven brought out the work arranged by himself as a concerto for piano; for this he composed a cadenza for the first movement with an obligato part for the kettle drums and a shorter cadenza for the last movement. The orchestral score of the *Concerto* was published in 1809, and, as indicated above, shows the result of that familiar process of revision which Beethoven employed with most of his work.

For those who may be interested in following the rather lengthy work in a more detailed fashion, the appended analysis of material is given:

I. (*Allegro ma non troppo*, D Major, 4-4 time.) This movement is constructed in the sonata form with the double exposition peculiar to nearly all concertos of the earlier masters. Note the important part played by the opening notes of the kettledrum. This rhythmical figure runs throughout the entire movement.*

The principal theme opens in the woodwind. The transitional passage leading to the second theme begins with new material—and ascending scale—also in the woodwind. After an outburst in the full orchestra, *fortissimo*, the second theme appears in the woodwind in D major, later to be continued in the strings in D minor. The orchestral exposition does not end with a complete close, as was often customary, but leads at once into the second exposition—for the solo instrument, which enters with an ascending octave figure, introductory to its presentation of the principal theme. The transitional passage begins in the orchestra (scale passage in woodwind), and is continued in octaves by the solo violin. The second theme—now in A—is given out by the clarinets and bassoons, the solo instrument playing a trill. The strings continue this theme, passage-work in triplets accompanying it in the solo.

The Development portion of the movement is ushered in by a *fortissimo tutti*. The second theme is given further and lengthy presentation. The real working out of the subject matter begins with the entrance of the solo violin, the rhythmical “motto” of the movement being continually in evidence. Following two trills in the violin solo there appears a tranquil episode for the principal instrument.

The Recapitulation enters, *ff*, in the full orchestra. The principal themes are presented much as before, the second theme being in D major instead of A. A sonorous *tutti* leads into the cadenza for the solo, at the conclusion of which a reminiscence of the second theme brings the movement to a close.

II. (*Larghetto*, G major, 4-4 time.) In the scoring of this movement, in addition to the strings only two clarinets, two bassoons, and two horns are used. The muted strings bring forward a subject—ten measures long—which is repeated three times by

*Beethoven, in this characteristic passage, had been anticipated by Bach, who opened the Christmas cantata *Jauchzet, frohlocket* with five notes from the drum in the same key, and precisely similar. The time signature of Bach's work is, however, 3-8.

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the clarinet, bassoon, and strings, respectively, with graceful embroidery in the solo instrument. Following this a new theme appears in G major in the violin, leading to a repetition (*pizzicato* in the strings) of the first subject, and a further embroidered presentation of the second theme in the solo violin. A modulation in the strings, *fortissimo*, prepares the way for the rondo.

III. (Rondo. *Allegro*, D major, 6-8 time.) The solo instrument announces the principal theme (on the G string), the violoncellos providing a light accompaniment. The subject is repeated by the violin two octaves higher, and taken up, *ff*, by the full orchestra. A transitional passage—in the nature of a hunting call—appears in the horns, with ornamental work in the violin. The second theme—in A major—is given out, *ff*, for two measures by the full orchestra, these being answered by the solo violin. There follows rapid passage-work for the solo instrument. Reminiscences of the opening theme in the accompaniment lead to its repetition by the violin. The second part of the movement opens with a *fortissimo tutti*, after which the violin brings forward an episode in G minor, the theme of which is repeated by the bassoon with figuration in the solo instrument.

The Recapitulation announces the principal subject in the solo, with violoncello accompaniment, as at the beginning of the movement. The transitional passage (hunting call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A *fortissimo tutti* leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme.

FOURTH CONCERT



Friday Evening, May 16



OVERTURE—"Fingal's Cave" - - - - - Mendelssohn

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

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

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

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

The score bears the date—December 16, 1830—but it was first heard May 14, 1832, at a Philharmonic Concert (London). Although the initial inspiration was a flash of genius, he found difficulty in satisfying himself as to certain details, for, writing from Paris January 12, 1836, he said, "The middle portion is too stupid, and the whole working out smacks more of counterpoint than of train-oil, sea gulls, and salt fish, and must be altered." On its first hearing certain critics kindly pointed out "that, as descriptive music, it is a failure," but, on the whole, the feeling inclined towards Wagner's

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judgment, viz, "Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of a passage where the oboes rise above the other instruments with a plaintive wail, like sea-winds over the seas." This tribute comes with peculiar force when one realizes that Wagner at no time felt a pressing need to praise Mendelssohn, whose worshippers at that time showed their devotion to their idol by showering abusive insults on the creator of "Tannhäuser," a work that was particularly obnoxious to them.

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

ARIA, "Vision Fugitive" from "Herodiade" - - - - *Massenet*

RICHARD BONELLI

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

Massenet was one of the most productive of French opera composers of the late nineteenth century. Already many of his works are but matters of record in musical dictionaries; some, however, are well established in the permanent repertoires of the leading opera houses. *Manon* and *The Juggler of Notre Dame* are most frequently presented in America. From several other pieces for the stage, the literature of dramatic and lyric arias has been immeasurably enriched. Massenet has a melodic gift just short of his compatriot Gounod; his dramatic powers are not to be compared with those of Meyerbeer or Bizet; "his art, a voluptuous one, acts violently upon the senses, not upon the heart." Nevertheless, his power of weaving a spell by means of tender melodies and melting harmonies are attested by the many excerpts from otherwise forgotten operas, which consistently maintain a place on concert programs.

The plot of the opera is based on the novelette by Flaubert, *Herodias*; Massenet's score was first performed at the Theatre Italien in Paris, February 1, 1884. The scene of Act II is Herod's chamber. Lying on his couch while attendants sing to him, Herod thinks only of Salome. Seeking distraction,

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he bids the slaves dance, and that a potion be given him. As if in a trance, he sings the air *Vision Fugitive*, the text of which is appended:

Ce breuvage pourrait me donner un tel rêve!
Je pourrais la revoir contempler sa beauté!
Divine volupté à mes regards promise!
Espérance trop brève
Qui viens bercer mon coeur et troubler ma raison
Ah! ne t'en fuis pas, douce illusion!
Vision fugitive et toujours pour suivie,
Ange mystérieux qui prends toute ma vie
Ah! c'est toi que je veux voir,
O mon amour! O mon espoir!
Vision fugitive c'est toi
Qui prends toute ma vie
Te presser dans mes bras!
Sentir battre ton coeur
D'une amoureuse ardeur!
Puis, mourir enlacs dans une même ivresse
Pour ces transports, pour cette flamme,
Ah! sans remords et sans plainte
Je donnerais mon âme
Pour toi, mon amour! mon espoir!

And this potion could bring such a vision before me!
I could see her again in her beauty tonight!
O thou divine delight, whose view shall overpower me!
O thou hope all too brief,
That wouldst cheer my weary heart, and my reason ensnare!
Ah! flee not away, dream so heavenly fair!
Dream so fair, dream I follow while ever 'tis fleeing,
Angel shadowy dim, who reign'st over my being,
Ah! to see thee I aspire, O thou my love! O my desire!

“SCENE BY THE BROOK” from “Pastoral” Symphony - *Beethoven*

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

One of the few examples of program music which may be discovered in the work of Beethoven is to be found in the Second Movement from the “Pastoral” Symphony. In the strictest sense of the term, and in truth in Beethoven’s own conception of the movement, it cannot be considered an example of realism or impressionism. He thought, rather, to convey the *impressions* of the moods which one experiences when wandering through

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the fields and the woods, as he was wont to do. Although there are examples at the close of the Second Movement of actual bird calls, these details must not be magnified into an importance they do not occupy in the delineation of "running waters" with which the music is chiefly concerned.

In a sketchbook dating from the year 1803, there is a passage *Andante molto* which is written in much the same rhythm as the movement of this Symphony and which bears the heading, "The Murmuring of Brooks." A few measures later, it continues at a lower pitch, and below the staff Beethoven has explained "the larger the brook, the deeper the tone." Beethoven's friend, Schindler, declared that when in April, 1823, he visited the master at Heiligenstadt, Beethoven paused as they came to a brook flowing through a valley and said: "It was here I wrote the movement *By the Brook* and above where the orioles, the quails, the nightingales, and the cuckoos composed with me." On being asked if he introduced the notes of the oriole into the movement, Schindler said that Beethoven took out his sketchbook and wrote down the ascending arpeggio of six notes given to the flute in the Symphony. The authenticity of this anecdote is called into question by an ornithologist who states that the oriole sings only two notes, of which the second is lower in tone; and no bird is able to sing such an ascending arpeggio as Schindler describes. Prod'homme, the French critic, remarked that on this occasion "Beethoven was making fun of Schindler and of all his commentators."

ARIA, "Plus grand dans son obscurité" from "La Reine de Saba" - Gounod
DUSOLINA GIANNINI

Charles François Gounod was born at Paris,
June 17, 1818; died at Paris, October 17, 1893.

Without doubt the world-wide recognition accorded Gounod rests largely on the success he achieved in his opera *Faust*; for sheer popularity, as represented by the number of performances, this work would take first rank in a statistical count. To audiences outside of his native country his *Romeo and Juliet* and *Queen of Sheba* are less familiar, yet in each of them are to be discovered the qualities which reached fullest and most perfect expression in *Faust*.

The *Queen of Sheba*, with book by the same librettists as *Faust*, was written in the interim between the first performance of that work and the creation of *Romeo and Juliet*. It came to its world première at the Opéra,

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Paris, in 1862, and was first performed in this country by the French Company at New Orleans in 1889. The aria, allotted to the Queen, is one of the best examples of the composer's style. The text following is an English translation :

I am at last alone!
What a fiery ardor within the eyes of this stranger appears!
How his pride and his courage in the danger past
Thrill'd through my inmost spirit!
And must a queen, alas! still all woman's emotion?
More regal in his low estate than kings in richest robes appearing;
In his heart no thought of fearing, did he stand kinglike, elate!
O fatal vow thus fretting! Now be resigned, my heart, forgetting.
Evermore shall I see him stand, with his arms the angry tumult stilling.
The power of the king withstand, the royal breast with terror filling!
Evermore shall I him behold, the genius of his soul revealing,
When moulding porphyry and gold, he wakened tones of matchless feeling.
When amid the flames he pass'd, they sank in homage to his power;
At my feet when he lay at last, in my heart bloom'd love's fair flower.
More regal in his low estate than kings in richest robes appearing.
In his heart no thought of fearing, did he stand kinglike, proud elate!

SUITE from "The Betrothal" - - - - - DeLamarter

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

Concerning the play *The Betrothal* and the incidental music which he composed for it, Mr. DeLamarter has contributed the following to this program:

"Maeterlinck's *The Betrothal*, his sequel to *The Blue Bird*, was produced by Winthrop Ames at the Schubert Theater, New York, November 19, 1919. The scenic scheme was the work of one of the younger artists, Herbert Paus, and the incidental music was written during the summer and autumn months of that year. Theodore Spiering was the conductor; and during the months of the 'run' of this piece Max Bendix relieved him for a couple of weeks.

"*The Blue Bird* told the story of the search for happiness, a small peasant boy, Tyltyl, and his sister being the seekers through the worlds of those 'passed beyond our ken,' of nature, of the animals, and of things inanimate. *The Betrothal* takes Tyltyl to the homes of his ancestors and of his children-to-be on the search for his true mate. With him go his six sweethearts and a 'veiled figure.' At the end he finds the right girl, and the caged blue bird, mute for many a day, trills a sort of 'Amen' of peace and happiness over the youngsters.

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"For this production, which, from the stage angle, surpassed anything the composer of the incidental music ever saw in the theater, Mr. Ames assembled a remarkable cast. In the 'grown-up' rôles were several world-famous players; for the six sweethearts and the 'veiled figure' he selected seven out of two hundred and fifty candidates. Of the seven, only one had been in a professional company before. All were in their 'teens,' and that all were unusually gifted is proved by the fact that six who have remained on the stage have made successes in their art. The Tytyl of the first performance was Reginald Sheffield.

"The incidental score was written for a 'solo' orchestra of eighteen players, and the choice of instruments was made entirely on the point of widest range of musical effectiveness. Noise, as a traditional stage adjunct from the orchestra pit, was discarded. Out of this large score was drawn material for four movements of a concert suite, first played at the concerts of the Chicago Symphony Orchestra, March 21 and 22, 1919. For the present performance the second and third movements have been omitted, and an elaboration of the melody typifying the 'veiled figure' has been substituted.

