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TWELFTH  
ANNUAL MAY FESTIVAL

OF THE  
UNIVERSITY OF MICHIGAN

1905



OFFICIAL PROGRAM BOOK

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[OFFICIAL]

TWELFTH  
ANNUAL MAY FESTIVAL  
OF THE  
UNIVERSITY OF MICHIGAN

TO BE HELD IN

University Hall, Ann Arbor,  
Michigan

*May 11, 12, 13, 1905*



ANN ARBOR, MICHIGAN  
UNIVERSITY SCHOOL OF MUSIC

1905

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# UNIVERSITY MUSICAL SOCIETY

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## The Choral Union

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SIXTEENTH SEASON

1904-1905

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AUGUST SCHMIDT, ORGANIST

# List of Concerts and Soloists

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THURSDAY EVENING, MAY 11, 8 O'CLOCK

## "ST. PAUL," An Oratorio

BY FELIX MENDELSSOHN-BARTHOLDY

### SOLOISTS

MRS. LILLIAN FRENCH READ, *Soprano*  
MRS. DAISY FORCE-SCOTT, *Contralto*  
MR. ALFRED D. SHAW, *Tenor* MR. HERBERT WITHERSPOON, *Bass*  
MR. FRED DALEY, MR. EARLE G. KILLEEN, *Witnesses*  
THE CHORAL UNION  
MR. AUGUST SCHMIDT, *Organist* MR. ALBERT A. STANLEY, *Conductor*

FRIDAY AFTERNOON, MAY 12, 3 O'CLOCK

## SYMPHONY CONCERT

### SOLOIST

MRS. GERTRUDE STEIN-BAILEY, *Contralto*  
MR. FREDERICK A. STOCK, *Conductor*

FRIDAY EVENING, MAY 12, 8 O'CLOCK

## MISCELLANEOUS CONCERT

### SOLOISTS

MME. LILLIAN BLAUVELT, *Soprano*  
MR. ELLISON VAN HOOSE, *Tenor* MR. HENRI ERN, *Violinist*  
MR. FREDERICK A. STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 13, 2:30 O'CLOCK

## MISCELLANEOUS CONCERT

### SOLOISTS

MRS. JEANETTE DURNO-COLLINS, *Pianiste* MR. VERNON D'ARNALLE, *Baritone*  
MR. FREDERICK A. STOCK, *Conductor*

SATURDAY EVENING, MAY 13, 7:30 O'CLOCK

## "ARMINIUS"

OVERTURE, "Coriolanus"  
"ARMINIUS," An Epic Cantata

BEETHOVEN  
BRUCH

### CAST

ARMINIUS MR. DAVID BISPHAM  
PRIESTESS MRS. GERTRUDE STEIN-BAILEY  
SIEGMUND MR. ELLISON VAN HOOSE  
CHERUSCANS, FRISIANS, ROMANS, ETC. CHORAL UNION  
MR. AUGUST SCHMID, *Organist*  
MR. ALBERT A. STANLEY, MR. FREDERICK A. STOCK, *Conductors*







# The Theodore Thomas Orchestra

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FOUNDED BY THEODORE THOMAS

FREDERICK A. STOCK,  
CONDUCTOR

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## FIRST VIOLINS

KRAMER, L., Principal.  
BECKER, L.  
MARX, L.  
MOERENHOUT, C.  
BRAUN, H.  
TAK, E.  
NUERNBERGER, L.  
CHAPEK, J.

## SECOND VIOLINS

KUEHN, B., Principal.  
HLADKY, F.  
HILLMANN, C.  
DASCH, G.  
BUSSE, A.  
SINGER, W.  
ULRICH, A.

## VIOLAS

ESSER, F., Principal.  
MEYER, G.  
HAFERBURG, C.  
HESSELBACH, O.  
MIDDELSTAEDT, F.

## VIOLONCELLOS

STEINDEL, B., Principal.  
UNGER, W.  
BRUECKNER, C.  
AMBROSIUS, R.  
CORELL, L.  
BRITT, H.

## BASSES

BECKEL, J., Principal.  
KLEMM, L.  
PARBS, H.  
GLASS, R.  
WOLF, O.

## HARPS

TRAMONTI, E.

## FLUTES

QUENSEL, A.  
BAUMBACH, C.

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## ENGLISH HORN

STARKE, F.

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MEYER, C.

## BASSOONS

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RABE, H.

## HORNS

de MARÉ, L.  
CRAS, R.  
FRANK, W.  
ALBRECHT, C.

## TRUMPETS

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LLEWELLYN, J.

## TROMBONES

STANGE, G.  
ZELLER, W.  
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## BASS TUBA

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## TIMPANI

ZETTELMANN, J.

## PERCUSSIONS

WINTRICH, M.  
WAGNER, E.

## LIBRARIANS

McNICOL, THEO.  
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THE THEODORE THOMAS ORCHESTRA will take part in all Festival Concerts.

# CHORAL UNION SERIES 1904-1905

SIXTEENTH SEASON  
No. CXXXVI COMPLETE SERIES

SIXTH CONCERT

## First May Festival Concert

THURSDAY EVENING, MAY 11, 8 O'CLOCK

### Oratorio "ST. PAUL"

FELIX MENDELSSOHN-BARTHOLDY

#### SOLOISTS

MRS LILLIAN FRENCH READ, *Soprano*

MRS. DAISY FORCE SCOTT, *Contralto*

MR. ALFRED SHAW, *Tenor*

MR. HERBERT WITHERSPOON, *Bass*

MR. FRED DALEY, MR. EARLE G. KILLEEN, *The Witnesses*

MR. ALBERT A. STANLEY, *Conductor*

MR. AUGUST SCHMIDT, *Organist*

#### SYNOPSIS

##### PART I

OVERTURE

CHORUS. *Lord, Thou alone art God.*

CHORAL. *To God on high.*

RECITATIVE. *And the many that believed.*

CHORUS. *Now this man ceaseth not.*

RECITATIVE. *And all that sat in the council.*

RECITATIVE. *Men, brethren, and fathers.*

CHORUS. *Take him away.*

AIR. *Jerusalem, thou that killest the prophets.*

RECITATIVE. *Then they ran upon him.*

CHORUS. *Stone him to death.*

RECITATIVE. *And they stoned him.*

CHORAL. *To Thee, O Lord.*

RECITATIVE. *And the witnesses.*

CHORUS. *Happy and blest are they.*

RECITATIVE. *And Saul made havoc.*

ARIA. *Consume them all.*

RECITATIVE. *And he journeyed.*

ARIOSO. *But the Lord is mindful of His own.*

RECITATIVE. *And as he journeyed.*

CHORUS. *Saul, Saul, why persecutest thou me?*

CHORUS. *Rise! up! arise!*

CHORAL. *Sleepers, wake, a voice is calling.*

RECITATIVE. *And his companions.*

ARIA. *O God, have mercy.*

RECITATIVE. *And there was a disciple.*

SOLO. *I praise Thee, O Lord.*

CHORUS. *The Lord, He is good.*

RECITATIVE. *And Ananias went his way.*

CHORUS. *O great is the depth.*

##### PART II

RECITATIVE. *And Paul came to the congregation.*

DUET. *Now we are ambassadors.*

CHORUS. *How lovely are the messengers.*

RECITATIVE. *So they, being filled.*

ARIOSO. *I will sing of thy great mercies.*

RECITATIVE. *But when the Jews.*

CHORUS. *Thus saith the Lord.*

RECITATIVE. *And there was a man at Lystra.*

CHORUS. *The gods themselves.*

RECITATIVE. *And they called Barnabas, Jupiter.*

CHORUS. *O be gracious, ye immortals.*

RECITATIVE. *Now when the Apostles.*

RECITATIVE. *O wherefore do ye these things.*

RECITATIVE. *Then the multitude.*

CHORUS. *This is Jehovah's temple.*

RECITATIVE. *And they all persecuted Paul.*

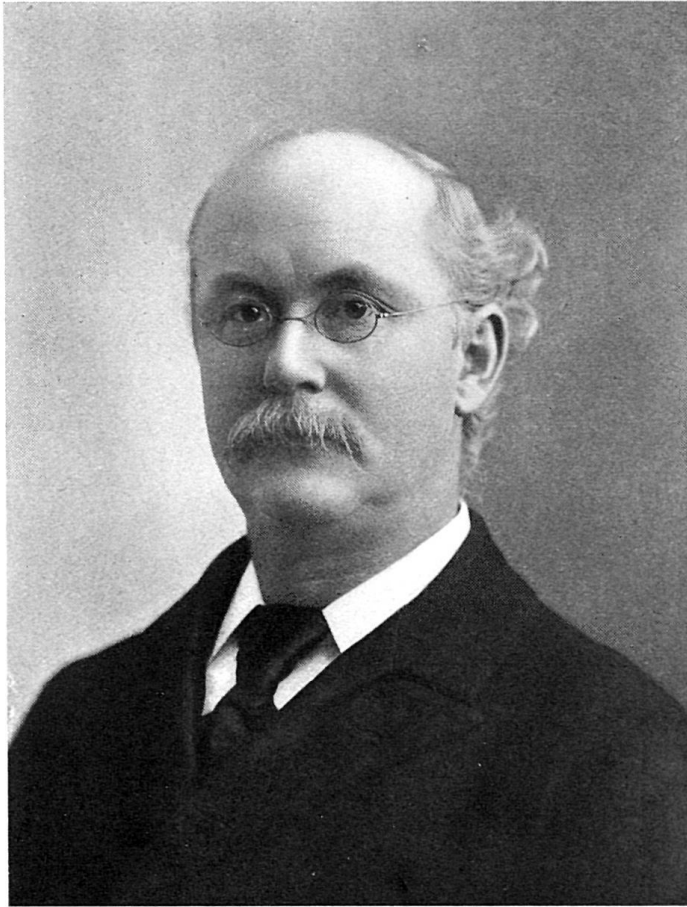
CAVATINA. *Be thou faithful unto death.*

RECITATIVE. *And Paul sent and called the elders.*

RECITATIVE. *What mean ye thus to weep?*

RECITATIVE. *And though he be offered.*

CHORUS. *Not only unto him*







CHORAL UNION SERIES 1904-1905

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SIXTEENTH SEASON  
No. CXXXVII COMPLETE SERIES

SEVENTH CONCERT

Second May Festival Concert

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FRIDAY AFTERNOON, MAY 12, 3 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MRS. GERTRUDE STEIN-BAILEY, *Contralto*

MR. FREDERICK A. STOCK, *Conductor*

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PROGRAM

OVERTURE, "Academic Festival," Op. 80 BRAHMS

RECITATIVE AND ARIA, From "Les Troyens" BERLIOZ

MRS. GERTRUDE STEIN-BAILEY

SYMPHONY, No. 4, B flat major, Op. 60 BEETHOVEN

ADAGIO-ALLEGRO VIVACE; ADAGIO;  
ALLEGRO VIVACE; ALLEGRO MA NON TROPPO.

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IN MEMORIAM

THEODORE THOMAS

Born at Esens, E. Friesland, October 11, 1835; died at Chicago, January 4, 1905.

HYMNUS, Op. 33, No. 3 RICHARD STRAUSS

MRS. GERTRUDE STEIN-BAILEY

TONE-POEM, "Death and Transfiguration, Op. 24" RICHARD STRAUSS

# CHORAL UNION SERIES 1904-1905

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SIXTEENTH SEASON  
No. CXXXVIII COMPLETE SERIES

EIGHTH CONCERT

## Third May Festival Concert

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FRIDAY EVENING, MAY 12, 8 O'CLOCK

### Miscellaneous Concert

#### SOLOISTS

MME. LILLIAN BLAUVELT, *Soprano*  
MR. ELLISON VAN HOOSE, *Tenor*  
MR. HENRI ERN, *Violinist*  
MR. FREDERICK A. STOCK, *Conductor*

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#### PROGRAM

- |   |             |
|---|-------------|
| OVERTURE, "Carnival," Op. 92  | DVORAK      |
| THEME and VARIATIONS, from Symphony, "Rustic Wedding," Op. 26   | GOLDMARK    |
| ARIA, "Una voce poco fa," from "Il Barbiere"<br>MME. LILLIAN BLAUVELT                                   | ROSSINI     |
| ALLEGRETTO SCHERZANDO, from Symphony, Op. 4   | SVENDSEN    |
| ARIA, "Voi Grisélidis" from "Grisélidis"<br>MR. ELLISON VAN HOOSE                                       | MASSENET    |
| CONCERTO, E. minor, Op. 64<br>ALLEGRO MOLTO APPASSIONATO; ANDANTE-ALLEGRO MOLTO VIVACE<br>MR. HENRI ERN | MENDELSSOHN |
| SPINNING SONG<br>MME. BLAUVELT  | LEHMANN     |
| LARGO, from Symphony, "New World," Op. 95   | DVORAK      |
| DUET, "Va! je t'ai pardonné," "Romeo et Juliette"<br>MME. BLAUVELT AND MR. VAN HOOSE                    | GOUNOD      |
| VORSPIEL, "Meistersinger"   | WAGNER      |

CHORAL UNION SERIES 1904-1905

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SIXTEENTH SEASON  
No. CXXXIX COMPLETE SERIES

NINTH CONCERT

Fourth May Festival Concert

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SATURDAY AFTERNOON, MAY 13, 2:30 O'CLOCK

Miscellaneous Concert

SOLOISTS

MRS. JEANETTE DURNO-COLLINS, *Pianiste*

MR. VERNON D'ARNALLE, *Baritone*

MR. BRUNO STEINDEL, *Violoncellist*

MR. FREDERIC A. STOCK, *Conductor*

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PROGRAM

OVERTURE, "Solonelle," Op. 73 GLAZOUNOW

ARIA, "An jenem Tag," from "Hans Heiling" MARSCHNER  
MR. VERNON D'ARNALLE

CONCERTO, G minor, Op. 22 SAINT-SAENS  
ANDANTE SOSTENUTO; ALLEGRETTO SCHERZANDO; PRESTO.  
MRS. JEANETTE DURNO-COLLINS

ANDANTE CANTABILE, from Symphony, E minor, Op. 64 TSCHAIKOWSKY

PIZZICATO OSTINATO, from Symphony, F minor, Op. 36 TSCHAIKOWSKY

SONGS WITH PIANO

Gesang Weyla's	WOLF
"O liebliche Wangen"	BRAHMS
Daheim	KAUN
Schifferliedchen	WEINGARTNER
Hunnold Singruf	WEINGARTNER

MR. VERNON D'ARNALLE

VARIATIONS SYMPHONIQUE, for Violoncello and Orchestra, Op. 23, BOELLMANN  
MR. BRUNO STEINDEL

SYMPHONIC POEM, "Les Préludes" LISZT

The Piano used is a Steinway.

