

---

---

TWENTY-THIRD ANNUAL  
MAY FESTIVAL

OF THE  
UNIVERSITY OF MICHIGAN  
1916



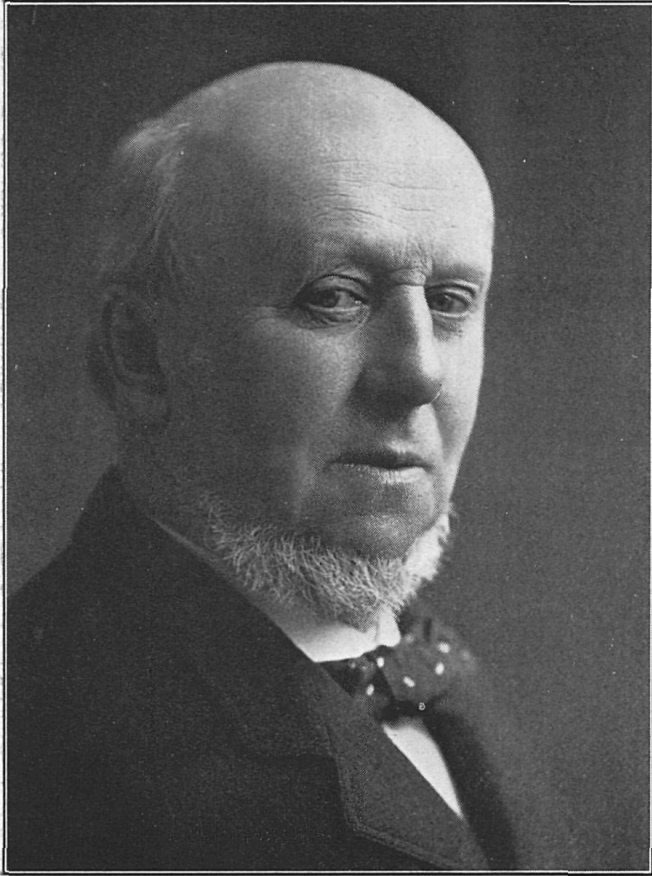
OFFICIAL PROGRAM BOOK

---

---







*James B. McCall*

[OFFICIAL]

TWENTY-THIRD

# ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM  
ANN ARBOR, MICHIGAN

May 17, 18, 19, 20  
1916

ANN ARBOR, MICHIGAN  
UNIVERSITY MUSICAL  
SOCIETY  
1916

# UNIVERSITY MUSICAL SOCIETY

## Board of Directors

---

FRANCIS W. KELSEY, PH.D., LL.D. . . . . PRESIDENT  
HARRY B. HUTCHINS, LL.D. . . . . VICE-PRESIDENT  
LEVI D. WINES, C.E. . . . . TREASURER  
ALBERT A. STANLEY, A.M. . . . . MUSICAL DIRECTOR

G. FRANK ALLMENDINGER, C.E.  
JAMES B. ANGELL, LL.D.\*  
OTTMAR EBERBACH.  
HORACE G. PRETTYMAN, A.B.  
SHIRLEY W. SMITH, A.M.  
WILLIAM C. STEVENS, A.B.  
VICTOR C. VAUGHAN, PH.D., Sc.D., M.D.  
JAMES H. WADE.

---

DURAND W. SPRINGER, B.S.,  
SECRETARY OF THE BOARD OF DIRECTORS.

CHARLES A. SINK, A.B.,  
BUSINESS MANAGER.

\* DECEASED.

# Illustrations

---

JAMES BURRILL ANGELL . . . . .	<i>Frontispiece</i>	
FREDERICK A. STOCK . . . . .	<i>Facing page</i>	iv
ALBERT A. STANLEY . . . . .	" "	viii
FRIEDA HEMPEL . . . . .	" "	xii
M. ENRICO BOSSI . . . . .	" "	20
FLORENCE HINKLE . . . . .	" "	28
GUSTAF HOLMQUEST . . . . .	" "	32
SOPHIE BRASLAU . . . . .	" "	36
REINALD WERRENRATH . . . . .	" "	44
GROUP . . . . .	" "	48
HORACE L. DAVIS, ROBERT R. DIETERLE, R. D. T. HOLLISTER, A. GRACE JOHNSON, MAUDE C. KLEYN, DORIS JEAN MARVIN, CHASE B. SIKES.		
JOHN McCORMACK . . . . .	" "	52
RALPH KINDER . . . . .	" "	60
C. SAINT-SAENS . . . . .	" "	68
MARGARETE MATZENAUER . . . . .	" "	76
PASQUALE AMATO . . . . .	" "	84
MORGAN KINGSTON . . . . .	" "	92

# List of Concerts and Soloists

---

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

## OPENING CONCERT

SOLOIST  
FRIEDA HEMPEL, *Soprano*  
THE CHICAGO SYMPHONY ORCHESTRA  
FREDERICK STOCK, *Conductor*

---

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

## "PARADISE LOST"

BOSSE  
SOLOISTS  
FLORENCE HINKLE, *Soprano* REINALD WERRENATH, *Baritone*  
SOPHIE BRASLAU, *Contralto* GUSTAF HOLMQUIST, *Bass*  
THE UNIVERSITY CHORAL UNION  
THE CHICAGO SYMPHONY ORCHESTRA  
ALBERT A. STANLEY, *Conductor*

---

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

## CHILDREN'S CONCERT

SOLOISTS  
MISS FLORENCE HINKLE, *Soprano* MR. HORACE L. DAVIS, *Tenor*  
MISS ADA GRACE JOHNSON, *Soprano* MR. CHASE B. SIKES, *Baritone*  
MISS MAUD KLEYN, *Soprano* MR. ROBERT DIETERLE, *Baritone*  
MISS DORIS MARVIN, *Soprano* MR. R. D. T. HOLLISTER, *Narrator*  
SPECIAL CHILDREN'S CHORUS  
THE CHICAGO SYMPHONY ORCHESTRA  
FREDERICK STOCK AND ALBERT A. STANLEY, *Conductors*

---

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

## MISCELLANEOUS CONCERT

SOLOIST  
JOHN MCCORMACK, *Tenor*  
THE CHICAGO SYMPHONY ORCHESTRA  
FREDERICK STOCK, *Conductor*

---

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

## ORGAN RECITAL

RALPH KINDER, *Organist*

---

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

## "SAMSON AND DELILAH"

SAINT-SAENS  
CAST  
DELILAH . . . . . MME. MARGARETE MATZENAUER  
SAMSON . . . . . MR. MORGAN KINGSTON  
HIGH PRIEST . . . . . SIG. PASQUALE AMATO  
ABIMELECH } . . . . . MR. REINALD WERRENATH  
OLD HEBREW }  
THE UNIVERSITY CHORAL UNION  
THE CHICAGO SYMPHONY ORCHESTRA  
ALBERT A. STANLEY, *Conductor*





Frederick A. Stock



# CHORAL UNION SERIES, 1915-1916

---

THIRTY-SEVENTH SEASON

SIXTH CONCERT

No. CCXCI COMPLETE SERIES

## First May Festival Concert

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

SOLOIST

MISS FRIEDA HEMPEL, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK A. STOCK, *Conductor*

---

OVERTURE—"Le Carnival Romaine" BERLIOZ

ARIA—from "Il re pastore" MOZART

MISS FRIEDA HEMPEL

SYMPHONY NO. 7—A minor, Op. 92 BEETHOVEN

Poco sostenuto—Vivace; Allegretto

Presto; Allegro con brio

INTERMISSION

ARIA—"Caro Nome" (Rigoletto) VERDI

MISS HEMPEL

WEDDING MARCH AND VARIATIONS—from "The Rustic  
Wedding" GOLDMARK

ARIA—Mad Scene from "Lucia di Lammermoor" DONIZETTI

MISS HEMPEL

SWEDISH RHAPSODY ALFVÉN

# CHORAL UNION SERIES, 1915-1916

---

THIRTY-SEVENTH SEASON

SEVENTH CONCERT

No. CCXCII COMPLETE SERIES

## Second May Festival Concert

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

### "PARADISE LOST"

SYMPHONIC POEM IN A PROLOGUE AND THREE PARTS  
FOR SOLI, CHORUS, AND ORCHESTRA, OP. 125, *Bossi*

#### CAST

SATAN	}	MR. REINALD WERRENRATH, <i>Baritone</i>
ADAM		
EVE		MISS FLORENCE HINKLE, <i>Soprano</i>
MOLOCH		MR. GUSTAF HOLMQUIST, <i>Bass</i>
BELIAL	}	MISS SOPHIE BRASLAU, <i>Contralto</i>
URIEL		

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

MR. EARL V. MOORE, *Organist*

---

#### SYNOPSIS

##### PROLOGUE

"Void and black lay the earth."—CHORUS.  
THE PROPHECY.  
"Out of the void beneath."—CHORUS.  
"Let there be flowers!"—CHORUS.  
"All hail! Great God!"—CHORUS.

##### PART I.—HELL

Introduction.—ORCHESTRA.  
"Glory to God."—CHORUS.  
"Arise my compeers in damnation!"  
—SATAN.  
"I follow gladly!"—MOLOCH.  
"Fight then!"—BELIAL.  
"Can there be concord or rest below?  
Satan lead to the fray!"—CHORUS.  
Valiant companions, O tarry!—SATAN.  
"Glory, Satan, to thee!"—CHORUS.