"The overture, written without reference to subsequent themes used in the play, was designed to express the light-heartedness and restlessness of youth. It is based on two motives, the first of which has in it a little catch of syncopation, and the second, a brief lyric phrase. The second movement presents in the introduction the phrase characterizing Tytyl throughout the piece; there follows in the solo violin the melody accompanying the 'veiled figure'—who is none other than Tytyl's destined wife. The third movement was devised for a rapturous dance, an innocent 'bacchanale,' as Mr. Ames expressed it, with which the six sweethearts ended the first act.

"The score of this concert version calls for three flutes (piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, side and bass drums, cymbals, bells, triangle, and strings."

It should be added that Mr. DeLamarter has made certain revisions in the suite since its first performance, and that the work was published in 1929 with a dedication to Winthrop Ames.

ARIA, "Credo" from "Othello" - - - - - Verdi

MR. BONELLI

Giuseppe Verdi was born October 9, 1813, at Roncole, Italy; died January 27, 1901, at Milan.

No more striking example of the evolution of a composer's style exists than the change that is apparent between the Verdi of *Il Trovatore* in 1853, the Verdi of *Aida* in 1871, and the Verdi of *Othello* in 1887. The writing of

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this master music drama on the libretto by Boito, which in turn closely follows the Shakespeare play, would alone have sufficed to make him famous had he not already established his unique position in the history of Italian opera. No hint of his advanced age—76 years—can be discovered in the tense, vigorous, and dramatic writing in this opera. The superb “Credo” occurs in the second act, and is sung by Iago, who has just suggested to Cassio how he (Cassio) might regain the favor of Othello by inducing Desdemona to intercede for him. As Cassio departs, Iago sings:

Vanne; la tua meta già vedo.
Ti spinge il tuo dimone
E il tuo dimon son io,
E me trascina il mio,
Nel quale io credo inesorato Iddio.
Credo in un dio crudel
Che m'ha creato simile a sé
E che nell'ira io nomo.
Dala viltá d'un germe
O d'un atomo vile son nato.
Son scellerato perché son uomo,
E sento il fango originario in me.
Sì, quest'é la mia fé!
Credo con fermo cuor,
Siccome crede la vedovella al tempio,
Che il mal ch'io penso e che da
Me procede per mio destino adempio.
Credo che il giusto é un istrion
Beffardo e nel viso e nel cuor,
Che tutto é in lui bugiardo,
Lagrime, bacio, sguardo, sacrificio ed
onor.
E credo l'uom giuoco d'iniqua sorte
Dal germe della culla al verme dell'avel.
Viene dopo tanta irision la morte.
E poi? E poi? La morte é nulla
E vecchia folla il ciel.

Go, then! Thy fate I can descry.
Thy demon drives thee onward,
And that demon am I;
Even as my own impels me
On whose command I wait—
Relentless Fate.
Cruel is he the God who in his image
Hath fashioned me and whom in wrath
I worship.
From some vile germ of nature, some
paltry atom,
I took mine issue;
Vile is my tissue,
For I am human.
I feel the primal mud-flow of my breed.
This is my creed,
As firmly I believe, as e'er did woman
Who prays before the altar,
Of every ill, whether I think or do it,
'Tis Fate that drives me to it.
Thou honest man art but a wretched
player;
Thy life is but a part,
A lie each word thou say'st; thy tear,
thy kiss, thy prayer
Are as false as thou art.
Man's Fortune's fool even from his
earliest breath.
The germ of life is fashioned
To feel the worm of death.
Yea, after all this folly all must die.
And then? And then there's nothing,
And heav'n an ancient lie.

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"BOLERO" - - - - - Ravel

Maurice Ravel was born at Ciboure, March 7, 1875

It has often been noted that composers whose nationalities are other than Spanish have been the most successful in capturing and imprisoning in music impressions of the life of the people living south of the Pyrenees. Moskowski, Rimsky-Korsakoff, Bizet, Debussy, and Ravel have had their creative imaginations stimulated by Iberian traits of character and rhythms of life. The Spanish influence in Ravel's music is apparent from the following list of compositions: "*Habanera*" (1895), "*Pavane pour une infante défunte*" (1899), "*Vocalise en forme d'Habanera*" (1907), "*Rapsodie espagnole*" (1907) and the opera, "*L'heure espagnole.*"

The *Bolero* was written for the dancer, Ida Rubinstein, and performed by her for the first time in Paris at the Opéra, November, 1928. The scenery, designed by Alexandre Benois, represented an inn in Spain. The action takes place in the public room of this hostelry. In the center of the room stands a trestle table, and upon this the dancer performs her evolutions, men standing around the trestle and applauding. The action as well as the music grows cumulatively more and more violent.

In the *Christian Science Monitor* for April 20, 1929, the Parisian music critic, G. Jean-Aubry, wrote concerning the *Bolero* as follows:

"In Ravel's *Bolero*, which has just been danced at the Paris Opéra, the part of musical invention is reduced to a strict minimum, if by 'invention' there be understood the idea of the discovery or the fabrication of new themes.

"By a sort of irony, which is quite in keeping with his character, Maurice Ravel, having received an order for an orchestral dance to last about ten minutes, chose as a theme the most ordinary bolero, the simplest, the least ornate and least original possible. From start to finish of the work this theme constantly recurs, without the slightest change or the smallest modulation.

"The hearing of the same theme repeated to satiety during ten minutes should indeed bore the audience to tears. Not so with this *Bolero* which limits itself to the use of a single theme. Ravel wished to show that contrary or conjointly to the well known definition which says that beauty is 'unity in variety,' beauty can also be 'variety in unity.' In spite of the constant

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repetition he succeeded in writing an extremely varied and amusing work, and he has done it solely by his prodigious orchestral ability.

“It is the most complete musical demonstration of the French proverb, ‘La sauce fait passer le poisson,’ and if the fish be not rare and have no special flavor, it must be confessed that few people could compose such a subtle and refined sauce, in which the most varied ingredients succeed one another or are mixed with such perfect art that one is at first unaware of the subtle succession, and it is only the absence of insipidity which makes one realize its variety.

“In contrast to many composers who try to cause astonishment by violent and abrupt methods, Ravel has succeeded in achieving what might be termed ‘un étonnement après-coup.’ The work unfolds without a shock, without anything which brusquely strikes the audience. It flows smoothly on, and the exact repetition of the theme seems here quite natural and born of an inherent necessity, so perfectly is it blended into the mold of the orchestra, whilst with the same theme Ravel has succeeded in establishing the diverse coloring of the score and producing a new effect each time. It is like a varied system of lighting, which without in any way modifying the nature of the object illuminated, changes it considerably, in our sight, merely by the different play of lights.”

Ravel's *Bolero* is scored for piccolo, two flutes, two oboes, oboe d'amour, English horn, two clarinets, one E flat clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, three saxophones, kettledrums, side drums, cymbals, gong, celesta, harp, and strings.

The first performance of Ravel's *Bolero* in America was given by the Philharmonic Orchestra of New York, November 14, 1929.

ARIA, “Connais-tu le pays” from “Mignon” - - - - Thomas

MISS GIANNINI

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

Ambroise Thomas is known to the world at large as the composer of *Mignon* (Opéra Comique, Paris, November 17, 1866) and *Hamlet* (Opéra, Paris, March 9, 1869). Twenty other dramatic works, three of which are ballets, stand to his credit. His work as an opera composer represents but

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part of his activity, for in 1871 he succeeded Auber as Director of the Conservatoire, a position in which he displayed brilliant qualities. In 1851 he was elected to Spontini's chair in the Academie.

The book of *Mignon* is by Michel Carré and Jules Barbier, the incidents of the plot being drawn chiefly from episodes in Goethe's novel, *Wilhelm Meister's Lehrjahre*. Proceeding after the manner of their treatment of *Faust* for Gounod, done a few years before, the librettists constructed a romantic play out of the *Mignon* incidents, which were only of subordinate interest in the novel. The *Mignon* of Carré and Barbier bears but little more than external resemblance to Goethe's *Mignon*; as the young girl stolen by gypsies, she "is the embodiment of pathos, and the exemplar of the cantabile style," as is to be noted in her aria, "Connais-tu le pays." Filina, an actress, to whom is assigned the equally well known aria from this opera, "I am fair Titania," is a perfect prototype for an operatic character of the *Leggiera* class, and the music of her rôle forms a striking contrast to that sung by Mignon.

The aria on this evening's program is sung by the heroine of the opera in the first act. In her infancy, Mignon had been stolen from her home in Italy by a wandering band of gypsies, and is now compelled by them to earn her living by dancing at the various places they stop. She has been shielded from the jibes of another group of traveling actors at this German inn by the young student Wilhelm. As the group disappears within, the two are left alone. Wilhelm asks Mignon, "What far country lives as a memory in your mind? And were my hand to break your fetters, toward what beloved land would your step be inclined?" Without hesitation she replies:

Connais-tu le pays ou fleurit l'oranger,
Le pays des fruits d'or et des roses vermeilles,
Où la brise est plus douce et l'oiseau léger
Où dans toute saison—butinent les abeilles,
Où rayonne et sourit, comme un bienfait de Dieu
Un éternel printemps sous un ciel toujours bleu?

Hélas! que ne puis-je te suivre
vers ce rivage heureux
d'où le sort m'exila!
C'est là, c'est là!
que je voudrais vivre,
Aimer et mourir!
C'est là que je voudrais vivre,
c'est là! oui, c'est là!

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Connais-tu la maison où l'on m'attend là bas?
La salle aux lambris d'or, où des hommes de marbre
M'appellent dans la nuit—en me tendant les bras?
Et la cour où l'on danse—à l'ombre d'un grand arbre,
Et le lac transparent, où glissent sur les eaux
Mille bateaux légers pareils à des oiseaux!

Hélas! que ne puis-je te suivre
Vers ce pays lointain d'où le sort m'exila!
C'est là! c'est là! que je voudrais vivre, aimer, et mourir!
C'est là! c'est là! que je voudrais vivre, c'est là! oui, c'est là.

Dost thou know that fair land where the lemons bloom?
Where the oranges' gold lights the leafy gloom?
From azure skies tender breezes gently lave
Silent myrtle trees, and high the laurels wave,
Where so radiantly calm, like blessing from on high,
Smiles an eternal spring, ever blue is the sky.

Ah me! wherefore may I not wander unto that happy shore?
Fain with thee I would fare!
'Tis there, 'Tis there,
in love ever fonder,
I fain would live and die!

Hast thou e'er seen the house in its pillar'd walls,
They stand waiting for me, how resplendent the halls!
And forms of marble stand and gaze on me
Hapless maiden, what sorrow o'erclouds thy destiny?
And the clear, shining lake whereon there glides along
Many a swaying boat with dancing and with song!

Dr. Th. Baker.

BACCHANALE and FINALE from Overture to "Tannhäuser" - Wagner

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

For the performance of *Tannhäuser* at the Opéra in Paris which was arranged for by Princess Metternich, wife of the Austrian ambassador to Paris, who secured the permission of Napoleon III for the performance, Wagner wrote the music to this *Bacchanale* which was no doubt inspired by his knowledge of the great interest the French opera-going public had in the ballet. The unvarying custom in French operas to introduce a ballet into the second or third act allowed the fashionable subscribers to finish dinner in comfortable time and arrive at the theater sufficiently early to see the ballet

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which, for many, was the most important portion of the evening's business. It is easy to understand the formidable opposition which Wagner encountered when his *Bacchanale* took place early in the first act. He would neither consent to a shortening of the scene, nor to an insertion of a portion of it later in the opera.

An examination of the first act of the Dresden and Paris scores of *Tannhäuser* will indicate the growth in Wagner's style and in the facility with which he handles the materials of musical expression fifteen years after the work was first produced. In the opera, the *Bacchanale* does not come to a definite close, and on this occasion the music is made to lead into the last portion of the overture of the opera, which is based upon the famous "Pilgrims' Chorus."

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Saturday Afternoon, May 17



OVERTURE to "Egmont," Opus 84 - - - - - *Beethoven*

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

Beethoven was commissioned to provide incidental music to Goethe's *Egmont* by Hartl who desired to present in the Vienna Theater, of which he was the manager, plays by Goethe and Schiller, and to add to the beauty of these plays by creaming them with music by the great masters of that day. The first performance of the incidental music took place at the Hofburg Theater, Vienna, May 24, 1810. In addition to the overture there were four entr'actes, two songs for soprano, two orchestral pieces, and a "Symphony of Triumph," which formed the finale of the work.