# CHORAL UNION SERIES 1904-1905

SIXTEENTH SEASON  
No. CXL COMPLETE SERIES

TENTH CONCERT

## Fifth May Festival Concert

SATURDAY EVENING, MAY 13, 7:30 O'CLOCK

### "ARMINIUS"

#### PROGRAM

OVERTURE, "Coriolanus," Op. 62 BEETHOVEN  
"ARMINIUS," An Epic Cantata in Four Parts BRUCH

#### CAST

ARMINIUS MR. DAVID BISPHAM  
PRIESTESS MRS. GERTRUDE STEIN-BAILEY  
SIEGMUND MR. ELLISON VAN HOOSE  
Romans, Cheruskans, Frisians, Etc. THE CHORAL UNION  
MR. ALBERT A. STANLEY, MR. FREDERICK A. STOCK, *Conductors*  
MR. AUGUST SCHMIDT, *Organist*

#### SYNOPSIS

##### PART I.—"The Roman Invasion"

CHORUS—"What looms like thunder cloud afar?"

RECIT. AND CHORUS—"These are the hosts of Latium."

"Behold, in serried ranks they come."

CHORUS—"We are the sons of Mars the Mighty."

RECIT., DUET AND CHORUS—"We freeborn sons of Wotan."

##### PART II.—"In the Sacred Forest"

SCENE—"Through the grove a sound of warning."

RECIT. AND CHORUS—"Through the oak tree's sacred branches."

CHORUS—"Ye Gods dwelling high in Valhalla."

##### PART III.—"The Insurrection"

RECIT. AND CHORUS—"Oh must I live!"

RECIT. AND ARIA—"Oh days of grief and desolation!"

CHORUS—"Mine eyes have seen their fate."

SCENE—

RECIT. AND ARIA—"Shall we submit to disgrace?"

SOLO AND CHORUS—"To arms! to arms!"

##### PART IV.—"The Battle"

RECIT. AND AIR—"Hollow thunders the storm."

CHORUS—"With roar as of torrents."

RECIT. AND CHORUS—"Freya gracious mother."

SCENE—

RECIT. AND CHORUS—"Ah me, what darkness!"

"Raise him aloft."

CHORUS—"Hark! there comes a shout of victory!"

RECIT.—"No thanks to me!"

FINALE—

SOLO AND CHORUS—"Germany's sons shall be renowned."



# Descriptive Programs

ANALYSES BY  
ALBERT A. STANLEY

ALL CONCERTS  
BEGIN ON STANDARD TIME

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DOORS OPEN ONE HOUR BEFORE THE  
BEGINNING OF EACH  
CONCERT

# FIRST CONCERT

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Thursday Evening, May 11, 1905

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"ST. PAUL," An Oratorio in Two Parts, - - MENDELSSOHN

FOR

CHORUS, SOLOISTS, ORCHESTRA, AND ORGAN

FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; Died at Leipzig, November 4, 1847

No composer since Handel and Bach has so thoroughly satisfied the demands made upon creative genius by the oratorio as Felix Mendelssohn-Bartholdy. Of all the great composers of the century just passed he was best fitted by training, genius and character, to work in this form. The precocious youth, who, at twelve years of age, had written compositions, not simply prophetic of future achievement, but in themselves admirable in their power and inspiration—who, four years later, crowned the long list of works that attested the growth of his genius by his first symphony (C minor)—who had displayed such richness of imagination, such gifts as a performer, such a sense of the dignity of his art, and such command over the materials of composition, that on his fifteenth birthday, February 3, 1824, his master, Zelter, adopting masonic phraseology, raised him from the grade of "apprentice" to that of "fellow," "in the name of Mozart, Haydn, and Bach"—who at the age of seventeen composed that wonderful overture, "Midsummer Night's Dream,"—in his mature manhood created two imperishable oratorios, "St. Paul" and "Elijah." The world, after these works appeared, called him "master." Although Mendelssohn in his early life was captivated by the stage, although he wrote several works replete with charm in the operatic form, yet the peculiar gifts of dramatic expression he undoubtedly possessed were more adapted for the oratorio.

"St. Paul" was produced at the Lower Rhein Music Festival at Duesseldorf, May 22 and 24, 1836, under the composer's direction. Its success was immediate, and with repeated performances both in England and on the Continent, the work gained in popularity. It was given at the Birmingham (England) Festival in 1837. Before the composition of this work Mendelssohn had become an enthusiastic student of Bach, and was so inspired by the works of this master that on March 11, 1829, he produced the "Passion Music" at the Sing Akademie, Berlin. His early and profound acquaintance with the works of the "Father of Music" led him to the ardent pursuit of those studies which, coupled with sincerity of religious conviction, made him the exponent of the highest concepts of religious music.

There is little necessity to dwell upon the excellent arrangement of the episodes in the life of the Hebrew prophet which serve as the text, for careful study at once reveals its fitness.

"The persecuted Christian Church in Jerusalem prays to the Lord for power to resist the fury of the Heathen.—Stephen is accused of blasphemy by the incensed people, and is brought before the Council.—Being questioned by the High Priest, he reproves his judges for the obstinacy with which they and their fathers have rejected the true faith, and resisted the Holy Ghost.—They refuse to hear him, and insist upon putting him to death.—Heeding not the reproof that Jerusalem had ever killed the Prophets which had been sent to her, they shout 'stone him to death;' and Stephen suffers martyrdom, praying for mercy upon his persecutors.—Devout men carry him to his burial, with much lamentation, and utter words of peace and hope over his grave.—Saul, who is present at the martyrdom, resolves to continue his persecutions of the Christian Church, and for this purpose journeys toward Damascus.—A sudden light shines around him, and he is struck with blindness.—A voice from Heaven calls upon him to proclaim the glory of the Lord to the benighted people, and his companions lead him by the hand into Damascus.—There he prays, in bitter repentance, until the Lord sends to him Ananias, who restores his sight, and confers upon him his divine commission as a Christian preacher.—He is baptised, and preaches in the Synagogues; and the congregation praises the wisdom and knowledge of God.

"Saul, who after his conversion takes the name of Paul, preaches before the congregation.—Paul and Barnabas are selected by the Holy Ghost, and sent as ambassadors to spread a knowledge of Christianity abroad.—The multitude acknowledges them as messengers who preach the gospel of peace.—The Jews, *not believing in the Saviour*, are envious, and consult how to kill Paul.—But Paul and Barnabas, telling them that they have rejected the truth, although they were chosen first to have the word of the Lord set before them, turn from them to preach unto the Gentiles.—Paul miraculously cures a cripple at Lystra; and the Gentiles, believing that the gods have come down from heaven as mortals, call them Jupiter and Mercurius, and desire to offer sacrifices to them.—But the Apostles refuse such vain homage; and Paul endeavours to divert the minds of the people from the worship of false idols to that of the one living God.—This excites the anger of the multitude; and both Jews and Gentiles accuse him of having spoken against Jehovah's temple and the holy law, and raise a cry of 'Stone him.'—But the Lord, whose help is ever nigh unto the faithful, saves him from persecution.—Paul convokes the elders of Ephesus, telling them that he is bound in the spirit to go forth to Jerusalem, and that they will see his face no more.—They weep and pray; but Paul expresses his readiness to die for the Lord, and takes his leave, the elders accompanying him unto the ship.—It is their comfort now to be God's own children.—To him who has fought a good fight, and kept well the faith, a crown of righteousness shall be given—and not only unto him, the believers sing, but to all of them that love His appearing.—So they bless the Lord, and praise His holy name for ever."

Since the production of "Elijah" at the Birmingham Festival, August 26, 1846, the question of superiority has been frequently discussed—and has in a general way resolved itself into an assumption that "St. Paul" appeals more to musicians, while to "Elijah" is accorded the approval of the people. The reasons for such an impression rest upon the more obvious dramatic tendencies of the latter work—a most cogent reason in these days,—but it must not be forgotten that there are many exceedingly dramatic episodes in "St. Paul," but they do not predominate. The atmosphere of the entire work is more classic. But why should we compare them! Rather let us rejoice that the nineteenth century produced two such sublime works, and rejoice that Mendelssohn was great enough to be governed by the demands of the subject rather than the traditions of a form.







## PART I—OVERTURE

## CHORUS OF CHRISTIANS.

Lord, Thou alone art God, and Thine  
are the heaven, the earth, the  
mighty waters.

The Heathen furiously rage, Lord,  
against Thee, and against Thy  
Christ. Now behold, lest our foes  
prevail, and grant to Thy servants  
all strength and joyfulness, that  
they may preach Thy word.

*Acts iv. 24, 26, 29.*

## CHORAL.

To God on high be thanks and praise,  
Who deigns our bonds to sever,  
His cares our drooping souls upraise,  
And harm shall reach us never.  
On him we rest, with faith assur'd,  
Of all that live the mighty Lord,  
For ever and for ever.

RECITATIVE (*Soprano*).

And the many that believed were of  
one heart, and of one soul. And  
Stephen, full of faith and full of  
power, did great wonders among  
the people. And they of the Syn-  
agogue were not able to resist the  
wisdom and the spirit by which  
he spake. *Acts iv. 32; vi. 8, 10.*

Then they suborned men who were  
false witnesses, which said:—

*Acts vi. 11.*

THE FALSE WITNESSES (*Basses*).

"We verily have heard him blaspheme  
against these holy places, and  
against the law: ourselves have  
heard him speak." *Acts vi. 13.*

RECITATIVE (*Soprano*).

And they stirred up the people and the  
elders, and came upon him, and  
caught hold of him, and brought  
him to the council, and spake:—

*Acts vi. 12.*

## CHORUS OF THE PEOPLE.

"Now this man ceaseth not to utter  
blasphemous words against the  
law of Moses, and also God!"

"Did we not enjoin and straitly com-  
mand you, that you should not  
teach in the Name ye follow? And  
lo! ye have filled Jerusalem  
throughout with your unlawful  
doctrine!"

"He hath said, and our ears have heard  
him, Jesus of Nazareth, He shall  
destroy all these our holy places,  
and change all the customs which  
Moses delivered us."

*Acts vi. 11; v. 28; vi. 14.*

RECITATIVE (*Soprano*).

And all that sat in the council looked

steadfastly on him, and saw his  
face as if it had been the face of  
an angel.

Then said the High Priest: "Are  
these things so?" And Stephen  
said:— *Acts vi. 15; vii. 1.*

RECITATIVE.—*Stephen* (*Tenor*).

"Men, brethren, and fathers, hearken  
to me. The God of glory appeared  
unto our fathers, delivered the  
people out of their afflictions, and  
gave them favour. But they un-  
derstood it not. He sent Moses  
into Egypt, for he saw their afflic-  
tions and heard their groaning.  
But they refused him, and would  
not obey his word, but thrust him  
from them, and sacrificed to sense-  
less idols.

"Solomon built him an house; albeit  
the Most High God dwelleth not  
in temples which are made with  
hands; for heaven is His throne,  
and earth is but His footstool.  
Hath not His hand made all these  
things?"

"Ye hard of heart, ye always do resist  
the Holy Ghost. As did your  
fathers, even so do ye. Which of  
the Prophets have not your fath-  
ers persecuted? And they have  
slain them which showed before  
the coming of Him, the Just One,  
with whose murder ye have here  
been stained. Ye have received  
the Law by the disposition of an-  
gels, and ye have not obeyed it."

*Acts vii.*

## CHORUS OF THE HEBREWS.

"Take him away! For now the holy  
Name of God he hath blasphemed,  
and who blasphemeth Him, he shall  
perish."

*Acts xxi. 36; Lev. xxiv. 16.*

RECITATIVE.—*Stephen* (*Tenor*).

"Lo! I see the heavens opened, and  
the son of man standing at the  
right hand of God!"

*Acts vii. 56.*

ARIA (*Soprano*).

"Jerusalem, Jerusalem, thou that kill-  
est the Prophets, thou that stonest  
them which are sent unto thee;  
how often would I have gathered  
unto Me thy children, and ye  
would not!" *Matt. xxiii. 37.*

RECITATIVE (*Tenor*).