##### PART II.—PARADISE

Introduction.—ORCHESTRA.  
"Hail! new creation!"—CHORUS.  
THE FIRST PRAYER.—ADAM AND EVE.  
"My Lord, my God."

"All-seeing Godhead!"—URIEL.  
"Hearken to my warning!"—CHORUS.  
"Father of Truth eternal."—TENORS.  
"Promise of joy so gladly ringing."  
—DOUBLE CHORUS.

##### PART III.—EARTH

Introduction.—ORCHESTRA.  
"O ye dew-laden petals."—CHORUS.  
"See now the cuckoo wakes"—CHORUS.  
"We merrily dance."—TENORS.  
"Night's misty shadows thy face con-  
cealing."—ADAM.  
"Beloved, I cannot sleep for joy."—EVE.  
(Continuation of Duet between Adam  
and Eve.)  
"Thou sinnest!"—CHORUS.  
"Tho' long and dreary."—TENORS.  
"Now arise, all ye kingdoms."—CHORUS.  
"Farewell, lost happiness."  
—ADAM AND EVE.  
"O wondrous blessing."—CHORUS.

# CHORAL UNION SERIES, 1915-1916

THIRTY-SEVENTH SEASON

EIGHTH CONCERT

No. CCXCIII COMPLETE SERIES

## Third May Festival Concert

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

### CHILDREN'S CONCERT

MR. FREDERICK STOCK, MR. ALBERT A. STANLEY, *Conductors*

#### PROGRAM

CHRISTMAS HYMN—"Silent Night!" GRUBER

CHILDREN'S CHORUS

#### "THE CHILDREN AT BETHLEHEM"

PIERNÉ

A MYSTERY IN TWO PARTS FOR  
SOLI, CHILDREN'S CHORUS AND ORCHESTRA

#### CAST

THE STAR  
JEANNETTE  
NICHOLAS  
LUBIN  
NARRATOR  
THE ASS  
THE OX  
A HERDSMAN  
A CELESTIAL VOICE }

MISS FLORENCE HINKLE, *Soprano*  
MISS ADA GRACE JOHNSON, *Soprano*  
MISS MAUD KLEYN, *Soprano*  
MISS DORIS MARVIN, *Soprano*  
MR. RICHARD D. T. HOLLISTER,  
MR. HORABE L. DAVIS, *Tenor*  
MR. CHASE B. SIKES, *Baritone*  
MR. ROBERT DIETERLE, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA  
CHILDREN'S CHORUS—ANN ARBOR PUBLIC SCHOOLS  
MR. ALBERT A. STANLEY, *Conductor*

#### PART I.—THE PLAIN

Introduction.—ORCHESTRA.  
"The voice of the frosty night shivers."  
NARRATOR.  
"Heads of brown and heads of yellow."  
—CHILDREN.  
"Jack and Joan they cried for the moon."  
—CHILDREN.  
"Shadows lengthen, growing deep."  
—JEANNETTE.  
"Hear ye the Voice?"—JEANNETTE,  
NICHOLAS, AND LUBIN.  
"Et o louvalet derelo."—A HERDSMAN.  
"In my father's field chanticleers are  
three."—CHILDREN.

#### CORTEGE OF THE THREE KINGS— ENSEMBLE

"Where away, fond and fearless  
Behold, now the Saviour cometh."  
—THE STAR.  
"Noel! Noel! Noel!"—ENSEMBLE.

#### PART II.—THE STABLE

"Lull to sleep."—THE VIRGIN.  
"Sad lips and eyes."—THE VIRGIN, THE  
ASS, AND THE OX.  
"Where away, fond and fearless."—THE  
CHILDREN.  
"Not a doubt but they make hurly-  
burly."—THE ASS.  
"See; Three lords approach."—THE  
OX.  
"Babe so sweet."—THE THREE YOUTHS.  
"Noel! The star over our heads is  
standing."—JEANNETTE.  
"Unbar the door!"—THE CHILDREN.  
"I warn you all."—THE OX.  
"Baby Jesus lies a-sleeping."—THE ASS.  
"Pray for us all!"—ENSEMBLE.  
"My God, why hast thou forsaken me?"  
—A CELESTIAL VOICE.  
"Little Christ Child, adieu  
We'll pray for Him  
Noel!"—THE CHILDREN.

SYMPHONY in E flat (Köchel 543)

Adagio—Allegro; Andante con moto; Menuetto; Allegro.

MOZART

# CHORAL UNION SERIES, 1915-1916

---

THIRTY-SEVENTH SEASON

NINTH CONCERT

No. CCXCIV COMPLETE SERIES

## Fourth May Festival Concert

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

### MISCELLANEOUS CONCERT

SOLOIST

MR. JOHN McCORMACK, *Tenor*

MANAGEMENT C. L. WAGNER  
1451 Broadway, New York

MR. EDWIN SCHNEIDER, *Accompanist*

THE CHICAGO SYMPHONY ORCHESTRA

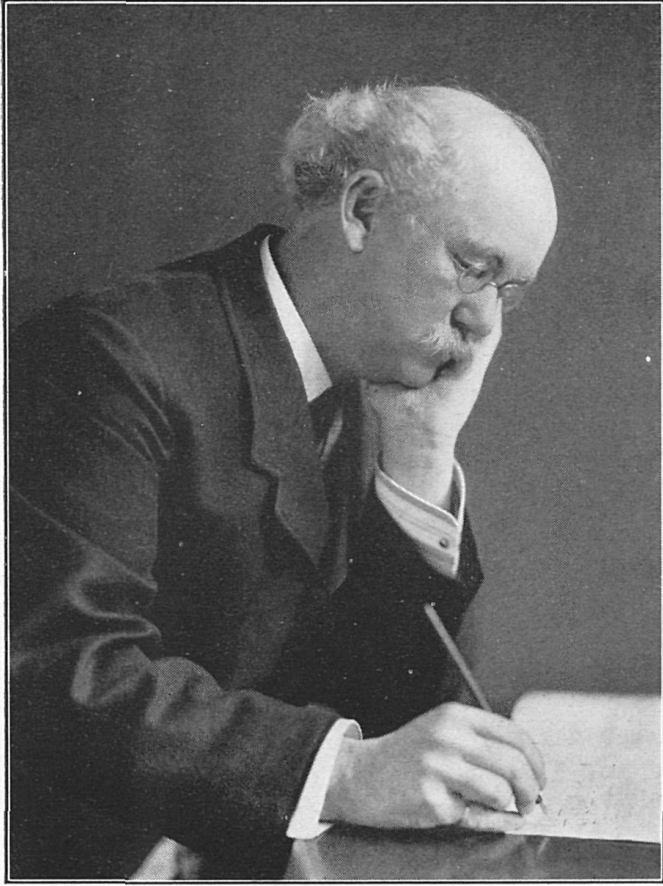
MR. FREDERICK A. STOCK, *Conductor*

---

### PROGRAM

- OVERTURE—to "Fidelio" BEETHOVEN
- RECITATIVE—"Deeper and Deeper Still" }  
ARIA—"Waft Her Angels Through the Skies" (Jephthah) } HAENDEL  
MR. JOHN McCORMACK
- SUITE—Op. 19 DOHNANYI  
Andante con Variazione; Scherzo; Romanza; Rondo
- SONGS:
- (a) Farewell SCHUBERT
- (b) "The Soldier" SCHUMANN
- (c) When Night Descends RAKHMANINOFF
- (d) If I Were King LISZT  
MR. McCORMACK
- OVERTURE—Fantasia, "Francesca da Rimini" TSCHAIKOWSKY
- ARIA—"Salve Dimora (Faust)" GOUNOD  
MR. McCORMACK
- LOVE SCENE—from "Feuersnot" STRAUSS

THE PIANO USED IS A STEINWAY  
VIII.



*Albert A. Stanley*





# CHORAL UNION SERIES, 1915-1916

---

THIRTY-SEVENTH SEASON

TENTH CONCERT

No. CCVC COMPLETE SERIES

## Fifth May Festival Concert

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

RALPH KINDER, *Organist*

---

---

### PROGRAM

CONCERT OVERTURE in C minor	H. A. FRICKER
BERCEUSE	A. GUILMANT
FUGUE A LA GIGUE	J. S. BACH
RELIGIOUS MELODY AND VARIATIONS (From the Sonata in A minor)	G. E. WHITING
BURLESCA E MELODIA	R. L. BALDWIN
AT EVENING JOUR DE PRINTEMPS (Spring Day) IN MOONLIGHT	} R. KINDER
FINALE in D major (from Symphony, No. 1)	L. VIERNE

# CHORAL UNION SERIES, 1915-1916

---

THIRTY-SEVENTH SEASON

ELEVENTH CONCERT

No. CCVCI COMPLETE SERIES

## Sixth May Festival Concert

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

### "SAMSON AND DELILAH"

SAINT-SAENS

OPERA IN THREE ACTS

#### CAST

SAMSON	MORGAN KINGSTON
DELILAH	MME. MARGARETE MATZENAUER
HIGH PRIEST	SIG. PASQUALE AMATO
ABIMELECH	REINALD WERRENRATH
AN OLD HEBREW	
HEBREWS	THE CHORAL UNION
PHILISTINES	

MR. ALBERT A. STANLEY, *Conductor*

---

#### SYNOPSIS

##### ACT I

(A public square in Gaza, Palestine; Temple of Dagon in background.)

SCENE I. Hebrew Men and Women—Samson in their midst.

