Official Program

The Fortieth Annual
MAY FESTIVAL

1933

University of Michigan

UNIVERSITY OF MICHIGAN

Official Program of

The Fortieth Annual MAY FESTIVAL

May 17, 18, 19, and 20, 1933
Hill Auditorium

Published by
The University Musical Society
Ann Arbor, Michigan

UNIVERSITY MUSICAL SOCIETY

Board of Directors

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

*Deceased.

THE FORTIETH MAY FESTIVAL

CONDUCTORS

Earl V. Moore, *Musical Director*
Frederick Stock, *Orchestral Conductor*
Eric DeLamarter, *Assistant Conductor*
Howard Hanson, *Guest Conductor*
Juva Higbee, *Conductor of Children's Chorus*

SOLOISTS

Sopranos

Leonora Corona — Nina Koshetz
Grete Stueckgold

Contralto

Rose Bampton

Tenor

Frederick Jagel

Baritones

John Charles Thomas — George Galvani

Bass

Chase Baromeo

Pianists

Guy Maier — Lee Pattison

Violinist

Jascha Heifetz

Organist

Palmer Christian

ORGANIZATIONS

Chicago Symphony Orchestra
University Choral Union
Children's Festival Chorus

Notices and Acknowledgements

All concerts will begin on time (Eastern Standard Time).

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

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

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

The Musical Director of the Festival desires to express his great obligation to 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 coöperation.

The writer of the analyses hereby expresses his deep obligation to Mr. Felix Borowski, whose scholarly analyses, given in the Program Book of the Chicago Symphony Orchestra, are authoritative contributions to contemporary criticism and have been drawn upon for some of the analyses in this book.

The Steinway is the official concert piano of the University Musical Society.

FIRST MAY FESTIVAL CONCERT

WEDNESDAY EVENING, MAY 17, AT 8:15

SOLOIST

NINA KOSHETZ, *Soprano*

CHICAGO SYMPHONY ORCHESTRA
PALMER CHRISTIAN, *Organist*
FREDERICK STOCK, *Conductor*

PROGRAM

Overture to "Russlan and Ludmilla" . . . . . GLINKA

Arioso of Jaroslavna ("Prince Igor") . . . . . BORODIN
NINA KOSHETZ

Tone Poem, "Thus Spake Zarathustra," Op. 30 . . . . . STRAUSS

Aria, "Letter Scene" ("Eugene Onegin") . . . . . TCHAIKOVSKY
MME KOSHETZ

INTERMISSION

Symphony No. 12, G minor, Op. 35 . . . . . MIASKOVSKY
Andante—Allegro giocoso; Presto agitato; Allegro festive e maestoso

Reverie and Dance ("The Fair of Sorotchinsk") . . . . MOUSSORGSKY
MME KOSHETZ

Polka and Fugue ("Schwanda, the Bagpipe-Player") . . . WEINBERGER

SECOND MAY FESTIVAL CONCERT

THURSDAY EVENING, MAY 18, AT 8:15

SOLOISTS

CHASE BAROMEO, *Bass* JASCHA HEIFETZ, *Violin*

CHICAGO SYMPHONY ORCHESTRA UNIVERSITY CHORAL UNION
MABEL RHEAD, *Piano* PALMER CHRISTIAN, *Organ*
FREDERICK STOCK AND EARL V. MOORE, *Conductors*

PROGRAM

"In the Faery Hills" . . . . . BAX

Aria, "Confutatis Maledictis" ("The Manzoni Requiem") . . . VERDI
CHASE BAROMEO

"Belshazzar's Feast" . . . . . WALTON
MR. BAROMEO, CHORUS, ORCHESTRA, PIANO AND ORGAN

INTERMISSION

Concerto for Violin, D major, Op. 77 . . . . . BRAHMS
Allegro non troppo; Adagio; Allegro giocoso, ma non troppo; Vivace
JASCHA HEIFETZ

THIRD MAY FESTIVAL CONCERT

FRIDAY AFTERNOON, MAY 19, AT 2:30

SOLOIST

ROSE BAMPTON, *Contralto*

CHILDREN'S FESTIVAL CHORUS ORCHESTRAL ACCOMPANIMENT

ERIC DELAMARTER AND JUVA HIGBEE, *Conductors*

KENNETH OSBORN, *Organist*

PROGRAM

Overture, "The Marriage of Figaro" . . . . . MOZART

Aria, "Che faro senza Euridice" ("Orpheus") . . . . . GLUCK

ROSE BAMPTON

Symphony in G major (Oxford) . . . . . HAYDN

Adagio—Allegro spiritoso; Adagio; Menuetto; Presto

Songs:

Serenade . . . . . TOSTI

Country Gardens . . . . . GRAINGER

The Little Dust Man . . . . . BRAHMS

CHILDREN'S FESTIVAL CHORUS

Aria, "Il est doux, il est bon" ("Herodiade") . . . . . GLUCK

MISS BAMPTON

Elegy and Waltz from Serenade for Strings . . . . . TCHAIKOVSKY

Cantata, "Spring Rapture" . . . . . GAUL

CHILDREN'S FESTIVAL CHORUS

FOURTH MAY FESTIVAL CONCERT

FRIDAY EVENING, MAY 19, AT 8:15

SOLOIST

GRETE STUECKGOLD, *Soprano*

CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

Richard Wagner (1813-1883)

"The Flying Dutchman"

Overture

Senta's Ballad

GRETE STUECKGOLD

"Tannhäuser"

Bacchanale and Finale from the Overture

Elizabeth's Prayer

MME STUECKGOLD

"Tristan and Isolde"

Selections from Act III

Introduction—Tristan's Vision—Arrival of the Ships—Isolde's Love Death

(Arranged for concert performance by Frederick A. Stock)

INTERMISSION

THE RING OF THE NEBELUNGS

"Rhinegold"

Finale and Entrance of the Gods into Walhalla

"The Valkyrie"

"Sleep'st thou, Guest?"

"Thou art the Spring."

MME STUECKGOLD

"Siegfried"

Siegfried in the Forest

"The Twilight of the Gods"

Song of the Rhine Maidens*

Siegfried's Death and Funeral March

In Memoriam—*ALBERT AUGUSTUS STANLEY*
May 25, 1851-May 19, 1932

Finale

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*Those taking part in this number are:

Eva Roffer Bauer	Kate Keith Field	Mildred Naomi Stroup
M. Frances Beswarick	Margaret Helen Hertrich	Margaret Keith Swetnam
Margaret Elizabeth Burke	Marjorie McClung	Helen Mary Van Loon
Hope Bauer Eddy	Maxine Maynard	Virginia Belfield Ward

FIFTH MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 20, AT 2:30

SOLOISTS

GUY MAIER AND LEE PATTISON, *Pianists*

CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

Overture to "The Improvisatore" . . . . . D'ALBERT

Symphony in E minor, No. 1, Op. 39 . . . . . SIBELIUS
Andante ma non troppo—Allegro energico; Andante, ma non troppo lento; Scherzo, Allegro; Finale, Andante—Allegro molto

INTERMISSION

Concerto in C minor, No. 1, for Two Pianos and Strings . . . . BACH
Allegro; Adagio; Allegro
GUY MAIER AND LEE PATTISON

"Natchez-on-the-Hill" (Three Virginian Country Dances), Op. 30 . POWELL

Ballad, "King Estmere," for Two Pianos and Orchestra . . . SOWERBY
MR. MAIER AND MR. PATTISON

SIXTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 20, AT 8:15

SOLOISTS

LEONORA CORONA, *Soprano*
ROSE BAMPTON, *Contralto*
CHASE BAROMEO, *Bass*
FREDERICK JAGEL, *Tenor*
JOHN CHARLES THOMAS, *Baritone*
GEORGE GALVANI, *Baritone*

PALMER CHRISTIAN, *Organist*
UNIVERSITY CHORAL UNION CHICAGO SYMPHONY ORCHESTRA
HOWARD HANSON, *Guest Conductor*

PROGRAM

"MERRY MOUNT" . . . . . HANSON

Opera in Three Acts of Six Scenes (Concert Form)
Libretto by Richard L. Stokes
World premiere, by permission of the Metropolitan Opera Association

Cast of Characters

FAINT-NOT TINKER, *a sentinel*	George Galvani
SAMOSET, *an Indian chief*	Herman Skoog
DESIRE ANNABLE, *a sinner*	Rose Bampton
JONATHAN BANKS, *a Shaker*	Robert Miller
WRESTLING BRADFORD, *a clergyman*	John Charles Thomas
PLENTIFUL TEWKE	Rose Bampton
PRAISE GOD TEWKE, *her father and elder of the congregation*	Chase Baromeo
MYLES BRODRIB, *captain of the trainband*	George Galvani
PEREGRINE BRODRIB, *his son*	Marjorie McClung
LOVE BREWSTER BRIDGET CRACKSTON, *her grandmother*	Hope Bauer Eddy
JACK PRENCE, *a mountebank*	Robert Miller
LADY MARYGOLD SANDYS	Leonora Corona
THOMAS MORTON, *her uncle*	Herman Skoog
SIR GOWER LACKLAND	Frederick Jagel
JEWEL SCROOBY, *a parson*	George Galvani
FIRST PURITAN	Herman Skoog
SECOND PURITAN	Nelson Eddy
Puritans, Men, Women, and Children; Male and Female Cavaliers; Indian Braves and Squaws; May Pole Revelers; Princes, Warriors, Courtesans, and Monsters of Hell	University Choral Union

Act I "The Village" (Midday)
Act II Scene 1, "The Maypole" (Afternoon)
Scene 2, "The Forest" (Twilight)
Scene 3, Bradford's Dream: "The Hellish Rendezvous" (Night)
Act III Scene 1, "The Forest" (Night)
Scene 2, "The Village" (Night)

DESCRIPTIVE PROGRAMS

BY

EARL V. MOORE

FIRST CONCERT

Wednesday Evening, May 17

Overture, "Russlan and Ludmilla" . . . . . GLINKA

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

The opera *Russlan and Ludmilla* (1842) was written as a result of the enthusiasm with which *The Life for the Tsar* (1826) was received. The plot is based on one of those weird and complicated legends characteristic of pagan Russia. The heroine, Ludmilla, like all opera heroines, was exceedingly beautiful and had many suitors, of which three figure in the opera story. Russlan was the favored one, and consequently was the object of the diabolical arts of one of his rivals, the wicked magician Chernomor. Another aspirant for the favor of Ludmilla was the benevolent magician Finn, who gave Russlan his magic sword by means of which he ultimately triumphed and was the victor in the suit for Ludmilla. The overture expresses the joyous mood of the wedding scene with which the opera ends; the customary sonata allegro design is employed with skill.

Arioso of Jaroslavna from "Prince Igor" . . . . . BORODIN

Alexander Borodin was born November 12, 1834, and died February 27, 1887.

The following text is translated freely from the French version of the libretto:

It's a long time ago that Igor, my noble spouse, my gentle, dear Igor left, with his brother, for the war, yet no word has come from him. I'm in despair, sadly counting the days, hiding my tears. I beg the aid of heaven to calm my fears; that it may watch over him for whom I wait, a mourning wife, whose heart is wrung with anguish. Weep! Vain for you is the flight of the hours. Time passes; my heart still aches.

Gone are the days when my Igor was the idol of our home; when I was overjoyed. I mourn the vanished happiness; for me there is no comfort. Return my noble Igor; my heart is ever trusting and hoping. Towards you, my treasure, towards you far distant, vainly my lament is born. In the black night I dream sad dreams. I see Igor stretching out his arms and gently calling me. My heart flutters in the darkness, but soon the vision passes. Frozen with fear, I shudder on awakening, give way to grief. I sleep no more.

Prince, when will you return, be near again your wife? I weep far from you; sad is my soul.

Tone Poem, "Thus Spake Zarathustra," Op. 30 . . . . STRAUSS

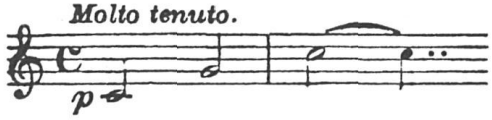
Richard Strauss was born at Munich, June 11, 1864.

For his several tone poems Strauss sought a variety of inspirational sources: *Don Juan* and *Till Eulenspiegel* came from folklore and legend; *Macbeth* from the drama. The present tone poem is based on a philosophical treatise: *Thus Spake Zarathustra—A Book for All or None,* written by Nietzche in 1881-85. Strauss wrote his poem in 1896, and placed on the score the following paragraph, which is to be taken, not as a program which the work follows in detail, but a preface to prepare the listener for the music:

Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned. One morning he got up with the dawn, stepped into the presence of the sun and thus spake unto him: "Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth, as thou dost at even, when, sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say—men to whom I would descend. Thou bless me, thou impassive eye, that can'st look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man." Thus Zarathustra's going down began.

The tone poem is a continuous piece of writing, although there are several divisions, each inspired by a particular topic selected by Strauss from the Nietzche book.

The work opens, at the fifth measure, with a trumpet call:



At the nineteenth measure a great climax is attained; immediately following this there stands as a heading in the score: "Of Back-World's Men"—those who seek consolation in religion and to whom Zarathustra, himself once a dweller in the "back-world," has gone to teach the "beyond-man," or as Mr. G. B. Shaw has it, the "superman."

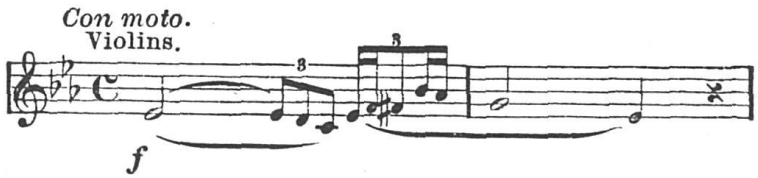
. . . . Then the world seemed to me the work of a suffering and tortured god. A dream then the world appeared to me, and a god's fiction; colored smoke before the eyes of a god-like discontented one. . . . Alas! brethren, that god whom I created was man's work and a man's madness, like all gods! Man he was, and but a poor piece of man, and the I. . . . I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.

The next heading is "Von der Grossen Sehnsucht" ("Of the Great Yearning") with the following theme in the violoncellos and bassoons (*tremolo* in double-basses).

This reference is to the following passage:

. . . . O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! Thy fullness gazeth over roaring seas and seeketh and waiteth. The longing of over-abundance gazeth from the smiling heaven of thine eyes! And, verily, O my soul! who could see thy smile and not melt into tears?

The following division is headed "Von den Freuden und Leidenschaften" ("Of Joys and Passions"), its subject (oboes and violins):



My brother, when thou hast a virtue, and it is thy virtue, thou hast it in common with nobody. . . . . Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues; they grew out of thy passions. Thou laidest thy highest goal upon these passions; then they became thy virtues and delights. . . . . At last all thy passions grew virtues, and all thy devils angels.