Then they ran upon him with one ac-  
cord, and cast him out of the city,  
and stoned him, and cried aloud:

*Acts vii. 57, 58.*



## CHORUS OF THE HEBREWS.

"Stone him to death. He blasphemeth  
God: and who does so shall surely  
perish. Stone him to death."

*Lev. xxiv. 16.*

RECITATIVE (*Tenor*).

And they stoned him: and he kneeled  
down, and cried aloud: "Lord,  
lay not this sin to their charge.  
Lord Jesus, receive my spirit."

And when he had said this, he fell  
asleep. *Acts vii. 59, 60.*

## CHORAL.

To Thee, O Lord, I yield my spirit,  
Who break'st, in love, this mortal  
chain.

My life I but from Thee inherit,  
And death becomes my chiefest gain.  
In Thee I live, in Thee I die,  
Content, for Thou art ever nigh.

RECITATIVE (*Soprano*).

And the witnesses had laid down their  
clothes at the feet of a young man  
whose name was Saul, who was  
consenting unto his death.

*Acts vii. 58; viii. 1.*

And devout men took Stephen and  
carried him to his burial, and made  
great lamentation over him.

*Acts viii. 2.*

## CHORUS.

Happy and blest are they who have  
endured, yea, blest and happy.  
For though the body dies the soul  
shall live for ever. *James i. 12.*

RECITATIVE (*Tenor*).

And Saul made havoc of the Church;  
and breathing out threatenings  
and slaughter against the disciples,  
he spake of them much evil, and  
said:— *Acts viii. 3; ix. 1.*

AIR.—*Saul* (*Bass*).

"Consume them all, Lord Sabaoth,  
consume all these thine enemies.  
Behold, they will not know Thee,  
that Thou, our great Jehovah, art  
the Lord alone, the Highest over  
all the world. Pour out Thine in-  
dignation, and let them feel Thy  
power."

*Psalm lix. 13; lxxxiii. 18; lxix. 24.*

RECITATIVE (*Contralto*).

And he journeyed with companions  
towards Damascus, and had au-  
thority and command from the  
High Priest that he should bring  
them bound, men and women, un-  
to Jerusalem. *Acts ix. 2.*

## ARIOSO.

But the Lord is mindful of His own,  
He remembers His children. Bow

down before Him, ye mighty, for  
the Lord is near us.

*Psalm cxv. 12; 2 Tim. ii. 19; Philip iv. 5.*

## THE CONVERSION

RECITATIVE (*Tenor and Bass*) AND  
CHORUS.

And as he journeyed he came near  
unto Damascus; when suddenly  
there shone around him a light  
from heaven: and he fell to the  
earth; and he heard a voice say-  
ing unto him:—

"Saul, Saul, why persecutest thou  
Me?"

And he said, "Lord, who art thou?"  
And the Lord said to him: "I  
am Jesus of Nazareth, whom thou  
persecutest."

And he said, trembling and astonished,  
"Lord what wilt Thou have me  
do?" The Lord said to him:—

"Arise, and go into the city; and there  
thou shalt be told what thou must  
do." *Acts ix. 3, 4, 5, 6.*

## CHORUS.

Rise! up! arise! rise, and shine! for  
thy light comes, and the glory of  
the Lord doth appear upon thee.

Behold, now, total darkness covereth  
the kingdoms, and gross darkness  
the people. But upon thee riseth  
the mighty Lord; and the glory of  
the Lord appeareth upon thee.

*Isaiah lx. 1, 2.*

## CHORAL.

Sleepers, wake, a voice is calling;  
It is the watchman on the walls,  
Thou city of Jerusalem.

For lo, the Bridegroom comes!

Arise, and take your lamps. Hallelu-  
jah!

Awake! His kingdom is at hand.

Go forth to meet your Lord.

*Matt. xxv. 1.*

RECITATIVE (*Tenor*).

And his companions which journeyed  
with him stood, and they were  
afraid, hearing a voice but seeing  
no man. And Saul arose from  
the earth, and when his eyes were  
opened, he saw no man: but they  
led him by the hand, and brought  
him into Damascus, and he was  
three days without sight, and did  
neither eat nor drink.

*Acts ix. 7, 8, 9.*

ARIA.—*Paul* (*Bass*).

"O God, have mercy upon me, and  
blot out my transgressions accord-

ing to thy loving kindness, yea, even for Thy mercy's sake. Deny me not, O cast me not away from Thy presence, and take not Thy Spirit from me, O Lord. Lord, a broken heart and a contrite heart is offered before Thee. I will speak of Thy salvation, I will teach transgressors, and all the sinners shall be converted unto Thee. Then open Thou my lips, O Lord, and my mouth shall show forth Thy glorious praise."

*Psalm li. 1, 11, 17, 13, 15.*

RECITATIVE (*Tenor and Soprano*).

And there was a disciple at Damascus, named Ananias; to him said the Lord: "Ananias, arise, and enquire thou for Saul of Tarsus; for behold, he prayeth. He is a chosen vessel unto Me, the Lord; and I will shew unto him how great things he must suffer for My Name's sake."

*Acts ix. 10, 11, 15, 16.*

ARIA.—*Paul (Bass)*.

I praise Thee, O Lord my God, with all my heart, for evermore. For great is Thy mercy toward me, and Thou hast delivered my soul from the lowest hell.

*Psalm lxxxvii. 12, 13; Isaiah xxv. 8.*

CHORUS.

The Lord, He is good: He will dry your tears, and heal all your sorrows. For His word shall not decay.

*Rev. xxi. 4; Matt. xxiv. 35.*

RECITATIVE (*Soprano*).

And Ananias went his way, and entered into the house, and laying his hands upon him, said:—

RECITATIVE (*Tenor*).

"Hear, thou, brother Saul! The Lord hath sent me hither, even Jesus, that appeared unto thee as thou camest, that thou mightest receive thy sight, and be likewise filled with the Holy Ghost."

*Acts ix. 17.*

RECITATIVE (*Soprano*).

And there fell from his eyes like as though it were scales; and he received his sight forthwith, and arose, and was baptized. And straightway he preached Jesus in the synagogues, and said: "I thank God, who hath made me free through Christ."

*Acts ix. 18, 20; Rom. vii. 25.*

CHORUS.

O great is the depth of the riches of wisdom and knowledge of the Father! How deep and unerring is He in His judgments! His ways are past our understanding. Sing His glory for evermore.  
Amen. *Rom. xi. 33.*

## PART II.

RECITATIVE (*Soprano*).

And Paul came to the congregation, and preached freely the name of Jesus Christ our Lord. Then spake the Holy Ghost: "Set ye apart Barnabas and Paul, for the work whereunto I have called them." And when they had fasted and prayed, and laid their hands on them, they sent them away.

*Acts ix. 29; xiii. 2, 3.*

DUETTINO.—*Paul and Barnabas (Tenor and Bass)*.

Now we are ambassadors in the Name of Christ, and God beseecheth you by us.

*2 Cor. v. 20.*

CHORUS.

How lovely are the messengers that preach us the gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings.

*Rom. x. 15, 18.*

RECITATIVE (*Soprano*).

So they, being filled with the Holy Ghost, departing thence delayed not, and preached the word of God with joyfulness. *Acts xiii. 4, 5.*

ARIOSO.

I will sing of Thy great mercies, O Lord, my Saviour, and of Thy faithfulness evermore.

*Psalm lxxxix. 1.*

RECITATIVE (*Tenor*).

But when the Jews saw the multitudes, how they assembled to hear what Paul delivered unto them, they were filled with envy, and spake against those things which were spoken by Paul, contradicting and blaspheming. *Acts xiii. 45.*

CHORUS OF THE MULTITUDE.

Thus saith the Lord: "I am the Lord, and beside Me is no Saviour."

*Isaiah xliii. 11.*

RECITATIVE (*Soprano*).

And there was a man at Lystra, impotent in his feet, and who had never walked: and the same heard Paul speak; who, steadfastly be-

holding him, said with a loud voice: "Stand upright upon thy feet." And he leaped up and walked, and praised God. But when the Gentiles saw what Paul had done, they lifted up their voices, saying one to another:—

*Acts xiv. 8, 9, 10, 11.*

CHORUS OF GENTILES.

"The gods themselves as mortals have descended. Behold them here, and adore them! Behold, and worship! Let us all adore them!"

*Acts xiv. 11.*

RECITATIVE (*Soprano*).

And they called Barnabas, *Jupiter*; and Paul, *Mercurius*. Then the priest of Jupiter, which was before the city, brought oxen and garlands to the gates, and would have sacrificed with the people, and adored them.

*Acts xiv. 12, 13.*

CHORUS OF GENTILES.

O be gracious, ye immortals! Heed our sacrifice with favor!

RECITATIVE (*Tenor*).

Now when the Apostles heard the same, they rent their garments, and ran in among the people, crying out, and saying:—

*Acts xiv. 14.*

RECITATIVE.—*Paul (Bass)*.

"O wherefore do ye these things? We also are men, of like passions with yourselves; who preach unto you, in peace and earnestness, that ye should turn away from all these vanities unto the ever living God, who made the outstretched heavens, the earth, and the sea.

*Acts xiv. 15.*

"As saith the prophet: 'All your idols are but falsehood, and there is no breath in them: they are vanity, and the work of errors: in the time of their trouble they shall perish.'

*Jer. x. 14, 15.*

"God dwelleth not in temples made with hands.

*Acts xvii. 24.*

RECITATIVE (*Soprano*).

Then the multitude was stirred up against them, and there was an assault of the Jews and of the Gentiles; they were full of anger, and cried out against them:—

*Acts xiv. 2, 5.*

CHORUS OF THE JEWS AND GENTILES.

"This is Jehovah's temple. Ye chil-

dren of Israel, help us! For this is the man who teacheth all men, against the people, against this place, and also our holy law. We have heard him speak against the law. He blasphemeth God. Stone him to death."

*Acts xxi. 28.*

RECITATIVE (*Soprano*).

And they all persecuted Paul on his way: but the Lord stood with him, and strengthened him, that by him the word might be fully known, and that all the Gentiles might hear.

*2 Tim. iv. 17.*

ARIA (*Tenor*).

"Be thou faithful unto death, and I will give to thee a crown of life. Be not afraid, My help is nigh."

*Rev. ii. 10; Jer. i. 8.*

RECITATIVE (*Soprano*).

And Paul sent and called the elders of the Church at Ephesus, and said to them:

*Acts xx. 17.*

RECITATIVE.—*Paul (Bass)*.

"Ye know how at all seasons I have been with you, serving the Lord with all humility, and with many tears; testifying the faith towards our Lord Jesus Christ. And now, behold ye, I, bound in spirit, go my way to Jerusalem. Bonds and affliction abide me there; and ye shall see my face no more."

*Acts xx. 18, 19, 21, 22, 23, 25.*

RECITATIVE (*Tenor*).

And when he had thus spoken, he kneeled down, and prayed with them all. And they accompanied him unto the ship, and saw his face no more.

*Acts xx. 36, 38.*

RECITATIVE (*Soprano*).

And though he be offered upon the sacrifice of our faith, yet he hath fought a good fight; he hath finished his course; he hath kept well the faith. Henceforth there is laid up for him a crown of righteousness, which the Lord, the righteous Judge, shall give him at the last great day.

*2 Tim. iv. 6, 7, 8.*

CHORUS.

Not only unto him, but to all that love truly His appearing. The Lord careth for us, and blesseth us. The Lord saveth us.

*2 Tim. iv. 8.*

Bless thou the Lord, O my soul, and all within me bless and praise His most holy Name for ever.

All ye His angels, praise ye the Lord.

*Psalms ciii. 1, 20.*





# SECOND CONCERT

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Friday Afternoon, May 12, 1905

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OVERTURE, "Academic Festival," Op. 80, - - - BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.

Johannes Brahms was by no means the first great composer to receive an academic degree, but no composer or artist ever had more right to such a distinction than he. His serious intellectual outlook, his intense devotion to high ideals, and his utter repugnance to everything superficial or weakly sentimental made him self-critical to a superlative degree. While this may have resulted in an apparent loss of spontaneity, through it he developed a style replete with scholarly qualities and compelling the respect even of his opponents. In the two overtures, "Academic Festival," op. 80, and "Tragic," op. 81, which were performed on the occasion of the conferring of the degree of Doctor of Philosophy on him by the University of Breslau in January, 1881, the best qualities of his genius are displayed in a light fully justifying the honor bestowed.

That there is a measure of truth in the accusation so frequently made that his compositions are rather lacking in geniality, and wanting in much that appeals to the ordinary lover of music, cannot be denied, but on the other hand it is not entirely true, as witness the overture on our program—the first of the two above noted.

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

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

The first two are introduced into the opening section in a quasi-episodical manner. They serve neither as principal nor as secondary subjects while the opening motive, C minor, 2-2 time, contains no hint of the distinctive character of the composition. No. 3, with its humorous, not to say bibulous suggestions very appropriately opens the second or "free fantasia" section, after which, in the third or "recapitulation" section, the three are treated in a masterly manner, even though the principal subject retires in favor of the more extensive development. As a brilliant coda and a fitting climax "Gaudeamus Igitur" appears. With a stirring treatment of this fine old song the composition is brought to an end (C major). To introduce so many distinctive and well known melodies into the warp and woof of the formal structure of the classic overture, in which they could not be the leading themes from the structural point of view, in an environment which would of necessity attract the utmost attention to

them, involved no small amount of judgment and a keen sense of values. It is therefore idle for formal anti-expansionists to complain of certain irregularities of structure. That Brahms was genial in his appreciation of the possibilities of his subject must be admitted no less than the fact that in his solution of the inherent difficulties he was successful.