SCENE II. Abimelech, Philistine Soldiers, Samson and Israelites.

SCENE III. The same as above, with the High Priest, Guards, First and Second Philistines.

SCENE IV. Hebrew Old Men; Samson and Victorious Hebrews.  
(The Gates of Dagon's Temple swing open.)

SCENE V. Samson, Delilah, the Old Hebrew, Philistines, and Hebrews.  
Dance of the Priestesses of Dagon.

##### ACT II

(The Valley of Soreck, in Palestine.)

SCENE I. Delilah alone.

SCENE II. Delilah and the High Priest.

SCENE III. Samson and Delilah.

##### ACT III

SCENE I. (A Prison at Gaza.)  
Samson and Captive Hebrews.

SCENE II. Interior of Dagon's Temple.  
Delilah, Young Philistine Women and Dancers. Ballet.

SCENE III. High Priest, Delilah, Samson, Philistine Men and Women.

# Descriptive Programs

ANALYSES BY  
ALBERT A. STANLEY

---

COPYRIGHT  
by the University Musical Society  
Ann Arbor Mich.  
1916

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

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

The conductor of the choral concerts desires to express his great obligation to Miss Florence B. Potter, Supervisor of Music in the Ann Arbor Public Schools, for her valuable services in the preparation of the Children's Choruses.

ALL CONCERTS  
WILL BEGIN ON TIME





Miss Lemp



# FIRST CONCERT

---

Wednesday Evening, May 17

---

OVERTURE—"Le Carneval Romaine" . . . . . BERLIOZ

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

Some one, whose inventiveness exceeded his judgment, called Berlioz the "French Beethoven." As such pronouncements are generally based on nothing substantial it is amazing that they maintain themselves long after their absurdity has been proven. The fact is there will never be another Palestrina, Mozart, Haydn, or Wagner, until all leaves are alike and the Bertillion system of identification fails. In a sense, most great geniuses are expressions of nationality as well as of their art. This is a potent reason for the failure of such comparisons as quoted above. Berlioz was a man of rare intellectual gifts, of commanding musical talent, of indefatigable industry, but he lacked the vital spark of genius. He had a wonderful control of the materials of composition, and was conscientiously devoted to his ideals, but as a composer he was not worthy to "unloose the lachets" of Beethoven's shoes.

When we consider the real Berlioz, stripped of the borrowed plumage placed on him by unwise worshippers, he commands our admiration, for in many respects the world of music is under great obligations to him.

Possibly, no selection could more worthily display his gifts than the overture which introduces the present Festival series of concerts. Originally it figures as the Introduction to Act II of his opera "Benvenuto Cellini." The opera as a whole was enthusiastically rejected by the Parisian public on its first performance, September 3, 1838, a verdict sustained shortly after by the London critics. The overture on our program, however, was received with unbounded enthusiasm in both cities. It portrays such incidents in a Roman Carnival as give color and life to this veritable Saturnalia of the common people. One needs but to think of the extravagancies of such an occasion to realize the truthfulness of his portrayal.

One of the most important motifs is that of a Saltarello which figures in the opera. This was taken by Habeneck (Paris Conservatoire) at so slow a pace at its first performance that Berlioz in his distraction found relief in decided infractions of the Third Commandment. His provocation was very great and he probably found satisfaction in profanity, but still more in directing the work himself at a later date, when he took this particular dance at a whirlwind *tempo*.

ARIA, from "Il re pastore," . . . . . MOZART

MISS FRIEDA HEMPEL.

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

When one reads the life history of this immortal genius, and reviews its checkered aspects, reflects upon his disappointments and dwells upon the pathetic circumstance that, at a time when all Europe was ringing with his praise, he was hurriedly cast into a pauper's grave,—it is little less than a marvel that up to the last few weeks of his life, when fortuitous circumstances, which he magnified into portents, led to a despondency that hastened his death, he should have faced the world and his misfortunes with a smile. This characteristic is reflected in most of his music, but there are Adagios in which we get glimpses of an appreciation of the greater depths of experience so forcibly portrayed by Beethoven, and in his operas, notably in the last act of "Don Juan," we discover a dramatic power that "might have solved the problem of the opera." Of his work as a symphonist—into the forms of which "he poured the lava stream of his genius until it overflowed"—to quote Wagner again, space forbids more than mere mention, while the temptation to emphasize the range of his creative activity must be sternly resisted. He possessed the power—possible only to genius of the most exalted type—of making smaller forms vehicles for the expression of great thoughts. In passing it must be noted that this is an interesting phenomenon, clearly apparent to the intelligent and observant critic. In smaller forms many composers seem to have escaped from the limitations of their natures. Schubert was dramatic in his songs, but not in his symphonies; Schumann, sombre and brooding in most of his larger works, is sunshine itself in his lyrics, while Bach in his sacred songs is simple and naive, as Beethoven ceases to storm the heights and probe the depths in his "An die ferne Geliebte" and "Adelaide." Mozart in his unpretentious compositions was not the composer of the "Requiem" or "Don Juan," but in them he displayed the qualities that must have been in the mind of one who escaped the fate of most of those who indulge in the dangerous practice of comparing geniuses who work in different, even though they be allied, fields—when he called him "the Raphael of Music." The aria on our program is taken from one of these lesser works—"Il re pastore," a dramatic cantata, the general character of which is admirably portrayed by its title and the following text:

Dein bin ich, ja dein auf ewig!  
Treu im Glücke und treu im Leide,  
All' mein Sinnen steht nur nach dir!  
Du, O Theure, du heiss Geliebte  
Mein Entzücken und all' meine Fréude,  
Meinen Frieden find' ich bei dir!

Thine am I, forever thine!  
True to thee in joy and love  
My soul, my life reach out for thee!  
Through thee, O dear one, fondly lives  
All my joys—love's fervent glow,  
And peace and comfort come to me.



SYMPHONY, No. 7, A major, Op. 92, . . . . . BEETHOVEN

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

POCO SOSTENUTO-VIVACE; ALLEGRETTO; PRESTO; ALLEGRO CON BRIO.

The program, beginning with a characteristic overture by Berlioz, brings one of the greatest works of Ludwig van Beethoven,—the “Prophet of the Symphony”—he who first displayed the utmost possibilities of the form, gave to it distinction, and pointed to future glories.

In the presence of a work like a Beethoven symphony one realizes the inadequacy of words to explain or describe all that it conveys to the soul. No composer has ever equaled Beethoven in his power of suggesting that which can never be expressed absolutely, and nowhere in his compositions do we find a work in which all the noblest attributes of an art so exalted as his more happily combine. No formal analysis, dealing with the mere details of musical construction can touch the real source of its power, nor can any interpretation of philosopher or poet state with any degree of certainty just what it was that moved the soul of the composer, though they may give us the impression the music makes on them. They may clothe in fitting words that which we all feel more or less forcibly. The philosopher, by observation of the effect of environment and conditions on man in general, may point out the probable relation of the outward circumstances of a composer’s life at a certain period to his works; the poet, because he is peculiarly susceptible to the same influences as the composer, may give us a more sympathetic interpretation, but neither can ever fathom the processes by which a great genius like Beethoven gives us such a composition as the symphony we are now considering.

The Seventh fairly pulsates with free and untrammelled melody, and has an atmosphere of its own quite unlike that of the others. It was written in 1812, and was first performed on December 8, 1813, at a concert in the large hall of the University of Vienna, a fact not without significance in connection with the environment of the present occasion. Beethoven conducted in person, and the performance suffered somewhat from the fact that he could scarcely hear the music his genius had created.

“The program,” says Grove, in an admirable account of this most unique and interesting occasion, “consisted of three numbers: the symphony in A, described as ‘entirely new,’ two marches performed by Mälzel’s mechanical trumpeter with full orchestral accompaniment, and a second grand instrumental composition by ‘Herr von Beethoven,’—the so-called ‘Battle of Vittoria’ (Op. 91).”

Mälzel’s mechanical genius had displayed itself before this through the invention of the “Panharmonion”—an instrument of the orchestrion type—and an automatic chess-player. Three years later he constructed the first metronome, for the invention of which he has received the credit that should be given to Winkel, of Amsterdam. It will be remembered that the exquisite *Allegretto scherzando* in Beethoven’s Eighth Symphony is based on a theme from which the composer developed a canon, in compliment to Mälzel.

No greater artistic incongruity can be conceived than the combination of a mechanical trumpeter, a composition like the “Battle of Vittoria,” and this sublime

symphony in A. The concert was arranged by Mälzel, and given in aid of a fund for wounded soldiers, and on benefit concert programs, as on those of "sacred" concerts, one is never surprised at finding strange companionships.

Grove continues: "The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn had gone to his rest; but Romberg, Spohr, Mayseder and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the chorus and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary."

Haydn, Mozart, and Beethoven stand related to each other, in the evolution of the symphony, in a most interesting and logical sequence. Haydn may be compared to the first division of the sonata, in which are stated the themes, for he established its principles; Mozart, to the second division, in which the themes are developed and subjected to various treatments, for he revealed its plasticity; Beethoven, to the third, in which the themes are restated with added force and intensity, for he first displayed the utmost possibilities of the form, gave to it distinction and pointed to future glories. As was natural, with the passage of the years, however, the processes developed by Haydn, and extended by Mozart, had become somewhat stereotyped. Beethoven gave freedom to the symphony by removing these traditional interpretations.