Some twenty years after the *Egmont* had been written by Goethe, Beethoven wrote him that "I am in a position to approach you only with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Breitkopf and Hartl the music to 'Egmont,' this glorious 'Egmont' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be as profitable for me and for my art, and will be as willingly received as the greatest praise."

Goethe's reply, dated Carlsbad, June, 1811, is equally enlightening: "Your friendly letter, highly esteemed Sir, I received to my great pleasure, through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard any of your great works performed by artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent."

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SYMPHONY No. 2, E Minor, Opus 27 - - - - *Rachmaninow*
LARGO—ALLEGRO MODERATO; ALLEGRO MOLTO; ADAGIO; ALLEGRO VIVACE

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

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

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

When nine years of age, Rachmaninow entered the St. Petersburg Conservatory; three years later he transferred to the Conservatory at Moscow, where he studied the piano, first with Tchaikovsky's friend, Sverew, a pupil of Liszt, and afterwards with Siloti, his cousin. His masters for theory and composition were Taneiew and Arensky. The sound training Rachmaninow received at Moscow, the thorough knowledge of the technic of composition and the keen appreciation for those principles which are essential to a great work of art have been instrumental in shaping the trend of his artistic creations.

The symphony played this afternoon was composed at Dresden, where Rachmaninow established his residence in 1906. It was first performed at a concert of the Imperial Musical Society at Moscow in the season of 1908-1909. Rachmaninow was the conductor upon this occasion (due to the illness of Nikisch), and also upon the first presentation of the work in America, at a concert of the Philadelphia Orchestra, Philadelphia, November 26, 1919. The E Minor Symphony is dedicated to Taneiew, who was the successor of Tchaikovsky as teacher of composition at the Moscow Conservatory.

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

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

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

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

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

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

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

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



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



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

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



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



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

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



Immediately following this subject there is heard another section, sung expressively by the clarinet, it in its turn being followed by a third idea, given to the first violins and oboe. After a reminiscence of the first theme (No. 5) in the violins there is presented, as the middle section of the movement, a development of the theme which originally appeared in the Introduction to the first movement, and upon which the principal subject (No. 1) of that movement was constructed. The first theme (No. 5) is now worked out in combination with this motive, and succeeding that development there occurs a somewhat free representation of the opening material of the movement. Toward the end there occur again suggestions of the initial motive of the symphony.

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



This material is worked over at considerable length and almost throughout *fortissimo*. A *diminuendo* (stopped note in the horn and *pizzicato* in the basses) leads to a march-

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like subject in the wind, which in its turn is succeeded by a return of the principal theme (No. 6). The second subject, in D major, is given out in octaves by the strings as follows:



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

CONCERTO IN E FLAT MAJOR for Two Pianos and Orchestra

(Köchel 365) - - - - - Mozart

ALLEGRO; ANDANTE; RONDO—ALLEGRO

GUY MAIER AND LEE PATTISON

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

Jahn, Mozart's biographer, suggests that the *Concerto in E Flat Major* for two pianos was written by Mozart in order that he and his sister, Maria Anna, who was five years older than himself, and likewise precocious, might have a composition which they could play together. The year 1780, in which it was written, Mozart spent in Salzburg. In June of the preceding year he had returned from Paris mourning for his mother, and all but crushed were his hopes of material success. In his natal community, he undertook the duties of concertmeister and organist to the court and to the cathedral. During the season he produced three masses, two symphonies, and a large number of sonatas and pieces of "house music." The conjecture of Jahn is further supported by a letter which Mozart wrote to his father from Vienna in 1781 as follows: "Pray have copied for me the *Sonata in B Flat, a quatre mains*, and the two concertos for two pianos, and send them to me here without delay."

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The demand for haste in preparation of the copies is due no doubt to the fact that Mozart was planning to perform this concerto with Fräulein Aurnhammer in Vienna. In letters to his father, Mozart presents an ungilded picture of the various members of the Aurnhammer family and with extreme frankness discusses the advances made by the young lady. That Fräulein Aurnhammer was one of the best pianists living in Vienna is evidenced by the following excerpt from the letter of June 27, 1781: "The young lady is a fright, but she plays enchantingly, although in *cantabile* she loses sight of true refined expression; she does not play smoothly. She privately told me her plan—which is to study music steadily for two or three years, and then go to Paris and make it her profession. She says: 'I am not pretty; on the contrary, I am plain.'" Mozart dined frequently with the Aurnhammers and visited them nearly every day. His pen-pictures of the senior members of the family do not spare his friends' deficiencies. Herr Aurnhammer he considered "utterly insignificant in his own family." Frau Aurnhammer is "both stupid and malicious."

"As for the daughter," Mozart continues, "if a painter wished to depict the devil according to nature, he could not do better than have recourse to her countenance. She is as clumsy as a peasant girl, revolting to look at, dirty and untidy. I wrote to you how she plays the piano, and why she asked me to give her my assistance. I am happy to oblige people, but not to be plagued incessantly. She is not satisfied with my being two hours every day with her—I am to sit there the livelong day while she tries to be agreeable. But, worse still, she is seriously smitten with me. I thought at first it was a joke, but now I know it to be a fact. When I first observed it—by her beginning to take liberties, such as reproaching me tenderly if I came later than usual, or could not stay long, or similar things—I was obliged to prevent her making a fool of herself, to tell her the truth in a civil manner. This, however, did no good, and she became more loving than ever. At last I was always very polite, except when she began any of her pranks, then I snubbed her bluntly; but one day she took my hand and said: 'Dear Mozart, don't be cross; you may say what you please, but I shall always like you.' All the people here say that we are to be married, and great surprise is expressed at my choosing such a face. She told me that when she heard anything of the sort she always laughed at it. I know, however, from a third person that she confirms it, adding that we are to travel immediately afterwards. This did enrage me. I told her my opinion pretty plainly, and warned her not to take advantage

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of my good nature. Now I no longer go there every day, but only every two days, so the report will gradually die away.”

In spite of this episode, Mozart performed the *E Flat Concerto* with Fräulein Aurnhammer late in November, 1781. For that performance Mozart added, not to the score but on a separate sheet of paper, two clarinet parts. These were not published in the early edition of the concerto. Mozart wrote two different cadenzas for use at the end of the first movement. On the present occasion the Cadenza by Reinecke will be performed.

The orchestral accompaniment is scored for two oboes (two clarinets), bassoon, two horns, and strings.

I. *Allegro*, E flat major, 4-4 time. The orchestral exposition opens at once with the principal theme in the full orchestra, *forte*. After a pause on the chord of B flat major the second subject of this first exposition enters, *p*, in the second violins and violas, its opening phrase being repeated with fuller scoring. The exposition for the solo instruments is, as to its first phrase, introduced with the principal subject in both pianos. A dialogue between the two solo instruments leads to the second theme—different from that in the orchestral exposition—given to the first piano, in B flat, and then repeated by the second. There is another section of the subject, also alternating in the two pianos, and followed by a *tutti* six bars long, based on a portion of the first exposition. The pianos also take up a figure originally employed in the orchestral exposition, and there is passage-work for both. A *tutti* brings forward what had previously been the second theme in the opening exposition; this orchestral matter alternates with material for the pianos, and finally leads into the Recapitulation, in which the first phrase of the principal subject is given out, as before, by the full orchestra, *forte*. The remainder of the theme is allotted to the pianos. The second subject now appears (in the first piano) in E flat major. At the close of this there are suggestions of the opening theme, and passage-work for the pianos leads to a *tutti*, which in its turn paves the way for a cadenza for the solo instruments. The cadenza is succeeded by a final *tutti* constructed of material taken from the first exposition.

II. *Andante*, B flat major, 3-4 time. The principal subject is announced by the strings, oboe, and bassoon. At the eleventh measure it is taken up by the pianos. A new idea is introduced in the piano parts in E flat major, and this is followed by a return to the first theme in B flat. A quiet coda closes the movement.

III. Rondo. *Allegro*, E flat major, 2-4 time. The principal theme is announced by the first violins. The first piano enters with an episode, which is repeated an octave lower by the second. A suggestion of the first subject is played by the orchestra, and passage-work for the pianos follows. The principal theme now finds repetition in the first piano part, and it is taken up by a *tutti*. A second episode in C minor is allotted to the pianos. The principal theme returns in the second piano, and is continued by the orchestra. Development of it follows, with a triplet accompaniment in the two pianos alternately. Scale passages for these instruments lead to a *tutti*, which serves as an introduction to a cadenza. The first piano, accompanied by triplets in the second, gives out the principal theme for the last time, and a *tutti* brings the concerto to a close.

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Saturday Evening, May 17



“MANZONI REQUIEM,” for Soli, Chorus, Orchestra, and Organ . . . *Verdi*

SOLOISTS

NANETTE GUILFORD, *Soprano*

KATHRYN MEISLE, *Contralto*

PAUL ALTHOUSE, *Tenor*

CHASE BAROMEQ, *Bass*

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

Le Roncole—whose claim to distinction is the fact that it was Verdi's birthplace—is the name given to a small cluster of laborers' houses, a short distance from Busseto, at that time in the Duchy of Parma. Dame Fortune must have watched over this child of genius, for in 1814 Russian and Austrian troops passing through Le Roncole ruthlessly massacred women and children, and young Giuseppe was saved only by the presence of mind of his mother, who, taking him in her arms, climbed up a narrow ladder into the belfry of the church and hid herself and her baby in some lumber until the drunken troops left the hamlet. Later, while yet a young boy, Giuseppe fell into a deep canal, and was rescued by a peasant woman when, chilled and exhausted by the icy water, he was being carried under. Of his early reverses and successes we may not speak, although their record makes an intensely interesting and instructive story, for we are now more concerned with his work as the composer of the *Manzoni Requiem*.

Shortly after Rossini's death (November 13, 1868), Verdi suggested that Italian composers should unite in writing a worthy requiem as a tribute to the memory of the “Swan of Pesaro.” This was to be performed only at the Cathedral of Bologne every hundredth year, on the centenary of Rossini's death. This was a curious proposition to submit to Italian composers, who lived for the applause of their countrymen only, and may have stifled their

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inspiration, for the resulting work was wanting in unity and lacking in spontaneity. The only bond of union was a fixed succession of tonalities determined on in advance. Verdi took the final number, "Libera Me." The thirteen numbers of the Requiem were divided among composers as follows:

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

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

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

*Alessandro Manzoni, an Italian poet, novelist, and statesman was born in Milan, March 7, 1784. For several years during his young manhood he resided in Paris; in 1808 he married the daughter of a Genoese banker, under whose influence he settled down into Catholicism. His chief works are: *Sacred Hymns*, a series of lyrics; *The Fifth of May*, a powerful ode on the death of Napoleon; several tragedies; and his greatest novel, *The Betrothed*. His death occurred in Milan, May 22, 1873.

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The employment of the Latin text of the Mass for the Dead as a source of inspiration for a musical conception which should transcend the physical limitations of a church or even cathedral performance, did not have its inception in the work on this evening's program. While many composers—Palestrina, Vittoria, Mozart, Cherubini, and others—wrote significant settings of this solemn Mass in its stricter form, Bach and Beethoven so extended and expanded the moods of the several phrases of the text of the High Mass, that the *Mass in B Minor* and the *Solemn Mass in D Major* are in truth adequately performed only with the enlarged facilities of the concert hall: an orchestra of symphonic proportions, a group of soloists of first rank, and a choral body several times the size of an ecclesiastical choir. What these two composers conceived for the High Mass, Verdi carried over into his treatment of the Requiem Mass.

The first performance of the work, May 22, 1874 (on the occasion of the first anniversary of the death of the distinguished Italian whose memory it was to commemorate), was the signal for a controversy that flared into fever heat, and lasted for years. National points of view with respect to the nature and function of sacred music were brought to the fore in the discussion of Verdi's score. The Germans, with Händel and Bach in mind, saw in it little but theatrical tawdriness and overwrought sentimentality.

The English point of view wavered somewhat, for the memories of Händel and Mendelssohn were still conditioning factors with many. The French and Italians, especially the latter, found in its idioms a perfect expression of religious emotion. They saw nothing out of the way in the employment of idioms already familiar and beloved of them through their use in opera. They cared little for polyphonic writing, especially the fugue form, for, in the main, they are signally unsuccessful in this style. Yet Palestrina was one of the greatest masters of polyphony the world has known; and Guilmant, the Frenchman, was *sui generis* in this form. The memory of Händel is, moreover, somewhat robbed of its directive power when we reflect that no one could tell the difference between his oratorio arias and the most vapid examples of his operatic style. Did he not use a gavotte in *Joshua* and contemplate adding a minuet to the *Messiah* overture? Verdi, like Palestrina, Bach, Händel, and Beethoven, used the "symbols in use in his day and generation"—as Elgar has done in his *Dream of Gerontius*—consequently his appeal is natural and justified, even though we may prefer the Teutonic (e.g., the German Requiem, Brahms) to the Latin concept of sacred music.