RECITATIVE AND ARIA, from "Les Troyens," - - - BERLIOZ

Born at Côte St. Andre, December 11, 1803; died at Paris, March 8, 1869.

MRS. GERTRUDE STEIN-BAILEY

The first complete performance of the work from which this typical aria is taken, was given in Karlsruhe in 1897, under the direction of Felix Mottl. It is sung by Cassandra, and the scene represents the deserted camp of the Greeks on the plain of Troy.

*Recitative:* The Greeks have disappeared! But what fateful purpose does the strange suddenness of this departure hide?

Everything goes to justify my sombre restlessness.

I saw the shade of Hector walk over our ramparts like a night-watchman;

I saw his dark look at the narrows of Ligeum!

Woe! Plunged into the intoxication of madness, the crowd issues forth from the walls, and Priam leads it!

\* \* \* \* \*

*Aria:* Unhappy King, into eternal night, so then 'tis accomplished, thou art descending.

Thou wilt not listen to me, thou wilt not comprehend.

Unhappy people, what dread pursues me!

Chorebos, alas, even Chorebos believes me bereft of reason!

With his name my fear is redoubled.

Ye gods, Chorebos loves me; he is beloved!

But—more of hymen for me, more of love, of songs of happiness;

More of sweet dreams of tenderness!

The inexorable law of the dreadful doom which oppresses me must be obeyed!

SYMPHONY, No. 4, B flat major, Op. 60, - - - BEETHOVEN

Born at Bonn, December 16, 1770; died at Vienna, May 26, 1827.

ADAGIO-ALLEGRO VIVACE; ADAGIO; ALLEGRO VIVACE; ALLEGRO MA NON TROPPO.

In the year 1806, Beethoven, unable to visit his "favorite summer villages" because "they had been defiled by the French," spent several weeks at the country home of his friend, Count von Brunswick, whom he addresses as "Lieber, lieber Braunschweig," and whose sister Therese he loved with all the intensity of his nature. To this environment we may attribute the fact that work on the C minor Symphony was dropped and the B flat Symphony was written. When Beethoven returned to Vienna, late in the autumn, he brought with him, besides this symphony, the "Appassionata" Sonata, the G major Pianoforte Concerto, the "Rassoumoffsky" Quartets, and







the 32 Variations, all of them among his greatest works—although from a certain point of view the symphony on our program might be considered an exception. Before this, Beethoven inscribed in his diary, "Let your deafness be no longer a secret even in your art." The absence of certain characteristics of the master's most sublime conceptions which one might attribute to this determination to write in a more introspective vein, has led to a rather erroneous opinion that in this particular work he did not maintain his usual height. We must not forget, however, that he wrote the "Pastoral" after that most sublime C minor, and that the F major comes between the great A major, and the greatest of them all, the D minor. The B flat Symphony, like the one in the same key by Robert Schumann, is full of the elation of unalloyed happiness, and, like it, voices the love life of a pure and lofty soul. It was first performed in Vienna in March, 1807, in a program including its three predecessors. It was a testimonial concert to the master—and what a fitting program for such an occasion!

And now for a glance at the work itself. Beethoven prefaces the first movement by an Adagio, which, instead of being employed in the conventional manner characteristic of his predecessors is prophetic of that function of the orchestra, of which Wagner says: "No language is so capable of expressing a preparatory repose as that of the orchestra" which "as an expression of repose merging into action influenced by poetic aim may successfully herald that which we shall joyfully hail as its realization." No composer ever fathomed the resources of the orchestra as an expressive instrument more fully than Beethoven. The minor unison passage, the answering figure of the bassoons in turn responded to by the basses, the alternation of minor keys, occasional glimpses of the major, until after poising on a forceful dominant seventh in B flat, the repose merges into the buoyant first subject, B flat, 2-2 time, *Allegro vivace*, enforce this statement.



No finer example of Beethoven's appreciation of the delineative characteristics of the different instruments, his knowledge of their possibilities and his keen color sense can be cited than the play of motive in the wood-winds at the beginning of the second subject.



While this badinage is being indulged in, the strings sustain a single tone, as though holding aloof from this frivolity, but at the first opportunity they take up the theme and carry it through another of Beethoven's eloquent unison passages to a cadence, which serves to formally introduce a canon, given first to the clarinets and bassoons, afterwards developed by the strings, and leading to the rhythmically intense closing phrase of this first or "exposition" section of the movement.

In the second section, the "development" or "free fantasia", the first subject domi-

nates. Attention must be directed to a beautiful episode which occurs soon after this section is fairly under way. It is one of those ideally simple melodies so characteristic of Beethoven. The third section employs the usual recapitulatory processes inherent in the division and needs no further analysis.

The Adagio, E flat, 3-4 time, "*Dolce melodia in aria lumino*" is built upon the two melodies given below and a characteristic figure given out in the first measure by the second violins.



The first melody is full of an ineffable beauty such as is heard only in the works of a master genius. Beethoven wrote but few that can be placed by its side but strangely enough one of them is the second subject beginning as follows:



As to the form of this movement nothing could be clearer or more convincing than its logic. With a content so rich and eloquent it is proof of Wagner's dictum—"A worthy idea will create for itself an adequate form."

Full of youthful vigor, light and fresh as a May morning comes the Scherzo with its simple opening theme—B flat, 3-4 time, *Allegro vivace*.



Note the ascending figure in the clarinets and bassoons, beginning in the fourth measure, with its supplementary descending figure in the strings. With these and the principal theme in mind the development of the material is perfectly clear.

The Trio—*Un poco meno allegro*—gives us a principal subject of somewhat different texture, interrupted by short figures for the strings, and through both appearances—for it is introduced twice—maintains this character.



Marx, in his "Music of the Nineteenth Century and Beethoven," brings the sonatas







of the master under three classifications, "Mere Tone Play;" "Emotional Life;" and "Ideal Representation." These divisions do not of necessity correspond to the three periods of his development, chronologically considered, but refer to the specific character of individual works as determined by the application of certain standards of judgment which he lays down with every assumption of authority. His reasons apply with equal force—if force they possess—to the symphonies.

Thus it may be argued with a measure of truth that the Finale, B flat, 2-4 time, *Allegro ma non troppo*, falls into the first group of works according to Marx's classification, and is "mere tone play," but the first and second themes given below with their contrasting character and frequent recurrence, as befits the rondo form in which it is written, combine into a perfect revelation of a supreme happiness which came but occasionally into the life of the "Shakespeare of Music," as Beethoven is justly called.

*Allegro ma non troppo.*

Oboe.

As the great dramatist created an Ariel as well as a Hamlet, so the Beethoven who wrote a C minor and a D minor Symphony was no less a genius when he gave us this spontaneous, tuneful and most tenderly classical work, the B flat Symphony.

## IN MEMORIAM

### THEODORE THOMAS

Born at Esens, E. Friesland, October 11, 1835; died at Chicago, January 4, 1905.

HYMNUS, Op. 33, No. 3, - - - - - RICHARD STRAUSS

Born in Munich, June 11, 1864; still living.

MRS. GERTRUDE STEIN-BAILEY

Richard Strauss is to many the artistic problem of the hour. That his art is vital none can deny; that he seeks new paths is conceded. Whether he is justified in so doing is the question that has been asked ever since he sounded a new note in his great orchestral works—of which the one on our program is by no means the least. The question would be a more difficult one were it not for the beautiful lyrics he has



written. On the testimony of these we may safely predict that he will not go far astray, if indeed he be astray at all.

That thou hast awakened mine eyes  
 To this golden light:  
 That thy ether flows round me,  
 That I may look up and behold it, all noble;  
 That thou hast given me, O godlike,  
 An undying soul that thinks but of thee;  
 And, kind one, hast given to my beating heart  
 The beneficent warning of sorrow,  
 And its reward of joy.  
 That for expression of my soul's thoughts,  
 My heart's feelings,  
 Hast given me lutes and harps, crowns of fame  
 And the glorious joy of thy proudest sons;  
 That to the dazzled senses, exalted by lofty enthusiasm  
 Life is painted more beautiful,  
 Truth is mirrored in crystal poesy  
 And the dusk is turned to light.  
 Great Goddess,  
 For this, until the Fates summon me  
 Shall my heart's feelings  
 Tender and childlike,  
 Strive for thee in grateful radiance;  
 Shall thy praise, O noble teacher,  
 Flow unceasing from golden music:  
 Shall my waking soul  
 Be wedded to thy maternal heart  
 In pure embrace:  
 The only parting—Death.

—Schiller.

TONE-POEM, "Death and Transfiguration," Op. 24, RICHARD STRAUSS

Whatever one may think of works like "Don Quixote" and "Helden-leben," "Don Juan" and "Tod und Verklärung" powerfully portray all that is implied in their titles. That they have titles—and that an explanation is necessary if one is to arrive at an understanding of the specific meaning of these works—places them distinctly in that class of "program music" developed by the one who seems to have been his inspiration, Franz Liszt. The present work was composed in 1890 and performed for the first time at Eisenach. It is based on Lenau's poem, which we quote as follows:—

*Largo* (C minor, 4-4).  
 In a small and humble chamber,  
 Where a candle dimly burns  
 Lies a sick man on his pallet,  
 Who a moment since with Death  
 Wildly, desperately has struggled.





Tranquil now he is, and sleeps,  
While the ticking of the old clock,  
Is the only sound that's heard  
In the room whose calm appalling  
Marks the near approach of death.  
O'er the wan and wasted features  
Melancholy smiles oft pass;  
Does he, at life's very border,  
Dream of childhood's golden days?

*Allegro molto agitato.*

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

*Meno mosso* (G major, 4-4).

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

*Marcato* (E flat major); *Appassionata* (B major).

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

*Tempo I.*

What to him seemed bright and pure  
To exalt it he endeavored;  
This the impulse of his life  
That has led him and sustained him.  
Coldly, mockingly the world  
Barrier upon barrier raises.  
When to him the goal seems near  
Hindrances arise before him,  
"Still another round each barrier,  
Onward, higher thou must climb!"  
Thus he strives, and thus endeavors,  
Never swerving from the right.

*Official Program Book.*

What he strove for, what he sought,  
With a yearning, heartfelt, deep,  
Now he seeks in throes of death,  
Seeks it, ah! but not to find it.  
Tho' more clear and near he sees it,  
Tho' it waxes e'en before him,  
Still his spirit cannot grasp it,  
And can nevermore complete it.

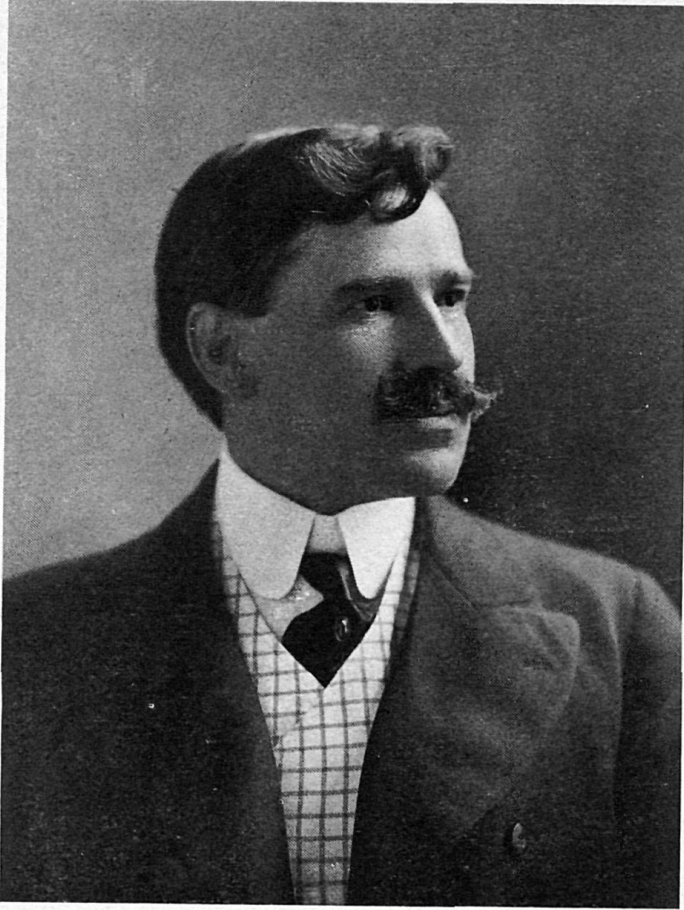
*Allegro, molto agitato.*

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

*Moderato (C major).*

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

—*English translation by Miss E. Buck.*









# THIRD CONCERT

Friday Evening, May 12, 1905

OVERTURE, "Carnival," Op. 92, - - - - - DVORAK

Born at Mùhlhausen (Bohemia), September 8, 1841; died at Prague, May 1, 1904.

This overture is the second in the "Overture Trilogy"—"Nature, Life and Love"—now known as three separate overtures, "Nature," "Carnival," and "Othello," with the opus numbers 91, 92, and 93. They were given in Prague in their original form in April, 1892, on the occasion of the composer's departure for this country. They were also heard in October, 1892, in New York. They have decided kinship in interest although the thematic relationship is restricted to the following theme—the first subject of the "Nature" Overture, to which more or less prominence is given in each.