Beethoven could not brook conventionality, and so, at the very outset, we find that the sustained introduction—A major, common time, *poco sostenuto*, which in Haydn's time was naught but a foil to the Allegro proper—is full of meaning. The alternating themes of oboe, clarinet, and horn attract the attention immediately, and



no less beautiful are the episodes for woodwind. Ascending scale passages for the strings, following each other in logical sequence, lead us onward, until, after what appear to be tentative attempts at the establishment of a new rhythmical design, we are gently led into the Vivace, the first movement proper, in which gaiety, naïveté



and poetry so happily combine, that, following the suggestions of the music, the query—Why not call this Beethoven's "Spring Symphony"?—seems justified, in case we care to give our emotions definite direction.

The second subject—first violins and flutes, to the accompaniment of the other strings and woodwinds—so bright and cheery, and developed with the composer's keen sense of contrast and color, contributes materially to the atmosphere implied in our query.



No movement in the whole symphonic literature more thoroughly exemplifies the real spirit of the form than this, nor, incidentally, the value of conciseness. The Allegretto, A minor, 2-4 time,



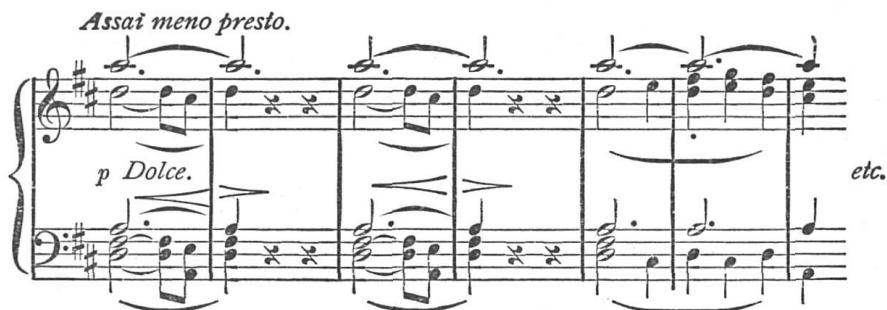
with its vibration from major to minor; its broad melodies for the strings standing out against the constant metric pulsations, so suggestive of the Sapphic meter; the exquisite Cantabile in A major, separating the two statements of the principal sub-



ject matter, is as perennial in its charm as the "Unfinished Symphony" of Schubert. If the first movement suggests a lovely Spring landscape, this is a fleecy cloud that casts a faint shadow over the scene but neither fully conceals the sun nor hides aught of the beauty of the hills and meadows. In the Scherzo—F major, 3-4 time,



*Presto*—we step for the nonce into the emerald shadows of the forest and witness the dance of the woodland fairies, while the trio—D major, *Assai meno presto*—is full



of calm and quiet. Then again the fairies, again the calm, and then, after a final repetition of the dance, the Finale. This movement—A major, 2-4 time, *Allegro con*

*Allegro con brio.*



*brio*—is full of unbridled joy. With an intensity of rhythm that hurries us along through the elastic and sparkling second subject, and from climax to climax, it finally



ends with a furious rush, as though Beethoven found the idiomatic speech of music, which Richard Wagner says he created, lacking in power of utterance for such elation of spirit. Again the query—Why not call this, Beethoven's "Spring Symphony?"

ARIA—"Caro Nome" (Rigoletto) . . . . . VERDI

MISS HEMPEL.

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

"Rigoletto" was first produced at Venice, March 11, 1851. No opera of Verdi is more thoroughly in accord with the point of view of the Venetians than "Rigoletto," which overflows with the characteristics that appealed to the dwellers in that gay city, when, in 1637, the first public opera house in the world was opened, and which have not lost their power in these latter days. The story is superlatively disgusting, and unworthy of the beautiful music with which the composer so liberally endowed it. Seduction, murder, revenge, passion, a modicum of sentiment, and a trace of true love, are woven together into a tragedy that, in devilishness and inhumanity would have satisfied the librettists of Cavalli's day, who held up to ridicule all that was true and noble, and glorified all that was debasing. The opera was composed in forty days, and musically, it represents the earlier Verdi at his best.

GILDA—"I know his name!  
 Walter Malde I love thee, ev'ry fond thought for  
 thee I cherish."  
 "Carv'd upon my inmost heart  
 Is thy name forever more,  
 Ne'er again from thence to part,  
 Name of love that I adore.  
 Thou to me art ever near,  
 Ev'ry thought to thee will fly,  
 Life for thee alone is clear,  
 Thine shall be my parting sigh."

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

Karl Goldmark was born at Keszthely, Hungary, May 18, 1832;  
 died in Vienna, January 3, 1915.

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?



Var. I.—The theme appears in the first horn accompanied by the violoncellos and double basses *pizzicato*, and by the second and fourth horns. Later, two trumpets and wood-wind instruments are added.

Var. II.—*Poco animato*.—The strings, imitatively employed, have the most important share in the unfolding of the variation. Only the clarinets and bassoons are employed occasionally to reinforce the harmony.

Var. III.—*Allegro*.—The full orchestra is employed, the trombones, violoncellos, double basses and bassoons giving out a marked variation of the theme, over which the remainder of the orchestra play incisive chords on the unaccented beats of the measures.

Var. IV.—B flat minor, *Andante con moto quasi Allegretto*, 6-8 time.—The first violins begin the variation with an expressive melody which, for a few measures, is canonically imitated by the second violins. The scoring becomes cumulatively richer

as the movement is unfolded, much use being made of a 16th note figure first announced in the accompaniment by the violas.

Var. V.—E flat major, *Allegretto, frisch, nicht schleppend*, 3-4 time.—The theme is given to the violoncellos, double-basses, bassoons and horn, the first and third horns playing a counter subject, with a staccato figure working against it in the first and second violins. The violas are silent throughout the variation.

Var. VI.—*Allegro vivace*, 6-8 time.—A light, scherzo-like motive is tossed back and forth by the wood-wind and strings alternately.

Var. VII.—E flat minor, *Allegro pesante*, 3-4 time.—This variation is more fully scored than the previous one, and consists, for the most part, of an elaboration of the continuously moving figure in quarter notes—the first and third in the measure being accented—with which it begins in the full orchestra (trombones excepted).

Var. VIII.—E flat major, *Allegro scherzando*, 2-4 time.—The theme is given out by the horns, a light figure moving against it in the wood-wind and in the strings *pizzicato*. The bassoons, trumpets, trombones and kettledrums do not enter at all.

Var. IX.—E flat minor, *Allegretto quasi Andantino*, 3-8 time.—A melody in the oboe is imitated at the second measure by the second violins. The first violins take up this theme, and continue it to the end, the clarinet putting in a counter subject, as in a duet. The variation ends in E flat major.

Var. X.—E flat major, *Molto vivace*, 3-8 time.—The theme is suggested in the *pizzicato* of the strings, over which the first violins carry a rapid and continually moving figure in sixteenth notes.

Var. XI.—E flat minor, *Andante con moto*, 6-8 time.—A plaintive mood is made manifest in this variation, the rhythmical outline of which is based, for the most part, upon the figure with which its melody opens in the first violins. The variation ends softly in E flat major.

Var. XII.—B major, *Moderato*, 2-2 time.—The wood-wind instruments open this variation, the oboes carrying the theme proper. A solo first violin, second violin and viola enter later.

Finale.—E flat major, *Tempo des Thema* 2-4 time.—After two introductory measures in the trumpets the theme upon which the variations have been constructed is heard *ff* in the full orchestra. A long *diminuendo* is brought about by the gradual elimination of instrument after instrument until finally the violoncellos and double basses are left—as at the beginning of the movement—entirely to themselves.

SCENA AND ARIA (Mad-Scene) "Lucia di Lammermoor" . . . DONIZETTI

Gaetano Donizetti was born at Bergamo, Italy, November 20, 1797;  
died there April 8, 1848.

MISS HEMPEL.

It is little wonder that an opera whose plot was drawn from one of the greatest works of the Scottish genius, Sir Walter Scott, and set by one whose claim to genius is incontestible, should achieve unbounded success. One is not obliged to admit that the ideals of the period in which this opera was written, are such as do not find uni-



*Miguel Boffi*





versal acceptance in this day and age of the world, to recognize the power displayed in directions that we neglect—more's the pity! The accusation that the composers of the illustrious group to which Donizetti belonged blindly bowed in adoration before an idol—"Melody," should lose some of its force when we realize that the strongest indictment brought against modern music is the fact that, too frequently, a total lack of melodic invention is concealed by abstruse schemes of harmonization, and gorgeous,—some say "opulent" while others say "garish"—orchestral colorings. It has been urged that such an episode as depicted in the "Mad Scene" on our program could never have been portrayed in terms of *colorature* and *bravura*, but can anyone define the limits of madness or its expression? Any person conversant with the novel will realize how stern the necessity and how urgent the need that find vent in these melodies. Wagner or Strauss would in all probability have found other means of expression, but they might, or might not, have been equally effective.

Lucia had a distinct artistic personality, displayed in earlier scenes, and in this revelation of an outraged soul, the distorted images of her brain must have been reflections of her former self, else there could have been none but false notes in the score. To criticise Donizetti from the point of view of Verdi or Wagner is inane. We must accept certain premises if we wish to determine whether the resulting conclusions are logical. Let us therefore try to place ourselves in the position of the listener of more than four score years ago, and enjoy without questioning.