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

I. REQUIEM E KYRIE

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

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

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

Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.

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

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

Hear my prayer; unto Thee shall all
flesh come.

Lord have mercy! Christ have mercy!

II. DIES IRÆ

The “Dies Iræ” (Day of Anger) is divided into nine parts, for solo, chorus, and orchestra. The first of these divisions is a very dramatic setting of the text. It is in the key of G minor and introduces vocal and orchestral effects which are startling in their intensity. The second division, “Tuba Mirum” (Hark! the trumpet) (*A flat minor*) is preceded by a dramatic treatment of the orchestra, in which the trumpet calls in the orchestra are answered in the distance—until a magnificent climax is reached by the *ff* chords for the full brass, leading into a fine unison passage for male voices, accompanied by

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the full orchestra. In quick succession follows No. 3, solos for Bass and Mezzo Soprano. The words "Mors stupebit" (Death with wonder is enchained) (*D minor*) and "Liber scriptus properetur" (Now the record shall be cited) involve a change of treatment. An abridged version of the first division follows, to be succeeded in turn by a beautiful trio for Tenor, Mezzo, and Bass (*G minor*). The next division, "Rex tremendæ majestatis" (King of Glory) (*C minor*), is written for solo and chorus. The solo parts to the text, "Salve me, fons pietatis" (Save me with mercy flowing), introduce a melody entirely distinct from that of the chorus, while the ingenious contrasts of the two leading up to the final blending of both in the "Salve me" are intensely interesting and effective.

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

Dies iræ, dies illa,
Solvat sæclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus.
Cuncta stricte discussurus!
Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Julicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.
Quid sum, miser! tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Day of vengeance, lo! that morning,
On the earth in ashes dawning,
David with the Sibyl warning!
Ah! what terror is impending,
When the Judge is seen descending,
And each secret veil is rending!
To the Throne, the trumpet sounding,
Through the sepulchres resounding,
Summons all with voice astounding.
Death and Nature, 'maz'd, are quaking,
When the grave's deep slumber breaking,
Man to judgment is awaking.
Now the written book containing
Records to all time pertaining,
Opens for the world's arraignment,
See the Judge, his seat attaining,
Darkest mysteries explaining,
Nothing unavenged remaining!
What shall I then say unfriended,
By what advocate attended,
When the just are scarce defended?

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Rex tremendæ majestatis!
Qui salvandos salvas gratis,
Salve me, fons pietatis!
Recordare, Jesu pie,
Quod sum causa tuæ viæ;
Ne me perdas illa die.
Quærens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Culpa rubet vultus meus:
Supplici parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum præsta,
Et ab hoëdis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus abdictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Lacrymosa dies illa!
Qua resurget ex favilla
Judicantus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

King of Majesty tremendous,
By thy saving grace defend us;
Fount of piety, safely send us.
Jesus, think of thy wayfaring
For my sins the death-crown wearing;
Save me in that day despairing.
Worn and weary thou has sought me,
By Thy cross and passion bought me,
Spare the hope Thy labors brought me,
Righteous Judge of retribution,
Give, O give me absolution,
Ere that day of dissolution.
As a guilty culprit groaning,
Flushed my face, my errors owning,
Spare, O God, Thy suppliant moaning.
Thou to Mary gav'est remission,
Heard'st the dying thief's petition,
Bad'st me hope in my contrition.
In my prayers no worth discerning,
Yet on me Thy favor turning,
Save me from Thy endless burning!
Give me, while Thy sheep confiding
Thou art from the goats dividing,
On Thy right a place abiding.
When the wicked are rejected,
And to bitter flames subjected,
Call me forth with thine elected.
Low in supplication bending,
Heart as though with ashes blending,
Care for me when all is ending.
When on that dread day of weeping,
Guilty man in ashes sleeping
Wakes to his adjudication,
Save him, God, from condemnation.
Lord Jesus, all-pitying,
Grant them rest. Amen.

III. DOMINE JESU

As a contrast in form and style to the varied and extended "Dies Iræ," the composer treats the next division of the mass, "Domine Jesu Christe" (*A flat major*), in the manner of quartet, each of the four solo voices by its unique *timbre* contributing to the simple beauty of the melodic and harmonic conception.

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Domine Jesu Christe, Rex gloriæ, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael præsentet eas in lucem sanctam. Quam olim Abrahæ promisisti et semini ejus.

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

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

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

Offerings of prayer and praise we bring Thee, O Lord; receive them for those souls whom today we commemorate. Let them go, O Lord, from death to life.

IV. SANCTUS

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

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

Benedictus qui venit in nomine Domini. Osanna in excelsis.

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

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

V. AGNUS DEI

If the "Sanctus" is sublime in its grandeur, no less so in its pathos is the "Agnus Dei" (Lamb of God) (*C major*), written for solo voices (Soprano and Contralto) and chorus. A simple melody with three different settings is the basis of this important number, and in originality and effectiveness it is not at all inferior to the inspired "Sanctus" which precedes it.

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

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

OFFICIAL PROGRAM

VI. LUX ÆTERNA

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

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

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

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

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

VII. LIBERA ME

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

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

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

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

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

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

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

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

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

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, *Conductor*

ERIC DeLAMARTER, *Assistant Conductor*

HENRY E. VOEGELI, *Manager*

Thirty-Ninth Season—1929-1930

CONCERTMASTER	Brueckner, C.	BASS CLARINET
Gordon, J.	Wagner, R.	Meyer, C.
VIOLINS	Zedeler, N.	BASSOONS
Weicher, J. } <i>Principals</i>	Novy, J.	Fox, H.
Esser, F. }	Felber, H.	Rabe, H.
Hancock, W. }	Ulrich, H.	Ulrich, H.
Polesny, F.	BASSES	CONTRA-BASSOON
Swanson, E.	Jiskra, V., <i>Principal</i>	Ulrich, H.
Charbulak, V.	Houdek, J.	HORNS
Bramhall, J.	Parbs, H.	Lecce, P.
Fantozzi, W.	Krasnapolsky, M.	Pottag, M.
Martinson, M.	Fahsbender, R.	Johnson, H.
Reiners, R.	Cerney, E.	Erickson, F.
Rink, C.	HARP	TRUMPETS
Goodsell, B.	Vito, J.	Llewellyn, E.
Selwitz, J.	FLUTES	Masacek, E.
Kauffmann, P.	Liegl, E.	Holz, F.
Barker, O.	Kitti, A.	CORNETS
Silberstein, J.	Eck, E.	Felber, H.
Morello, C.	Schroeter, R.	Handke, P.
Dolnick, S.	PICCOLOS	TROMBONES
Finerman, A.	Eck, E.	Geffert, E.
Leviton, S.	Schroeter, R.	Anderson, D.
Kopp, E.	Kitti, A.	Gunther, A.
Holz, F.	OBOES	BASS TUBA
Busse, A.	Mueller, F.	Hamburg, G.
VIOLAS	Ruckle, L.	TIMPANI
Evans, C., <i>Principal</i>	Napolilli, F.	Wintrich, M.
Vieland, J.	ENGLISH HORN	PERCUSSIONS
Roehrborn, O.	Napolilli, F.	Wintrich, M.
Fiala, R.	CLARINETS	Veseley, B.
Linke, C.	Lindemann, R.	Kopp, E.
Schroeter, R.	Evenson, S.	Schofield, R.
VIOLONCELLOS	Meyer, C.	LIBRARIAN
Bolognini, E., <i>Principal</i>	Busse, A.	Handke, P.
	Parbs, H.	

The University Choral Union

FIFTY-FIRST SEASON

1929-1930

EARL V. MOORE, *Conductor*
DAVID MATTERN, *Assistant Conductor*

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

SOPRANOS

Allison, Ruth M.	Copeland, Margaret	Hoffman, Lucille
Amendt, Margaret	Cory, Olive	Houck, Edna
Anderson, Frances	Cowin, Roxy E.	Hubbard, Marian
Anthony, Helen	Derby, Reva E.	Hunt, Mary E.
Archer, Katheryn A.	Drinkaus, Mildred	Johnson, Vera
Arnold, Harriet	Easley, Muriel	Jondro, Margaret
Bentley, Elizabeth	Ebenholtz, Edith	Jones, Margaret
Bigler, Fae	Eggert, Margaret	Jones, Verna G.
Billins, Beatrice	Ericson, Mildred	Kahan, Hilda
Blanchet, Helen	Evans, Margaret	Keegstra, Lucy
Bockelman, Norma	Felker, Jean	Kelsey, Dorothy
Boeon, Frances	Ford, Elizabeth	Kelsey, Ruth L.
Bohanna, Marie	Ganzhorn, Georgia	Kiest, Mary
Bradley, Sarah	Gee, Merle	Kimball, Virginia
Bradstreet, Lola	Gilbert, Jessie	Kitzmiller, Helen
Brody, Viola	Glas, Edna	Kramer, Eunice
Brooks, Lucille T.	Gould, Helen	Kropp, Erma
Brooks, Madeline	Hamilton, Dorothy	Kutschinski, Myrtle
Brown, Cora	Hankinson, Lucille	Lewis, Thelma
Bunce, Dorothy	Harrison, Margaret	Lichtenwalter, Leah
Bush, Lela	Haver, Audrey	Lincoln, Marjorie
Clark, Jean E.	Hayner, Charlotte	Locke, Elinor
Cochran, Marion	Heideman, Judith	MacBride, Katherine
Collier, Bertha	Henry, Grace	McClung, Marjorie
Collins, Ferne T.	Henry, Marguerite	MacLaren, Helen
Collins, Olo	Hesling, Eva	Matthes, Dorothy
Cope, Frances	Hilgemann, Helen	Matthews, Alice

UNIVERSITY CHORAL UNION

Mikan, Helen
 Miller, Dorothy
 Mock, Catherine
 Murphy, Kathleen
 Newell, Thelma
 Norman, Mary
 Oeson, Odina
 Osburn, Oreno May
 Parris, Clara May
 Parsons, Mary
 Payne, Naomi
 Peoples, Lois
 Peters, Gloria
 Pook, Marie
 Powell, Charlotte
 Powell, Mabel
 Reading, Mildred
 Ribyat, Ruth
 Ringler, Helen
 Rothenbury, Jean

Runner, Viola
 Sage, Margaret
 Sawyer, Floy M.
 Schiele, Harriet
 Schroeder, Edna
 Schuberth, Mary
 Searles, M. Elizabeth
 Seiferlain, Dorothy
 Sharff, Evelyn
 Shaw, Ludia G.
 Shea, Catherine
 Slepicka, Carolyn
 Slepicka, Josephine
 Spaulding, Jean
 Stapleton, Dorothy
 Stephens, Elsie
 Sutton, Dorothy
 Swartz, Catherine G.
 Taylor, Elana

Tomlinson, Anna
 Torbeson, Dorothea
 Tupper, Grace
 Turner, Helen
 Voegts, Mirnaveve
 Voftensten, Helen
 Wakefield, Hope
 Walker, Bonabel
 Walker, Clare C.
 Weber, Orma
 Weifenbach, Edna
 White, Joan
 Whiting, Marion
 Wickes, Gertrude
 Wittwer, Henrietta
 Wright, Olga
 Wright, Virginia
 Ziff, Freda
 Zoller, Gwendolyn

ALTOS

Anderson, Frances
 Anderson, Grace
 Anderson, Helen
 Anson, Violet
 Baikie, Myrtle
 Bailey, H. Margaret
 Ball, Mrs. Charles O.
 Ballard, Marjorie
 Bauckus, Anita H.
 Billings, Ethel
 Boycheff, Florence
 Brown, Juanita
 Brown, Norma
 Bush, Lela D.
 Calvert, Frances
 Calvert, Margaret
 Carlton, Edith L.
 Carlton, Ruth
 Carter, Alice V.
 Cornell, Demarius
 Davis, Ione E.
 Davis, Mary O.
 Dodge, Dorothy
 Eager, Grace
 Eddy, Hope B.
 Fallis, Frances

Gerhard, Winona
 Gilkey, Olivia
 Gore, Winifred
 Grice, Josephine
 Griffey, Genevieve
 Haines, Mildred
 Halliday, Dorothy
 Hankinson, Beulah
 Harrison, Myrtle
 Hawley, Margaret
 Heald, Edna
 Hine, Harriet D.
 Howard, Elizabeth
 James, Belle S.
 Jamgotchian, V.
 Johnson, Frances
 Johnson, Jannette
 Johnson, Martha
 Johnson, Ruth
 Keho, Sarah
 Kingston, Lenore
 Kline, Jessie
 Knoelk, Dorothy
 Kramer, Mildred
 LaBour, Mary
 Lange, Elsa M.