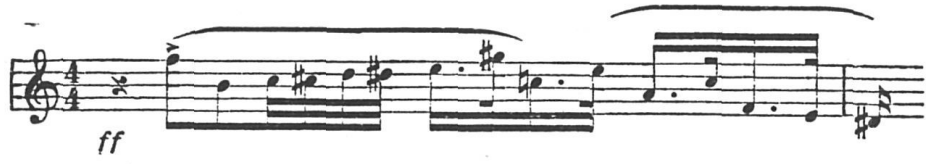
"Grablied" ("Grave Song"). The oboe sings a melody derived from the preceding subject (No. 3), the violoncellos and double-basses giving out the "Yearning" motive.

"Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life." Resolving this in my heart, I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odor cometh unto me, an odor setting free heart and tears. . . . Still I am the richest and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still. . . .

"Von der Wissenschaft" ("Of Science"). Here is introduced a fugal episode, based on the first theme (No. 1) and first given out by the violoncellos and double-basses.

Thus sang the wizard. And all who were there assembled fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: "Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness." . . . .

Eighty-seven measures after the opening of the preceding section another is introduced, "Der Genesende" ("The Convalescent"), its subject beginning thus in the violins and woodwind:



One morning . . . . Zarathustra jumped up from his couch like a madman. He cried with a terrific voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away. . . . He fell down like one dead, and remained long like one dead. But when he again became conscious he was pale and trembled and remained lying, and for a long while would neither eat nor drink.

"Das Tanzlied" ("The Dance Song") begins with trill-like passages in the clarinets and flutes:

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!" But when the dance was finished and the girls had departed, sad he grew.

"The Song of the Night-Wanderer" is ushered in with a heavy stroke of the bell, the subject quoted below being played in octaves, *fff*, by all strings.

Twelve times the bell sounds, gradually dying away to the softest *pianissimo*. The conclusion has puzzled many, inasmuch as it ends in two keys; the higher woodwind instruments and the violins playing in the key of B major, the basses in C. Strauss has not stated what is the innermost significance of this ending. Perhaps it suggests the discovery by Zarathustra that, after all, in spite of all his philosophy, life was as much a mystery to him as ever it had been.

Aria, "Tho' I Should Die For It," ("Eugen Onegin") TCHAIKOVSKY

MME. KOSHETZ

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

No one can deny that Tchaikovsky is well-nigh universally considered the greatest of Russian composers, but there is little that is distinctively Russian in *Eugen Onegin*, either in musical themes or suggestion, though the score seethes at times with the unbridled emotional intensity of the Slav. All that Tchaikovsky poured into his symphonies he gave to this opera. In May, 1877, Tchaikovsky wrote his brother: "I know the opera (*Eugen Onegin*) does not give great scope for musical treatment, but a wealth of poetry and a deeply interesting tale more than atone for all its faults." Replying to a critic, he says, "Let it lack scenic effect, let it be wanting in action,—I am in love with Tatjana, I am under the spell of Pushkin's verse, and I am drawn to compose the music as it were by an irresistible attraction." Rose Newmarch says of the opera, "It defies criticism as do some charming but illusive personalities; it answers to no particular standard; it fulfills no lofty intention; Tatjana is a Russian Pamela; Onegin a Muscovite Childe Harold; Lenske is Byronic, and the whole story is as obsolete as last year's fashion-plate." But it still remains the most popular opera in Russia.

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

TATJANA (*with elevated force and passion*).—Tho' I should die for it, I've sworn now,
I first shall live each heart-felt longing,
Dumb hopes that many a year I've borne now,
Which yet unstilled, to life are thronging.
I quaff the poison draft of passion!
Now let desire his shackles fashion,
I see him here,—in ev'ry place
I hear his voice and see his face!
I hear the tempter's voice and see his face.
(*Goes to the writing table; writes, then pauses.*)
No, 'twill not do! Quick, something different.
How strange it is! It frightens me! How am I to begin it!
(*Writes. Pauses, and reads what she has written.*)
I write to you without reflection!
Is that not all I need to say?

What led you here to this our lonely home?
Or what inducement seem'd to offer?
Unknown by me, had not come,
The hopes, the fears, for which I suffer!
My unexperienc'd emotion
And to thy words how did I lend me!
And once!—No, no, it was no dream,
I saw thee come, thou stood'st before me,
My heart stopped beating; then 'twas blazing, and then with rapture cried:
'Tis he! 'Tis he!
'Twas thou, in slumber, o'er me bending;
'Twas thou I met my way a-wending,
Whom I, the poor and sick attending,
Have always seen.
Thy voice it was forever ringing,
That in my heart was ever singing,
Thy face that lulled to sleep at night.
And many pretty names you'd make me,
And then to new-born life awake me,
And bring me hope so pure and bright.
(*Pauses as if to reflect.*)
Art thou an angel watching by me?
Art thou a tempter sent to try me?
Give answer, drive these doubts away!
The face I dreamt, was that delusion?
Art thou a freak of fancy? Say!
Was all my joy a mere illusion?
No, come what may to stand or fall,
My dream-face be my revelation!
Thou art my passion, thou my all!
In thee alone, in thee alone lies my salvation!
But think, ah! think, I've none but thee!
With none to understand or cherish,
With time would soon have passed away,
I'd for another ta'en a notion,
And loved him with supreme devotion,
And learnt a mother's part to play—
(*Rising suddenly*)
Another! No, never any other,
For any other I had loathed!
Thou art by Fate for me appointed,
I am by Heav'n to thee betrothed!
No empty dream by fate was given
When blessed hope to me it gave.
Oft in my dreams did'st thou attend me;
And tho' I knew thee not, I loved;
How by thy glance was I moved,
Alone and helpless, I must perish,
Unless my saviour thou wilt be.
I trust in thee, I trust in thee; be not offended;
But speak one word to comfort me,
But not reproach, as well might be,
For at a single word my dreams were ended!
(*She stands up and seals the letter.*)
'Tis finished! Ah! this trust of mine
Thou ne'er must punish, ne'er must chide me.
To thee, my vision-face divine,
To thee, thine honor, I confide me!

Symphony, No. 12, in G minor, Op. 35 . . . . . MIASKOVSKY

Andante, Allegro giocoso; Presto agitato; Allegro festive e maestoso.

Nicholas Miaskovsky was born at Novo Georgievsk April 20, 1881.

It is characteristic of the Russian school of composers that its members have chosen the professions of law or science or military service as their vocations and have pursued music as an avocation so seriously as to have left no doubt of their artistic gifts and skills. Borodin was one of Russia's noted chemists; Cui was professor of fortification in the Artillery School; Rimsky-Korsakov served for many years as a naval officer, Moussorgsky was in the army; Stravinsky and Tcherepnin trained for the law. Miaskovsky prepared for a military career like his father before him but the call of the arts was stronger and he entered the

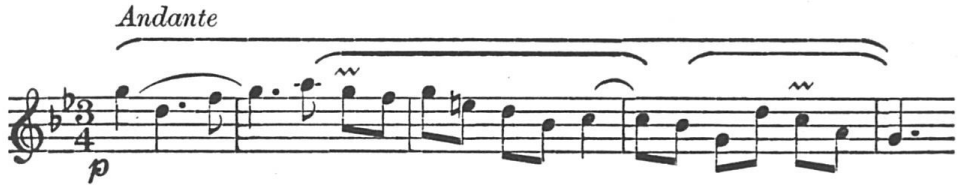
Conservatory at Petrograd in 1906 as a student of Liadov and Rimsky-Korsakov, completing his studies in 1911. Three years later fate threw him again into military service; he served with the Russian army on the Austrian frontier; after the war he continued in service until 1920, at which time he retired to private life and assumed the professorship of composition at the Conservatory at Moscow.

The Twelfth Symphony was composed for the fifteenth anniversary of the October Revolution in Russia. The Symphony was performed for the first time in America by the Chicago Symphony Orchestra, Frederick Stock, Conductor, at the pair of concerts December 22-23, 1932.

The score being unavailable for examination, the writer of these notes appends the scholarly analysis prepared by Mr. Felix Borowski, eminent critic, composer, and teacher, for the Chicago performance.

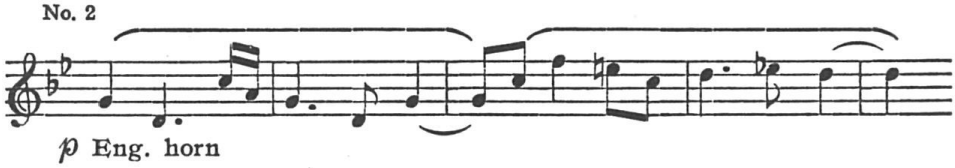
I. *Andante,* G minor, 3-4 time. The movement opens with the following theme in the clarinet:

No. 1



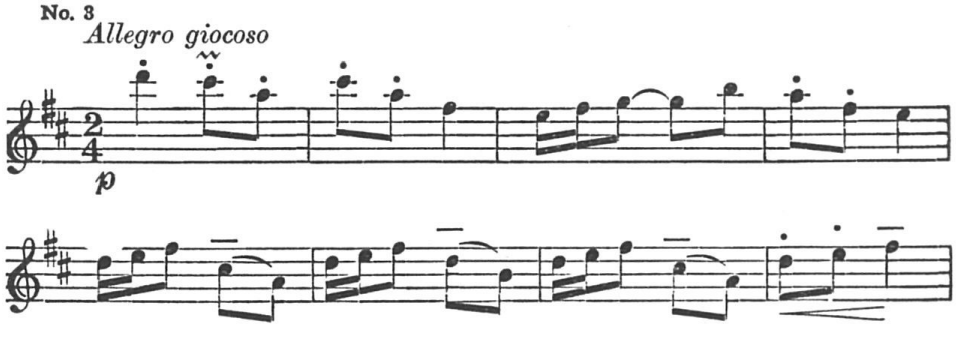
Later the English horn continues this subject:

No. 2



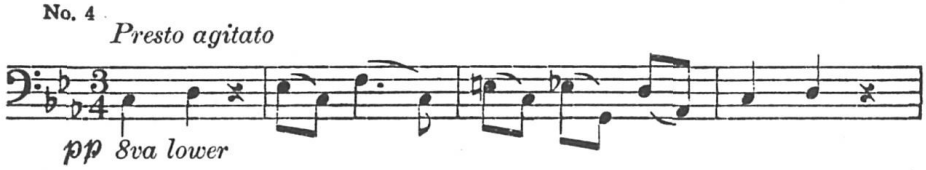
The time now changes to 2-4 (*Adagio severo*) and the basses and bassoon give out a theme of their own. This is taken up by the clarinet and, following it, by the full orchestra. The main movement follows (*Allegro giocoso,* D major, 2-4 time) with its principal subject in the flute:

No. 3

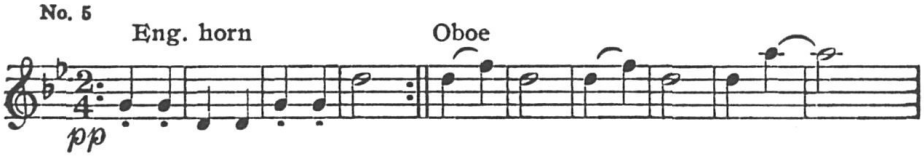


This is worked over, particular attention being given to the rhythmical idea in the fifth measure of the theme just quoted. An idea growing out of this is given out *feroce* by the strings *fortissimo* and in octaves. This, too, is developed. The first theme and tempo then return, *forte*. The tempo changes to *Andante* and over a long pedal-point on G in the basses, the clarinet and flutes—later the strings—play a phrase from No. 3, *Adagio severo*. The former theme of this tempo returns, now in the bassoon, the double basses holding a long G beneath it. Soon the original tempo (*Andante*) comes back and over the gently gliding passages of the divided first violins the English horn repeats the theme quoted in No. 2. The clarinet, unaccompanied, follows immediately with that quoted in No. 1 and this brings the movement to an end.

II. *Presto agitato*, C minor, 3-4 time. The trumpet opens the movement with the successive notes of the chord of D major, *forte*. The double basses then give out the following subject of a fugato:



The violoncellos take up the theme and, after them, the violas and violins. This is worked over until the trumpet again enters with its chord—this time the successive notes of the chord of C major. The time changes to 2-4 and there are fiery protestations from the full orchestra, but these soon die down to a *pianissimo* and the English horn enters (*Meno mosso*) with the following theme:

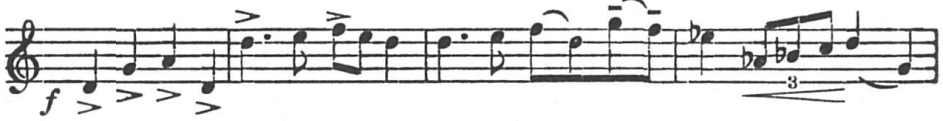


The times 2-4 and 3-4 are now combined while the clarinet and horn repeat No. 5, the lower strings playing a counter-theme (derived from No. 4) against it. This is worked over to a climax and, after it has subsided, the tempo changes to *Allegro agitato* and the first theme (No. 4) is developed. In the midst of this No. 5 comes to attention in the oboes and trumpets, both themes being worked conjointly. There is a sonorous outburst from the orchestra, followed by a pause, the material of No. 4 being then given further development. To-

ward the close No. 5 returns, but the trumpet has the last word with its chord of C major.

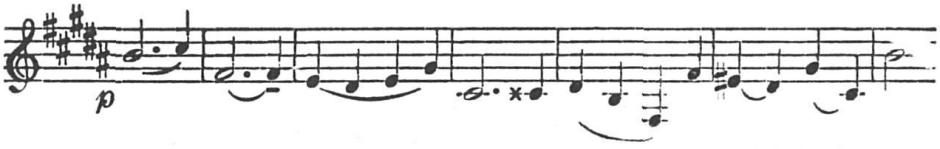
III. *Allegro festivo e maestoso*, 4-4 time. After five introductory measures, the following subject is presented *forte*:

No. 6



The full orchestra takes up the theme and it is developed. Soon a different mood is established and the violoncellos give out the second subject expressively:

No. 7



This is worked over and later repeated with fuller instrumentation. The tempo changes to *Adagio*, the double basses giving out a new idea. When a more rapid movement (*Allegro agitato*) is established again, the violoncellos and double basses set forth softly the theme that had been employed in the first part of the second movement (see No. 4). Other strings take it up imitatively and it is developed. The music then returns to the original tempo, and the opening subject of the movement (No. 6) is heard in woodwind instruments and horns. Soon the second theme (No. 7) is heard in the first violins and flutes and oboes continue it. Following a *rallentando*, the trumpets give out a new idea, the strings accompanying *pizzicato*, and it is worked over to a great climax. There follows a general pause, after which the coda (*Presto*, 2-4 time) sets in with a gay subject in the first violins and thus continues to the end.

"Reverie and Dance" ("The Fair of Sorotchinsk") . MOUSSORGSKY

MME KOSHETZ

Modeste Moussorgsky was born at Karevo, March 28, 1838; died at Leningrad, March 28, 1881.