The text is as follows :

LUCIA :—On my ear softly falls his sweet voice beseeching,

Ah! voice beloved, my heart's depths even reaching!

Thine Edgar, once more behold me! Yes, Edgar, mine own!

Thine own behold me, no more thy foes a captive hold me.

Cold shudders o'er my frame seem to creep!

Trembles each member, falter my steps.

Near yonder fountain set thou awhile beside me.

Ah; me! see yonder phantom so dreaded,

Alas! Dear Edgar!

Rise now to part us.

Yet shall we meet, dear Edgar before the altar,  
deck'd forthwith with roses!

Hark to those strains celestial!

Say dost thou hear them?

Ah. 'Tis the nuptial hymn sounding

The rites for us are preparing;

Dear Edgar, ah!

Ah: Joy unbounded,

This bliss our hearts o'erflowing—

What winds can measure

The incense that rises.

Brightly shine forth the tapers shedding their lustre.

Comes forth the priest now,

Stretch forth now thy right hand,

Ah! day of gladness!

Thine am I forever—thou mine forever!

Heav'n makes me thine now forever.  
 Dearest the world's each pleasure  
 Henceforth with thee now sharing,  
 Life shall resemble a treasure  
 On us by heav'n bestowed.  
 While thy sad tears are flowing  
 On the turf o'er me growing,  
 I with the pow'rs of heaven will intercede for thee.  
 When there thy form I see  
 What joy, ah, what joy for me!

"MIDSOMMERVAKA"—"Midsummer Wake" . . . . . ALFVEN

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

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

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

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

---

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

# SECOND CONCERT

Thursday Evening, May 18

"PARADISE LOST," Op. 125 . . . . . Bossi

Symphonic Poem in a Prologue and Three Parts, for Solo Voices,  
Chorus, Orchestra and Organ.

## CHARACTERS

SATAN	}	. . . . .	MR. REYNALD WERRENATH
ADAM			
EVE	}	. . . . .	MISS FLORENCE HINKLE
BELIAL			
URIEL			
MOLOCH			MR. GUSTAV HOLMQUIST
VOICE OF THE FATHER			CHORUS
VOICE OF THE SON			TENORS
EVIL SPIRITS, ANGELS, ETC.			THE CHORAL UNION

MR. EARL V. MOORE, *Organist*

MR. ALBERT A. STANLEY, *Conductor*

Marco Enrico Bossi was born at Salo, Italy, April 25, 1861; still living.

The form chosen by this ultra-modern Italian composer for this, his greatest work, emphasizes important characteristics of his general style, and induces certain reflections anent his procedure in this particular instance.

Unlike most of his countrymen, he has not succumbed to the lure of the operatic stage (three operas only) but has devoted himself well-nigh exclusively to polyphonic and symphonic writing. Of the goodly number of works in the sonata form that can be placed to his credit, particularly important are those for the organ, the repertoire of this instrument having been materially extended and enriched through his efforts. His appreciation of the nobler qualities of the King of Instruments has done much to remove the justified stigma that has been resting on Italian organ music for several decades.

In 1897 he produced a symphonic poem for tenor solo, chorus and orchestra (Il Cieco). The opus number—112—proves that this rather daring procedure, was not the outcome of youthful recklessness, but rested on mature artistic conviction. The sincerity of this conviction is attested by the work on our program.

There are many, however, who have questioned his judgment in selecting this particular form and this leads to a consideration of all that is involved in this formal issue.

First of all it must be pointed out that, on the surface at least, a symphonic poem involving four distinct divisions involves a contradiction in terms, for the most important structural divergence of this form from the symphony lies in the absence of such divisions. It must be borne in mind, however, that in these latter days hard and fast interpretations of formal principles have given way to freer concepts of the true mission of form. This is not strange when we realize that, as the result of a scarcely noticeable evolution, harmonic, melodic, and orchestral treatments have taken on many novel phases. \*The first criticism that would occur to the superficial observer would involve Bossi's extensive use of voices in what has always been considered a purely instrumental form. Such a stricture is negligible, for it may be fearlessly proclaimed that there is nothing in the form or aim of any symphonic expression incompatible with such procedure. As a proof of this Bantock's "Atalanta in Calypso," in which voices are grouped as are instruments—and which follows symphonic forms in its development—may be cited. Mahler's Eighth Symphony may also be called upon. The general criticism emphasizes the means rather than the end. As a matter of fact to say that a symphony might be written for any vocal combination, with or without the co-operation of an orchestra, would not be idle vamping, nor would such a statement indicate a frenetic desire to ornament an insane asylum. To be sure it would be rather unusual—the necessity would needs be urgent—and the burden of proof would rest heavily on the composer whose ideas, or whims, required such an extension—or restriction—of the media of expression, "Es hat kein Zweck" (it has no purpose) was the reason assigned by a Dresden policeman for stopping a harmless game of baseball in a vacant lot, and his statement contains the kernel of the only really valid criticism of this particular procedure. There may appear to the majority of the critically or hyper-critically inclined no reason for straining nomenclature to the breaking point, but such a process is in the air today—as witness the intense desire on the part of worshippers at any particular art shrine—or avocation—to express themselves in terms of another art or profession. As proof of this consider—and—and! It must be stated that Professors of Music come under this indictment.

A contention in favor of the newer procedure shown in the work on our program is the constant employment of typical motives which are heard in the four divisions and developed—and this is the crux of the whole question—not as in the formal symphony but rather with the freedom so potent a factor in the structure of the symphonic poem. This has resulted from the advances in orchestral treatments through which the orchestra has become increasingly puissant, and which has brought

---

\*That prince of critics, Felix Borowski, in a criticism of Mahler's Fifth Symphony, says: "Particularly noticeable is the novelty of many of its orchestral effects, when it is remembered that the work was begun in 1883, long before the composer of "Death and Transfiguration" (Strauss) began to tread the path that led him in later years to strange and sometimes mephitic fields."

greater elasticity in its train. There are still other favorable contentions but we must wait for the verdict of time for a final judgment.

Admitting the possibility of such a choice as that made by our composer and neither admitting nor denying its necessity, it may be better to turn attention to the work itself.

In the Prologue, after a short orchestral introduction—C sharp minor, *Moderatamente*, 5-4 time—through which the import of the text of the opening section "Void and black lay the earth, Amid the chaos no life had being" is enforced—a strong typical motive appears, four measures before the words "There all things slept in silence." Stated first in C major, *moderatamente*, common time, it soon gains added intensity by the employment of a higher key—D major—and, supplemented by a quicker movement—*un poco piu mosso*—we are led to a forceful climax in which the motive is given out *fortissimo* by full orchestra. Now follows a song-like theme—E major, *sostenuto*—3-4 time—which is developed with great breadth by chorus and orchestra, leading into a short section, whose chief feature is the employment of modal harmonies. Merging into this comes a lovely melody for violin solo—A major, *moderato assai*, 3-4 time—with the chorus subordinated to an accompaniment. A sudden transition of key and exploitation of this and a new motive, introduced at the words "And the Planets in thousands fulfilling Thy bidding," lead to a glorious climax, "Glory now be given, glory to God."

In Part I, "Hell"—Satan, Moloch and Belial depict that, which the assisting chorus terms "The glory of Hell." After a powerful Introduction—A minor, *Sostenuto drammatico*, 4-4 time—in which the "Satan" motive (Tema di Satana) is a dominating factor, reminiscences of the closing measures of the Prologue "Glory to God" are given out by the chorus. This rouses Satan to fury, who calls on his "compeers in damnation" to "arise." There follows a very dramatic solo (Satan) "We labored oft yet never despairing"—C minor, *moderato vigoroso*, alla breve time. Moloch offers his assistance, and Belial gives good advice. "Fight then!" but ends by declaring that the only end can be "Oblivion." The chorus shouts—"Lead to the fray," "Lead us, lead us onward." This last is one of the most unique and difficult phrases in all choral literature. Interrupted by short questioning passages for chorus "What means the Lord Eternal?"—"Can'st Thou not hear?" "What means their song?" Satan continues in terms of motives already heard in the Prologue. He soon throws all restraint to the winds, and his enthusiastic devotion to destruction engenders like feelings in his attendants who, joining with Moloch and Belial, sing a triumphant song—"Glory, Satan to Thee."

Muted violins in thirds (D major, *Moderato assai, quasi lento*, 3-4 time), introduce Part II, "Paradise." The theme, taken up and elaborated by other instruments and full orchestra leads into a beautiful chorus "Hail, now creation." This is followed by a duo "The First Prayer" by Adam and Eve. Then ensues a long solo for Uriel. This is followed by the "Voice of the Father" (Chorus), "Hearken to my warning"—(in open fifths). Comfort is brought by the "Voice of the Son" (Tenors), the burden of which is stated in the last line, "Let Hope sustain thee." This leads into a very lovely eight part chorus "Promise of joy so gladly ringing." The short orchestral after-lude brings the part to an end.

This division is replete with beautiful melody, while the orchestra proceeds in terms of typical motives already heard, and others, delineative of the newer points of

view, are presented and developed with an independence characteristic of the symphonic poem.