*Allegro ma non troppo.*



Quoting from the program of the New York performance of the Trilogy, we learn that the "Carnival Overture" represents "the lonely contemplative wanderer, who coming from a solitary walk through the meadows and woods on a quiet summer afternoon, when the shadows grow longer and longer till they lose themselves in the dusk, reaches the city at nightfall. On every side is heard the clangor of instruments mingled with shouts of joy and unrestrained hilarity." The people freely give vent to their feelings in their songs and dance tunes symbolized by the examples given below.



The following melody sung by the violins speaks of more tranquil pleasures,

*Poco tranquillo.*



while the inevitable love scene, illustrated by the violin and flute, is witnessed by



the "lonely contemplative wanderer" in the guise of the "Nature" motive, for does it not, according to the composer, "mark the reflection of one who observes and is moved by the unchangeable laws of the Universe?" Reflection soon gives way to action as the overture sweeps onward to a wonderful climax, and the lovers are swallowed up in the surging crowd.

MARCH and VARIATIONS, from Symphony, "Rustic Wedding," Op. 26 - - - - - GOLDMARK

Born at Keszthely (Hungary), May 18, 1832; still living.

The Karl Goldmark of the "Sakuntala" overture and the "Queen of Sheba", who in these works gives us oriental fantasy and opulent orchestral color, in the "Rustic Wedding" Symphony reveals simplicity and naiveté. These characteristics are also to be found in many of his later works, notably in "Das Heimchen am Herd," based on Charles Dickens' "Cricket on the Hearth."

As Elgar in these modern days in the "Enigma" variations gives characterizations of certain of his friends, so Goldmark more than a quarter of a century ago (the work was given its first performance March 10, 1876), in this theme and variations suggested the church and the groups of guests entering its portals to attend the service.

As illustrative of environment and atmosphere what could be simpler than the following theme which after being given out by the 'celli and contra-basses is made the basis of thirteen variations?



ARIA, "Una voce poco fa," from "Il Barbiere," - - - - - ROSSINI

Born at Pesaro, February 29, 1792; died at Reulle, November 13, 1868.

MME. LILLIAN BLAUVELT

Among the operas written by the "Swan of Pesaro" none is more deserving of the admiration of the modern world than "Il Barbiere di Siviglia." It frankly makes





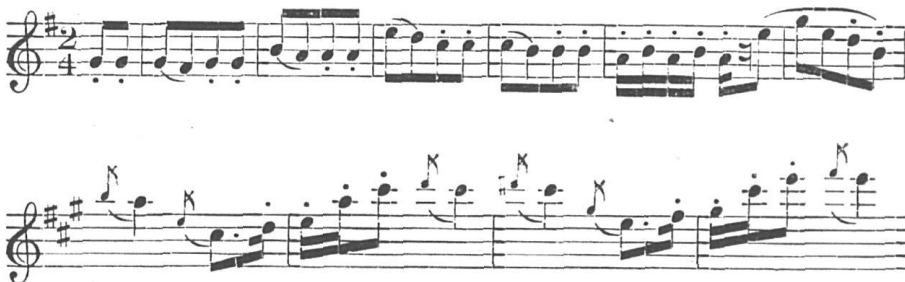
no appeal through dramatic unity, and but little exercise of the intellect is required to appreciate it to the full. The score abounds with "narcotizing melodies," as Wagner calls them, and it needs but the acceptance of a point of view, which is the direct antithesis of that defined and demanded by Wagner, to find in this opera unalloyed pleasure of a type that involves neither mental fatigue, emotional tension, nor the exercise of fantasy. Rossini understood the possibilities of the voice as Liszt understood the pianoforte, and Paganini the violin, and he was besides a real genius of commanding power. The aria on our program possesses all the charm of the finest and purest Rossinean melody and may justly be called perennial. None but a singer of the highest vocal gifts and most consummate training can overcome its difficulties and reveal its beauty. The following is a free translation:

Though his voice was breathed afar, to this heart it sent a throe;  
 Little heart how weak you are that a song could thrill you so!  
 Yes, before us melts each bar, I have sworn it, no fragile vow  
 All my guardian's plans to mar. I a woman's wit will show.  
 He'll consent when wed we are, then with bliss my soul shall glow.  
 On me should kindly love bestow correction  
 In gentle breathing of fond affection,  
 No leaf so pliable adorns the field:  
 But if cold tyranny's rude blast assaileth me,  
 It falls most impotent;  
 No measure faileth me to gain the victory—  
 I never yield, I never yield.

ALLEGRETTO SCHERZANDO, from Symphony, Op. 4 - SVENDSEN

Born at Christiana, September 30, 1840; still living.

Johann Severin Svendsen has written many works in the larger forms and has shown himself the possessor of excellent routine, considerable originality, and great refinement of style; moreover his Scandinavian blood reveals itself in many interesting touches. Although a most interesting composer he is not to be considered as occupying a position in the front rank of contemporaneous writers. There are those who contend that for many years there have not been so few in that front rank as at present. Be that as it may the beauty of this excerpt from his D major symphony, op. 4, will make a powerful appeal. The themes which we quote will serve to show that the qualification "scherzando" is well deserved, although the playful nature of the movement does not preclude the introduction of a powerful climax.





## ARIA, "Voir Grisélidis" from "Grisélidis," - - - - MASSENET

Born at Monteaux, May 12, 1842; still living.

MR. ELLISON VAN HOOSE

Jules Emile Frédéric Massenet is one of the most eminent of living French composers. Masterly in orchestral delineation, not devoid of dramatic insight, thoroughly equipped in the routine of all branches of composition, his brilliant style sometimes conceals a lack of ideality and originality, while a certain sensuousness of treatment often mars conceptions full of nobility and force. In spite of these defects he is one of the most striking figures in modern music, and in the selection on this program he is at his best.

"Ouvrez vous sur mon front, portes du paradis!  
 Ouvrez vous Je vais revoir Grisélidis!  
 Les grand cieux ou descend le soir,  
 Les cieux tendus d'or et de soie,  
 Les grands cieux sont comme un miroir,  
 Ils reflètent toute ma joie  
 Ouvrez vous sur mon front, portes du paradis!  
 Je vais revoir Grisélidis!  
 Voir Grisélidis, c'est connaître,  
 Dans la grâce exquise d'un être,  
 Tout ce qui peut plaire et charmer:  
 Voir Grisélidis, c'est l'aimer!  
 Elle est au jardin des tendresses  
 Non pas la rose, mais le lys.  
 Ses beaux yeux clairs, de leurs chastes caresses  
 N'ont jamais consolé les fronts par eux pâlis,  
 Ouvrez vous sur mon front portes du paradis!  
 Ouvrez vous, Je vais revoir Grisélidis."

## CONCERTO, E minor, Op. 64, - - - - MENDELSSOHN

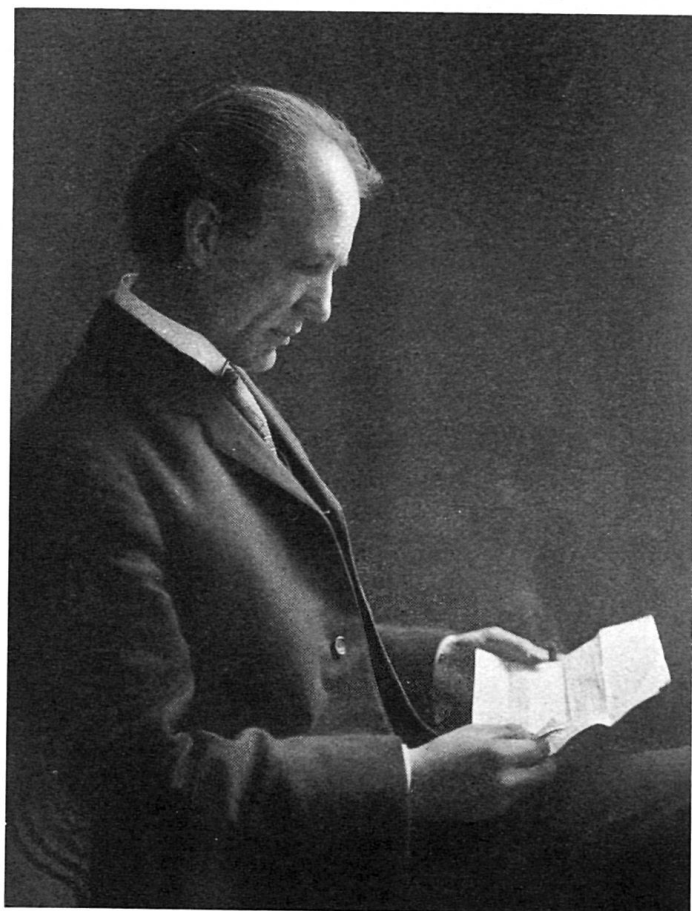
ALLEGRO MOLTO APPASSIONATO; ANDANTE-ALLEGRO MOLTO VIVACE.

MR. HENRI ERN

Among the distinctively great concertos for the violin—and of such the number is relatively small—none combine more of the essential elements of popularity with true inspiration and high scholarship, than the one on this evening's program. Written in 1844, and first performed in the Gewandhaus, Leipzig, March 13, 1845, it has not lost its charm with the passage of years, and in its perennial freshness it may be classed with the deathless B minor symphony of Schubert.

In the three movements we have fine contrasts—the marks of expression sufficiently indicate this—and the sequence of keys—E minor, C major, E major—enforce organic unity of form along classic lines. It is difficult to determine which of the three movements is the most beautiful. The first, *Allegro molto appassionato*, is vigorous, tuneful, scholarly, well adapted to the genius of the instrument and mindful of the proper relation between solo and orchestra. The first measures of the beautiful Andante, the second movement, take one captive immediately, and this lovely lyric is one of the most satisfying of the melodies met with in the concerto literature of the







violin. The Andante leads into a brilliant yet fairy-like Rondo-*Allegro molto vivace*, which is the final movement. The whole work is so ideally beautiful, so organically coherent and logically developed, that it should never be dismembered, but should always be heard as a unit.

SPINNING SONG, - - - - - LEHMANN  
MME. BLAUVELT

LARGO, from Symphony, "New World," Op. 95 - - - DVORAK

This movement is a most exquisite inspiration. The melody for English horn, D flat, 4-4 time, *Largo*, following the simple introductory phrase,



is of a quasi-religious character and full of purity and sweetness. Some one has said that "it seems to voice the pathos of a race." Again the subdued chords of the introduction, and then a new melody, C sharp minor, *piu mosso*, by the flutes and oboes, a melody whose quaint charm makes a powerful appeal to our hearts, after which



the plaintive first theme reappears and the lovely close comes like a benediction.

DUET, "Va! je t'ai pardonné," "Romeo et Juliette" - - - GOUNOD  
Born at Paris, June 17, 1818; died there October 17, 1893.  
MME. BLAUVELT AND MR. VAN HOOSE

Charles Gounod is so universally conceded to be the most thoroughly representative French composer of the last century, that it were idle to call attention to certain obvious weaknesses in his art. "Romeo et Juliette," from which the selection offered is taken, was produced April 27, 1867. It is not to be taken at the excessive valuation placed upon it in Paris, where it is considered superior to "Faust," but certainly it is not so completely overshadowed by that work as are all others, whether written before or after 1859, the year of its production.

ROMEO AND JULIET.—Night, love invited!

O tender night divine  
Fate hath united  
My heart for aye unto thine!  
O, how is love so lavish  
O, how is love so fair!  
Thy loving gaze doth ravish  
Thy voice my soul ensnare!  
Glowing in fond emotion,  
The joys of heav'n are mine,  
Thine is my heart's devotion  
'Tis thine, for aye 'tis thine!

JULIET.—My beloved! Why so sad?

ROMEO.—Oh hark, Juliet my darling!

'Tis the lark yonder calls  
To remind us of day!

JULIET.—No, it is not the day  
Nor the lark's early calling  
Like a knell of our love  
In thy ear that is falling!

'Tis the sweet nightingale  
That of love sings a lay!

ROMEO.—Ah! 'tis the lark, alas!

'Tis the herald of day!  
See, how yon envious rays  
O'er all the sky are breaking;

Pallid night wanes before Aurora,  
 Who, awaking,  
 Veiled in yon misty morning skies,  
 Doth shinningly arise!

JULIET.—No, it is not the day,  
 Yon light so wan, so dreary  
 Is but a pale reflex  
 From the dim-beaming moon.  
 Tarry! Tarry!

ROMEO.—Ah! Be thou welcome Death!  
 I tarry!

JULIET.—Ah! it is true, 'tis the day—  
 Fly, thou must forsake me.  
 Oh my darling!

ROMEO.—No! it is not the day!  
 Nor the lark's early calling!  
 'Tis the sweet nightingale,  
 That of love sings a lay!

JULIET.—Ah! 'tis the lark, alas!  
 'Tis the herald of day!—  
 Go beloved!

ROMEO.—Yet a kiss, and I go!

JULIET.—Law despiteful!

ROMEO.—Ah! stay love!  
 Yet remain entwined in my arms!  
 In faithful love secure,  
 One day 'twill be delightful  
 When we recall to memory  
 Our past alarms!

JULIET.—Thou must indeed away,  
 Nor in these arms delay,  
 When I enfold thee,  
 Nor yet thy heart obey  
 That fain would hold thee.

ROMEO.—I must indeed away,  
 Nor in these arms delay,  
 When I enfold thee,  
 Nor yet thy heart obey  
 That fain would hold thee.