The Fair of Sorotchinsk is an unfinished comic opera on a subject drawn from Gogol's story of the same name. Moussorgsky did not achieve sufficient continuity to this work to give much evidence of his capacity as a writer of this

form of opera. Only a few fragments survive, among them the "Reverie and Dance," the text of which in translation is appended:

Grieve no longer, my beloved,
Grieving never banish'd sorrow,
There are other lovely maidens
Fairer far than thy Parasha.
Ah, how I love to hear thee say:
"Parasha, my little dove,
Fairest little queen of mine"
Ah, how I dearly love to see thy tender glance
When beneath thy raven brows thy eyes gleam so falcon-like,
Nay, Sorrow I must banish
For despair I have no reason;
I'm not old and hideous,
Nay, forsooth, I'm youthful and pretty,
Have not lost my charm yet! Let's dance!
Hi! My young and black-eyed lover,
Standing up so straight and tall,
Come and tread a dainty measure
With thy sweetheart slim and small.
Pit, pit, go the little slippers
Of the maiden slim and tall
Don't be gloomy, don't be sad,
Come again tonight, my lad!
To be coy would be a sin,
Just be bold and step right in.
Pit, pit, go the little slippers
Of the maiden slim and small;
Click, clock, go the heavy topboots
Of the lover straight and tall.
Don't be gloomy, don't be sad,
Come again tonight, my lad!
Hop! Hop! Hopak dance!
Hop! Hop! Gayly prance!
Pit, pit, go the little slippers,
Let us dance the Hopak gay.
Pit, pit, go the little slippers,
This is merry market day!
Hop! Hop! Hopak dance!
Hi, ho, market day!
Pit, pit, little slippers!
Hop, hop, Hopak gay!
Pitterpat go the little slippers,
Greetings to my lover gay!
Hop, hop, let's be merry;
Let us dance till break of day!
Hi!

English Version by Deems Taylor and Kurt Schindler

Polka and Fugue ("Schwanda, the Bagpipe Player") . WEINBERGER

Jaromir Weinberger was born at Prague in 1896.

Produced at Prague in 1927, *Schwanda* was only a moderate success, but after the production at Breslau in 1928, it sprang into immediate popularity; more than two thousand performances were given in Central Europe in the next three years. The opera was produced at the Metropolitan (New York) in 1931 and this particular excerpt has since been played by practically all the major symphony orchestras from New York to Los Angeles. The sparkle of the orchestration, the infectious humor of the melodies, the vivid though not exotic or cacophonic harmonies combine to make of the Polka and Fugue a concert number of deserved popular appeal.

SECOND CONCERT

Thursday Evening, May 18

"In the Faery Hills" . . . . . BAX

Arnold E. Trevor Bax was born
at London, November 8, 1883.

The names of two distinguished contemporary British composers—Bax and Walton—appear for the first time in these concerts on this evening's program in conjunction with nineteenth century representative composers of Italian and Teutonic racial attitudes, Verdi and Brahms.

Although English by birth and early training, after completing his studies at the Royal Academy of Music in London, Bax spent much of his time in Ireland among the peoples of the west coast where fantasy, myth, and folklore abound, and later as a member of the literary and artistic circle at Dublin where was founded the "Irish Renaissance."

Bax admits that he is a "brazen romanticist and could not have been and never shall be anything else." His style is thus conditioned by his own interests and by the Celtic influences coming from his residence in Ireland during his impressionable period.

On the manuscript score of "In the Faery Hills" (completed in 1909 but not published until 1926), the composer states that the music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. He has "endeavored to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by the passage of W. B. Yeat's 'Wanderings of Oisin' in which a human bard, having strayed among the host of the Sidhe, is asked by them to sing a song for their pleasure. But when he sings a song of human joy, the faeries declare it the saddest song that was ever sung, and throw the harp away in sorrow and anger, while the harper is swept away into their revel."

"In the Faery Hills" was first performed at a Promenade Concert, Queen's Hall, London, August 30, 1910, with Sir Henry Wood conducting.

Pierre Monteux first presented it in this country at a concert of the Boston Symphony Orchestra, Boston, December 17, 1920.

Aria, "Confutatis Maledictis" ("Requiem") . . . . . VERDI

CHASE BAROMEO

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

The *Requiem* was the final result of a suggestion of Verdi that a number of Italian composers should unite in writing a worthy requiem as a tribute to the memory of Rossini who had just died (1868). Each composer was to take one of the thirteen divisions of the text and had no other restrictions than that of key, which had been determined in advance to provide a slight basis of unity for the work. The text of the "Confutatis" in the key of D major was assigned to Bonchinon whose position as a composer does not warrant mention in a biographical dictionary. As might be anticipated, the work was an absolute failure, even though the final number "Libera Me (C minor)" as written by Verdi became the basis of the *Requiem* as we now have it. Upon the death of Alessandro Manzoni, Verdi was persuaded to compose an entire requiem in honor of the great statesman. The success of the *Manzoni Requiem* has been international; it is not oratorio, it is not opera; it is not church music or is it secular in its appeal. It is a composite in mood and in expression of the finest inspirations and finished technic of the great Italian composer.

The "Confutatis" is embedded in the section entitled "Dies Irae" (Day of Anger); it is immediately preceded by the solo for tenor "Ingemisco" (Sadly Groaning). In the opinion of many critics, these two solos contain the finest music of the whole work.

The text is as follows:

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

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.

"Belshazzar's Feast" . . . . . WALTON

UNIVERSITY CHORAL UNION, MR. BAROMEO, AND ORCHESTRA

William Turner Walton was born at Oldham, England, March 29, 1902.

This young composer, who at the age of twenty-nine created the work on this evening's program, has been practically self-taught as far as musical composition is concerned. As a boy of ten he entered the choir school of Christ

Church Cathedral at Oxford as probationer. The direct results of this first-hand acquaintance with the problems of choral music are reflected in the effects he creates in "Belshazzar's Feast," his first work in the field of oratorio. That he should have thrown aside the deadening traditions under which his countrymen had labored for years, that he should have struck a new note, that he should have set a new pace and should have created a work which is certain to influence the future trends of the oratorio is in keeping with what British composers of the present generation are doing in other fields of musical activity. His lack of formal instruction—he passed the first two examinations for the Bachelor of Music degree at Oxford when he was sixteen and seventeen years of age respectively, and he had some help from Sir Hugh Allen, Professor of Music at Oxford, and from Edward J. Dent, Professor of Music at Cambridge —is not apparent in the command of materials and resources which he displays in his works.

Walton has not been prolific in writing music; rather he has seemed content to create few works and to assure himself that each represents a fulsome, sincere, and direct expression. The list of his compositions include: Quartet for piano and strings (1918); "Façade" for declamation, flute, clarinet, saxophone, trumpet, violoncello, and percussion (1923); Toccata for violin and piano (1923); "Bucolic Comedies" for voice and piano (1924); Overture, "Portsmouth Point" (1925); "Siesta" for chamber orchestra (1926); "Sinfonia Concertante" for orchestra with piano (1927); Concerto for viola (1929); oratorio, *Belshazzar's Feast* (1931). In this country his overture "Portsmouth Point" has been performed with success by the leading orchestras.

Belshazzar's Feast was just produced at the Leeds Festival (England) in 1931 and was immediately performed by other leading choral organizations in England. In America it has already been heard in Boston, Pittsburgh, and Cincinnati. This is a unique record for a new choral work, and is indicative of the virility and vitality of Walton's imagination and scholarship.

The text has been arranged by Osbert Sitwell from the story of Belshazzar as related by Isaiah and Daniel and in the 137th Psalm in holy writ. The score calls for the resources of an enlarged orchestra, an eight-part chorus, harp, piano, and organ.

The music moves at rapid pace almost continuously; it is full of rhythmic variety; cross accents, syncopation, measures of 3-4, 3-8, and 4-4 time in succession, combined with orchestral colors and harmonic effects of strictly twentieth century intensity yield a work that is dynamic and brilliant in mood, powerful and impressive in effect. The harmonic dissonances are consistent with the demands of the text; they are not interjected for superficial effect as is the case

with some youthful composers. For example, the dissonance with which the initial phrase for male chorus is invested—"Thus spake Isaiah: thy sons that thou shalt beget"—serves to show at once the scorn and derision of the prophet as he adjures them: "Howl ye therefore, for the day of the Lord is at hand." Simple diatonic triads such as nineteenth century composers might have employed, or even the mild dissonances of that generation, would have seemed weak and sophisticated in comparison to the bold, barbaric, musical embodiment of the mood of the Prophet Isaiah as he delivered this dire warning. A plaintive mood follows as the mixed chorus, unaccompanied sings, by way of sharp contrast, a melodic fluent passage in modern counterpoint to the words "By the waters of Babylon." From this point the pictures of the despair of the Israelites in captivity alternate with the orgiastic revels of the Babylonians. Climax is piled on climax, sometimes it is orchestral, at other moments it is choral; the two forces complement each other, yet maintain their individuality in a manner that is novel and breath taking.

The treatment of the solo baritone as he narrates the qualities which made Babylon a great city, and, later, when he describes the handwriting on the wall is a vivid, bold conception, a definite break with traditional formulae, in which the unaccompanied voice stands out in marked contrast to the fury of the chorus as it tells its part of the story.

One of the most spectacular effects is that of the pagan march-dance in "praise to God of Gold, of Silver; Iron, Stone, Wood and Brass." Glitter, pomp, and festive orgy are reflected in the music; it is so vivid that the listener feels he has been transported back hundreds of years and is actually present at the scene of Belshazzar's feast to the strange gods and idols, and actually joins in the shout "O King, live forever." The handwriting scene, and the death of the king, provide a moment of respite before the onward sweep of the music to the final climax which is inspired by the phrase, "Then sing aloud to God our strength; make a joyful noise unto the God of Jacob."

The furor of enthusiasm which the performances of this work has created in England may be imagined when one of the most conservative of critics, Ernest Newman, writes in the *Sunday Times*:

"Nothing so full-blooded as this, nothing so bursting with a very fury of exultation in the power of modern music, has been produced in this or any other country for a very long time; by the side of it Stravinsky's *Symphonie de Psaumes** is very anaemic stuff indeed. Mr. Walton works consistently at a voltage that takes our breath away.

"But it is not mere sound and fury; the astounding thing about it all is the

*The *Symphonie de Psaumes* was performed in Ann Arbor at the Thirty-Ninth May Festival, 1932.

composer's musical control of the pounding, panting engine he has launched. It is difficult to realize that so young a man has so complete a command of his subject, of his craftsmanship, and of himself; it is all new, all individual, yet all so thoroughly competent musically. After this, I should not care to place any theoretical bounds to Mr. Walton's possible development."

It will be apparent that a first hearing is not sufficient to recognize and enjoy all of the details which go to make up this dramatic and, at some places, brutal expression; it is to be hoped that Festival patrons will have availed themselves of the privilege of hearing the rehearsals of *Belshazzar's Feast* in order that the fullest measure of understanding may be at hand for the performance.

The text is as follows:

Thus spake Isaiah:
Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

. . .

By the waters of Babylon,
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron, and marble,
Cinnamon, odours, and ointments,
Of frankincense, wine, and oil,
Fine flour, wheat, and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

. . .

In Babylon
Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,

Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives,
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery,
And all kinds of music: they drank wine again
And then spake the King:

Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives, and his concubines
Might rejoice and drink therein.

After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant harp
To extol the glory of the King.

Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever . . . .

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.

. . . .

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail, and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength.
Make a joyful noise unto the God of Jacob.
For Babylon the Great is fallen.
Alleluia!

SECOND CONCERT

Concerto in D Major, for Violin and Orchestra, Op. 77 . BRAHMS

Allegro non troppo; Adagio; Allegro giocoso, ma non troppo vivace.

JASCHA HEIFETZ

Great interest was aroused in the musical circles of Germany and Austria when it became noised abroad in the year 1878 that Brahms was at work upon a violin concerto, and that it was intended for the friend of his youth, the great violinist, Josef Joachim. The summer of 1878 the composer spent in Pörtschach where the first draft of the work was finished. Writing to his friend, Hanslick, the Viennese critic, from this beautiful summer place on Lake Wörther in Carinthia, Brahms reports that "so many melodies fly about, one must be careful not to tread on them." The peace and tranquillity of these summer weeks is no doubt reflected in the first movement of the concerto which has a mood somewhat similar to that of the Second Symphony, likewise in D major. To many, the sentiment is maintained at a loftier height in the concerto and the limpid grace of the melodic line has an immediate fascination for a general audience.

After studying the violin part of the concerto which the composer had sent him, Joachim replied from Salzburg, "I have had a good look at what you sent me and have made a few notes and alterations, but without the full score one can't say much. I can however make out most of it and there is a lot of really good violin music in it, but whether it can be played with comfort in hot concert rooms remains to be seen." After considerable correspondence and several conferences the score and parts were ready and the first performance scheduled for January 1, 1879 in Leipzig. Joachim, naturally, was the soloist on this occasion. In his sympathetic review of this first performance of the new work, Dörffel, in the *Leipziger Nachrichton,* says:

> No less a task confronted Brahms, if his salutation to his friend were to be one suitable to Joachim's eminence, than the production of a work that should reach the two greatest, Beethoven and Mendelssohn. We confess to have awaited the solution with some heart palpitation, though we firmly maintained our standard. But what joy we experienced! Brahms *has* brought such a third work to the partnership. The originality of the spirit which inspires the whole, the firm organic structure which is displayed, the warmth which streams from it, animating the work with joy and life—it cannot be otherwise—the concerto must be the fruit of the composer's latest and happiest experiences.

It remains to be noted that the concerto was not published, immediately. Joachim kept it for a while and played it several times in England with much success. The performer on several of these occasions made alterations to the score which did not always meet with the approval of the composer as is evidenced by excerpts from a letter from Brahms to Joachim: "You will think

twice before you ask me for another concerto! It is a good thing that your name is on the copy; you are more or less responsible for the solo violin part." During the summer of 1879 a second violin concerto was commenced but was never finished.

Brahms did not write out the cadenza at the end of the first movement. Originally, Joachim wrote one for himself but since that time it has been provided with cadenzas by nearly all of the great violin masters; at least sixteen cadenzas exist.

The following analysis by Mr. Borowski is presented for those interested in following the technical details of the construction of the concerto:

I. (*Allegro non troppo*, D major, 3-4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos of Mozart, Beethoven and of contemporaries less famous than they. The first Exposition for orchestra begins, without any introduction with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over, *fortissimo*, in the full orchestra, the second subject, in the same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure, *forte*, in the strings. After the strings have played a vigorous passage in sixteenth notes, the solo violin enters with a lengthy section—composed principally of passage-work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage-work playing around it in the solo instrument. The second, *marcato*, section now is taken up by the violin. Development follows this—as is customary in older concertos—being introduced in an orchestral *tutti*. The Recapitulation (principal subject) is also announced by the orchestra, *ff*. The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage-work, as in the Exposition. The second section of the theme is played by the violin in D minor. A short *tutti* precedes the cadenza for the solo instrument. The coda, which follows it, begins with the material of the principal subject.