Part III—"Earth" is introduced by an orchestral section exploiting the thematic material of the initial chorus in Part II. After two lovely choruses for female voices (in the first the tenors assisting), we meet with Adam and Eve. They view the beauty of the landscape with appreciative eyes, but are primarily concerned with themselves. Their sentiments are set forth in the subjoined text. As in the preceding divisions the orchestra is eloquent in its portrayal of moods. The employment of many motives already heard gives unity to the form and meaning to the content. The employment of the chorus for the "Voice of the Father," "Thou sinnest," and of the tenors as the "Voice of the Son," are unifying factors, as they were used in Part II. The theme of the final fugue, taken from the 2nd Psalm, by Benedetto Marcello, a Venitian nobleman (1686-1759),—is genial, but in its development Bossi can scarcely lay claim to the scholarship displayed by Verdi in the final fugue of the "Manzoni Requiem" which, by the way, is the finest example of such writing produced by an Italian since the days of Palestrina.

The poet presents the following note:

"In undertaking this work I have chiefly borne in mind the requirements of the music and the wishes of the composer, therefore the translation is necessarily very free, especially in the prologue and third part, and but little remains of the original text, though the conception of the poet has in all cases been carefully preserved.

Turin, Autumn 1901.

L. A. VILLANIS.

The fact that Villanis's text, translated into German by John Bernhoff and Wilhelm Weber, became the source of the English translation by Florence Hoare should be noted. The text resulting from this international literary procedure is given below.

## PROLOGUE

### CHORUS:

Void and black lay the earth,  
 Amid the chaos no life had being  
 Save Eternal God.  
 There all things slept in silence,  
 Formless, sublime, unknowing the flight of Time.  
 The Everlasting, mighty, all present,  
 Like a rushing tempest swept thro' the boding stillness:  
 As corn-sheaves, down-bending, fell before Him  
 The worlds in order made.  
 Dim the first light that was not dawn or even,  
 When holy Angels, singing 'mid the Heaven,  
 Saw created Earth uprising  
 Pure and perfect—undefiled.

### THE PROPHECY (*small chorus from a distance*):

Out of the void beneath, the legions of Seraphs  
 Heard that Voice Eternal, that called to being  
 Worlds of wondrous likeness, in fairness decked,

New born, created.  
 "Let there be flow'rs and twilight,  
 Nights that are splendid with starshine,  
 Days that are sunlit bright:  
 Let plenty be witness of glory—  
 It is His Will."

CHORUS: All hail! Great God!  
 All hail! Almighty Being, Eternal Power!  
 Who at Thy Word evolved from chaos  
 A world of glory—from darkness light;  
 And lit the Heavens with splendor,  
 And the planets in thousands fulfilling  
 Thy bidding, moving in ceaseless flight  
 'Mid the blue Heaven in measureless duration,  
 Thy mighty Will obeying,  
 Show forth Thy glory, world without end.  
 All hail!  
 From mortal eyes, clearer beaming,  
 Smiles forth the golden joy of living;  
 See now the flowers, in the meadows growing,  
 O'er moor and field their fragrance yield  
 Like incense rising to Thee:  
 All hail! Great God!  
 Glory now be given, glory to God!

PART I

HELL

*\*The brooding peace that filled with sweet repose  
 The sempiternal spaces of the Sphere  
 Was now disturbed. Wild raged the battle din.—  
 Like hurricanes down-beating swept along  
 The army of rebellion. Heaven's High Lord  
 With invocations vain the hosts menaced  
 That still unvanquished stood, enwrapped in flames;  
 Wild shrieking rent the air and filled the heights  
 Proclaiming war.*

*Then suddenly silence fell,  
 And once again the Angel pæan arose—*

CHORUS: Glory to God!  
 —while from the gates of Hell  
 Stood Satan forth, and with an eye of flame  
 Surveyed the leagued armies of his hosts,  
 His head upraised with gesture terrible.

\* The text in italics is taken as the idea or foundation for the  
 Orchestral Introductions, Intermezzos, and Descriptions.

*Official Program Book*

SATAN: Hither,  
                   *cries he,*  
                   comrades accursed of God!

*And smote the rock with his enraptured sword.  
 Rumbling, Hell trembled, and its boulders fell;  
 Earth yawned anew and caverns gave forth fire;  
 While, meditating vengeance, proudly stood  
 The Prince of Hell with his unholy band.  
 Arise, my compeers in damnation!  
 We labored, vanquish'd oft, yet ne'er despairing,  
 Our pride dauntless thro' all,  
 Keeping our courage, scornful, relentless.  
 Back to your weapons, my counsel follow,  
 Awake and conquer once for all;  
 Your tears forgetting, craven tears, degrading.  
 High from His mighty Throne,  
 Sent He His thunder-bolt:  
 With lightnings flashing, the Angel from His Holy sight  
 He banished. Arise, my compeers!  
 Be Paradise our goal.  
 With guile and weapons storm the heights of Heaven,  
 To hosts unconquered bring defeat.  
 Dumb 'neath the anger of Omnipotence  
 He silent stood, whilst flaming looks of wrath  
 Enlightened more than fires of Hell his form.  
 Uprose, then, Moloch, and with ringing tones  
 The words of Satan turned he into scorn,  
 O'er hill and plain his voice resounding far.*

MOLOCH: If thou dost lead I follow gladly.  
 Yet be thy weapons forged with honor,  
 Falseness scorning, thy wisdom our succor,  
 So let Heaven by Heav'n-born sons be won;  
 Truth our reliance, strength our defiance,  
 There's no danger we would shun.

BELIAL: Fight then!

*(So Belial, the weakest among the fallen,  
 Revived their drooping courage.)*

For war have I pray'd,

Yet have too many tears o'erflowed.  
 The force of destiny with grief hath enthral'd us.  
 Now let the crown of victory  
 Our Fate determine, or else annihilation.  
 Arm me with your weapons, for thus would I scorn  
 Even death to gain ambition.





*Florence Hinkley.*



Second Concert

29

The Hosts of Heaven brandish keen-sparkling spears of  
lightning,  
No mighty shield or rock can e'er resist them,  
And to the spirit immortal there is no ending.  
We strive and strive for ever,—so doth the law insist.  
God in our thoughts ever dwelleth,  
We have no strength to flee His presence,  
But one solace I know—

CHORUS: Attend!

BELIAL: Oblivion!

*His word swept onward like a foaming wave  
O'er hosts of hell.*

CHORUS: Can there be concord or rest below  
While in our souls the flames of wrath are burning?  
No, nevermore! Arise, revolting, from yawning cavern,  
Dreary and fathomless.  
Brave sons of freedom, struggle!  
Satan, lead to the fray!  
Lead us, lead us onward!  
*Like leaping points of flame the glittering spears  
Cleft the dark chasm of tormented Hell;  
Shrieks rent the air and ever louder rose  
The voice of Satan with the clash and clang  
Of myriad Furies blended into one.  
Now high uplifted in unbridled wrath,  
Now with blasphemous utterance smote the air,  
Calling on Time and on Eternity,  
Whose void gave echo back.*

SATAN: Valiant companions, O tarry and hear me!  
'Tis not warfare that can gain us renown.  
It must be Victory!  
Save then thy strength, and waste not futile effort.  
On God, the King of Heaven, make not war,  
Lest His thunders smite, for He is King almighty o'er all  
kings!  
God hath ordained a wonderful decree:  
This is my secret. Yet this wondrous work  
The Heaven doth threaten. Wisdom warreth against good.

CHORUS: What plans the Lord Eternal?  
What dread decree?

SATAN: Amid the vaults celestial, by glowing light surrounded,

Hear mystic voices of the Angels, ever re-echoing;  
 Yet doth Man hear them not.  
 Yes, ever thro' the heavens ringing,  
 Holy Angels glory singing,  
 When the morning beams are winging,  
 Radiant Angels, Heaven's story  
 Earthward bringing.

CHORUS: Canst thou not hear?

What means this song?

SATAN: It speaks of Earth.

A Man holy of visage and glance all-seeing,  
 And heart unstained by evil, to earth shall come,  
 And 'mid its plains shall wander;  
 Man, perfect, undefiled!  
 Whence no one knoweth and none may tell.  
 From out Hell's sea of flames  
 Press thou onward unto the light,  
 Braving the King of Heaven, to new regions uprising.  
 Mighty thy task,  
 More fearful than tempest blast or lightning flash!  
 Champions holy, guard both day and night the gates of  
 torment.  
 The Avenger is near! his wings he freeth.  
 Whither goes he? None answer.  
 Behold, 'tis I will lead to glory!  
 Great God! launch now Thy thunderbolt!  
 Satan now will all alone Thy work demolish.

CHORUS: Glory, Satan, to thee.

Flames, round him blaze now,  
 Enshrine him with golden splendor!  
 Thy monarch now with greatest honor crown for ever!  
 Thunder, O heaven; thunder, O cavern;  
 Rise in the skies, all ye Cherubim of Heaven.  
 Ever he wanders, fierce is his spirit,  
 With flames of passion ever burning.

## PART II

### PARADISE

*Now, silent Pilgrim, rise and greet the day,  
 Which on the rosy wings of dawn is borne;—  
 The mighty God, who doth control the stars,*

*And can foretell the courses of the wind,  
Doth with illumined visage now appear  
On flight amid the wilderness of space;  
And as the beams, as bright as diamonds clear,  
Effulgent rise, an Angel chorus swells  
To greet the birth of day.*

CHORUS: Hail! new creation, first-born maid of Heaven.

Radiant light that God the world hath given.  
All-joyous mother, Love in thee found being;  
Glory surround thee, all voices sing to thee Hosanna!  
Within thee dwelleth all the fullness of wisdom,  
High over all things exalted  
To Man thro' thee God speaketh—  
When the Sun brightly smiles,  
When, so golden, the stars o'er us are beaming,  
Rise in flames of glory, while all sing to Thee, Hosanna!