JULIET.—Farewell, oh my beloved—  
 Farewell!

ROMEO AND JULIET.—For aye thine own!

VORSPIEL, "Meistersinger," - - - - - WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.

Among the great instrumental works whose fundamental principle is that polyphony, which in the time of Palestrina was the expression of the religious idea, as applied to mankind in the mass, but which now serves as the expression of the many-sidedness of individual character as well as the complexities of modern life—the Prelude to "Die Meistersinger" stands at the head. What a triumph for the man who was derided for his lack of scholarship, because he showed no ambition to bury himself alive in dust, but who constructed with surety of control of all the resources of the most obtruse counterpoint—with no sacrifice of naturalness, simplicity, truthfulness nor power of expression—a monument of polyphonic writing, such as has not seen the light since the days of Bach. In the prelude we have a synopsis of the whole plot of the opera that follows; the sturdy pride of the burghers of Nuremberg; the angularity of the Meistersinger art; the spirit of romanticism, personified by Walter von Stolzing; the dance of the apprentices, the spontaneous expression of the joy of living on the part of these young men who were learning the mysteries of the art divine while wrestling with the problems of the cobbler, the butcher, the baker, etc., and in the magnificent climax the triumph of the art principles for which the composer stood. The work is an epitome of the great tendencies which from time to time have influenced music. Masterly counterpoint, glowing melody, expressive harmony—note the order—strength, tenderness, naiveté, passionate intensity, pervade the score, and over all there presides a dignity that is elemental.









# FOURTH CONCERT

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Saturday Afternoon, May 13, 1905

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OVERTURE, "Solonelle," Op. 73, - - - - - GLAZOUNOW

Born at St. Petersburg, August 10, 1865; still living.

The fame of Russia's greatest symphonist, Tschaikowsky, must not blind us to the fact that others of his countrymen have achieved great success in this field, and that the attention now being given to composition in the serious forms proves most conclusively that the Slav is a power to be reckoned with.

Prominent in this interesting group stands Alexandre Glazounow, whose symphonic works entitle him to a proud position among the composers of his race. Unlike the majority of composers, his path through life has been an easy one on the material side, while his artistic career has been unmarked by the serious reverses so common in the life experience of men of genius. Fortunate indeed is the man who can, like Glazounow, devote himself to serious work without the obstacles attendant on poverty; that is, fortunate if good fortune but spurs him on to increased effort. Whether Glazounow will ever write an "Eroica" or a "Pathetic" symphony, time will tell alone; but if the lessons of history mean anything, the highest flights of genius—expressive of exalted heights of heroism or yawning gulfs of despair—are only attained by those to whom much of the brightness of life is denied. The list of his compositions is already quite imposing, and includes works in every *genre*, most of them extremely successful, and full of the distinctive Russian flavor we have come to associate with the works of his countrymen.

The overture on our program is comparatively new. It was written in 1900, and first performed at St. Petersburg that year. The character of its content is described by its original title "Festival Overture." His dedication to "the artists of the orchestra of the Court of His Majesty, the Emperor of all the Russias," no less obviously defines the technical treatment of the orchestra, while his nationality and the point of view of the twentieth century dominate the form. Some are inclined to think that the Russians do not take the sonata forms as seriously as their German contemporaries; but if there be anything in these forms that prevents them from serving as the medium for the expression of dignified and worthy ideas—and ideals—that had not come to consciousness at the time the sonata was developed, then there can be but one issue—they must disappear. But let us not borrow trouble, for these forms have again and again demonstrated their plasticity and elasticity. Danger does not lurk in the new and true ideas that come from healthy sources, but rather in pedantry, and any attempt to bring expression under the domination of arbitrary rules is more to be feared than minor transgressions against formal traditions resulting from the application of those fundamental principles of art that give to it freedom and life.

ARIA, "An jenem Tag" from "Hans Heiling" - - MARSCHNER  
 Born at Zittau, August 16, 1795; died at Hannover, December 14, 1861.

MR. VERNON D'ARNALLE

Heinrich Marschner is one of the most important figures in the history of German opera. A pronounced romanticist, a dramatist of discernment, and a splendid composer, his wonderful power in the portrayal of uncanny subjects, like the "Vampyr" and "Hans Heiling," has won for him a rather unique position. "Hans Heiling," his greatest work, was produced at Berlin, May 24, 1833. It was received with enthusiasm, and is still frequently given in Germany.

Upon the day when thou didst vow to be mine,  
 While at thy feet in woe and rapture I have lain,  
 Then, in my heart the rays of morning broke divine,  
 Allay'd as ne'er before my soul's unrestful pain.  
 From dim and joyless void of night  
 I then awoke to glorious life and might!  
 Thou hast o'erwhelmed my heart with rapture's might!  
 Be ever faithful, do not waver  
 Nor let the love thou darest bear me languish.  
 In thee alone I live—  
 My love for thee shall live forever,  
 My love for thee is full of anguish,  
 A torment is the love I own!  
 If thou couldst ever forsake me  
 Or forswear our love eternal,  
 Woe to thee and me!  
 Only as the thought o'ertakes me  
 Now the powers infernal  
 Goad me to fearful revenge on thee!  
 I love thee with my heart torn and bleeding,  
 I love thee with endless pain and pleading,  
 Mistrustful and fearful,  
 With frenzied longing tearful,  
 So love I thee.

CONCERTO, G minor, Op. 22 - - - - - SAINT-SAENS  
 Born at Paris, October 9, 1835; still living.

ANDANTE SOSTENUTO; ALLEGRETTO SCHERZANDO; PRESTO.

MRS. JEANNETTE DURNO-COLLINS

Camille Saint-Saëns is the most distinguished of French composers and has proven his right to pre-eminence by writing in all of the serious forms with great success. He has enriched the concerto by many veritable gems, among them the one in G minor, op. 22, to be played this afternoon. It consists of the orthodox three movements, although the formal treatment to some may carry with it the suspicion of heterodoxy.

The transformation from a composition for a single instrument with an accompaniment for orchestra, to one in which the two factors meet on even terms is responsible for some of the structural changes. These changes have all come as a result of







the establishment of a new point of view with reference to virtuosity, and hence to a partial revision of the form brought into being to satisfy the demands of virtuosi. The modern concerto does satisfy these demands, but it must do more, hence we find all through this particular work that, while the principles of the sonata form are clearly in evidence, there is a decided freedom in their application, for the aim is to produce music through the combination rather than primarily for it.

The first movement begins, G minor, 4-4 time, *Andante sostenuto*, and moves steadily towards the brilliant climax near the end. This increase in intensity of expression sets off most happily the captivating second movement, E flat major, 6-8 time, *Allegretto scherzando*. The final movement in the original key, 4-4 time, *Presto*, is powerfully conceived in many respects, and is full of what one might almost call Saint-Saëns mannerisms, but it is fine music, well adapted for the combination of instruments, and satisfies modern ideas of form.

ANDANTE CANTABILE, from Symphony, E minor,  
Op. 64, - - - - - TSCHAIKOWSKY

Born at Wotkinsk, May 7, 1840; died at St. Petersburg, November 6, 1893.

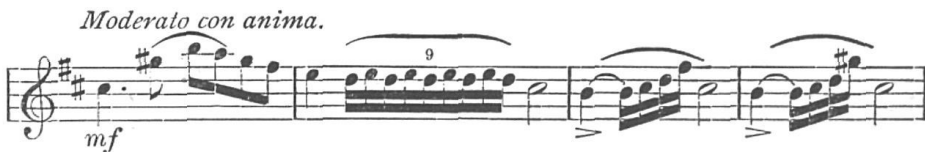
No composer of recent years has attained greater prominence than Tschai-kowsky and his fame appears to be steadily increasing. Not only musicians—but the general public as well—feel and acknowledge his power. There are several reasons for this. While there can be no doubt that most of this success may be attributed to the fact that in the music he wrote we seem to hear the voice of a nation, and come near to the heart of the Folk (which, as Wagner says, "is true"), still there is reason to feel that we appreciate more quickly, and feel more keenly, because we are part of a social organism, run at high pressure, and are peculiarly susceptible to the influence exerted by a genius who speaks with authority. Such a man was Tschai-kowsky, from two of whose symphonies single movements appear on our program. The first movement selected, in D major, 12-8 time, *Andante cantabile con alcuna licenza*, is made up of a wonderfully beautiful melody first given out by the French horn, a melody so simple as to need no explanation, and yet so full of suggestion as to compel the attention, and



two other contrasting subjects: the first a lovely theme, in F sharp major, given out by the oboe, then by the strings, as follows;



the second, *Moderato con anima*,



leading up to a truly magnificent climax for full orchestra, and a forceful statement

of the opening theme of the introduction to the first movement,



In the second division these subjects are given most artistic treatment—the second theme developing into a beautiful coda.

PIZZICATO OSTINATO, from Symphony, F minor,

Op. 36, - - - - -

TSCHAIKOWSKY

In the Scherzo of Tschai-kowsky's F minor Symphony we find a most unique and interesting treatment of the form. The insistent staccato from beginning to end of the movement is so happily and judiciously carried out and relieved by contrasting themes, that the treatment carries with it no suggestion of vulgarity—as is often the case with this type of orchestration. The general effect is like the noise of busy tongues in the market-place—or elsewhere.



In the Trio we meet a new and graceful theme.



Presently this new theme appears.



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







VARIATIONS SYMPHONIQUE, for Violoncello and

Orchestra, Op. 23, - - - - - BOELLMANN

Born at Ensisheim (Alsatia), September 25, 1862; died at Paris, Oct. 11, 1897.

MR. BRUNO STEINDEL

SONGS WITH PIANO.

Gesang Weyla's, - - - - - WOLF  
 "O liebliche Wangen" - - - - - BRAHMS  
 Daheim, - - - - - KAUN  
 Schifferliedchen, - - - - - WEINGARTNER  
 Hunnold Singruf, - - - - - WEINGARTNER

MR. VERNON D'ARNALLE

SYMPHONIC POEM, "Les Préludes" - - - - - LISZT

Born at Raiding (Hungary), October 22, 1811; died at Bayreuth, July 31, 1886.

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

"Les Préludes" on this program is the third of thirteen symphonic poems, and one of the most popular it may be added. The poetic suggestion comes from the following passage from Lamartine's "Meditations Poetique":

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death! The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar! And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life! Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

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

"Ce qu'on entend sur la montagne" (What is heard on the mountain)—after Victor Hugo; "Tasso, Lamento e Trionfo"; "Les Preludes"—after Lamartine;

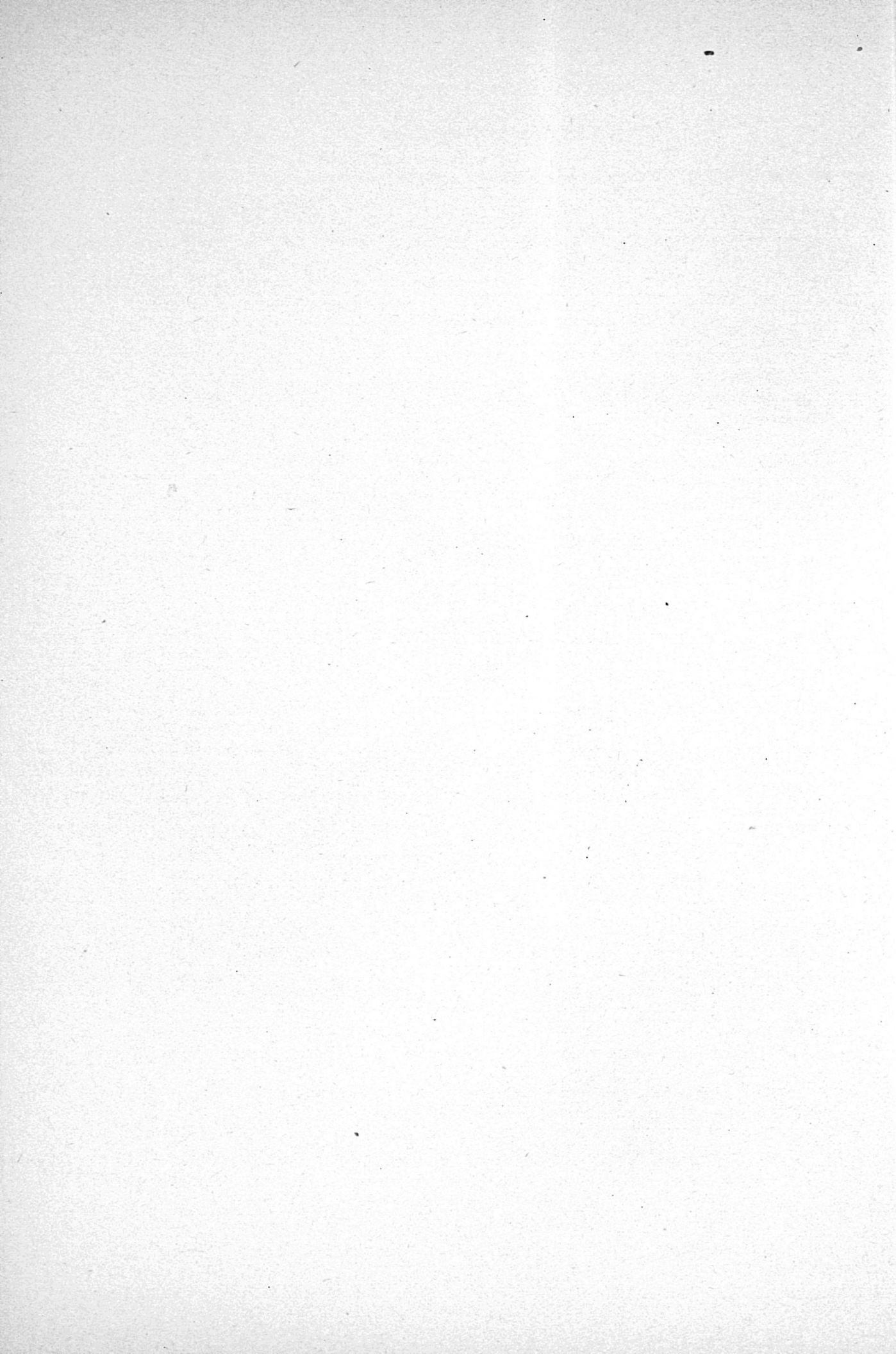
"Orpheus"; "Prometheus"; "Mazeppa"—after Victor Hugo; "Festklänge"; "Heroïde Funébre"; "Hungaria"; "Hamlet"; "Hunnenschlacht" (Battle of the Huns), after a painting by Kaulbach in the Royal Museum at Berlin; "Die Ideale" (The Ideals), after Schiller; "Von der Wiege bis zum Grabe" (From the cradle to the grave), after a drawing by Mich. von Zichy. (Written the year of Wagner's death).