II. (*Adagio*, F major, 2-4 time.) This movement has the orchestral accompaniment lightly scored, merely the woodwind, two horns, and the usual strings being employed. It opens with a subject in the woodwind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace*, D major, 2-4 time.) The principal theme is announced at once by the solo violin, and it is taken up, *ff*, by the orchestra. A transitional passage leads to the second subject, given out, *energicamente*, by the violin in octaves; this is worked over and leads to a resumption of the main theme by the solo instrument. An episode (G major, 3-4 time) is set forth by the violin, suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin, and is, in its turn, succeeded by further development of the principal subject. A short cadenza for the solo instrument leads into the coda, in which the first subject is further insisted upon, now in quicker *tempo* and somewhat rhythmically changed.

THIRD CONCERT

Friday Afternoon, May 19

Overture, "Marriage of Figaro" . . . . . MOZART

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

This overture is justly regarded as one of the best examples of Mozart's purest style. The opera to which it is an introduction was produced for the first time at Vienna, May 1, 1786. It came very near to failure on account of a conspiracy among the singers engaged in its production. At that time the feeling was very intense in Vienna among the singers, at least, in favor of the Italian composers Paisiello, Sarti, and Cimarosa, who were the arbiters of musical taste. The opera was received with great enthusiasm in Prague, and since then has always maintained its position on the stage as one of the brightest and most spontaneous productions of Mozart's genius.

Aria, "Che faro senza Euridice" ("Orpheus") . . . . GLUCK

ROSE BAMPTON

Christoph Willibald Gluck was born at Weidenwang, July 2, 1714; died at Vienna, November 25, 1787.

This aria from the third act of Gluck's immortal opera, a work in which he fully enunciated his epoch-making musico-dramatic theories, has lost none of its freshness with the passage of the years. The situation is clearly depicted in the following stage directions and in the recitative leading into the aria. The text in translation is appended:

RECITATIVE. *Euridice*—My Orpheus, I faint, I die.
Orpheus—What is this that I have done?
Unto what am I driven by my love and grief!
Euridice! my beloved!
Ah, she hears not my voice, she returns not again.
'Tis I to whom her death is due;
More than ever do I repent me;
My grief is past endurance.
In such an hour nought is left except to die and make atonement.

ARIA. She is gone, and gone forever,
All my joy, alas, is flown.
Life without her, would I never,
Why on earth remain alone?
Euridice, Euridice,
Make answer, I beseech thee,
If truth and love can reach thee.
She cannot hear me
Vain expectation!
No consolation, nought to cheer me
Nowhere relief!

Symphony in G major (Oxford) . . . . . HAYDN

Adagio—Allegro spiritoso; Adagio; Menuetto; Presto

Franz Joseph Haydn was born at Rohrau, March 31, 1732; died at Vienna, May 31, 1809.

During the thirty years in which Haydn served Prince Esterhazy as master of his music, the composer took full advantage of the marvelous opportunities afforded him by the elaborate musical establishment at the court. He became the most significant figure in symphonic music, and his reputation as a composer spread to France, England, and other countries. A successful impresario in England, Salomon by name, had tried several times to secure his presence in London to conduct at his series of concerts, but it was not until after the death of Prince Esterhazy in 1790, and the dismissal of the entire musical entourage under Haydn's direction, that the composer looked with favor on this invitation, and came to London at the beginning of the year 1791 with a number of symphonies written especially for performance in the Salomon concerts.

The University of Oxford wished to honor this illustrious representative of art and to confer on Haydn the honorary degree of Doctor of Music. To be present at the conferring of the degree and to take part in the musical festivities incident thereto, which included the performance of some of his works, Haydn set out for Oxford, and notes in his diary that the trip cost him "six guineas and I had to pay one and one-half guineas for the bell peals at Oxforth when I received the Doctor's degree, and a half a guinea for the robe." In his honor three concerts were given in the Sheldonian Theater and it was at the second of these that the symphony now known as the "Oxford" was performed. The *Morning Chronicle* of July 11 reported that "a more wonderful composition never was heard. The applause given to Haydn who conducted this admirable effort of his genius was enthusiastic; but the merit of the work, in the opinion of all musicians present, exceeded all praise."

THIRD CONCERT

The symphony conforms to the pattern of style and order of movements typical of the classic period and needs no technical analysis or explication of hidden meanings. It is an example of clear, crystal writing, balanced in "rhetoric," conventional in "syntax," in a word, Haydn at his genial best.

Songs:

Serenade . . . . . Tosti
Country Gardens . . . . . Grainger
The Little Dust Man . . . . . Brahms

CHILDREN'S FESTIVAL CHORUS

Serenade . . . . . Tosti

Fly now, O song I'm singing,
To her who slumbers smiling,
From dreams that fancy brings her now beguiling!
Swift to her window calling,
Fly, serenade I'm singing,
Clear through the shadows ringing.
Say the moonlight is glowing,
Tell her my boat is swaying,
Out where the murm'ring tide is gently flowing
Breezes cool are playing.
Song gently supplicating,
Tell her that I am waiting!
Tell her, O song I'm singing,
Ah! fly!

Country Gardens . . . . . Grainger

Whirlpool of color, flowing in eddies,
Against my garden wall of stone.
Wave upon wave of bright tinted flow'rs,
That ripple in the breezes blown.
Larkspur and columbine,
Mignonette and trailing vine,
Rainbow like colors flowing free.
Fragrant, a bloom, my old-fashion'd garden
Is like a bit of heav'n to me.
Surely the fairies dance there at night,
'Neath the shifting shadows of the moon.
Darkness is routed with golden light
And the shy wind plays a whisp'ring tune.
Poppies and hollyhocks
Daffodils and brilliant phlox,
Dimly each flow'r I can see.
Fragrant, a bloom, my old-fashion'd garden
Is like a bit of heav'n to me.

The Little Dust Man . . . . . Brahms

The flow'rets all sleep soundly
Beneath the moon's bright ray.
They nod their heads together,
And dream the night away.
The budding trees wave to and fro,
And murmur soft and low
Sleep on, sleep on, sleep on, my little one!
Now see, the little dustman
At the window shows his head.
And looks for all good children,
Who ought to be in bed.
And as each weary pet he spies
Throws dust into its eyes.
Sleep on, sleep on, sleep on, my little one!

Aria, "Il est doux, il est bon" ("Herodiade") . . . MASSENET

MISS BAMPTON

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

The plot of the opera from which this aria is taken is based on the novelette by Flaubert, *Herodias;* the scene of the first act is laid in the court of Herod's palace at Jerusalem. Salome tells Phanuel that she is seeking John the Baptist, and in this aria she describes how she was saved by him from the desert when a child, and how good and kind he is.

The text in translation is as follows:

He by whose mighty word is banish'd ev'ry sadness,
The Great Prophet is nigh!
'Tis to him that I fly!
He is kind, he is good, his words fill all with gladness:
He speaketh, all is still'd;
Gently borne o'er the plain,
Silent the winds list to his strain;
He speaketh!

Ah! when will he return?
When, O when shall I hear him?
I was suff'ring, sad and lone, and my heart found sweet peace
In list'ning to his voice so full, so soft, so tender,
My heart found sweet peace!
O Prophet lov'd o'er all! can I live without thee?

'Twas there! in yon wild waste where the throng in amaze
Had follow'd him for days,
He receiv'd me one morn, a child by all forsaken,
And ope'd to me his arms!
He is kind, he is good,
His words fill all with gladness,
He speaketh, all is still'd;
Gently borne o'er the plain
Silent the winds list to his strain;
He speaketh!

Elegy and Waltz ("Serenade for Strings") . . . TCHAIKOVSKY

Peter Illich Tchaikovsky was born at Wotkinsk, May 7, 1840; died at Petrograd (St. Petersburg) November 6, 1893.

The Serenade in four movements for string orchestra was written in the same year as the *1812 Overture;* two works more contrasting in style could scarcely be imagined. The composer states that the Overture was written "without much warmth of enthusiasm, therefore it has no great artistic value. The Serenade on the contrary, I wrote from an artistic impulse; I felt it and venture to hope that this work is not without artistic qualities." It was first performed by the student orchestra of the Moscow Conservatory under the direction of Nicholas Rubinstein, and was later included by Tchaikovsky on the programs he conducted in Germany and England. No further annotations are nec-

essary since the music flows in the moods suggested by the titles "Elegy" and "Waltz."

Cantata, "Spring Rapture" . . . . . GAUL

CHILDREN'S FESTIVAL CHORUS

Harvey B. Gaul was born at New York City in 1881.

The composer of Spring Rapture, and of Old Johnny Appleseed which was performed by the Children's Festival Chorus at the thirty-eighth Festival in 1931, received his musical training in his native city and at the Schola Cantorum and Conservatoire in Paris under Guilmant, Widor, Decaux, and d'Indy. He has held organ positions in New York, Cleveland, and Pittsburgh where he now resides. Formerly a member of the faculty of the University of Pittsburgh, he is now a member of the staff of the Carnegie Institute of Technology, and occupies the important post of critic of music, drama, and art for the Pittsburgh *Post Gazette.*

The text of the cantata is by Nelle Richmond Eberhart.

The thunder! Old Winter's enemy!

Soft from the south when the winds shall spread
A verdant road for her feet to tread,
Sweet from the vales of her balmy home
The Spring will come.

Oh list! The thunder! Old Winter's enemy!

Here have they frolicked the winter long,
Shouting with rapture their fairy song,
Spirits of Ice on the snowy hills,
Merrily, merrily taunting the frozen rills.

Ah, listen! What do you hear?

Did you not hear a faint and fairy strain?
We hear the whisper of the coming rain,
Winds of the south from their warm tropic home,
Straight at the thunder's calling come,

They come! They come! The clouds of Spring!
With lightning flashing upon their way.
The odors of flow'rs to their garments cling,
And rainbow colors about them play.

How warm it is! How beautiful!
Ah! surely Spring is here!
Across the land the blowing winds
Are calling soft and clear.

How fresh it is! How wonderful!
The green is on the trees.
Across the sky the heavy clouds
Are sailing airy seas.

Here comes the rain, the tender rain,
To clear the clouded blue;
To soften all the frosty earth,
And coax the blossoms through.
Here comes the rain!

Here comes the rain, the happy rain,
The first wild rain of Spring;
Here comes the rain, the happy rain,
'Twill not be long e'er full and clear
The mating robins sing.

Surely you heard it then!
That happy note, that cry of rapture,
That cry from fairy throat,
We heard it not, but oh, we feel with you
The joy of Spring beneath these skies of blue.

The birds! The birds!
Ah, surely Spring is here!
The sun! The sun!
The radiant atmosphere!

Soft from the south where the winds have spread
A verdant road for her feet to tread,
Sweet from the vales of her balmy home,
The Spring has come!

Soft will she call and the violet
Will mark the spot where her foot is set;
Sweet will she laugh till the world shall sing:
"Welcome to Spring!
Old Winter's enemy, Spring,
Spring, hail, fair Spring!"

FOURTH CONCERT

Friday Evening, May 19

A PROGRAM OF MUSIC from the Operas and Music Dramas of RICHARD WAGNER

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

"THE FLYING DUTCHMAN"

First performed at Dresden, January 2, 1843

Overture

During his stormy voyage of three and one-half weeks on the Baltic Sea in 1839, Wagner had ample time to gather and have impressed upon him the details of the legend of the "Flying Dutchman." The boat in which he made the sea journey from Pillau to London was a small merchant vessel; encountering violent storms, the captain sought shelter in the safety of Norwegian fiords. Wagner notes that "the passage through the fiords made a wondrous impression on my fancy; the legend of the Flying Dutchman as I heard it confirmed by the sailors (he already knew the Heine version) acquired a definite, peculiar color, which only my adventures at sea could have given it."

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

The Overture opens with phrases descriptive of a storm and soon is sounded the motive of the curse of the Dutchman—horns and bassoons against open fifths in the strings. As the storm dies down a pause ensues, and in a different key and rhythm a portion of

Senta's Ballad (which, like Lohengrin's Narrative in *Lohengrin,* contains the musical germs of the opera) appears—a motive expressive of hope and faith, and contrasting with the restless music of the storm and the "eternal curse." These themes and a suggestion of the Sailor's Chorus from the Third Act are the musical materials out of which this vigorous overture is constructed.

Senta's Ballad

GRETE STUECKGOLD

The scene of the Second Act is a large room in Daland's house; on the walls are pictures of ships, maps, etc. On the back wall hangs a portrait of a man, with pale face and dark beard, and wearing a black cloak. Mary and the maidens are seated round the stove, singing as the spinning wheels whirl. Senta, leaning back in her armchair is lost in dreamy contemplation of the portrait on the wall. As the song ends, the motive of open fifths, symbolic of the Dutchman, is heard in the orchestra, rousing Senta to muse aloud. The text in translation is appended:

Allegro non troppo

Yo ho ho!
And hast thou seen the phantom ship,
Like blood the sails, and black the mast?
Upon the deck the ghostly man,
His long hair streaming to the blast?
Hui! pipes the wind! Yo—ho—hey!
Hui! how shrill it sings! Yo—ho—hey! Hui!
Like an arrow the ship flieth on,
Never resting, for aye!

Piu lento

Yet might a woman's hand the doomed man deliver,
Could he but find one true heart on earth to love him forever.
Ah pallid wand'rer, when wilt thou find her?
Pray ye with me that heaven may send her to thee soon.

Allegro non troppo

The wind was wild, the sea was wroth,
As once he strove to clear the bay;
The baffled seaman swore an oath:
"I will not rest till Judgment Day!"
Hui! And Satan heard, Yo—ho—hey.
Hui! the fatal word, Yo—ho—hey! Hui!
He is doomed o'er the ocean to roam
Never resting for aye!

Piu lento

Yet from his doom will heaven the wretched man deliver,
Can he but find a maiden on earth to love him for ever.
Ah, pallid wand'rer, when wilt thou find her?
Raise we our prayers that heaven may guide him to her soon!

(*Senta has risen from her chair and continues with increasing excitement.*)

Tempo primo

As oft as seven years are told,
He comes to land, a wife to woo;
But countless years have o'er him rolled,
And never yet has maid been true.
Hui! then hoist the sails, Yo—ho—hey! Hui!
Fickle heart! broken faith! sail away, ever on!

(*Senta quite overcome sinks into the chair; after a pause she starts up from the seat carried away by sudden inspiration.*)

Mine be the faithful heart that shall redeem thee!
Yea! though for thine my life be given,
Through me shalt thou find grace with heaven!

"TANNHAUSER"

First performed at Dresden, October 19, 1845.

Bacchanale and Finale from Overture

For the performance of *Tannhäuser* at the Opera 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 which, for many, was the most important portion of the evening's business. It was 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."