McClelland, Mrs. H.
 McCracken, Ottra
 McDowall, Mary A.
 Mathis, Barbara
 Obrock, Mildred
 Olson, Ada L.
 Peck, Laura A.
 Phillips, Eleanor
 Pike, Gwendolyn
 Refik, Behire A.
 Ridenour, Margaret
 Riedel, Nettie A.
 Robson, Eleanor
 Rottger, Gladys
 Ryder, Helen
 Seitz, Marion
 Shannon, Catherine
 Soverhill, Carol
 Stahl, Margaret
 Standish, Margaret
 Stoddard, Helen
 Trost, Mrs. Mary
 Warner, Margaret
 Wilson, Dorothy P.
 Winchell, Jessie M.

OFFICIAL PROGRAM

TENORS

Catchpole, Rolland
Conklin, Jack
Dalley, Orien
Duvall, Robert A.
Ferrand, Louis
Field, Shirley

Fleming, Ennis
Howell, Elbert
Lloyd, Harold R.
Miller, Donald
Ray, Arthur
Ryan, Frank

Sibley, V. H.
Sohlberg, Rudolph
Sonneman, Carl
Trepp, Samuel
Wollner, Sidney

BASSES

Alexander, B. F.
Ball, Charles O.
Ball, Kenneth
Barrett, Lawrence
Bolks, Stanley
Bowbeer, Norman
Bradley, William H.
Brown, Ernest A.
Callahan, Allen
Cameron, Frank
Cameron, J.
Carlson, Carl
Case, Theodore
Chaffin, Gayle A.
Eaton, J. W.
Eddy, Nelson W.
Fleischman, Earl
Freeman, Albert
Fuess, John
Gould, Raymond

Goulson, Arthur
Hall, Daniel H.
Hallenberger, William
Hamilton, Romine
Hoffman, Saul
Horner, William S.
Hughes, Howard
Innes, George
Jackson, Humphrey
Kalonsdian, Harold
Karsian, Karl
Kelly, James
Lease, Thomas
Lentz, Howard
Matthews, George
Maybell, Jean
Montafchineff, Nickolai
Oldham, Earle S.
O'Neill, William F.

Petrie, Robert M.
Phillips, Herbert
Poinar, George
Rankohl, Edward
Rein, Gerald
Rhodes, Marvin
Ruegnitz, Charles
Simpson, Paul
Smith, Gardner T.
Stallard, Charles
Trost, Theodore
VanKimpen, A. John
Wagner, Albert
Ward, MacKenzie
Webb, Howard
Wenzel, Herbert
Whipple, Henry
White, John
Wong, Thomas

The Children's Festival Chorus

Made Up of the Children of the Ann Arbor Public Schools

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

ROXIE COWIN, VERA JOHNSON, and MARGARET CALVERT, *Assistant Supervisors of Music*
GWENDOLYN PIKE, *Accompanist*

JAMES B. ANGELL SCHOOL,
DOROTHY BUCKLEY, *Principal*
MISS SIMPSON, *Teacher of Open Air*

Grade Five A: MISS TWINAM, Teacher

Ruth Augspurger	Ruth Heald	Juanita Pardon
John Bradshaw	Mary Henderson	Jack Sawyer
Charles Conkey	Teddy McOmper	Ralph Turner
Philip Dickenson	Cecile Massey	Ann Vedder
Evelyn Empie	Margaret May	Sue Voegt
Martha Graham	Marjorie Miller	Mary Wheeler
Francis Griffin	Stanley Moore	John Wolaver
Teddy Guthe	Donald Notley	Billy Wood
Berry Hall		

Grade Six B: MISS WARNER, Teacher

Irene Block	Billy Gram	Mary Simpson
George Bottsford	Betty Hegg	Estelle Turner
Wilbert Carr	Dorothy Jennings	Frank Whitney
Carolyn Collar	Robert Malcolm	Sarah Wood
William Crandell	John O'Neill	Florence Young
Virginia Drury		

Grade Six A: MISS LEWIS, Teacher

Donald Angell	Rolla Finley	Jenny Rosenthal
Priscilla Barber	Mary Frey	Rita Salvosa
Betty Cissel	Edward Johnson	Kathryn Smith
Charlotte Clay	Ruth Laing	Jeanne Somerville
Matlock Crane	Francis Martin	Hilda Van Tuyl
Betty Dice	Margaret Meloche	Elizabeth Watkins

OFFICIAL PROGRAM

PHILIP BACH SCHOOL,
EMILY MARSCHKE, *Principal*

Grade Five A: MISS RICHARDS, Teacher

Virginia Baumgardner	Emerson Jedele	Margaret Schwartz
Grace Belman	Victor Morrison	Bruce Showler
Lloyd Elfring	Jean Moss	Kathleen Wahl
Stanley Hand	Margaret Ostermiller	Eleanor West
Shirley Hepler	Neil Schultz	Donald Williams
Roy Hiscock		

Grade Six B: MISS HAYNES, Teacher

Clarence Barnes	Floyd Frey	Ruth Hitt
Ward Boettger	Jeanette Gerstler	Arthur Katz
Della Buss	Dorothy Goldman	Claude Marsden
Patricia Claire	Leroy Gray	Elaine Wood
Walter Enneis	Dorothy Hale	

Grade Six A: MISS CLYMER, Teacher

Betty Contant	Allene Hiser	Beverly Pierce
Stanley Fritz	Lela Huss	Virginia Stierle
Roland Gauss	Lorena Kalmbach	Olive Verran

EBERBACH SCHOOL,
HELEN PLATT, *Principal*

Grade Five A: MISS EVANS, Teacher

Jean Bevis	Elsie Jensen	Bernadine Pullen
Eileen Bohnett	Priscilla Kennedy	Dorothy Ream
Martha Jane Connelly	Karl Kessler	Virginia Rusche
Albert Curtis	Ellen Laughlin	Katherine Schlecht
Mary Helen Davis	Elizabeth Lewis	Martha Scott
Betty Dickens	Jeanne Maddy	Mathilda Seitz
Margaret Emswiler	Henry Massow	Oliver Steiner
Elmer Hieber	Mary Newcomb	Joe Werner
Patty Hughes	Janetta Parker	John Wescott

Grade Six B: MISS EVANS, Teacher

Betty Ann Chaufy	Herbert Hamilton	Marian Prehn
June Congdon	Fred Heddle	Jean Reiman
Allison Curtis	Bert Katzenmeyer	Ann Sylvester
Bobby Forsythe	Bernadine Palmer	Helen Waggoner
Marjorie Gibson	John Paup	Margaret Whittemore
Jeanne Hall		

CHILDREN'S CHORUS

Grade Six A: MISS EVANS, Teacher

Frances Bonisteel	Hazel Jensen	Virginia Riley
Susan Ann Cook	Beth O'Roke	Alice Schmidt
Ethel Dennis	Virginia Osgood	Betty Smith
Clarice Feldcamp	Jack Perkins	Dorothy Tennant
Kirk Hunt	Lois Pullen	Martha Willard
Muriel Jago	Joanna Reading	

ELISHA JONES SCHOOL

MISS GIBBONS, *Principal*

Grade Five A: MRS. BOOTHE, Teacher

Edward Carter	Doris Lee	Jacqueline Rochmann
Ben Cope	Joan Messersmid	Merrill Seely
Alberta Duffren	Dorris Morrison	Herman Smith
Tillie Goffe	Helen Perkins	Virginia White
Marshall Howard	Joan Rayle	Lizzie Mae Williams

Grade Six B: MISS GOWDY, Teacher

Dan Bandrofchak	Jean Jessop	Alta Raymert
Goldie Bond	Mary Kokenakes	Ralph Schlupe
Gerald Brewer	Mary Maxey	Edna May Wheeler
Ruth Bushweit	Antoinette Pope	George Woods
Gertrude Flick		

Grade Six A: MRS. COOK, Teacher

Dorothy Becker	Mildred Crapsey	Duaine Simons
Birdie Bibbs	Helen Hahn	Ellen Wesenberg
Vivian Cobb	Olivia Holcomb	Alice Wulfert
Mary Conway	Jack Raaf	

DONOVAN SCHOOL

MISS HEDRICK, *Principal*

Grade Four B: MISS HAMILTON, Teacher

Marshall Karr	Mary Pegan
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Grade Four A: MISS HAMILTON, Teacher

Betty Collins	Virginia Kester	Rosalie Pielemeier
Minona Eberle	Joseph Kooperman	Helen Tarnocryzk
Jane Grey	Vena Passow	Ella Treachler
Lena Hedlesky		

Grade Five A: MISS HAMILTON, Teacher

Buddy Cooper	Morris Friedman	Dorothy Pickard
Louis Davis	Carlton Kempfert	Helen Pielemeier

OFFICIAL PROGRAM

CHRISTIAN MACK SCHOOL

MR. FINLEY, *Principal*

Grade Five A: MISS NELSON, Teacher

Frederick Arner	Ross Drake	Hazel Hand
Lillian Bird	Gwendolyn Flowers	Alene Hodge
Barbara Bowen	Winofred Flowers	Robert Huhn
Carl Breining	Virginia Fritz	Viola Kern
Richard Bucholz	Lois Gillen	Norman Mulholland
David Clogue	Wallace Griffiths	Marian Sumner
Marian Dittling		

Grade Six: MISS SPARLING, Teacher

Esmond Betts	Ruth Haynes	Lucile Stanton
Florence Boomer	Frieda Keppler	Nelson Turner
Raymond Cobb	Eileen Korzuck	Carl Wagner
Eileen Crandell	Gordon Laing	Dorothy Wagner
Warren Crandell	Helen O'Connell	Teddy Wahl
Fern Crawford	Elfrida Pardon	Mary Jean Warren
Elma Desmond	Miles Pfaus	Luella Winsor
Jean Ely	Mable Raymert	Roland Wurster
Bessie Field	Julia Salow	Rose Young
Genevieve Haver	Robert Smock	

Grade Seven: MISS ROXY E. COWIN, Teacher

Margaret Bachmann	Iris Hoffman	Elizabeth Pardon
Louise Bemis	Eileen Hoppe	Margaret Paul
Dorothy Bucholz	Minnie Hunt	Beatrice Perry
George Cobb	Jack Judson	Daniel Ransom
Geraldine Cobb	Anna May Keihl	Orminta Rash
James Davis	John Kern	Virginia Roehm
Willard DeMott	Jane Kurtz	Max Sands
Lucille Dettling	Erasmia Kussurelis	Lenore Scherdt
Mauricine Downing	Elfreda Leneberg	Stanley Schlecht
George Edman	Mary Jane Lutz	Richard Schlesinger
Alwin Ehnis	Eva McFarlane	Sam Sekaros
Gertrude Ehnis	Clinton Mahlke	Thelma Splitt
Leroy Ehnis	Rozella Marsh	Angeline Staebler
Gertrude Elzel	Maxine Mayne	Virginia Steeb
Helen Feldkamp	Frieda Michelfelder	Dorothy Steinke
Mary May Field	Hamilton Morningstar	Ruth Swanson
Jean Gillespie	Margaret Moss	Bob Trepanier
Otto Graf	Christine Nagel	Alice Wagner
Milda Haab	Ralph Noll	Hazel Wahr
Leona Hackharth	Irene Oliver	Jeanette Warner
Martha Heimerdinger	Loren Otrambo	Muriel Whiteman
Marjorie Hibbard	Ruth Pardon	John Wurster

CHILDREN'S CHORUS

W. S. PERRY SCHOOL

CARRIE L. DICKEN, *Principal*

Grade Five A: MRS. THOMAS, Teacher

Wilma Ashfal	Jane Gochis	Marshall Loughin
Jeanne Dyer	Richard Groves	Bob Lowrey
Phillip Foley	Carl Hainen	Betty Nixon
Richard French	George Keehler	Mary Beth Phillips
James Gagalis	Sophie Koochenbers	Bert Stodden
Virginia Glas	Robert Long	Anita Westfall