*So wakes the Sun!*  
*From wild Caucasus and her slumb'ring heights  
Come voices sweet and mild to praise the Lord.  
And 'mid the Angels' songs come falt'ring prayers  
That pure as brooklet's source which tinkling runs  
Thro' leafy plains, fills all the trembling air  
With joy unspeakable.*

ADAM AND EVE (*The first prayer*)

My Lord, my God, who amid green meadows  
From slumber me awaked, filled with their fragrance.  
Life Thou bestowest, source of ev'ry pleasure,  
All things shall praise Thee.  
Thou art the whisp'ring voice of ev'ry zephyr,  
That 'mid the roses playeth soft and tender,  
The heart enfolding.  
Thou art the Life of ev'ry flower that groweth,  
Spirit of all movement, of joy the Giver.  
O Father! all blest Creator, all things shall praise Thee!

*To harp-strings tuned,*  
*The voice of Cherubim doth echo make,  
Then thro' the air a radiant light appears,  
From earth to high Heav'n rising—Uriel.  
Uriel, who once within the Sun didst dwell,  
Swept back thro' ether blue—God's messenger.  
More golden gleams the day at his approach.  
O wondrous vision to the Poet's eyes,  
That must with rapture quicken all his soul!*

URIEL: All-seeing Godhead, Who with rule supernal  
 Hast created a universe eternal,  
 Malice of evil seeks to destroy Thy work  
 In earth and heaven.  
 He whom the pure in heart name not in glory  
 Thro' the universe wandereth, soiling with his breath  
 Fragrant breezes.  
 I saw the golden glory of morning,  
 O'ershadowed by his presence,  
 Grow pale beneath his pestilential breath,  
 Shake, as when Winter's frost fills the air,  
 Its icy hand their fragrance benumbing,  
 And all the merry rills and fountains  
 Stay their laughter.  
 Only the foolish, untutored by affliction,  
 By idle dreams beset, like trustful flowers  
 Heedless sleep, unconscious of the coming of disaster.  
 Grant them Thy warning, by Thy holy wisdom,  
 Let now Thy Herald on high at Thy word  
 Proclaim that the foemen are near.  
*On the illumined summits died the Word,  
 And thro' the air the threat'ning thunders broke,  
 Invoking to their aid the starry host.  
 Then thro' the tumult came a wondrous sign,  
 Down-sweeping from the kindling heavens above,  
 And Nature hearkened.*  
*'Twas the Voice of God,  
 Creator—Infinite!*

VOICE OF THE FATHER (*Chorus*): Hearken to my warning!  
*(The circling stars give witness to God's Word,  
 And onward bear it thro' celestial space.)  
 Loudly she wept, who never guilt had known,  
 For judged of God, her soul felt grief indeed,  
 Born unto bliss, now by the veil of sin  
 The Sun of her existence clouded o'er.—  
 Yet in the bosom of the Everlasting God  
 Beamed forth the love of His Begotten Son,  
 As clear and bright as on Creation's morn  
 When young Day stood in glory 'neath His Throne.*

VOICE OF THE SON:

Father of Truth eternal, as Thyself stands Thy word.  
 And if Thou wilt that Man shall suffer  
 Then be Death his portion.  
 Yet of Thy tender mercy, leave him hope upon earth,  
 For Life is heavy with care, long must he struggle,



*Gustaf Holmquist*





Let Hope sustain him,  
*(O boundless Love, that ne'er hath equal known,  
 That thus did bear the sin of all the world!)*

CHORUS: Promise of joy so gladly ringing,  
 Hope to the saddened spirit bringing,  
 Holy solace in affliction giving,  
 Thou goest down to Man in his distress,  
 And dost deliver:  
 Thy Voice thro' countless ages sings, "Hosanna!"  
*Then as the Son in holy accents spoke,  
 The Courts of Heav'n with melody rejoiced,  
 And shining throngs of Angels echoed Praise,  
 In soft flight winging, wondrous to behold.  
 So great the glory of the joyous Heav'n,  
 It glowed on earth and filled men with amaze,  
 So that they humbly bowed the head in prayer,  
 And lowly worship of the Holy Cross.*

## PART III

## EARTH

*Weary of earthly pastures climbed the Light  
 To farthest bound'ries of the spacious world,  
 Then—upward to the Stars. In dark ravines  
 And lonely shores where trod no living thing,  
 His glad beams laughed and sweetly kissed to life  
 The fingers of the mist, until they glowed  
 With rosy beauty.  
 "Where goest thou?" the lively Forest asked,  
 As tree and blossom wakened at his spell,  
 And ev'ry stream became a living source.  
 Still onward went the Light to Heaven's gate.  
 "Where goest thou?" he asked the melting snow,  
 That turned to silver water at his touch.  
 "Come forth," he cried, "and show Creation's pow'r,"  
 And ev'ry cloud became a beam of light.  
 Then higher still o'er summits crowned with snow,  
 Higher and higher to the Gate of Heaven  
 Where dwelt the Godhead,—there for ever stayed,  
 Merged in the glory of that look of Love.  
 There rests the Light, it clouds its wings to earth.  
 And o'er the weary draws the veil of Night,—  
 Forgetfulness.*

*Official Program Book*

CHORUS: O ye dew-laden petals,  
*(Thus spake the clouds unto the beauteous flowers,)*  
 waft abroad your sweet fragrance!  
 In the fading light of evening, with the Sun that gave ye  
 beauty,  
 Your glow will vanish. Soft-moving winds  
 Will waken ye from slumber.  
 The tinkling chime of bluebells is making fairy music  
 Softly, gently, 'mid the night breezes.  
 In the splendor of sunset sinks the golden Day  
 In his glory.  
 Day is winging, visions bringing  
 Dreamland its glamour o'er all is flinging.  
*Meantime they sang, while in the distant West*  
*Uprose a lambent glow; the full moon's disc*  
*Her cheery light threw down upon the flowers,*  
*Where slept all earth unmindful of alarm.*  
*Suddenly from concealment overthrown*  
*Awoke the nocturnal army, enemies*  
*Of Night's repose. From bush and brook and glen*  
*In ever varied colors, fireflies gay*  
*Lit up the gloom with waves of dancing sparks.*

CHORUS: See now the cuckoo wakes,  
 His call the silence breaks,  
 Thro' mist of silver rain  
 Spring smiles on us again.  
 The fairy moonbeams play,  
 Gemming with crystal each meadow way;  
 In blossom cups they lie  
 Under the star-lit sky.  
 They peep from cloudlets' brim,  
 And light the shadows dim,  
 And from the lilies white  
 Sip they the dew of night.  
 Glimmering dewes of night,  
 Shimmering moon-beams light,  
 Such airy, fairy things,  
 Shaking their silver wings,  
 Shivering, quivering, glimmering, shimmering,  
 Ah!———  
*So from the petal-lips of dreaming flow'rs*  
*Glad echoes woke of Night's eternal song,*  
*And golden fireflies dancing in the grove*  
*Set love to music.*

CHORUS: We merrily dance on the wind softly blowing,  
 O'er meadow ways going,  
 Where deep in the shadow lies soft-tinted clover,  
 So drowsily dreaming  
 Of joys that with daytime are over.  
*Yet sweeter still swelled forth th' enchanting strain  
 O'er tranquil groves roofed in with leafy green,  
 A strain as glad as Angels hear in dreams  
 When they from Heav'n bend down to earth below.  
 As light as zephyrs winging in the sky  
 Was borne to Eve that tender voice above  
 That in the chastening joy of Heav'n-born Hope  
 To her was given.*

ADAM: Night's misty shadows thy face concealing,  
 Hide thee, O heart's beloved!  
 Thy tresses, golden gleaming,  
 Are gemmed with dewy kisses of night,  
 And fall in shining beauty o'er thee,  
 Rippling in profusion.  
 Then sleep! Heav'n shrouds its glory,  
 And slumber brings us peace.  
 On earth let there be rest, and may slumber  
 Thine eyelids steep in gladness.

EVE: Belovéd, I cannot sleep for joy!  
 For Life still smileth in my eyes.  
 Yonder the fountain flashes with daytime splendor  
 And all the air is lambent,  
 While 'mid the grasses glistening  
 Are golden fireflies playing. The Night is filled  
 With tender dreamings, so richly glowing,  
 Fair visions of the day.  
 The flow'rs sweet plaint are making,  
 Breathing, sweet and low, their soft complaining.  
 Listen and hear them!

ADAM: They merrily dance on the wind softly blowing,  
 O'er meadow ways going,  
 Where deep in the shadow lies soft-tinted clover,  
 So drowsily dreaming  
 Of joys that with daytime are over.  
*While thus he spoke, in quiet, peaceful calm  
 'Mid his beloved herds did Adam rest,  
 And in the balmy air of Night inclined.  
 But Eve already in that silent hour  
 The promptings of the evil spirit heard  
 Within her soul, and sinful impulse stirred  
 Her woman's mind.*

EVE: "Yet linger, belovéd"—so sings blissful Night;

Its music echoes sweetly above.

Thy glances fall upon me very tenderly,

Thy spirit speaks to mine in rapture of gladness.

ADAM: Sweet rapture!

Was gentler saying e'er heard before

From Angel's mouth?

EVE: Thy mouth speaketh gentle music,

Tho' thy lips are silent.