Elizabeth's Prayer

MME STUECKGOLD

The scene of Act III, from which this excerpt is drawn, is the Valley beneath the Wartburg as in Act I. Elizabeth kneels before the shrine in prayer as the Pilgrims pass by on their return from Rome. She rises and eagerly scans their faces closely to ascertain if Tannhäuser has been pardoned and is amongst them. Finding no familiar face she becomes sorrowful, and falling on her knees again, pours forth her emotion in the Prayer, the text of which, in translation, is as follows:

O blessed Virgin, hear my prayer!
Thou star of glory, look on me!
Here in the dust, I bend before thee,
Now from this earth, oh set me free!

Let me, a maiden, pure and white,
Enter into thy kingdom bright;
If vain desires and earthly longing
Have turn'd my heart from thee away,
The sinful hopes within me thronging
Before thy blessed feet I lay;
I'll wrestle with the love I cherished
Until in death its flame hath perished,
If of my sin thou wilt not shrive me,
Yet in this hour, oh grant me thy aid!
Till thy eternal peace thou give me
I vow to live and die thy maid.
And on thy bounty I will call
That heav'nly grace on him may fall!

(*Translated by Natalia Macfarren*)

"TRISTAN AND ISOLDE"

First performed at Munich, June 10, 1865.

Selections from Act III

Introduction—Tristan's Vision—Arrival of the Ships—Isolde's Love Death.

(Arranged for concert performance by Frederick A. Stock)

The dramatic action of the third act, which these excerpts epitomize, may be sketched briefly as follows:

Tristan, the lover of Isolde, lies on a couch beneath a lime tree; Kurneval, his faithful servant, bends over the half-unconscious form of his master, in whom the flame of life burns dimly. The mournful notes of a shepherd's pipe are heard, and at the sound Tristan awakens to consciousness. Kurvenal, eagerly welcoming the signs of life in his master, explains as he speaks, that Isolde is hastening to the side of her wounded lover. Tristan feverishly watches the sea. There is no sail in sight, and he urges Kurvenal to ascend the watch tower, the better to scan the horizon for the ship. The joyful sounds of the shepherd's pipe are heard. Kurvenal starts to his feet; the tune is a signal that the herdsman has sighted the sail of Isolde's boat. In feverish excitement Tristan tosses upon his couch, and finally, unable to bear suspense a moment longer, he springs to the ground to meet Isolde. As he reels forward he tears the bandage from his wound, and the blood streams out upon the earth. Isolde's voice is heard crying, "Tristan!

Tristan! Beloved!" and, as she hastens in, Tristan falls into her arms, and dies. Recovering, she fondles her dead lover, and sings the *Liebestod*. As she sings the last note she falls on his body and expires.

THE RING OF THE NEBELUNGS

"The Rhine Gold"

First performed at Munich, September 22, 1869.

Finale and Entrance of the Gods into Walhalla

The story of *The Rhine Gold* is concerned with the gold that is in the keeping of the Rhine maidens and is stolen by Alberich, the Nebelung dwarf, who believes that if this treasure is fashioned into a ring, it will give him unlimited power. Wotan had had built for himself a great citadel, Walhalla, and had promised the giants Fafner and Fasolt, Freia, the goddess of youth and beauty, as a reward for their faithful service. Upon hearing of the mighty power of Alberich's ring, they prefer it to Freia, and demand that Wotan so pay them. The chief of the gods secures it from Alberich by cunning; the latter puts a curse upon it, saying that its possession shall bring pain, fear, and death. In the last scene of *The Rhine Gold*, this curse begins to work: the giants quarrel for the ownership of the ring and Fasolt is slain. Donner conjures up a thunderstorm to add to the horror and consternation of the gods. As the clouds disappear a rainbow, blindingly radiant, is seen to stretch from the valley to Walhalla, illumined by the setting sun. The music of the excerpt begins at this point. Wotan hails the castle, and led by Wotan and Fricka, the gods pass over the rainbow bridge to Walhalla.

"The Valkyrie"

First performed at Munich, June 25, 1870.

a) Schlafst du Gast?
b) Du bist der Lenz

Mme Stueckgold

The two excerpts are drawn from the third scene of the first act, the action of which takes place in the interior of a dwelling, built around the trunk of a great ash tree; in the foreground is a hearth, near by is a table with wooden stools behind it. Siegmund, a warrior in flight, takes refuge one stormy evening in the house of Hunding, one of his enemies, whose wife, Sieglinda, arouses his interest and love. Hunding is bound by the laws of hospitality not to harm his guest till the morrow. Siegmund, alone, meditates upon his heritage; the rays of

the fire on the hearth light up the sword; he reflects upon this good omen and upon the beauty of Sieglinda, who now enters by a side door, robed in white. Sieglinda sings:

Sleep'st thou guest?
See me; hear what I say!
In deepest sleep lies Hunding;
I mingled a drug with his drink.
Haste from this house without fear.
To a goodly weapon I'll guide thee:
A glorious prize to gain!
As highest hero then I might hail thee:
The strongest only bears off that sword.
O ponder well what I repeat to thee!

His people Hunding had in this hall with wassail his wedding to honor; he wedded a maid whom he ne'er had wooed; ravishers wrought her this woe. Misery filled me while all were merry, when sudden marked I a man: in garments grey and old (*Walhalla* motif—identifying Wotan); low hung was his hat, and one of his eyes 'twas over; but the other's flash forced awe on all men, ev'ry heart felt its mighty power; howbeit I gleaned from that look a sweet solace and pain, gladness and grief in one. (*Sword* motif) On me smiling, he scowled at the others, as a sword he solemnly swung; then struck it deep in the ash tree's trunk with a blow buried it there. To none should the prize be fated, but could pluck it forth.

Then valiant heroes bestirred them all vainly, the wondrous steel none might win; warriors came here and warriors wended, the stoutest labored and strove, but they loosed it not from the trunk; yet bides the sword in its sheath. (*Walhalla* motif)

So, I know who 'twas that did greet me so gravely and I know well for whom that sword is withheld. (*Sword* motif) O! found I in need but now that friend! Came he from far my distress to find, whate'er I had suffered in anguish of soul, howe'er I had pined in penance and pain, sweet consolation surely would follow. Then all losses should I have retrieved, while erst I bewailed, well might be won me, found I this help-giving friend, and folded him in these arms!

The door at the back opens wide, revealing a lovely spring night, the full moon shines in on the pair of lovers. Siegmund sings a passionate song of love, to which Sieglinda answers:

Thou art the Spring, for thee have I sighed 'neath the frost-fettered winter's frown. Tow'rd thee leapt my heart with heavenly thrill when thy radiant glance on me rested.—Foreign seemed all until now, friendless I and forsaken; I counted strange and unknown each and all that came near.

But thee, now, I thoroughly knew; when these eyes fell on thee wert thou mine own one. What my heart long had held, What was hid, clear as the day dawned on my eyes, the dulcet refrain fell on my ear, when in winter's frosty wildness a friend first awaited me.

FOURTH CONCERT

"SIEGFRIED"

First performed at Bayreuth, August 16, 1876.

Siegfried in the Forest

Can any one conversant with the "Ring" think of Siegfried in any environment other than the forest? Born in its depths, nurtured in one of its many caverns, skilled in woodcraft, on intimate terms with bird and beast, he was the personification of its ideals. He has arrived at the conviction that he cannot be the son of Mime—the Nebelung dwarf who found his mother dying, and who brought him up for an ulterior purpose—and now reclining in the shadow of a linden tree, he muses over the mother he never knew. Having conquered the dragon and possessed himself of the ring and tarnhelmet, he listens to the song of a bird, whose notes convey the information that on the flame-encircled rock, Brunnhilde sleeps till some hero comes who shall dare to break through the eternal flame to waken her. With the song of the bird leading the way, Siegfried joyfully departs in search of this wondrous being.

Music literature can offer nothing to compare with this excerpt as a revelation of the spirit and atmosphere of the forest, and the moods of an untutored youth who has yet to come in contact with mankind.

"THE TWILIGHT OF THE GODS"

First performed at Bayreuth, August 17, 1876.

Song of the Rhinemaidens, Act III, Scene I.

SEMICHORUS OF WOMEN'S VOICES

After a short orchestral prelude in which are heard three motifs, *Siegfried's Horn Call*, *The Rhine*, and *The Rhinemaidens*, the rising curtain discloses a wild, woody, and rocky valley on the Rhine, which flows past a steep cliff in the background. The Rhinemaidens rise to the surface and swim about, circling as in a dance. The translation of the text follows:

Fair Sunlight sendeth rays of splendor
Night lies in the waters.
Bright were they once
When through the waves
The radiant sun gleamed on the Rhine gold!
Rhine gold, shining gold,
How bright was once thy lustre
Beauteous star of the waters.

Wei—a—la—la, hei—a, lei—a, wal—la—la.
Fair sunlight sendeth us now the hero
Who again our gold shall give us!
Let it be ours
Then thy bright eye
Will no more awaken our longing!
Rhinegold, shining gold,
How fair then thy lustre,
Glorious star of the waters!

Siegfried's Death and Funeral March, Act III, Scene II

In the second scene of the final act of this music drama, Hagen, son of the dwarf Alberich, treacherously slays Siegfried in order to gain possession of the ring and its magic power. The procession bearing Siegfried's body slowly winds its way over the heights and is lost to view; the stage is darkened during the playing of the funeral music.

Finale, Act III, Scene III

The scene is the same as Act I. The hall of the Gibichungs, where Gutrune awaits the coming of Siegfried. Hagen tells her that the hero was killed by a wild boar; not convinced, Gutrune accuses her brother, Gunther, of Siegfried's murder. The body of the hero has now been brought into the hall by the attendants. Hagen boldly acknowledges that it was he who killed Siegfried, and claims the ring as his right of the spoil. Gunther disputes his claim and in the contest which ensues, he is pierced by the sword of Hagen.

At this point Brunnhilde enters, solemnly, and sits beside the dead body of her beloved, gazing on it with deep emotion. Soon she arouses herself, orders the men to build a pyre beside the banks of the Rhine, and Siegfried's body is placed upon it. As this is being done, Brunnhilde draws the ring from the hero's finger, places it upon her own and flings a burning brand into the pyre. The flames mount higher and higher, and the woman, swinging herself impetuously onto her horse, urges it with one bound into the burning pile. Immediately the fire mounts, crackling up, so that the blaze fills the whole space before the hall, which seems itself already breaking into flames. The women press, terrified, into the foreground. Suddenly the fire falls together, so that only a gloomy fire-cloud sweeps over the place. This rises and disperses entirely. The Rhine sweeps up from the shore, and rolls its flood over the wood heaps, up to the threshold of the hall. On the waves are seen swimming the three Rhine daughters. Hagen, who, since the occurrence with the ring, has observed Brunnhilde's conduct with anxiety, is filled with great terror on beholding the Rhine daughters. He hastily throws aside his spear, shield, and helmet, and with the cry "Back from the ring!" falls, as if insane, into the stream. Woglinde and Wellgunde, the Rhine maidens, encircle his neck with their arms, and draw him into the deep. Flosshilde holds joyfully before them on high the recovered ring. At the same time a red light like the Northern Lights breaks out in the distance, and when the clouds break, Walhalla, the citadel of Wotan and the gods, is seen in flames, with the gods grouped around the central figure of Wotan.

FIFTH CONCERT

Saturday Afternoon, May 20

Overture to "The Improvisatore" . . . . . D'ALBERT

Eugene d'Albert was born at Glasgow, April 10, 1864; died at Riga, Latvia, March 3, 1932.

By heredity and environment, by birth and training, d'Albert justifies the use of the adjective "international." His father was a Franco-German musician who was known as a composer of the sort of dance music, polkas and quadrilles, that was popular in the nineteenth century. Eugene was born in Scotland and at the age of twelve received a scholarship at the National Training School in London, where he studied with Pauer, Sullivan, Stainer, and Prout. When he was fifteen an overture of his composition was publicly performed, and he gave piano concerts at the Crystal Palace. At seventeen he won the Mendelssohn Scholarship, which entitled him to continue his study on the continent, especially with Liszt. D'Albert became one of the well-known virtuosos of the late nineteenth and early twentieth centuries, and eventually renounced his English citizenship to become a German. He made numerous tours of America from 1889 on, and has appeared with great success wherever he has played. He was heard here in Ann Arbor a number of years ago. As a composer he was prolific, though the field of opera commanded most of his attention, his list numbering twenty.

The opera from which this afternoon's overture is drawn is his sixth, and was first performed in Berlin in 1902. In the overture, d'Albert gives a spirited picture of the carnival in an Italian city (Padua) in the sixteenth century, after the manner of Berlioz in the overture *Carnival Romain.*

Symphony in E minor, No. 1, Op. 39 . . . . . SIBELIUS

Andante ma non troppo—Allegro energico; Andante, ma non troppo lento; Scherzo, Allegro; Finale, Andante—Allegro molto

Jan Sibelius was born at Tarastehus, Finland, December 8, 1865.

Seven symphonies now stand as the contribution of this composer in the most important field of orchestral writing; the eighth is promised for next year. Although Sibelius has been made known to the American public by his shorter

and more popular compositions, *Valse triste* and *Finlandia*, the larger works evidence a thorough command of the resources of the modern orchestra, an expert technic of expression, and, most important of all, an imagination and source of inspiration which has given vitality and beauty to his musical thought, and a freedom from imitation of tradition in matters symphonic. In the writing of the seven symphonies, he has shown a capacity for honest evaluation of what his predecessors had achieved in this form, balanced with the courage to discard outworn modes of expression and the intuition to create anew such forms as are adequate for his immediate aesthetic needs. In his hands, the symphony as an art form undergoes major transformations. Whether these changes are a permanent influence only time can tell; it is sufficient to know that he is not slavishly filling out a pattern that the writers of the past created to meet the needs of their age.

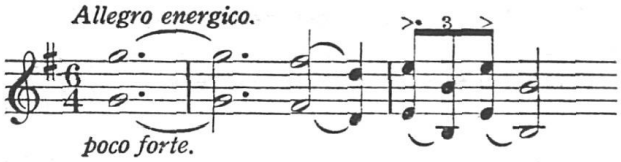
The first two decades of Sibelius' life were spent in preparation for a legal career, including study at the University of Helsingfors. Some early essays in the composition of music, after a study of a German textbook on composition, convinced him that his *metier* was in music, not law. He transferred to the Helsingfors Conservatory for intensive study, and later went to Berlin and Vienna where he worked with Becker, Fuchs, and Goldmark. He returned to his native land in 1892 and the impression that his first works created resulted in his being granted a life stipend by the Finnish Government, which enabled him to devote all his time to composition.

The first symphony was composed in 1899 and performed for the first time in Berlin by Robert Kejanns in July, 1900. It was first heard in America in 1902. It is being performed this afternoon for the first time in the concerts of the Choral Union and May Festival Series.

The following detailed analysis of the Symphony was prepared by Mr. Borowski for the programs of the Chicago Symphony Orchestra.