The general trend of the subjects treated by Liszt is quite indicative of the valuation placed upon the form in Germany. A glance at the subjects chosen by French composers is quite as illuminating. Let us take those composed by Saint-Saëns, the High Priest of this form in France—"Danse Macabre," "Phaëton," "Le Rouet d'Omphale," and "La Jeunesse d'Herculé." These subjects invite *bizarre* treatment, or serve to display knowledge of unusual orchestral combinations, conceits of fancy rather than true imagination, but in them all we recognize the control of a master. Unfortunately the form has inherited decadent tendencies, and thus we find many (some of whom are East of the Rhine) who revel in startling instrumentation, maudlin or mock heroic melodies, frenetic rhythms, and harmonic combinations whose chief recommendation is that never having been used before, in all probability they never will be again. In the whole list there is not one that gives us a moment of the uplift of such a subject as "Death and Transfiguration" or "Thus spake Zarathrusta."

Berlioz in his "Symphonie Fantastique" formally introduced program music to the world. With the performance of that work came certain inevitable consequences. Among them the adjustment of the symphony to the increased demands made upon it—as witness the "Sinfonia Domestica" of R. Strauss—and the application of the term "symphonic" to forms and subjects whose content is antagonistic to the real meaning of the word. It should stand for breadth of development, but neither at the expense of depth, nor by the substitution of length for both. As indicative of the extent of its application the following may be cited: "La Redemption," Symphonic Poem in Ten Parts, for Chorus, Orchestra, Soloists and Reciter, César Franck (an oratorio); Morceau Symphonique from same; Drama Symphonique "La Vie du Poëte," Charpentier (called a "Concert Opera"); Symphonie, "Espagnole," Lalo (a violin concerto); Introduction Symphonique (Act II, L'E'tranger), D'Indy; Entr' Acte Symphonique (Messidor), Bruneau; Legendé Symphonique "La Forêt Enchantée," D'Indy; Fantaisie Symphonique "La Villanelle du Diable," Loeffler; Symphonic Prologue, "Othello," Krug; Symphonic Dances, Grieg; Symphonic Waltz, "Olaf's Hochzeitreigen," Ritter; Tableaux Symphonique—what next? "Istar," Variations Symphonique, D'Indy—Something new! Variations first, theme last! The influence of this loss of proportion is not as dangerous as might be feared, for the great majority of these works have no lasting value, and are still overshadowed by the products of composers who were content with titles that did not embarrass the listener by robbing him of his freedom of interpretation, and who were too busily engaged in writing real music, that required neither definition nor justification, to show their power of invention by discovering new meanings for the word "symphonic."









# FIFTH CONCERT

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Saturday Evening, May 13, 1905

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OVERTURE, "Coriolanus," Op. 62, - - - - BEETHOVEN

It is fitting by way of contrast, and also to establish a mood in keeping with the gloomy beginning of "Arminius", that the story of the triumph of the great Cheruscan hero over Varus, the Roman general, should be preceded by this most tragic of Beethoven's overtures. It was inspired, not by Shakespeare's tragedy of "Coriolanus," but by a similar work written by a minor German author, Heinrich von Collin, to whom the score was dedicated. It is very regular in structure, somewhat gloomy, as befits the subject, and is convincing in its dramatic intensity, especially in the closing division, which depicts the death of Coriolanus.

"ARMINIUS," An Epic Cantata in Four Parts - - - BRUCH

## CAST.

ARMINIUS, . . . . .	MR. DAVID BISPHAM
PRIESTESS, . . . . .	MRS. GERTRUDE STEIN-BAILEY
SIEGMUND, . . . . .	MR. ELLISON VAN HOOSE
Romans, Cheruskans, Frisians, Etc., . . . . .	THE CHORAL UNION

MR. ALBERT A. STANLEY, Conductor

MR. AUGUST SCHMIDT, Organist

## MAX BRUCH

Born at Cologne, January 6, 1838; still living.

Among living composers few can be named who enjoy the popularity accorded to Max. Bruch. Born in Cologne, January 6, 1838, at the age of fourteen he produced a symphony, and since that memorable occasion he has written many works full of nobility and beauty, and characterized by discernment both in choice of material and form. Several operas stand to his credit, but in spite of his undoubted dramatic power and virile style he has not achieved success as an operatic composer. His real claim to distinction rests on a form which owes its development well-nigh entirely to him—the epic cantata.

The fact that many composers who possess dramatic discernment are not successful in writing for the stage—as witness Beethoven—is largely responsible for the rise and general adoption of this form. The epic cantata is closely allied to the narrative cantata, of which Rheinberger's "Christophorus" and Gade's "Erl King's Daughter"

are notable examples. The two forms have this in common, that they are adapted for the setting of subjects of dramatic import—that suggest either too little action, or too much, for the stage—or a kind of dramatic movement that does not lend itself to stagecraft. Were one called upon to give an exact definition of the difference between the two it would be wise to ask to be excused. Failing this solution, it might be suggested that it appears to be either a question of degree rather than kind: to depend upon the universality of the appeal made by the subject, or to rest upon the power and nature of the dramatic suggestion. To illustrate these distinctions—Elgar's "Caractacus" is more effective as a cantata than it would be on the stage—although it has as much to commend it from that point of view as Saint-Saën's "Samson and Delilah," and this in turn is far more effective dramatically than Mendelssohn's "Elijah" would be in Oriental garb on the stage. The subject of Dvorak's "Spectre Bride" does not appeal as does the struggle of Arminius against the Romans, for a ghastly theme can rarely if ever take such firm hold on us as something virile—something human. The presentation of the former work on the stage would show how sluggishly the dramatic development proceeds, while "Arminius" would fail for the following reasons, which lie along the lines of the third distinction. The action is centered too completely in masses—the chorus is too prominent—the individual characters do not act, they incite to action, they relate the results of action—but they illustrate Wagner's criticism of the later Greek drama, "Talk on the stage, action behind the scenes," and finally—there is no love making. This last remark does not apply to Berlioz's "Damnation of Faust," but the nature of the final scenes—where the dramatic movement should be intense and convincing—makes an adequate stage setting—if not impossible—at least in danger of being ludicrous, the most fatal of all dramatic lapses. When it is realized that the musical structure adapted for real, not suggested, action differs from absolute music very largely in the stress laid upon certain elements, that these distinctions are often exceedingly subtle, and in some instances are still in controversy, it will be seen that it is impossible to lay down hard and fast rules for the differentiation of the various types of the cantata form. Were it necessary to do so, this would be unfortunate, but there being no urgent need the points of difference as cited are to be considered suggestive rather than authoritative.

In Max Bruch's "Arminius" we meet with a stirring, full-blooded setting of the story of the Roman Invasion under Varus (in the year 9 A. D.) and his overwhelming defeat by the Cheruscan hero, Arminius. Full of noble music, fervid in its expression of patriotism, pathetic in its portrayal of death, mysterious in its depiction of the religious rites in the sacred grove, scholarly in its structure, simple, concise, yet ever adequate, it is a setting of one of the great moments of German history worthy of the subject.

## PART I.

### THE ROMAN INVASION.

#### CHORUS.

What is't that looms like thundercloud  
afar, from dread Thuisco's sacred  
mountain shrine? The groaning  
earth with horses' hoofs is shaken,  
and through the air the flash of  
swords is gleaming! Thus oft  
the tempest's might, in growing  
fury, is dashed against the hoary

oaks of old, and breaks at last on  
some unbending rock. The roar  
of war resounds from every side.  
Woe's me! Whence come these  
tribes of strangers, that in unend-  
ing hosts advance, with dark and  
threatening mien, upon our val-  
leys? Woe's me!

#### RECITATIVE.—*Arminius.*

These are the hosts of Latium; what  
evil fate hath brought them here?  
No feud have I with clansmen or  
with tribe; I guard the altars of

my fathers! My spear I lift  
against the savage boar, when  
through the forest glen he  
crashes; my only foes are wolf  
and bison.

CHORUS.

No feud have we with clansmen or  
with tribe: we guard the sacred  
hearths where dwelt our fathers.

RECITATIVE.—*Siegmond.*

Behold, in serried ranks they come,  
their clarion's call to arms is  
wafted upon the breeze in tones  
triumphant. What eye can count  
the pointed blades that glitter in  
the sunlight yonder? On stately  
charger see the captain fly along  
the ranks—a gallant sight! The  
breeze lifts high his helmet plume,  
and bears aloft his purple mantle.  
Behold he stays where high the  
golden eagle spreads his pinions!  
They come, the scourgers of free-  
dom, insatiate tyrants, breathing  
slaughter, whose ruthless yoke en-  
slaves the nations!

CHORUS.—*Romans.*

We are the sons of Mars the mighty,  
from gods and heroes have we  
sprung. Before our arms uncon-  
quered the tribes of earth lie pros-  
trate; they break asunder, like to  
moulds of clay we crush them.  
We scal'd Athenia's heights, and  
on Asia's sultry plains laid the  
foeman low. We stood before the  
gates of Carthage, and as victors  
saw them fall. O'er earth's wide  
circle bear we aloft our gold-  
winged eagles triumphant!

RECITATIVE.—*Arminius.*—CHORUS.

But now your conquering arms shall  
fail you; your star of glory shall  
pale and die! We, freeborn sons  
of Wodan, we have not learned to  
bend to the stranger's yoke.

DUET.—*Arminius.*—*Siegmond.*

CHORUS.

Free soars the eagle high in ether, free  
breaks the fount from rocky  
shaft; the deer roams free  
through leafy wood; and we, dost  
think, we'd e'er be slaves? For  
freedom reigns within our dwell-  
ings; Germania's sons are free-  
men! The sacred oak gives  
mystic signal, the hallowed fount  
doth murmur low; we'll drink its  
wave with solemn rite, and  
brandish high the spear and shield.

## PART II.

### IN THE SACRED FOREST.

RECITATIVE.—*Priestess.*

Through the grove a sound of warn-  
ing stirs the mystic boughs. He  
who rules these still recesses sends  
a tremor through my soul as I bend  
in prayer. Ranged around the  
altar, hushed stand our tribes, in  
reverent circles, bending low their  
heads. Peace on you, O faithful  
sons of Wodan! give your mourn-  
ing people peace, lightning-  
crowned God! Wodan, humbly  
we adore thee, we wait for a sign  
from thee: I thy priestess call  
thee.

CHORUS.

Through the oak trees' sacred branches  
swells a mighty boding, and a low  
mysterious murmur tells us that  
the God is nigh. Lo, his peace,  
august and holy, on our hearts  
descends!

AIR.—*Priestess.*

But like a muttering thunder-cloud the  
roar of war is drawing nigh and  
spreads its dark and lurid shadow  
athwart the land that groans for  
peace! I see the days to come  
when carnage wild shall raise her  
head; when through our glens and  
woody mountains shall pour the  
tide of battle's havoc. As from  
the bosom of the land the deadly  
shaft its ruin hurls, thus sanguine  
war o'er peaceful lands spreads  
death and desolation. But yet the  
people are not faint, because their  
Gods remain to them! With hope  
and trust then lift your hearts on  
high; look heavenward, fear ye  
not, they watch and guard by us:  
pray to them.

CHORUS.

Ye Gods dwelling high in Valhalla,  
Oh, graciously hear us call;  
Oh, heed us ye mighty immortals,  
Oh, hear your people call.

## PART III.

### THE INSURRECTION.

RECITATIVE. AIR.—*Arminius.*

CHORUS.

Oh! must I live to tell of my people's  
shame? Wodan, All-Father art  
thou wroth? Peace unclouded

reigned within our dwellings; the freeborn sons of valiant fathers, our Gods in peace we worshiped, until they poured upon our valleys; thus breaks the ravenous wolf on the tranquil pastures. like Rome's relentless robber-bands. Thy piercing eye sees all. O Wodan! thou seest how they oppress thy people! They dare to scourge our freeborn warriors, do justice with the axe and sword, assail our young maidens with impious hands when they go forth unto the springs for water. The festive sounds of joy are heard no more; the minstrel by his hearth sits mourning, though mute he sighs; and silent hangs his harp. Our warriors murmur, and our wives are weeping, and our youths they have struck in fetters. O wretched fatherland! Thou art sunk in bondage, and some angry God hath cast night and darkness o'er thee!