Grade Six A: MISS LEWIS, Teacher

Louis Bertso	Margaret Hastings	Robert Stellhorn
Reginald Cook	Judith Kidd	Francis Steward
Blanche Glisson	Doris Kruidenier	Ruth Weinberg
Edna Gustin	John McFall	Russell Witherman
James Harmon	Steve Micheal	

Grade Six B: MISS BENZIN, Teacher

Katherine Bezirium	Evelyn Knight	Helen Steinke
Stanley Cope	Anetta Koengeter	Robert Thomas
Arthur Hayes	Kathleen Lockwood	John Vowell
Roland Haynes	Jess M. B. Mosher	Donald Warren
Arthur Hicks	Paul Sample	Marion Wight
Harold Jahnke		

TAPPAN SCHOOL

Grade Seven B: MISS CALVERT, Teacher

Jean Baldwin	Ruth Keck	Margaret Reichert
Betty Ballew	Geraldine Luenser	Virginia Steward
Betty Bonisteel	Helen McLaughlin	Mildred Stewart
Lila Coon	Helen Ruth Mann	Marie Summers
Marjorie Edsill	Blythe Miller	Estelle Warren
Helen Edwards	Mary Lou Mills	Dorothy Westcott
Millicent Hostrup	Katherine Ostermiller	Gertrude Wild
Eloise Jones		

Grade Seven A: MISS CALVERT, Teacher

Margaret Ayers	Dorothy Goetz	Dorothy McCalla
Madalyn Cadagan	Dorothy Ann Hemingway	Margaret MacGregor
Mary Corogan	Altavene Howard	Dorothy Malloy
Frances DeHaan	Sara May Huxford	Geraldine Schroeder
Elizabeth Ann Emswiler	Doris Kern	Marian Slanker
Virginia Evans	Esther Lapoint	Ila Waggoner
Bessie Gagalis	Hazel Lee	Lavone Witting
Shirley Gerstner	Charlotte Lovelace	

OFFICIAL PROGRAM

Grade Eight B: MISS CALVERT, Teacher

Margaret Bell
Maxine Blaess
Lois Druckenbrod
Marie Eichelberger
Mildred Gray

Marguerite Groomes
Marian Jenkins
Julia LaRue
Martha Laughlin

Mildred McCalla
Betty MacPherson
Suzanne Potter
Melrose White

Grade Eight A: MISS CALVERT, Teacher

Gertrude Denzler
Marilene Fingerle
Margaret Gates
Katheryn Golden

Alice Hemingway
Barbara Leidy
Kathleen McLaughlin
Natalie Miller

Marie Sawyer
Wilma Scherdt
Dorothy Smith

Concert Repertoire

The final concert in the Festival Series this year will be number 516, 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-seven Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer and Albert A. Stanley, Conductors, appear in Festivals One to Eleven, inclusive. In Festivals Twelve to Twenty-eight, 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 1930 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*.

OFFICIAL PROGRAM

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 Veachtou Rogers, *Harpist*; Mr. Alberto Jonas, *Pianist*; Mr. Herman Zeitz, *Violinist*.

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," *Wagner*; Siegmund's "Love Song," *Wagner*; "Faust" Overture, *Wagner*; "Meistersinger," (a) Pogner's Address, (b) Vorspiel, *Wagner*; Overture, "Magic Flute," *Mozart*; Piano Concerto, E flat, *Beethoven*; Symphony, F major, *A. A. Stanley*; Phantasie, "Romeo and Juliet," *Svendsen*; Overture, "Sakuntala," *Goldmark*; Overture, "Ruy Blas," *Mendelssohn*; Symphonic Sketches, *Chadwick*; "Samson and Delilah," *Saint-Saëns*.

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, *Sopranos*; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, *Contraltos*; Mr. Barron Berthald, Mr. J. H. McKinley, *Tenors*; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich 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*.

REPERTOIRE 1894-1930

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

Overture, "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*.

OFFICIAL PROGRAM

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. Gwlym 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, "Rienzi," *Wagner*; Adriano's Aria (Rienzi), *Wagner*; "Lohengrin" Prelude, *Wagner*; Introduction, Act III (Lohengrin), *Wagner*; "Lohengrin's Narrative," *Wagner*; "Waldweben" (Siegfried), *Wagner*; "Song of the Rhine Daughters" (Götterdämmerung), *Wagner*; "Meistersinger" Vorspiel, *Wagner*; Finale to Act III, "Meistersinger," *Wagner*; Aria, "Abscheulicher" (Fidelio), *Beethoven*; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, *Guilmant*; Variations Symphonique for Violoncello, *Boellmann*.

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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*.

OFFICIAL PROGRAM

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 Yorsk, *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*.

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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," *Svendson*; 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 Fantasia, Op. 44, *Guilmant*.

OFFICIAL PROGRAM

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

PRINCIPAL WORKS

"Into the World," *Benoit*; "Caractacus," *Elgar*; "Messiah," *Händel*; D minor Symphony, *César Franck*; B minor Symphony, *Schubert*; Overtures, "Benvenuto Cellini," *Berlioz*; "Bartered Bride," *Smetana*; Symphonic Poems, "Phaeton," *Saint-Saëns*; "Till Eulenspiegel," *Strauss*; "Midsummer Night's Dream" Music, *Mendelssohn*; "Impressions of Italy," *Charpentier*; "Festival March and Hymn to Liberty," *Stock*; Prelude, Act III, "Natoma," *Herbert*; "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," *Piarné*; Pianoforte Concerto, A minor, Op. 54, *Schumann*; Symphony No. 1, C minor, Op. 68, *Brahms*; Overture, "Leonore," No. 3, *Beethoven*; Fantasie-Overture, "Hamlet," *Tchaikowsky*; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," *Wagner*; "Life's Dance," *Delius*.

REPERTOIRE 1894-1930

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. Margaret 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. Margaret Matzenauer, Miss Christine Miller, *Contraltos*; Mr. Morgan Kingston, Signor Giovanni Martinelli, *Tenors*; Signor Giuseppe De Luca, Mr. Chase B. Sikes, *Baritones*; Mr. Gustaf Holmquist, *Bass*; Miss Ethel Leginska, *Pianist*; Mr. Richard Keys Biggs, *Organist*.

PRINCIPAL WORKS

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

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, *Sopranos*; Miss Nora Crane Hunt, Mme. Margaret Matzenauer, Miss Emma Roberts, *Contraltos*; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, *Tenors*; Mr. Guisepe 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*.

OFFICIAL PROGRAM

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 Matzenauer, *Contraltos*; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, *Tenors*; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titto Ruffo, Mr. Renato Zanelli, *Baritones*; Mr. Josef Lhévinne, *Pianist*; Mr. Arthur Edwin Kraft, *Organist*.

PRINCIPAL WORKS

"Manzoni Requiem," *Verdi*; "Damnation of Faust," *Berlioz*; B flat major Symphony, No. 1, *Schumann*; F minor Symphony, *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*; Mme. 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-Fantasie, with Chorus, "Triumphalis," Op. 14, *Stanley*.

REPERTOIRE 1894-1930

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 Psalmody 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," *Alfven*; 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*; Benjamino Gigli, Arthur Kraft, Charles Marshall, *Tenors*; Guiseppe 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 Schipa, 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*.

PRINCIPAL WORKS

"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, *Milhand*; "La Valse," *Ravel*.

OFFICIAL PROGRAM

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, 1926—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-Saëns*; "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*; Arthur 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*.

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*; Fan-

REPERTOIRE 1894-1930

tasy—"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, *Tchaikovsky*; 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*.

THIRTY-SIXTH FESTIVAL

May 22, 23, 24, 25, 1929—Six Concerts

Soloists: Edith Mason, Jeannette Vreeland, *Sopranos*; Sophie Braslau, Marion Telva, *Contraltos*; Richard Crooks, Paul Althouse, *Tenors*; Lawrence Tibbett, Richard Bonelli, Barre Hill, William Gustafson, *Baritone and Bass*; Efrem Zimbalist, *Violinist*; Josef Hofman, *Pianist*.

PRINCIPAL WORKS

Choral—"A German Requiem," *Brahms*; "The New Life," *Wolf-Ferrari*; "The Hunting of the Snark," (Children) *Boyd*; "Samson and Delilah," *Saint-Saens*.

Orchestral—Suites, "Iberia," *Debussy*; "Schéhérazade," *Rimsky-Korsakoff*; "Odysseus," *Lockwood*; Symphonic Poem, "Don Juan," *Strauss*; Epic Rhapsody, "America," *Bloch*; Concertos: D major (Violin) *Brahms*; D minor (Piano) *Rubinstein*.

THIRTY-SEVENTH FESTIVAL

May 14, 15, 16, 17, 1930—Six Concerts

Soloists: Claire Dux, Dusolina Giannini, Nanette Guilford, Ethyl Hayden, *Sopranos*; Merle Alcock, Kathryn Meisle, *Contraltos*; Paul Althouse, Dan Gridley, *Tenors*; Richard Bonelli, Carl Lindegren, Chase Baromeo, *Baritones and Bass*; Paul Leyssac, *Narrator*; Ruggiero Ricci, *Violinist*; Percy Grainger, Guy Maier, Lee Pattison, *Pianists*.

PRINCIPAL WORKS

Choral—Magnificat, *Bach*; "King David," *Honegger*; Cantata (Children), "A Symphony of Song," *Strong*; "Manzoni Requiem," *Verdi*.

Orchestral—Symphony No. 2, *Rachmaninow*. Suite: "The Betrothal," *DeLamarter*. Concertos: D Major (vl.), *Beethoven*; E Flat Major (For Two Pianos), *Mozart*; Concertino, (pf.), *Carpenter*; Symphonic Variations (pf.), *Franck*; Bolero, *Ravel*.

OFFICIAL PROGRAM

Detailed Repertoire of The May Festival Choral
Union, and Extra Concert Series
From 1888 to 1930 inclusive

List of Organizations, Artists, and Works

(The figures in parentheses 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 (32)	Pittsburgh (7)
Chicago Symphony (137)	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)	Prague Teachers' Chorus
Detroit Philharmonic Club (4)	Lener String Quartet	Russian Cossack Choir
Detroit String Quartet	London String Quartet	Russian Symphonic Choir
Elsa Fisher Quartet	New York Chamber Music Society (2)	St. Olaf Choir (2)
The English Singers (2)	New York Philharmonic Club	Spiering Quartet
Flonzaley Quartet (9)		Trio de Lutece
		Ukrainian National Chorus

OPERA COMPANIES

Hinshaw Opera Company (4)

CONDUCTORS

Bowen (3)	E. Killeen	Rosendecker
Christiansen (2)	Kneisel	Santelmann (2)
Damrosch (3)	Knoch	Seidel
DeLamararter (4)	Kolar (8)	Socoloff
Gabrilowitsch (21)	Koshetz	Sousa
Grainger (Guest)	Kunwald	Stanley (91)
Hanson (2)	Maddy (3)	Stock (95)
Herbert (3)	Mollenhauer (31)	Stokowski (2)
Hertz	Moore (16)	Stransky
Higbee (3)	Muck	Thomas (6)
Holst (Guest) (3)	Nikisch (2)	Urach
Kibalchich	Pauer (3)	Zeit

DETAILED REPERTOIRE

ARTISTS

SOPRANOS

Mme. Alda	Miss Hagar	Mrs. Nikisch
Miss Perceval Allen (4)	Miss Harrah	Mme. Nordica (2)
Miss Florence Austral	Miss Hayden	Miss Osborne
Miss Bailey (2)	Miss Frieda Hempel (4)	Mrs. Osborne-Hannah (2)
Miss Inez Barbour	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 (3)
Mme. Brema	Miss Huntington (2)	Mme. Raisa
Miss Broch	Mme. Jeritza	Mme. Rappold (3)
Mrs. Bussing	Miss Johnson (3)	Mrs. French-Read (2)
Mme. Calvé	Mrs. Johnson-Konold (3)	Mme. Rethberg
Miss Carson (2)	Miss Johnston (5)	Mrs. Rider-Kelsey (6)
Miss Anna Case	Mme. Juch (3)	Miss Rio (5)
Mme. Corona	Mme. Kaschoska	Miss Rumsey
Mrs. Cumming	Miss Susanne Keener	Mme. de Vere-Sapio (2)
Miss Doolittle	Mme. Kileski (2)	Mme. Sembrich
Miss Dux (3)	Mme. Klafsky	Miss Sharlow (2)
Miss Easton	Miss Kleyn (2)	Miss Shepherd
Mme. Farrar	Mme. Kruger	Mme. Slobodskaja
Miss Fay	Mme. Kruse	Miss Sparkes (2)
Miss Anna Fitziu	Miss Liebling	Mme. Steinbach
Miss Fleischer	Mme. Linne	Miss Stevenson
Mrs. Ford (2)	Miss Lohmiller	Miss Stewart (5)
Mme. Fremstad (2)	Miss Florence MacBeth	Mme. Sundelius
Mme. Gadske (3)	Mrs. Sammis MacDermid	Miss Talley
Mme. Galli-Curci (3)	Mme. Maconda (2)	Mme. Tanner-Musin
Miss Mary Garden	Miss Mann (2)	Miss Vreeland
Miss Lucy Gates	Miss Marvin	Mrs. Walker (2)
Mlle. Giannini (2)	Miss Mason	Miss Williams
Mme. Gluck (2)	Miss Montana	Mrs. Winehell (2)
Miss Goodwin	Miss Nina Morgana	Mrs. Wood (2)
Miss Guilford	Mme. Muzio (2)	Mrs. Zimmerman (2)