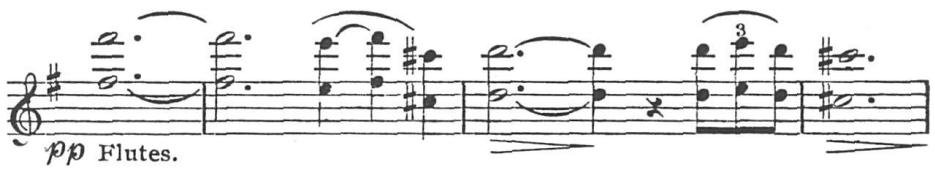
I. *Andante, ma non troppo*, E minor, 2-2 time. The main movement is preceded by introductory material, which opens with the following theme, heard in a clarinet over a roll, *pp*, on the kettledrum:

Employment is given to this theme later in the work. Twenty-eight measures are devoted to this Introduction, and following it there is given out by the first violins the principal theme of the main movement (*Allegro energico*, 6-4 time):



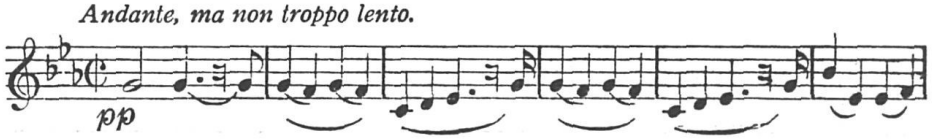
A subsidiary portion of this subject appears in the woodwind and later by the strings. A *crescendo* leads back to the opening subject, now presented *fortissimo* by the full orchestra. There is a sudden subsidence, and over a rustling tremolo in the strings and soft harmonies in the harp there comes the following idea in the two flutes:

This theme is developed, particularly in the woodwind over syncopated figures in the strings, with this material in the woodwind:



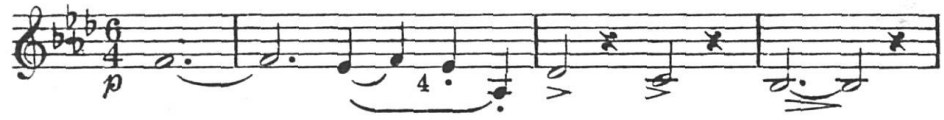
The time becomes more hurried, and there is a *crescendo*, ending in B minor. This brings the Exposition to an end, and the Development sets in with a working out of a figure which had been derived from the second theme and partly from a marked motive from the Introduction. There are many chromatic ascending runs in the strings against descending chromatic passages in the woodwind, and much employment is given to the subsidiary idea which had immediately followed the principal subject. A *crescendo* leads into the Recapitulation, whose principal theme (No. 2) is heard in the full orchestra. The second subject is reheard, somewhat modified; sonorous calls are given to the brass, and with these the movement comes to a conclusion.

II. *Andante, ma non troppo lento*, E-flat major, 2-2 time. After two introductory measures in the harp and horns the muted first violins and violoncellos in octaves announce the following subject:



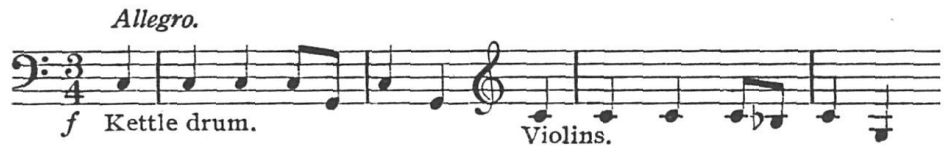
A more vigorous passage for the woodwind, derived from No. 5, succeeds the principal theme, and this is followed by a new idea (*un poco meno andante*) for the bassoons and

taken up by the clarinet. A *forte* phrase, derived from No. 5, is developed, and a solo violoncello sings snatches of the first subject, accompanied by very soft triplets in the woodwind. Soon a new theme presents itself in the horn:



accompanied by harp arpeggios and a wavy figure in the violins. This is developed, and the opening subject is reheard. A more impetuous mood follows (trills in the woodwind), and the material which opened the movement is stormily developed. The movement ends softly and tranquilly with the principal theme.

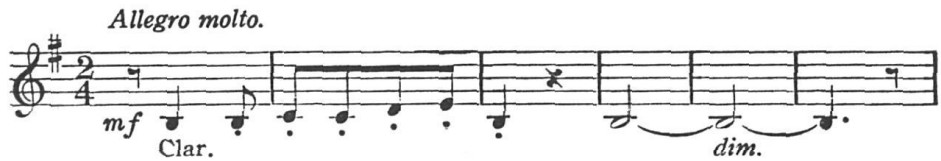
III. Scherzo. *Allegro*, C major, 3-4 time. The characteristic figure of this scherzo appears in its principal subject, given out, after three measures of chords thrummed *pizzicato* in the lower strings, by the kettledrums and, immediately after them, by the first violins:



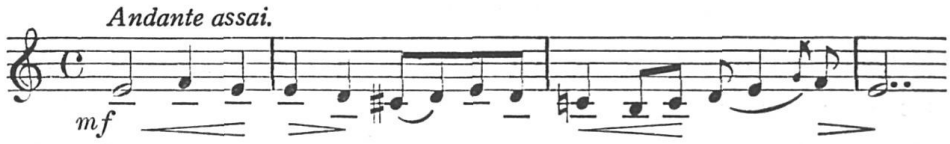
There are subsidiary ideas, but the figure in No. 7 is given important development. The trio (*Lento, ma non troppo*, E major) presents a new theme in the horns. A short quotation is made:

The woodwind take up a continuation of this, and the strings bring forward No. 8 once more. Following a descending chromatic run in the violins and violas, the first part of the movement is given modified repetition. The scherzo ends as it began, with the *pizzicato* chords in the strings.

IV. Finale (*quasi una fantasia*), *Andante*, E minor, 2-2 time. The movement opens with introductory material which is drawn from the melody which, in the first section of the symphony, had been announced by the clarinet (see No. 1). The main body of the movement begins (*Allegro molto*, 2-4 time) with its subject in the woodwind. A phrase is quoted:



A derivative motive is bandied about by the strings, and after a vigorous working over of this the second theme (*Andante assai*, C major) is broadly presented by the violins:



Following this there comes a restatement of the first theme of the slow movement (No. 5) in the first violins and violoncellos (harp passages and a syncopated figure in the other strings against it). The former *tempo* returns (*Allegro molto*), and the principal subject is made the basis of a fugato. This is worked up to a great climax and, after a sudden subsidence, the clarinet sings the second theme (No. 10) with a triplet figure buzzing against it in the violoncellos. All the strings (except the double-basses) take up this theme *forte*, and it is passionately developed. Another great climax is attained, but the movement ends with a sudden *piano*.

Concerto in C minor, No. 1, for Two Pianos and Strings . . BACH

Allegro; Adagio; Allegro

GUY MAIER AND LEE PATTISON

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

Bach evinces considerable interest in the concert as a form for the expression of his ideas for instruments. For the harpsichord or clavichord of his day he wrote seven concertos for a single performer with accompaniment of strings; for *zwei Claviere* with strings, he left three, No. 1 in C minor, No. 2 in C major, and No. 3 in C minor; for three solo instruments with strings he composed two. As Bach left no indications on the scores as to the dates of composition, it is difficult to place the concerto on this afternoon's program in a particular year of his development. From the evidence in the welding together of the keyboard instruments and strings into a complementary unity, it is safe to assume that the concerto No. 1 belongs to his mature period or was at least revised during those years. The free flow of the counterpoint between soloists and strings, the compactness of the structure and the absence of fantasia or bravura passages to exploit the capacity of the keyboard instruments, at the expense of the accompanying instruments, suggests that Bach conceived the concerto of his day as a problem in chamber music rather than a means of glorification of the technical skill of the solo performer. The three movements are: *Allegro*, 4-4 time, C minor; *Adagio*, 12-8 time, E-flat major; *Allegro*, 2-4 time, C minor.

"Natchez-on-the-Hill" (Three Virginian Country Dances), Op. 30 . . . . . POWELL

John Powell was born at Richmond, Virginia, September 6, 1882.

An impressive and diversified list of compositions has placed Powell in a conspicuous place among contemporary American composers, and his recital tours have made him known to lovers of piano music throughout the country. His early musical training in his native city was supplemented by the study of the piano with Leschetizky and composition with Nawratil in Vienna. Mr. Powell is a graduate of the University of Virginia with the degree of Bachelor of Arts and by avocation is an astronomer.

For the first performance of "Natchez-on-the-Hill" at the Worcester (Massachusetts) Festival, October, 1931, the composer contributed the following material:

This piece is a setting of three traditional Virginia fiddle tunes: "Natchez-on-the-Hill," "The Hog-Eyed Man," and "The War-Whoop." All three are authentic old dance tunes in particularly fine versions and unusually well preserved. They came to Mr. Powell from Mrs. John Hunter, just as she used to dance them, when—as Miss Polly Boston—she heard them played by her grandmother in Louisa County, Virginia.

The tunes are remarkable not only for their charm of local color, their ear-taking melodiousness, their foot-compelling lilt, which are irresistibly captivating to all hearers whether musically versed or not, but even more on account of aesthetic qualities which only the trained musician can appreciate. In beauty of melodic line and structure, in sustained length of phrase, with delightful surprise of punctuation by emphasis on unexpected degrees of the scale, the unfailing pointing of climax with cunning preparation therefor, the inexhaustible diversity, freshness, and vigor of rhythmic effects both in measure- and phrase-rhythms, keep the interest continuously tense and alert. Most remarkable, however, is the organic quality of their structure. These tunes are not the result of accretion, not pieced together in mechanical sequences, but living entities that grow into being like organisms. That is the reason why, with all their saucy nonchalance and their exuberant spontaneity, the ultimate impression is that of a gracious elegance of a chaste and classic nobility.

The tune, "Natchez-on-the-Hill," is one of a large group of variants deriving from the old (probably Tudor) English country dance, "Old Mother Oxford." It is in every way worthy of its ancient and honorable lineage, although I feel sure it would never deny its close kinship with its more boisterous cousin, "Turkey in the Straw." The name recalls an interesting and forgotten bit of last century history, when Mississippi was the frontier of this country, and conditions there were similar to those in California somewhat later. A short quotation from "High Stakes and Hair Trigger," by R. W. Winston of Williams College, will vividly present the picture:

"On Mississippi soil, indeed, long before the Civil War everything converged to a mighty tragedy. Time, place and circumstances had met. The actors, too, were fitted to play their parts. Thither adventurers had flocked by thousands. Mississippi was the melting-pot of America; aristocrats from the worn-out lands of Virginia and Carolina settled near Natchez, Washington, and Woodville; roughnecks from Georgia, Tennessee and Pennsyl-

vania, and from foreign lands, pre-empted the rich bottom lands. Today we drink, tomorrow we die! was the Mississippi motto. Duels were of frequent occurrence. Natchez-under-the-Hill typified the times—barrooms, dives, brothels, gambling hells, courtesans, murderers, highwaymen—the offscourings of the earth—thugs from the four corners of the world, made up Natchez-under-the-Hill. And yet, just above the bluff was Natchez proper, Natchez-on-the-Hill, a comely city with banks, churches, residences ornate and beautiful, and a theater where Booth and Barrett filled an engagement of nine nights."

The sordid criminal background so dramatized and threw into vivid relief the refinement and elegance of Natchez-on-the-Hill that it came to personify these qualities, highly prized throughout the South, and gave its name to the widely-loved folk-tunes, which so aptly embodied them. In a way, "Natchez-on-the-Hill" typified the whole South, led by its "quality," dancing gaily and gallantly on the verge of the abyss. And this condition left its impress on the tunes to which they danced—certainly not to their aesthetic detriment.

"The Hog-Eyed Man" is of even greater antiquity than the preceding tune, as evinced by the fact that it is in the Aeolian mode. More vigorous in rhythm, its minor third and flatted seventh keep it hovering between plaintiveness and whimsicality with an effect not unlike that of certain Celtic dance tunes.

"The War-Whoop," sturdiest and most unrestrained of the three, is nevertheless of far more complicated anatomy, and more than the other suggests Beethoven in a rollicking mood.

Ballad, "King Estmere," for Two Pianos and Orchestra . SOWERBY

MR. MAIER AND MR. PATTISON

Leo Sowerby was born at Grand Rapids, Michigan, May 1, 1895.

"King Estmere" was one of the compositions written by Mr. Sowerby while he was the holder of the Prix de Rome in the first few years of the decade just past. Both Mr. Sowerby and Mr. Hanson were recipients of this most distinguishing award to young Americans and were in Rome together during a portion of their periods of study. The Ballad was written in 1922 and first performed at the Augusteo Rome, April 9, 1923, under the baton of Albert Coates. The interpreters of the pianoforte parts were the composer and Mr. Carlo Zeechi.

Mr. Sowerby derived his inspiration for this composition from the poem "King Estmere," which is to be found in the collection "Reliques of Ancient English Poetry" edited by Thomas Percy. The orchestral score contains a statement by the composer of the "plot" of the literary poem and the moods he has selected for the basis of his tone poem.

The ballad of King Estmere tells of the love of King Estmere for a bright and shining princess, the daughter of King Adland. This love is contested by the paynim King of Spain, but King Estmere and his brother and constant companion Adler, by means of a certain magic, disguise themselves as harper and servant and boldly make their way into the hall where the wedding between the paynim and the princess is about to be

celebrated. By their playing and singing, which become ever more passionate, they enchant the fair lady, and after a struggle kill the "foule Sowdan," whose soldiers are put to flight.

The music makes little attempt at being descriptive, but gives only a tone picture of the different characters. For example, the first part of the piece presents to us the youthful, frank, and jovial brothers, Estmere and Adler, while the succeeding quiet section is a presentation of the "bright and sheene" princess. Then there is a motive which represents the "gramarye" or magic which served the brothers so well, and then we hear the harp and song which it accompanied. This mounts ever higher, and though from time to time it is interrupted by the Spanish king's coarse exhortation to his followers to give fight to the charmed brothers. The struggle ensues, and at the climax this "leever on Mahomed" receives his death blow. The close of the piece is only the "happy ever after" conclusion which all of us who have loved these old tales have known from our childhood.