RECITATIVE. AIR.—*Siegmund*.

O, days of grief and desolation! O sorrow, how wilt thou end? Within my breast there rankles deep a pain past tears' assuaging; a banished man I wander lone through lands I ruled as chieftain! The dastard Roman I slaughtered who my betrothed insulted as in tranquil converse we sat by the brook. Yea, I slew him and fled. Woe on me that I fled! For they have taken my father, his feeble frame they have chained in miscreant's fetters, alas! Curst be your race, ye robbers! Curst by all Gods ever more!

CHORUS.

Mine eyes have seen their fate, alas! I saw our dear and valiant brothers go bound in chains. Ah, in the camp of the strangers are our companions; they all, alas, for home with tears are mourning! We sorrow for our brothers, for our dear sisters mourn we!

RECITATIVE. AIR.—*Arminius*.

Shall we submit to disgrace, we, Wodan's freeborn sons? Uplift your spears for deadly strife, our burning wrongs we'll avenge in the blood of our tyrants! Come on, companions, from North and South. The day of vengeance comes with the dawn; our

righteous wrath shall flame o'er the land! O behold yon glorious sun flashing in freedom, cleaving the darkness in twain! Ye warriors, tarry then no longer; and ye, Cheruskans, most of all, my clansmen brave, gird your weapons about you! Ye Marsians, who dwell by the verdant stream whose banks now bristle with forts of the Roman, where running the tide glides swifter for shame. Sigambrians all, men of mighty arm, ye Chaucians and Frisians, I call on you all, from the Hercynian wolds to the shores of the wide-rolling sea, the home of the storm. United, be strong. But woe, if they our fathers' graves despoil; if foreign arts our minds beguile; if we, enslaved, could bend before the stranger. Brothers in arms, the hour's at hand;

For mighty deed uplift the brand!  
With craft we will lure them in  
forest's gloom,

And there assure them a desolate  
tomb.

The roar of battle sounds through the woodlands as through the tempest rolls the thunder. Each valiant youth his spear uplifteth, while maidens wind the victor's garland.

BATTLE SONG.—*Arminius, Siegmund, and Warriors*.

To arms! for just is our cause!  
Ranged in order, brothers all! Let  
freedom's banner wave on high; it  
shall guide us straight to meet the  
foe.

Each tribe shout forth its battle cry;  
Let it resound and rend the sky.

On every hilltop now let Liberty's fiery  
torch be kindled.

#### PART IV.

#### THE BATTLE.

RECITATIVE. AIR.—*Priestess*.

Hollow thunders the storm, and piercing its gloom the angry lightning flashes. Threatening clouds spread the heavens with darkness. Black night gathers round me!

Hoarsely croaking are flocks of ill-omened ravens on the boughs of time-honored oak trees, corpses and carnage red scenting. Watchful as hungry wolf in his lair, Wodan's sons behind the rocky

ledges are crouching; each deadly spear is poised for the blow. Death they have sworn, and vengeance; their oath to the Gods has ascended; to Roman truceless war and death. Wodan, Mighty One, Lord of Battles! From the sacred recess of thy shrine guide thou the snow white steeds, the boders of victory! O haste thee to bring thy children succor! Proudly thy eagle soars o'er the forest, and like rushing of waters rolls thy car of triumph! I hear the clash of thy shield resounding in thund'rous strokes from yon rocky height through the valley! Hark! wildly thy steeds are neighing; affrighted, the legions are trembling; they come, advancing in serried numbers, our warriors watch and hem them in; the prisoners clank their chains. Hark! in silence they are marching.

## CHORUS.

With roar as of torrents when tides burst o'er their ramparts, our warriors' o'erwhelming force pours on the legions. Their spears like lightning are flashing. They falter, the legions are daunted. With scythe uplifted through their ranks stalks forth pale Death. From thunder-cloud the mighty Thor doth hurl his barbed lightnings; his golden chariot rolls loud through the sky. Haughty Romans, ye tremble; proud Romans, ye hear him and tremble.

RECITATIVE. *Priestess*.—CHORUS.

Freya, gracious mother! awful one, bounteous giver of blessings, look down on thy warriors brave, oh, protect them! Thousands are wounded, their blood is flowing, poured for their fatherland. The battle is raging, the Roman legions are daunted; but our heroes are perishing, glorious death is theirs! White-robed and bright the Valkyries are hovering o'er the chosen. Valhalla's gates above them open, and the sound of carousal from gold-roofed Valhalla, where the heroes are feasting, is borne on the breeze!

RECITATIVE. AIR.—*Siegmund*.

## CHORUS.

Ah, me, what darkness! death around me closes! The barbed shaft within my wound is rankling, the

turf around is reddening with my lifeblood! Low surging through the forest gloom methinks I hear the shouts of victory! Hark! yea! Victory! Now death, thou art welcome! Raise me aloft and bear me to the grove, there lay me in the sacred oak-tree's shadow, that I may die on ground that's hallowed. Lo! how the breeze doth bend yon boughs! All-Father rides upon his steed of storm! Ah, once again might I behold thee, beloved Thora, maiden sweet; once on my slowly ebbing heart to press thee and give thee one fond kiss before we part forever! I can no more! I see the White Valkyrie flying down; she waves her hands; oh, joy, she comes, she chooses me for death! Now life, farewell, 'tis blissful thus to die.

CHORUS.—*Women*.

Hark! there comes a shout of victory.

I hear triumphant voices fill the vale! Look! they bear aloft a thousand trophies; bright arms and golden eagles proudly gleam.

*Returning Warriors*.

The flag of freedom waves on high; amid battle's roar it led the van.

*All*.

Thine, Arminius, our glorious, praise.

RECITATIVE.—*Arminius*.

No praise to me; the gracious Gods alone in sorest need have lent us aid. Thanks, great All-Father, Lord of Battles. Victory to thee is due! The power of mighty Rome is maimed by his all-conquering arm. Go forth and tell proud Rome the tidings! Her valiant warriors are slain in yon mountain valley.

HYMN.—*Priestess, Arminius, People, and Warriors*.

Germany's sons shall be renowned. Great and glorious are the heroes who have fallen! Their immortal spirits ascend to Wodan; around his golden throne they stand; high above them the twelve mighty Asas; he looks smiling on his heroes wrestling in combat. But we, who dwell in the vales of earth, to Wodan's altar ascend; with branches and flowers embower the path; with songs and dances renown him; and there we will chant a solemn song to Freedom, our prize and glorious treasure.



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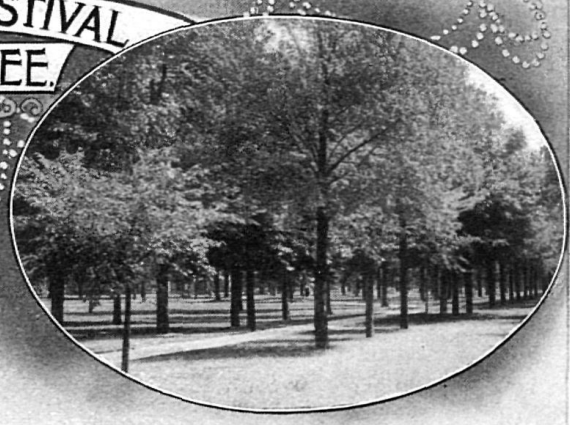
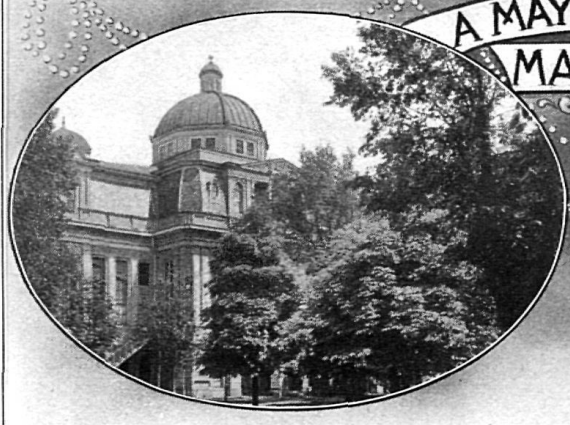
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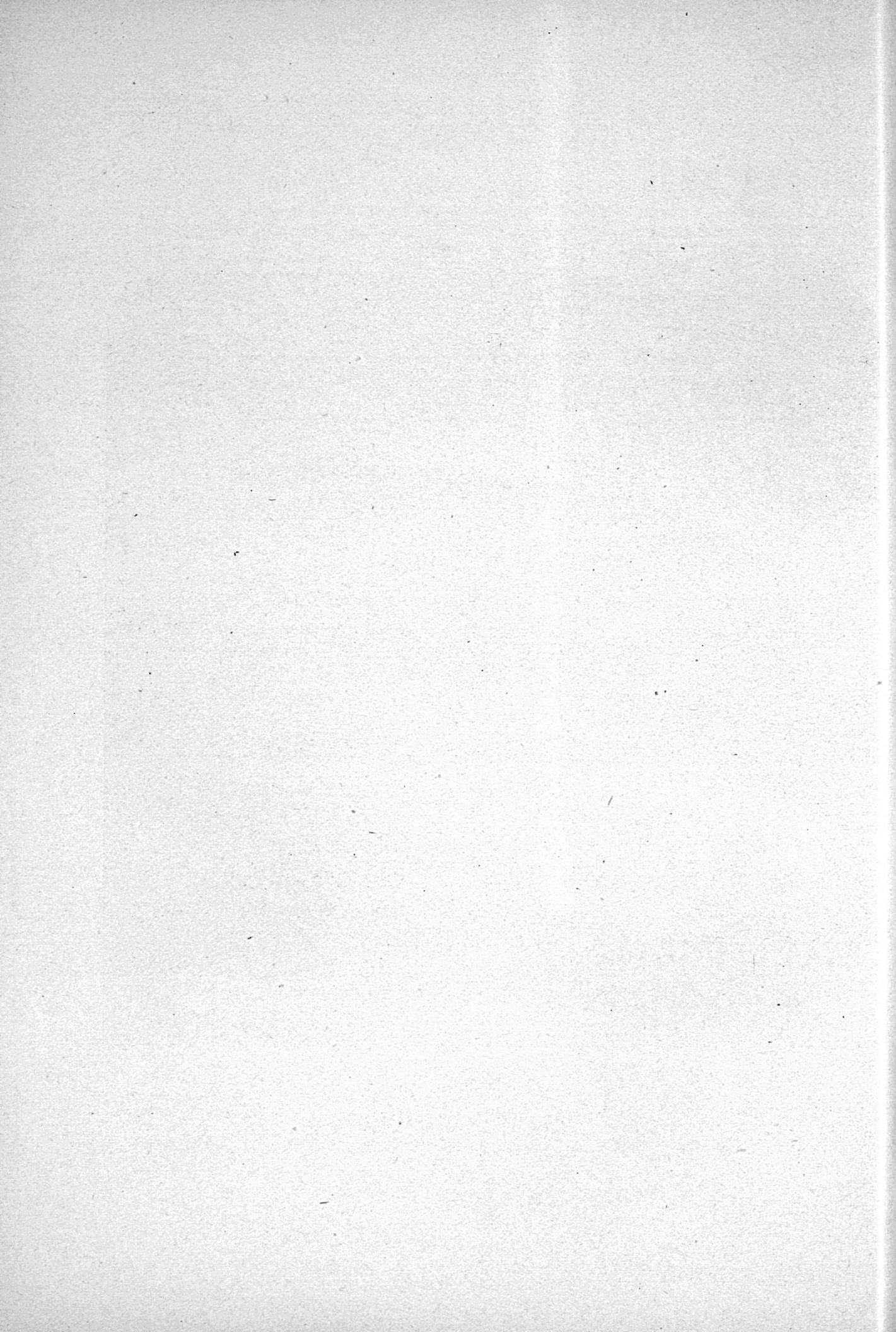
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On application to the Director, the artists comprising the faculty may be secured for concert engagements.

**Send for Special Announcement of Summer Session, From June 26 to August 4.**

For further information address,

**CHARLES A. SINK, A. B., Secretary,**

ANN ARBOR, MICHIGAN.

MINNIE M. DAVIS (*Graduate of University School of Music, Pupil of the late J. H. Hahn of Detroit and Albert Miltenberg of New York*),  
**Pianoforte.**

AUGUST SCHMIDT (*Graduate University School of Music*),  
**Organ and Band Instruments.**

ABBA E. OWEN (*Pupil of Henri Ern*),  
**Violin.**

EARL G. KILLEEN (*Graduate of University School of Music, Pupil of F. E. Bristol of New York*),  
**Singing and Voice Culture.**

LEILA H. FARLIN (*Graduate of University School of Music, Pupil of F. E. Bristol of New York*),  
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ELIZABETH A. CAMPBELL (*Graduate of University School of Music, Pupil of F. E. Bristol of New York*),  
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NORA C. HUNT (*Graduate of University School of Music*),  
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MRS. JESSE D. REED (*Graduate of University School of Music*),  
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FLORENCE B. POTTER,  
**Public School Music.**

FLORENCE M. GALPIN,  
**Elocution.**

MRS. ESTELLE P. KING,  
**Physical Culture.**

MELL GILLESPIE,  
**Mandolin and Guitlar.**

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**Flute.**