CONTRALTOS

Miss Mabelle Addison	Miss Crawford	Miss Doris Howe
Mme. Alcock (4)	Miss Degnan	Miss Hunt
Miss Baker	Miss Foster	Mme. Jacoby (2)
Miss Berger (2)	Miss Glenn	Miss Keyes (7)
Mrs. Bloodgood (3)	Mme. Jeanne Gordon	Miss Komenarski
Mme. Bouton (4)	Miss Hall	Miss La Mance
Miss Braslau (5)	Miss Heinrich	Miss Laval
Miss Buckley (2)	Mme. Homer (10)	Miss Lazzari (2)
Mrs. Clements (2)		

OFFICIAL PROGRAM

Miss Lenska (2)	Mrs. Pease (2)	Mme. Telve (2)
Miss Marsh	Miss Roberts	Miss Towle
Mme. Matzenauer (7)	Miss Roselle (2)	Miss Turrill
Miss Meisle (4)	Mme. Schumann-Heink (8)	Mme. van der Veer (2)
Miss Christine Miller	Mrs. Scott	Mme. van Gordon (3)
Miss Mulford (3)	Miss Janet Spencer (6)	Miss Weed
Miss Munson (2)	Miss Stein (10)	Miss Wirthlin
Miss Palmer	Miss Stoddard	Mrs. Wright

TENORS

Althouse (5)	Hall (8)	Martin
Beddoe (3)	Hamilton (3)	Martinelli (5)
Berthald (4)	Hamlin (5)	Morgan
Bonci (2)	Harrold	Murphy (5)
Carallo	Hays (2)	Patton (2)
Carpi	House	Schipa
Caruso	Johnson (5)	Stevens (4)
Chamlee (2)	Jordon (2)	Stone (2)
Cowper (2)	Kingston (2)	Stratton
Crooks (3)	Knorr (2)	Tokatyan
Davies	Kraft	Towne (3)
T. Davies	Lamont	Valenti
Davis	Lavin	van Hoose (4)
Dippel (2)	Lazaro	van Yorx
Gigli (2)	McCormack (3)	Wegener
Gordon	McGranahan (2)	Wheeler (2)
Gridley	McKinley (2)	Williams (4)
A. Hackett (2)	Marshall (2)	

BARITONES AND BASSES

Amato (4)	Dadmun	Hill (3)
Ballester (2)	Danise	Hinshaw
Barclay	D'Arnalle (3)	Holmes
Baromeo (7)	Del Punte	Holmquist (5)
Basiola	De Luca (2)	Howland (11)
Bispham (6)	Dieterle (5)	Kelly (2)
Bonelli (3)	Gelhausen	E. Killeen (2)
Brainard	Gogorza (6)	Koch
Bresford (2)	Graveure	Lamson (6)
Campanari (11)	M. Green (2)	Lazzari
Campbell	P. Green (2)	Lindegren
Campion	Gustafson	Ludikar
Chaliapin (2)	Harrison (5)	McCandliss
Chalmers	Heinrich (9)	Martin (7)
Clark	Hemus	Meyn (5)
Connell (2)	Henschel	Middleton (2)
Crane	Hierapolis (2)	

DETAILED REPERTOIRE

Miles (5)
Mills (2)
Munson
Nash
Notley (2)
Pease
Remington
Rothier
Ruffo

Schlegel
Scott (6)
de Segurola
Senger
Simmons
Spaulding (4)
Stracciari
Tibbett (3)
Tittmann

Tyler (2)
Werrenrath (5)
J. White
Whitehill (5)
Whitney (2)
Witherspoon (7)
Wolfe (2)
Zanelli

PIANISTS

d'Albert
Augierias
Aus der Ohe (4)
Bachaus
Bauer (5)
Benoist
Busoni
Carreno (2)
Cortot (2)
Dohnanyi (2)
Dumesnil
Durno-Collins (2)
Erskine
Friedheim (2)
Friedman
Gabrilowitsch (6)
Ganz
Giesecking
Grainger (3)
Gruen
Hambourg

Hess
Hofmann (3)
Horowitz (2)
Hutcheson
Jonas (5)
Koenemann
Lachaume (2)
Lamson
Lawrence
Leginska (2)
Lerner (2)
Levitzki (2)
Lhevinne (3)
Mme. Lhevinne
A. Lockwood (3)
Maier (6)
Netzorg
Mme. Novaes
Nyiregyhazi
de Pachmann (2)

Paderewski (4)
Pattison (5)
Polak
Prokofieff
Pugno
Rachmaninoff (2)
Rosenthal
Roxas
Samaroff (2)
Schelling
Schmall (3)
Seyler (2)
Shattuck (2)
Sickiez
Sieveking
Sternberg (3)
Sumowska
van den Berg
von Grave (2)
Ziesler (3)

VIOLINISTS

T. Adamowski
Bendix
Miss Botsford
Breeskin
Burmeister
Corigliano
d'Arangi
Elman (3)
Ern
Flesch
Halir
Miss Hansen
Heerman
Heifetz (3)
Hubermann
Kochanski

Kramer
Kreisler (6)
Miss Lent
Levey
Lichtenberg
S. Lockwood
Loeffler
Miss Luboshutz (2)
McBeath
MacMillen
Miss Morini
Musin
Petrie
Miss Powell (2)
M. Press
Rabinof

Ricarde
Ricci
Rosen
Miss Rubinstein
Scholnik (2)
Seidel
Spaulding (2)
Strum (2)
Vidas
Warner
Winternitz
Ysaye (2)
Yunk (2)
Zeitzi (3)
Zimbalist (2)

OFFICIAL PROGRAM

VIOLONCELLISTS

Abbas
Abel
J. Adamowski
Bramsen
Bronson
Casals
Diestel

Evans
Gegna
Gerardy
Giese
Heberlein
Heindl
Hekking

Hoffman
Kennedy
Kindler
Ruegger (2)
Schmidt
Schroeder
Steindel

ORGANISTS

Archer
Biggs
Bonnet (2)
Christian (4)

Courboin
Eddy (2)
Guilmant
Kinder

Kraft
Middleschulte
Moore
Renwick (8)

MISCELLANEOUS

Berenguer (Flute)
Clark (Trombone)

Haun (Flute)
Leyssac (Narrator)

Salvi (Harp)
White (Cornet)

DETAILED REPERTOIRE

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 parentheses, 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.
- BACH, J. S.—B Minor Mass (3) (selections)—427; Suite in D (4)—430; Overture to Suite in Dnieper—1751; 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; Magnificat—1830; Passacaglia (arr. for orch.)—1830; Concerto No. 4 (VI. Fl.)—1831.
- BACH, W. FRIEDMAN—“Sonata a Tre.”
- BANTOCK—Overture—“Pierrot of the Minute.”
- 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” (3)—1833; “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; D major (VI.)—1831.
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.
- BENOIT—“Into the World” (2)—315.
- BERLIOZ—“Damnation of Faust” (5)—346; “Dance of Sylphs” (3)—1809; “Will o’ the Wisp” (2)—1809; Hungarian March (3)—1809; “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.
- BLOCH—“America.”
- BOELLMAN—Variations (Violoncello).
- BORODIN—Symphony No. 2 B minor; Polovtsian Dances from “Prince Igor” (2)—444.

OFFICIAL PROGRAM

- BOROWSKI—"Printemps Passioné"—464.
- BOSSI, M. ENRICO—"Paradise Lost"—292. Intermezzi Goldoniani, Op. 127.
- BOURGAULT-DUCOUDRAY—"Burial of Ophelia."
- BOYD—Cantata, "The Hunting of the Snark."
- BRAHMS—"German Requiem" (2 choruses)—(2), 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; D major, (Violin)—1753.
- 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"; Concertino (Pf.)—1829.
- 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; "Iberia"—1751; Quartet in G Minor—1787.
- DELAMARTER—Concerto for Organ, No. 1, (2)—1659; Suite, "The Betrothal"—1832.
- DELIBES—Aria—"Bell Song" from "Lakme"—394; Intermezzo—"Naila"; Ballet Suite—"Sylvia"—327; Aria—"Les Filles de Cadiz"—386.

DETAILED REPERTOIRE

- DELIUS—"Life's Dance"—293; "Dance Rhapsody"—302; "Seadrift" (first time in America)—409.
- D'INDY—Overture, "Fervaal."
- 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—1754.
- 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, A major (3)—1780; 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 (7)—1780; Symphonic Poems—"Les Aeolides," "Le Chasseur Maudit"—344; Quartet—D major; Symphonic Variations (Pf.)—1829.
- 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; Concert Waltz in F—1751.
- GLIERE—Symphonic Poem—"The Sirens" (2)—389.
- GLINKA—Overture—"Russian and Ludmilla" (5)—370—1755.
- 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.

OFFICIAL PROGRAM

- 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; Elegies, for Strings—1809.
- 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'Été"—409; Dramatic Psalm, "King David"—1830.
- 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.

DETAILED REPERTOIRE

- 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'AINE—Sonata a Tre (2)—340.
- LIADOW—"Le Lac Enchanté"; "Kikimora" (2)—435; Cradle Song—311; Song of the Mosquito—311.
- LINDER—Concerto (Violoncello).
- 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.
- LITOFF—Overture—"Robespierre."
- LOCKWOOD—Suite for Orchestra, "Odysseus"—1754.
- 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; Scherzo (2)—404; Overture—"Ruy Blas" (2)—419; "Melusina"; "Fingal's Cave" (2)—1832; Concerto—E minor (Violin) (7)—1661.

OFFICIAL PROGRAM

- MILHAUD—Suite No. 2 (Selections)—411.
- MOORE—"Voyage of Arion" (2)—463.
- MOSKOWSKI—"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" (4)—1753; "Magic Flute" (4)—362; Der Schauspieldirektor (3)—1661; Concerto—A major (Pf.)—374; D major (Vl.)—446; Quartet—D major (3)—265; B flat; "The Impresario"—Opéra Comique—387; "Cosi fan Tutti"—Opéra Comique—401; "Marriage of Figaro"—417; Quartet in B flat major—1787; Concerto in E flat for Two Pianos—1833.
- NICOLAI—Overture—"Merry Wives of Windsor"—271.
- PADEREWSKI—Concerto—A minor (Pf.).
- PAGANINI—"Mobile Perpetuum"; Concerto (Violin).
- PAINE—Moorish Dances; Overture—"Oedipus Tyrannus."
- PALMGREN—Suite—"From Finland"—429.
- PARKER—"Hora Novissima."
- PIERNE—"Children's Crusade"—295; "Children at Bethlehem"—293; "St. Francis of Assisi"—1660.
- PONCHIELLI—"La Gioconda"—431; "Dance of the Hours."
- PUCCINI—Fantasia from "La Boheme."
- RACHMANINOFF—Symphony No. 2, E minor (2)—1833; 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; "Bolero"—1832.
- 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" (4)—370—1755; 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.

DETAILED REPERTOIRE

- RUBINSTEIN, ANTON—Concerto—D minor (Pf.) (4)—304—1755; Quartet—C minor, Op. 17, No. 2; Op. 19.
- DE SABATA—Symphonic Poem—“Juventus”—358.
- SAINT-SAËNS—“Samson and Delilah” (7)—396—1756; “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.
- SCHEINPFLUG—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 (5)—1787; Overture, “Rosamunde” (2)—1780.
- SCHUMANN, GEORG—Overture—“Liebesfrühling” (3)—1829; “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 (4)—1809; 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.
- 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.
- SKILTON—“War Dance”—424.
- SMETANA—“Sarka”; Symphonic Poems—Wallenstein’s Camp”; “Vysehrad (2)—341; “On the Moldau” (4)—461; Overture—“The Bartered Bride” (4)—1809; 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.