SIXTH CONCERT

Saturday Evening, May 20

"MERRY MOUNT" (Concert Form) . . . . . HANSON

An opera in three acts and six scenes
Libretto by Richard L. Stokes*
World premiere, by special permission of the Metropolitan Opera Association
Conducted by the Composer

CAST OF CHARACTERS

FAINT-NOT TINKER, *a sentinel* . . . . . George Galvani
SAMOSET, *an Indian chief* . . . . . Herman Skoog
DESIRE ANNABLE, *a sinner* . . . . . Rose Bampton
JONATHAN BANKS, *a Shaker* . . . . . Robert Miller
WRESTLING BRADFORD, *a clergyman* . . . . John Charles Thomas
PLENTIFUL TEWKE . . . . . Rose Bampton
PRAISE GOD TEWKE, *her father and elder of the congregation* . Chase Baromeo
MYLES BRODRIB, *captain of the trainband* . . . . . George Galvani
PEREGRINE BRODRIB, *his son* . . . . . Marjorie McClung
LOVE BREWSTER, BRIDGET CRACKSTON, *her grandmother* . . . . . Hope Eddy
JACK PRENCE, *a mountebank* . . . . . Robert Miller
LADY MARIGOLD SANDYS . . . . . Leonora Corona
THOMAS MORTON, *her uncle* . . . . . Herman Skoog
SIR GOWER LACKLAND . . . . . Frederick Jagel
JEWEL SCROOBY, *a parson* . . . . . George Galvani
FIRST PURITAN . . . . . Herman Skoog
SECOND PURITAN . . . . . Nelson Eddy
Puritans, Men, Women, and Children; Male and Female Cavaliers; Indian Braves and Squaws; Maypole Revelers; Princes, Warriors, Courtesans, and Monsters of Hell . . . University Choral Union

CHICAGO SYMPHONY ORCHESTRA

*The vocal score and the libretto are published by Harms, Inc., New York.

OFFICIAL PROGRAM

Time: May, 1625
Place: A Puritan Village

Act I		"The Village" (Midday)
Act II,	Scene I	"The Maypole" (Afternoon)
	Scene II	"The Forest" (Twilight)
	Scene III	Bradford's Dream: "The Hellish Rendezvous" (Night)
Act III,	Scene I	"The Forest" (Night)
	Scene II	"The Village" (Night)

Howard Hanson was born at Wahoo, Nebraska, October 28, 1896.

While attending Luther College, Nebraska, and the School of Music at the University of Nebraska, Dr. Hanson pursued regular collegiate studies simultaneously with courses in music. He was graduated from the Institute of Musical Art, New York City, and also received an academic degree from Northwestern University, Evanston, where he was appointed instructor in theory. From 1916-19, he was Professor of Theory and Composition at the College of the Pacific, San Jose, California, and from 1919-21, he was Dean of the Conservatory of Fine Arts. In 1921, he won the coveted Prix de Rome in musical composition, giving to him a Fellowship in the American Academy in Rome, where for the next three years he devoted his undivided attention to composition. It was during the years 1921-24, that many of Dr. Hanson's orchestral compositions were written. Since 1924 Dr. Hanson has been Director of the Eastman School of Music at Rochester, New York, and in 1925 Northwestern University conferred upon him the honorary degree of Doctor of Music.

Dr. Hanson is best known as composer, conductor, and musical director. He has been the guest conductor with the symphony orchestras in Rome, New York, St. Louis, Kansas City, San Francisco, Rochester, and Los Angeles. This winter (1933) he conducted performances of American compositions in Berlin and Leipzig.

Of great significance to the history of American music is the annual Spring Festival of American music which he has established at Rochester. During the winter four concerts devoted entirely to the works of American composers are included in addition to the regular series of concerts. Because of his untiring efforts in the interest of American composers, he has helped to establish a prestige for American music and has directed the attention of his country to the inherent talent and creative powers of its own composers.

Dr. Hanson's most important early works include a symphonic prelude, symphonic rhapsody, symphonic legend, two symphonic poems—"Before the Dawn"

and "Exaltation," score for the California Forest play of 1920, Nordic Symphony, Symphonic Poems—"North and West," "Lux Aeterna," two piano quintets, one string quartet, a piano sonata, "Lament for Beowulf," and numerous other smaller works. Of more recent date are the "Heroic Elegy" and the Symphonic Poem, "Pan and the Priest," the Romantic Symphony, and finally the opera "Merry Mount." At present Dr. Hanson is at work on a choral work for the Chicago Exposition.

In the musical score of *Merry Mount*, Dr. Hanson has employed the materials of music with a fine sense of discrimination for the dramatic values of the several idioms of musical expression: modal, diatonic, chromatic and dissonant. The precise moods of the several scenes, the personality of each character, the overwhelming influence of Puritan tradition, the spell of witchcraft are all depicted in the language of sound with a fidelity to emotional reactions that evidences for the composer a rich experience in exploration of possibilities in the field of symphonic writing and a keen understanding of the dramatico-musical values inherent in the superb libretto provided by Mr. Stokes.

Only a few musical motives are carried throughout the entire work to give unity, coherence, and strength to the musical fabric; these themes are, for the most part, of sufficient length and individuality to facilitate their ready recognition. The Prelude and the initial chorus announce one of the most important themes, modal in character, representing the spirit of the Puritans. Another is presented when Bradford begins the narration of his dream of Astoreth, Queen of the horned Moon ("Last night came one"). In the melodic character of the dances "Barley Break" (Act I) and the "Maypole" (Act II), the composer has caught the spirit of the old English folk dances, though the harmonizations are more virile and interesting than sixteenth- or seventeenth-century composers would have dared to use.

In the scene of "The hellish rendezvous" (Act II, Scene III), modern musical technic finds an adequate subject for vivid tonal delineation. In 1830, Berlioz broke with tradition in choosing such a subject for the fifth movement in his *Fantastic Symphony* and in developing therefor an idiom of expression new for that age. Dr. Hanson, one hundred years later, treats a similar scene with a full knowledge of the orchestral and harmonic advances that the experiments of composers in the intervening years have effected.

It will be readily noted that great dramatic interest is centered in the music allotted to the chorus, whether they be Puritans, or Cavaliers, Demons or Courtesans, and that the binding influence throughout the work is supplied by the moods and actions of the choral masses as interpreted in tone and rhythm. These units are treated as principal characters in the drama, contributing to the currents

of action and determining in some measure the final denouement. The writing for the chorus displays a distinct feeling for choral mass of tone as opposed to the melodic contours for individual voices in the principal roles.

Act I

Time: May, 1625
Place: A Puritan Village in Massachusetts

It is noon on the Sabbath. As a group of Puritans are departing from church after the services, the voice of the young pastor, Wrestling Bradford, is heard, asking his people for their attention for a moment before they disperse. He speaks of the plans of Satan to work destruction upon them, and warns them of the plots of the Evil One. He condemns Samoset, an Indian chief, and denounces Jonathan Banks, a Shaker, and Desire Annable, who have been confined to the stocks and pillory.

When they are released, and the Puritans have withdrawn, Bradford confesses to an elder of the congregation, Praise God Tewke, that at night demons beset his chamber and harrow him to sign the Devil's Book. With the love of Christ in his heart, he is able to spurn the execrable shapes. But then "lascivious concubines of Hell" tear at his body with hands of fire. The previous night, Astoreth, the Queen of the Moon, appeared in his dreams and attempted to entice him to taste with her the "Vine of Life." In fear of eternal damnation he seeks help from Tewke, who suggests that in marriage with his daughter, Plentiful, salvation of his soul is assured. Plentiful is summoned, and in desperation, Bradford implores her to marry him immediately, but she insists upon delay. As a token of the coming betrothal, Bradford breaks a coin and gives Plentiful half, but as he kisses her, he starts back and exclaims that it is not she who can free him from his curse.

A group of children enter, headed by Love Brewster, a girl of twelve, and Peregrine Brodrib, a lad of fourteen. Bradford accuses them of profaning the Sabbath and sends them to their Holy Books as he and Plentiful depart.

Jack Prence, a mountebank, enters and interrupts Peregrine, who has been questioning the children on a catechism. With his handsprings, and his cap and bells, he soon takes the children's attention from their holy services. They all engage in a game of "Barley Break."

This jolly scene is soon dispelled by the entrance of Myles Brodrib, Peregrine's father, who condemns Prence for attempting to set up an "Empire of Jollity," and has him tied to a whipping post and thrashed. Lady Marigold

Sandys, having heard the cries of Prence, rushes in to save him. She is dressed in a riding habit, and in her hand she carries a riding crop. Bradford, happening to enter at the same moment, receives a blow on the head from the crop of Lady Marigold, who takes him for one of Prence's persecutors. As Marigold frees Prence from the whipping post, Bradford gazes at her in astonishment, for he recognizes in her the likeness of Astoreth, the Moon Goddess of his dreams. Brodrib, with an angry gesture, strides toward Marigold, who calls to her lover, Sir Thomas Gower, for help.

With Gower, enter her uncle, Thomas Morton, and Jewel Scrooby, a parson. Bradford, in a trance, is oblivious to everything but the presence of Marigold. Awakened by the noise, Faint-Not Tinker, the sentinel, sounds an alarm on a drum and Puritan men with firelocks and pikes rush to the scene where they are met by Morton's cavalier followers. In the midst of the melee, Elder Tewke's voice is heard warning the contestants not to spill Christian blood on the Lord's Day. Bradford, speaking to the Puritans, reminds them that they are all brothers in the eyes of Christ; to the Cavaliers he gives words of welcome and warns them to beware of Satan whose "imps and burning devils swarm about like the frogs of Egypt." But when he learns that Marigold is to wed Gower that very afternoon, blinded by a fit of violent anger, he urges the Puritans to attack the Cavaliers that very day in spite of the truce they swore. Plentiful steals toward Bradford and as she touches his arm, he takes the half coin from his pocket and grinds it under his heel, while the Puritans call upon God to smite the heathen with His rod of slaughter, pestilence, and famine.

Act II

Scene I—The Maypole

It is the afternoon of the same day. The Cavaliers have erected a maypole on the top of a hill which they have christened the "Merry Mount." As the men and women are engaged in a dance about the maypole, Marigold, Gower, Morton, and Scrooby enter for the marriage ceremony. Just as Marigold and Gower are about to be pronounced man and wife, Bradford enters and denounces the maypole as the "staff of Hell" and the "beastly tow'r of scarlet Babylon." He condemns the ceremony as the "infernal rendezvous of Satan and his bond slaves" and calling on the armed Puritans, he attacks the Cavaliers and defeats them. Brodrib strikes Samoset across the face with his gauntlet, while the Puritans attack the maypole with axes and tear down the streamers and decorations. Tewke declares this to be the fate of all merrymakers throughout the land.

Scene II—The Forest

As two Puritans are dragging Marigold into the forest, Bradford overtakes them and commands her captors to release her, telling Marigold that he wishes to wrestle with her soul. When alone, Bradford begs desperately for her love. Marigold, with loathing for him in her heart, repulses all his advances. Finally, wild with jealousy at the thought of Gower possessing her, he forces a kiss upon her lips just as Gower enters.

Tewke and the Puritans arrive to find Gower and Bradford in mortal combat. As Gower seizes an ax from one of them, a pike is thrust into his heart and he dies in the arms of Marigold. Marigold utters a dreadful curse upon them, crying, "Lift up your voices, O ye bells, and cry aloud with me for vengeance."

Tewke orders the imprisonment of Marigold who, he is afraid, will carry information of the crime to London. Marigold is led away as the Puritans carry Gower's body from the scene. Tewke, left alone with Bradford, upbraids him for the treatment of his daughter Plentiful, and Bradford in deep repentance, kneels down and prays to God to cleanse and heal and sanctify him. Utterly exhausted, he falls into a deep sleep.

Scene III—Bradford's Dream, "The Hellish Rendezvous"

Bradford moves uneasily in his sleep as his dreams take ghastly forms. Witches dance in a diabolical orgy, a great toad with a jewel in its forehead joins in the dance. A hideous monster with its body full of eyes, goblins with tomahawks, and devils with pitchforks dance grotesque steps as they sing weird allelulias. With the appearance of Lucifer and his cohorts, the monsters go mad with joy.

Lucifer mourns the loss of "Merry Mount" and summons Bradford, who is horrified to discover in him the dead Gower. Lucifer offers to crown Bradford Prince of New England if he but curse God. Bradford remains firm in his faith. The hellish concubines are called to awaken in him the temptations of the flesh; he dismisses them with a curse. At this moment Marigold as Astoreth, the Moon Goddess, appears, and Bradford's will is broken. He burns with desire for Astoreth. At the suggestion of Lucifer that he might possess her if he forswears God, Bradford is about to sign the Evil Book, when Lucifer stops him, saying, "Hold, first shalt thou ban and curse New England!" Beginning with a choked voice, but gradually mounting to a shrill cry, Bradford calls down "tempest, thunderstorm, desolating fires, pestilential fever, earthquakes and war" upon New England. Lucifer removes his crown and places it upon the head of Bradford after he has, with a crimson mark, branded his forehead. With the departure of Lucifer, Bradford and Astoreth are left alone.

SIXTH CONCERT

Act III

Scene I—Soon afterward. Same as Act II, Scene II

Plentiful watches over the dreaming Bradford. He cries out in his troubled sleep to Astoreth and suddenly awakens. Springing up he relates his dream to the horrified Plentiful and rushes from the forest in the hope that he might save New England from his dreadful curse.

Scene II—In the Village an hour later

The Indians, led by Samoset, have set fire to the village. The church and the neighboring buildings are in blazing ruins. Dire distress and chaos mark the scene. Love Brewster is dragged in by an Indian, who plunges his tomahawk into her skull. At the sound of the shot, Samoset falls dead with a bullet in his head, while all the Indians are awed to silence. They lift his body and disappear with it into the forest. Tewke and the Puritan women and children steal cautiously from the woods with cries of grief and painful wails. With the entrance of Bradford and Plentiful, the people beseech their pastor to pray for them. Bradford in an agony of grief replies, "Nevermore shall prayer ravish these lips!" As Marigold wanders in, she hears Bradford branding her as a witch and the source of all their distress. Marigold's only reply is that she desires death and respite from "this world of mad and bloody men." As she calls upon the name of her lover Gower, Bradford is infuriated beyond all control and in a moment of frenzied anger, he renounces God. The Puritans are about to stone him to death when he reveals to them the mark of Satan on his forehead. With awful words he calls the furies of the pit to encircle him with fire. From the ashes of the church, flames arise. Bradford takes the fainting Marigold in his arms and strides with her into the flames, while the terrified Puritans fall upon their knees and offer prayers to God.

The University Choral Union

Founded in 1879

EARL V. MOORE, *Conductor*
JAMES PFOHL, *Assistant Conductor*

MABEL ROSS RHEAD, *Pianist*
PALMER CHRISTIAN, *Organist*
OTTO STAHL, *Librarian*

Fifty-fourth Season, 1932-1933

SOPRANOS

Adams, Alice D.
Allison, Ruth
Anderson, Ione
Anderson, Marion Louise
Arthur, Winifred Frances
Beall, Beatrice Electa
Beckler, Ruth
Bell, Elizabeth Louise
Bentley, Helen A.
Bloom, Sarah Alice
Boone, Doris Mae
Bridge, Phyllis Mary
Bunce, Dorothy Elizabeth
Burgoyne, Bessie Elizabeth
Burke, Margaret Elizabeth
Clark, Helen Carol
Coulter, Mildred M.
Creaser, Florence B.
Crow, Harriet Ada
Daugherty, Margaret Ann
Dietrich, Lillian Ethel
Dixon, Alma Knight
Ellsworth, Ruth Elizabeth
Eppstein, Elsa
Esselstyn, Vivian Voorhees
Evarts, Marie Danhof
Fagg, Shirley Jennings
Ford, Louise Antoinette
Forsythe, Virginia A.
Funkhouser, K. Elizabeth
Gassaway, Jean Rachel
Gee, Merle Lou
Goddard, Marjorie Roxana
Gould, Helen
Graiziger, Lydia Clara
Gray, Elizabeth
Haley, Treasure Nellie
Hawley, Evelyn Winifred
Haxton, Helen Elma
Hayner, C. Irene
Hertrich, Margaret Helen
Hildebrand, Kathryn M.
Hough, Maude
Hutchings, Mona Beatrice
Hutchins, Maxine Marion
Jackson, Hilda S.
Jackson, Katharine Erwin
James, Belle Scott
Jamgotchian, Rose B.
Jenkins, Lois C.
Johnstone, Mrs. John
Jones, Gwynneth Elizabeth
Kalaw, Maria
Kapp, Marion Josephine
Kiest, Mary Elizabeth
Kim, Mary Chesik
Kitchin, Jo Elizabeth
Lichtenwalter, Leah
Loucks, Frances Ruth
Lucas, Lucille Marion
McClung, Marjorie
McCulloch, Gertrude F.
MacLaren, Helen Lenore
Malve, Suzanne Rose
Martinek, Maretta Louise
Maulbetsch, Arlene Mildred
Mitchell, Ruth E.
Morrison, Mary Evangeline
Murphy, Virginia Eleanor
Nelson, Laura Alice
Neracher, Jane Sheldon
Newell, Thelma Ursula
Nichols, Ruth Jane
Nicolai, Agness Anne
Norris, Dorothy
Park, Dorothy Eleanor
Parker, Frances June
Parks, Marilyn
Paterson, Kathleen G.
Paton, Barbara E.
Patten, Vida Mae

Peale, Ruth
Podoba, Vlasta M.
Prochnow, Violet Alta
Purcell, Rosemary Ruth
Reed, Florence Louise
Resnik, Rosalie
Ritter, Virginia Flowers
Roop, Maryetta Jane
Root, Dorothy Florence
Rorick, Frances Edith
Rudd, Mildred Arline
Sage, Marjorie Estella
Santillan, Pura F.
Saxton, Leone Ruby
Schlicht, Bertha Laverna
Schultz, Gladys Ruth
Shaben, Margaret C.
Slote, June Gwendolyn
Smith, Betti Ann
Smith, Dorothy
Smith, Vera Jean
Snyder, Elizabeth May
Spencer, Delma Alice
Strome, Beatrice Omans
Stroup, Mildred Naomi
Swetnam, Margaret Keith
Swift, Phyllis
Thurston, Jessie
Travis, Helen
Trunk, Myrtle Caroline
Turk, Nathene
Van Loon, Helen Mary
Walker, Alfreda Louise
Wallace, Margaret
Ward, Ione E.
Ward, Virginia Belfield
Weinman, Lillian Dorothea
Westveer, Mae Eloise
Whitten, Mary Belle
Wilson, Calla Jean
Wilson, Helen Dehn
Works, Marion Joy
Wright, Katharine Montague
Young, Vivian Frances

ALTOS

Aldrup, Lena Mary
Anderson, Agnes Lucille
Anderson, Helen
Ball, Mrs. Charles O.
Baxter, Mary Alice
Beswarick, Mary Frances
Broun, Margaret Jean
Brudges, Jane
Carpenter, Kathleen S.
Chapman, Martha Jane
Clark, Helen
Cushman, Mary Davis
Davenport, Dorothea E.
Davis, Genevieve A.
Dell, Frances M.
Eager, Grace
Earnshaw, Mary Elizabeth
Eddy, Hope Bauer
Emerich, Dorothy Ada
Evans, Harvey Inez
Evans, Marguerite L.
Fagg, Elizabeth Margaret
Farquhar, Anne Langston
Ferguson, Catharine Y.
Forsythe, Edith Mary
Gnodtke, Lucile Huston
Graiziger, Edith Minerva
Gram, Helene
Haefner, Leona Mae
Hamill, Doris Leta
Harris, Helen Louise
Hart, Dorothy Phillips
Hartweg, Mrs. Norman
Hawley, L. Margaret
Hickman, Mary Beth
Hoffman, Lucille Irene
Hoover, Jean Elizabeth
Jennings, Margaret Ann
Johnson, Eleanor
Jondro, Margaret Elizabeth
Kimball, Margaret Jane
Korver, Mathilda J.
Lacey, Sarah Elizabeth
Leith, Clara Jean
Leopold, Catherine L.
Lloyd, Helen
McDowall, Mary Anne
McOmber, Elizabeth
MacPherson, Verva E.
Mahler, Suzanne
Martindale, Margaret
May, Marian Guthrie
Maynard, Maxine
Moe, Ragnhild
Mohler, Gladys
Montgomery, Almarene
Morgan, Adelaide Hardee
Parker, Mildred Viola
Peck, Laura A.
Pettibone, Mrs. Clarence L.
Pfohl, Ruth Whittington
Poole, Irene T.
Powell, Olivia Gilkey
Reed, Lavinia Jane
Robinson, Barbara Agnes
Russell, Goldie
Ryder, Helen Louise
Shapland, Dorothy Edna
Simmons, Barbara Joyce
Simpson, Rosemary
Smith, Ione Louise
Spoeneman, Lydia H.
Springer, Eleanor Carothers
Wahrenbrock, Elizabeth L.
Walz, Elizabeth Louise
Weinert, Hilda Margaret
Whitman, Charlotte
Wightman, Bertha W.
Wilson, Laila Lou
Wilson, Velma Amelia
Wolter, Helen Anna
Woodworth, Mrs. Alta H.
Wright, Hazel
Youtz, Margaret
Zoller, Gwendolyn Thomas

UNIVERSITY CHORAL UNION

Tenors

Babcock, Warren P.
Black, Robert Henry
Blanchard, William
Brace, Fred C.
Brooks, Robert Jerome
Brown, Harold
Catchpole, R. E.
Conklin, Jack Webster
Coulter, William John
Crosby, John Samuel
Curtis, Quin F.
Duncan, Ronald W.
Fabricant, Herbert J.
Fulghum, Ralph Taylor
Kalom, Joseph
Leisenring, Kenneth B.
Light, Goddard
Lloyd, Harold
Martin, Wayne O.
Mason, Russell Edward
Matthews, Ralph Vernon
Meddaugh, David H.
Moudry, Ladimir John
Munger, Willis Raymond
Murton, Clarence J. C.
Nelson, Carl Anders
Otten, John Andrew
Parker, Kenneth Chester
Prouty, Frank Horace
Renneke, Raymond Erwin
Robinson, Paul Demotte
Rosso, William W.
Sabom, William O.
Searles, Fuller
Slack, Robert Dare
Soderbeck, Walden E.
Stein, Edwin E.
Stein, R. Keith
Steinko, John Truman
Weinert, Arthur August
Zahnow, Robert Harvey

Bass

Aaron, Daniel
Austin, Henry Root
Austin, Joseph Perry
Bails, Ellwyn Miller
Ball, Charles O.
Barnes, Harold Wilber
Benner, Alvin Neal
Bourland, Philip E.
Bradley, William H.
Bruck, Elmer G.
Butterfield, Mondel E.
Callahan, Allen B.
Charles, Daniel Herschel
Clark, Kenneth La Moine
Conlin, Joseph N.
De Line, Clifford A.
Eddy, Nelson W.
Ernst, Frederick William
Firestone, Floyd Alburn
Goldman, Daniel Wayne
Grushko, Theodore
Haight, Changler, Jr.
Henshaw, Hugh Ely
Hilty, Everett Jay
Jahnke, Arthur
Jean, Karl Frederick
Johnson, Frederick Lakewood
Keeton, Elvin
Keiser, Rufus Dale
Kincheloe, Kenneth V.
Klapper, Lester L.
Klute, Harold Frederick
Kramer, Albert John
McCain, Harry A.
McDonald, Thane Edward
Mastin, Glenn G.
Mayo, Warrne Henry
Merdzinski, Harry Leonard
Meyer, Henry Joseph
Newton, Francis John
Nichols, Sherwood
Olson, Olof Harry
Pfohl, James Christian
Rein, Gerald Norman
Ryan, Robert Vincent
Schumann, Eugen Ernest
Skoog, Herman C.
Smith, Harry Cooper
Straw, Harold
Striedieck, Werner Friedrich
Underwood, Howard Warren
Vanderveen, Theodore S.
Wagner, Joseph Charles
Walker, Alexander Marriott
Welmers, Everett Thomas
West, Douglas N.
Wightman, Clifford Buell
Wilson, Howard R.
Wolk, Sidney

THE MAY FESTIVAL

FOUNDED BY

ALBERT AUGUSTUS STANLEY IN 1894

MUSICAL DIRECTORS

ALBERT A. STANLEY, 1894–1921
EARL V. MOORE, 1922——

ORGANIZATIONS

BOSTON FESTIVAL ORCHESTRA, EMIL MOLLENHAUER, *Conductor*, 1894–1904
CHICAGO SYMPHONY ORCHESTRA, FREDERICK STOCK, *Conductor*, 1904——
ERIC DELAMARTER, *Assistant Conductor*

UNIVERSITY CHORAL UNION, ALBERT A. STANLEY, *Conductor*, 1894–1921
EARL V. MOORE, *Conductor*, 1922——
CHILDREN'S FESTIVAL CHORUS, ALBERT A. STANLEY, *Conductor*, 1913-18
RUSSELL CARTER, *Conductor*, 1920
GEORGE O. BOWEN, *Conductor*, 1921-24
JOSEPH E. MADDY, *Conductor*, 1925-27
JUVA N. HIGBEE, *Conductor*, 1928——

GUEST CONDUCTORS

GUSTAV HOLST (London, England)	1923, 1932
HOWARD HANSON (Rochester)	1926, 1927, 1933
FELIX BOROWSKI (Chicago)	1927
PERCY GRAINGER (New York)	1928

CHORAL WORKS

(*) World Premiere at the May Festival Concerts
(†) American Premiere at the May Festival Concerts

1894 Manzoni Requiem, *Verdi*
1895 Damnation of Faust, *Berlioz*
1896 Lohengrin, Act I, Finale from Meistersinger, *Wagner*
1897 Arminius, *Bruch;* Stabat Mater, *Rossini*
1898 Manzoni Requiem, *Verdi*

1899 German Requiem, *Brahms;* Samson and Delilah, *Saint Saens*

1900 Lily Nymph, *Chadwick;* Hora Novissima, *Parker*

1901 Elijah, *Mendelssohn;* Golden Legend, *Sullivan*

1902 Orpheus, *Gluck;* Faust, *Gounod*

1903 Caractacus, *Elgar;* Aida, *Verdi*

1904 Fair Ellen, *Bruch;* Dream of Gerontius, *Elgar;* Carmen, *Bizet*

1905 St. Paul, *Mendelssohn;* Arminius, *Bruch*

1906 Stabat Mater, *Dvorak;* A Psalm of Victory, *Stanley;* Aida, *Verdi*

1907 Messiah, *Handel;* Samson and Delilah, *Saint Saens*

1908 Creation, *Haydn;* Faust, *Gounod*

1909 Seasons, *Haydn;* Damnation of Faust, *Berlioz*

1910 Fair Ellen, *Bruch;* Odysseus, *Bruch;* New Life, *Wolf-Ferrari*

1911 Judas Maccabeus, *Handel;* Eugene Onegin, *Tchaikovsky*

1912 Dream of Gerontius, *Elgar;* Samson and Delilah, *Saint Saens;* Chorus Triomphalis, *Stanley*

1913 Laus Deo, *Stanley;* Manzoni Requiem, *Verdi;* Lohengrin Act I and Finale from Meistersinger, *Wagner;* The Walrus and the Carpenter (Children), *Fletcher*

1914 Caractacus, *Elgar;* Messiah, *Handel;* Into the World (Children), *Benoit*

1915 New Life, *Wolf-Ferrari;* Children's Crusade, *Pierne*

1916 Paradise Lost, *Bossi;* Samson and Delilah, *Saint Saens;* Children at Bethlehem (Children), *Pierne*

1917 Dream of Gerontius, *Elgar;* Aida, *Verdi;* The Walrus and the Carpenter (Children), *Fletcher*

1918 The Beatitudes, *Franck;* Carmen, *Bizet;* Into the World (Children), *Benoit*

1919 Ode to Music, *Hadley;* Faust, *Gounod;* Fair Land of Freedom, *Stanley*

1920 Manzoni Requiem, *Verdi;* Damnation of Faust, *Berlioz*

1921 Elijah, *Mendelssohn;* Aida, *Verdi;* *Voyage of Arion (Children), *Moore*

1922 New Life, *Wolf-Ferrari;* A Psalmodic Rhapsody, *Stock;* Tannhäuser (Paris Version), *Wagner;* A Song of Spring (Children), *Busch*

1923 B minor Mass (Excerpts) *Bach;* †Hymn of Jesus, *Holst;* Dirge for Two Veterans, *Holst;* Samson and Delilah, *Saint Saens*

1924 B minor Mass (Excerpts), *Bach;* †La Primavera (Spring), *Respighi;* †Sea Drift, *Delius;* Excerpts from Aida and La Forza del Destino, *Verdi*

1925 The Bells, *Rachmaninoff;* B minor Mass (Excerpts), *Bach;* La Gioconda, *Ponchielli;* Alice in Wonderland (Children), *Kelley*

1926 Elijah, *Mendelssohn;* Lohengrin, *Wagner;* *The Lament of Beowulf, *Hanson;* The Walrus and the Carpenter (Children), *Fletcher*

1927 Missa Solemnis, *Beethoven;* †Choral Symphony, 2d and 3d movements, *Holst;* Carmen, *Bizet;* *Heroic Elegy, *Hanson;* Voyage of Arion (Children), *Moore*

1928 St. Francis of Assisi, *Pierne;* Marching Song of Democracy, *Grainger;* Aida, *Verdi;* Quest of the Queer Prince (Children), *Hyde*

1929 German Requiem, *Brahms;* New Life, *Wolf-Ferrari;* Samson and Delilah, *Saint Saens;* Hunting of the Snark (Children), *Boyd*

1930 Magnificat, *Bach;* King David, *Honegger;* Manzoni Requiem, *Verdi;* *A Symphony of Song (Children), *Strong*

1931 St. Francis of Assisi, *Pierne;* Boris Godounof (original version) *Moussorgsky;* Old Johnny Appleseed (Children), *Gaul*

1932 Creation, *Haydn;* Symphony of Psalms, *Strawinsky;* †Choral Fantasia, *Holst;* †Legend of Kitesh, *Rimsky-Korsakoff;* The Spider and the Fly (Children), *Protheroe*

1933 Belshazzar's Feast, *Walton;* *Merry Mount, *Hanson;* Spring Rapture (Children), *Gaul*