OFFICIAL PROGRAM

- 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” (5)—426—1751; “Death and Transfiguration” (4)—375; “Till Eulenspiegel” (2)—282; “On the Shores of Sorrento” (3)—447; Love Scene from “Feunersnot”—294; Concerto (Horn); Serenade—1780.
- STRAVINSKY—“Three Pieces” (String Quartet); “Firebird” Suite, (3)—1662.
- STRONG, MAE—Cantata, “A Symphony of Song”—1831.
- SULLIVAN—“Golden Legend.”
- SVENDSEN—Allegretto Scherzando; Kronring’s March; Fantasia—“Romeo and Juliet” (2); Legend—“Zorahayda.”
- DE SWERT—Concerto—D minor (Violoncello).
- 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.
- TCHAIKOVSKY—“Eugen Onegin”; Symphonies—No. 2, C minor—358; No. 4, F minor—345; No. 5, E minor (9)—1663; No. 6, B minor, “Pathetique” (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” (2)—1829; “Hamlet”—290; “1812” (4)—381; “Romeo and Juliet”; Concertos—B flat minor (Pf.) (3)—426; D major, Op. 35 (Vl.) (3)—1797; 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.
- THOMAS—“Mignon”; Overture; Aria—“Io son Titania”—378.
- VAN DER STUKEN—“Spring Night.”
- VERDI—“Manzoni Requiem” (5)—1834; “Aida” (5)—1664; Excerpts—413; Finale Act II from “Forza del Destino”—413; “Stabat Mater.”
- VIEUXTEMPS—Concerto—D minor (Violin).
- VOLBACH—“Er waren zwei Königskinder.”
- 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; “Tann-

DETAILED REPERTOIRE

häuser" (Paris Version) (2)—380; Overture (13)—386; Bacchanale (4)—1832; "*Die Meistersinger*"—Overture (11)—1809; Chorale and Finale (3)—391; "Prize Song"—402; "*Die Walküre*"—"Ride of the Walküres" (4)—354; "Magic Fire 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.

WETZLER—Symphonic Dance from "Baskische Venus"—1780.

WILLIAMS—"A London Symphony"—412.

WOLF—"Italian Serenade."

WOLF-FERRARI—"The New Life" (4)—376—1752; Overture—"Secret of Suzanne" (3)—463; Sinfonia da Camara—B flat major, Op. 8 (For ensemble of 11 instruments)—334.

Summary

Summary of Works

1888-1930

53 Larger Choral Works	by 34 composers, were given 108 performances
37 Smaller Choral Works	" 24 " " " 64 "
57 Symphonies	" 26 " " " 114 "
208 Symphonic Poems, etc.	" 83 " " " 299 "
86 Overtures	" 45 " " " 203 "
54 Concertos	" 36 " " " 88 "
57 Chamber Music Works	" 23 " " " 73 "

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 total more than 2400.

Summary of Organizations and Artists

1888-1930—516 Concerts

11 Orchestras	took part in 254 concerts
2 Bands	" " " 4 "
14 Chamber Music Organizations	" " " 29 "
1 Opera Company	" " " 4 "
4 Choirs	" " " 5 "
36 Conductors	" " " 299 "
116 Sopranos	" " " 132 "
49 Contraltos	" " " 108 "
53 Tenors	" " " 118 "
76 Baritones and Basses	" " " 194 "
63 Pianists	" " " 108 "
47 Violinists	" " " 66 "
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 1834 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 reasonably conservative estimate of the number of works performed at these concerts would place them at approximately 11,750. These added to the Choral Union total would give considerably more than 14,000 works heard during this period.

Record of Musical Season 1929-1930

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES
THESE CONCERTS WERE GIVEN IN HILL AUDITORIUM

Choral Union Pre-Festival Series

First Concert

Complete Series 1776

Tuesday Evening, October 15, 1929

LOUISE HOMER, CONTRALTO
KATHARINE HOMER, *at the Piano*

Dem Unendlichen	<i>Schubert</i>
If Thou Thy Heart Wilt Give Me	<i>Bach</i>
Mädchen sind wie der Wind	<i>Loewe</i>
Caecilie	<i>Strauss</i>
Les Larmes, from "Werther"	<i>Massenet</i>
L'Esclave	<i>Lalo</i>
Adieu, Forêts, from "Jeanne d'Arc"	<i>Tchaikovsky</i>
Dearest	<i>Sidney Homer</i>
Sheep and Lambs	<i>Sidney Homer</i>
How's My Boy?	<i>Sidney Homer</i>
Zigeunerlieder	<i>Brahms</i>
Lieber Gott, du weißt	
Hoch-gehörnte Rimofluth	
Röslein dreie in der Reihe	
Kommt dir manchmal in den Sinn?	
Morning Hymn	<i>Henschel</i>
Wild Bells	<i>Gounod</i>

OFFICIAL PROGRAM

Second Concert

Complete Series 1780

Wednesday Evening, October 30, 1929

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, *Conductor*

Overture to "Rosamunde"*Schubert*
Symphony in D Minor*Franck*
Serenade for Wind Instruments, in E Flat Major, Op. 7.....*R. Strauss*
Symphonic Dance in Basque Style from the Opera, "The Venus of Basque".....*Wetzler*
First Roumanian Rhapsody in A Major, Op. 11*Enesco*

Third Concert

Complete Series 1784

Tuesday Evening, November 19, 1929

THE ENGLISH SINGERS

FLORA MANN

NELLIE CARSON

LILLIAN BERGER

NORMAN STONE

NORMAN NOTLEY

CUTHBERT KELLY

Motets

Turn our captivity*William Byrd*
Agnus Dei*William Byrd*
This glad day*William Byrd*

Ballet and Madrigals

Sing we and chant it*Thomas Morley*
The Silver Swan*Orlando Gibbons*
Sweet Honey-Sucking Bees*John Wilbye*

Folk Songs

A Farmer's Son*Arranged by R. Vaughan Williams*
Brigg Fair*Arranged by Percy Grainger*
Wassail Song*Arranged by R. Vaughan Williams*

Rota, Duet, The Cryes of London

Sumer is icumen in*John of Fornsete*
Duet: John, Come Kiss Me Now (16th Century)*Arranged by E. W. Naylor*
The Cryes of London (From the "Fancies" of Orlando Gibbons, Thomas
Weelkes, and Richard Dering)*Arranged by Gordon Jacob*

Madrigal, Song, and Ballet

Weep, O Mine Eyes*John Bennet (circa 1600)*
Hawking for the Heron and Duck*John Bennet*
Welcome, Sweet Pleasure*Thomas Weelkes*

Fourth Concert

Complete Series 1787

Tuesday Evening, December 3, 1929

LENER STRING QUARTET

JENO LENER, 1st *Violin*

SANDOR ROTH, *Viola*

JOSEPH SMILOVITS, 2nd *Violin*

IMRE HARTMAN, *'Cello*

Quartet in B Flat Major, K 458 (Hunt Quartet)*Mozart*
Quartet in G Minor, Opus 10*Debussy*
Quartet in D Minor, Opus Posthumous (Death and the Maiden)*Schubert*

RECORD OF MUSICAL SEASON, 1929-1930

Fifth Concert

Complete Series 1790

Tuesday Evening, December 10, 1929

CLAUDIA MUZIO, SOPRANO

CHARLES LURVEY, *Accompanist*

Pastorale	<i>Veracini</i>
Piaceri Fanciulleschi	<i>Mozart</i>
Bergerette	<i>Recli</i>
Spirate pur, spirate	<i>Donaudy</i>
C'est mon ami	<i>Old French</i>
Nocturne	<i>Franck</i>
Le coeur de ma mie	<i>Dalcroze</i>
Les Filles de Cadiz	<i>Delibes</i>
Aria, "Pace, Pace, Mio Dio" (La Forza del Destino)	<i>Verdi</i>
Phyllis Has Such Charming Graces	<i>Wilson</i>
Yesteryear	<i>Crist</i>
Lullaby	<i>Shadwick</i>
Under the Greenwood Tree	<i>Buzzi-Peccia</i>
Aria, "Mia Piccirella" (Salvator Rosa)	<i>Gomez</i>

Sixth Concert

Complete Series 1795

Thursday Evening, January 9, 1930

GIOVANNI MARTINELLI, TENOR

GIUSEPPE BAMBOSCHEK, *at the Piano*

Aria, "O, Paradiso" (from "L'Africana")	<i>Meyerbeer</i>
L'Absence	<i>Berlioz</i>
Nuit d'Étoiles	<i>Debussy</i>
Zingaresque	<i>Dvorak</i>
Nocturne	<i>Chopin</i>

Mr. Bamboschek

Vaghissima Sembianza	<i>Donaudy</i>
Rispetto	<i>Wolf-Ferrari</i>
Nebbie	<i>Respighi</i>
Musica Proibita	<i>Gastaldon</i>
Aria, "Morgenlicht Leuchtend" (from "Die Meistersinger")	<i>Wagner</i>
Adoration	<i>Merson</i>
A Song	<i>Bennett</i>
Tell Me, Oh Blue, Blue Sky	<i>Giannini</i>
Lift Thine Eyes	<i>Logan</i>
Polichinelle	<i>Rachmaninoff</i>

Mr. Bamboschek

Aria, "Celeste Aïda" (from "Aïda")	<i>Verdi</i>
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OFFICIAL PROGRAM

Seventh Concert

Complete Series 1797

Thursday Evening, January 16, 1930

HEIFETZ, VIOLINIST
ISIDOR ACHRON, *at the Piano*

Sonata in F Minor	<i>Tremais (1736)</i>
Concerto	<i>Tchaïkovsky</i>
Song without Words	<i>Mendelssohn-Kreisler</i>
Capricieuse	<i>Elgar</i>
An einsamer Quelle	<i>Strauss</i>
Horra Staccato (Rumanian)	<i>Dinico-Heifetz</i>
Presto	<i>Honegger</i>
Scènes de la Czarda	<i>Hubay</i>

Eighth Concert

Complete Series 1802

Friday Evening, January 31, 1930

VLADIMIR HOROWITZ, PIANIST

Organ Prelude and Fugue, D Major	<i>Bach—Arr. by Busoni</i>
Capriccio	<i>Scarlatti</i>
Two Intermezzi, Op. 118, 119	<i>Brahms</i>
Scherzo, F Minor	<i>Brahms</i>
Ballade, G Minor	}
Two Mazurkas	
Impromptu, A Flat Major	
Étude, F Major	
Valse Brillante	
Gavotte	}
Suggestions Diaboliques	
Sonette del Petrarca No. 123	<i>Liszt</i>
Virtuoso Variations on Two Themes of "Carmen"	<i>Horowitz</i>

RECORD OF MUSICAL SEASON, 1929-1930

Ninth Concert

Complete Series 1804

Wednesday Evening, February 12, 1930

ELISABETH RETHBERG, SOPRANO

VIOLA PETERS, *at the Piano*

Aria, "Deh vieni, non tardar" from "Marriage of Figaro"	<i>Mozart</i>
Hallelujah	<i>Mozart</i>
À Chloris	<i>Reynaldo Hahn</i>
Le Papillon	<i>Fourdrain</i>
Aria, "Jewel Song" from "Faust"	<i>Gounod</i>
O Kuehler Wald	<i>Brahms</i>
Botschaft	<i>Brahms</i>
Auf Fluegeln des Gesanges	<i>Mendelssohn</i>
Gretchen am Spinnrad	<i>Schubert</i>
Phyllis Has Such Charming Graces	<i>Old English</i>
By a Lonely Forest Pathway	<i>Griffes</i>
An Old Song	<i>Annabel Buchanan</i>
A Spring Fancy	<i>Densmore</i>
Aria, "Vissi d'arte" from "Tosca"	<i>Puccini</i>

Tenth Concert

Complete Series 1809

Monday Evening, March 10, 1930

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, *Conductor*

Prelude to "Die Meistersinger von Nurnberg"	<i>Wagner</i>
Fourth Symphony, in D Minor, Op. 120	<i>Schumann</i>
Overture ("The Bartered Bride")	<i>Smetana</i>
Two Elegies for String Orchestra	<i>Grieg</i>
Three Fragments from "The Damnation of Faust"	<i>Berlioz</i>
a) Dance of the Sprites	
b) Menuet of the Sylphs	
c) Hungarian March	

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