A tear of holy sympathy upon thine eyelid glistens,

Ah why? Ah why?

ADAM: O! ask not!

My heart, I know not wherefore,

Is filled with sorrow;

Sad grows the Night which echoed our joy—

Its peace is ended!

O God, my God!

EVE: Ah! why do fireflies

Sip from cups of dreaming blossoms

Honeyed sweetness that within their hearts

Lies hidden? Why are they drunken with bliss?

ADAM: Ask not! ask not!

EVE: O! why do flowers blossom forth

And fill the earth? O why—O why?

When I call thee in gladness of my heart

I hear the voice of the woodland answer,

"My Adam!"

It whispers, in accents sweet and wonderful,

"My Adam!"

ADAM: O! ask not why the Lord to us hath given

Sparkling waters, and sunlit pastures,

And silent woodland. Ask not!

EVE: My husband! O answer me!

O could I only tell all that my heart doth hold!

ADAM: Dearest, the thought my soul entices,—

What voice is this which calls to thee?

EVE: The woods re-echo, sighing so tenderly,

Their depths repeating our hearts' strange questioning,

The silence breaking.



*Sophie Maslow*



ADAM: Thine eyes so softly clear,  
 With tender bliss are shining;  
 Thy blushing cheeks, beautiful Eve,  
 Are pure and fair as summer roses twining.

EVE: O let thy lips now speak to me,  
 Thy true love tell, in accents tender,  
 While I my heart surrender!

CHORUS: Beloved!

*"Beloved one"—so rang the shadowed wood,  
 Where untamed passion beat its eager wings  
 And spent itself in baleful flutterings  
 That filled the air like echoes from the hells.  
 In proud derision boasted Satan then  
 Of his unholy triumph, until from Heav'n  
 Bright, glistening swords of flame before them drove  
 The consecrated Cherubim, and fell to earth  
 A warrior host. Then in his turn dismayed,  
 The God-forsaken one, enwrapped in flame,  
 Invoked aloud "Eternal curse on Heav'n,"  
 As, suffocated in the tongues of fire,  
 He fell to Hell's abyss, reviling still.  
 Then woke the sinful pair, who yielding thus  
 To their uncurb'd desire, on earth had loosed  
 Unfettered pow'rs of darkness.*

*In their ears  
 God's holy word resounded.*

VOICE OF THE FATHER: Thou sinnest!  
 The darksome wing of sorrow shall hover  
 Above thy earthly pathway and cast its shadow.  
 The joy of living—thou shalt regain it never,  
 Thine innocence is lost to thee for ever.

VOICE OF THE SON: Tho' long and dreary  
 Lieth thy sorrow's winter,  
 Prayer shall enlighten still thy days of affliction,  
 Prayer shall uphold thee!

CHORUS: Now arise, all ye kingdoms,  
 Sing to the Lord thanksgiving!  
 Praise Him, ye people!  
 Praise Him, ye mountains and ye rivers!  
 Amen.

*And from the flowers sweet incense filled the air,  
 That dumbly stirred before the voice of God,—  
 And from afar came answer back, "Amen."*

ADAM AND EVE: Farewell, lost happiness,  
Fair dwelling, lost for ever,  
Calm shelter where tempests beat in vain;  
We now must leave thee.  
(*The voice of weeping at the Eternal words.*)  
O! Paradise lost! Farewell!  
Ne'er shall we return.  
For thee in longing our hearts are yearning,  
At morning, at even, for ever.

ADAM: And who will comfort us in our affliction?

CHORUS: (*The Cherubim sang:*) Hope shall comfort.

EVE: Who will protect us when grim dangers threaten?

CHORUS: (*The Cherubim sang:*) Prayer shall save thee.

CHORUS: O! wondrous blessing that in prayer God giveth!  
By Faith that shall for ever stand unshaken,  
Out of thy sorrows, thy despair, thy weeping,  
A fairer Paradise for thee shall waken.



# THIRD CONCERT

---

Friday Afternoon, May 19

---

CHRISTMAS HYMN—"Silent Night"

CHILDREN'S CHORUS

As a May Festival cannot fall in the Christmas-tide, the next best thing is to call on our memories of that happy time, and invoke the Christmas spirit.

A composition like the "Children at Bethlehem" is best—one might say, only—appreciated when heard in its proper environment. It is necessary to create a fitting atmosphere if it is to produce its full effect. The choice could fall on nothing more perfectly adapted to such a purpose than this naive Nativity Hymn.

Written by Joseph Mohr (1792-1848), a humble assistant clergyman in Laufen for a church celebration, it has been adopted by the whole world. This is in some measure due to the simple natural melody given it by Franz Gruber (1826-1871), a schoolmaster in the neighboring village of Arnsdorf. The musical setting has been attributed to Michael Haydn, but, as he died in 1806, that could not have been possible unless Mohr was so precocious that he arrived at the dignity of an assistant parish priest at the age of fourteen.

The text now follows:

Silent night! Holy night!  
All is calm, all is bright,  
Round yon Virgin, Mother and Child;  
Holy Infant, so tender and mild,  
Sleep in heavenly peace.

Silent night! Holy night!  
Shepherds quake at the sight  
Glories stream from heaven afar,  
Heavenly hosts sing Alleluia;  
Christ the Saviour is born.

Silent night! Holy night!  
Son of God, love's pure light,  
Radiant beams from thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord at the birth!

## "THE CHILDREN AT BETHLEHEM" . . . . . GABRIEL PIERNÉ

## A Mystery in Two Parts

For Solo Voices, Chorus of Children, and Orchestra

## CAST

THE STAR . . . . .	MISS FLORENCE HINKLE
JEANNETTE . . . . .	MISS ADA GRACE JOHNSON
NICHOLAS . . . . .	MISS MAUD C. KLEIN
LUBIN . . . . .	MISS DORIS MARVIN
THE ASS . . . . .	MR. HORACE L. DAVIS
THE OX . . . . .	MR. CHASE B. SIKES
A HERDSMAN	} . . . . . MR. ROBERT DIETERLE
A CELESTIAL VOICE	
THE NARRATOR . . . . .	MR. RICHARD D. T. HOLLISTER
CHILDREN'S CHORUS . . . . .	ANN ARBOR PUBLIC SCHOOLS

ALBERT A. STANLEY, *Conductor*

Henri Constant Gabriel Pierné was born at Metz, August 16, 1863:  
still living.

The work, over which nothing ever written for children can claim pre-eminence, is very appropriately dedicated by the poet and composer to the memory of Manuel Schwob, author of "The Children's Crusade." The fly-leaf of the score also carries the following:

TO THE LITTLE INTERPRETERS OF  
"THE CHILDREN AT BETHLEHEM"  
*O ye of childly voice and sweet,  
Voice that stirs the heart to weep,  
Ye children who will smile and sing  
Above the Christ-Child's lowly sleep,*

*And tell the story of the star  
That shone across the desert wild  
To lead the shepherd children where  
The sad, sweet Mary rocked her  
Child:—*

*As the shepherds and the kings  
Brought their poor and precious things,  
Gifts for Him who knew no wrong:  
So children, pure of heart and true,  
Humbly offer we to you  
Our music and our song.*

GABRIEL NIGOND  
GABRIEL PIERNÉ

The following analysis, necessarily somewhat condensed, draws attention to some of the salient features of the score. An idyllic theme of modal tendency, *tranquillo*, 9-8 time, delivered by the solo oboe, is first heard. At the eighth measure the muted violins set forth a contrasting theme. With alternations of the two ideas the work progresses, establishing the fitting atmosphere—winter twilight—with a group of shepherds watching their flocks. The narrator proceeds to unfold the story leading up to the first entrance of the children. "Heads of brown and heads of yellow." This and the other folk-like songs, are not taken from any collection, says the composer, but are suggested by popular airs. The song is momentarily interrupted by the "Noel!" of the Star. The children continue "Our gay sabots are a-dancing." Even though the Star is drawing nearer the songs are not hushed. Three youths, Jeannette, Nicholas, and Lubin (Sopranos) take a lead in the merriment. The Herdsman's call "Et o louvalet derelo," is heard but the children though advised of the progress of time, display that childlike tendency to take "Just a few minutes more," until finally silence reigns. Then the Star calls "Children dear, Lo! The Lord, born in a manger calls for you." Responding, and still led by the three youths they sally forth again. Gifts must be carried to the Infant Jesus. "A new golden loaf of our sweet white bread," "my whitest lamb," "my apples," "some nuts," "some milk," and "our cheeses" represent their offerings tendered with artlessness and love. In the meantime, appear the Three Kings, Caspar, Melchior, and Balthasar, in a splendid pageant. The children are excited by the camels—"See the first with only one hump," "the musicians with flutes, tambourines, and kettle-drums"—and all the gorgeous trappings, etc. The score which has been characterized by its delicacy now takes on more brilliant color and is opulent in its use of legitimate means, leading up to a fine climax at the concluding words "Noel!" "Noel!"

In Part Second we are shown the stable with the Ox and the Ass, who are greatly disturbed by all the unusual proceedings of the night. The Virgin is watching over the Christ Child. In her sorrowful contemplation, "Sad lips and eyes," the Ox and the Ass join. Soon in the distance come the children bringing their gifts. The Ox spies the procession of the Three Kings and soon both he and the Ass become very much excited in contemplation of the wonders that so stirred the children.

The Children demand entrance, and when admitted, they stand hesitating on the threshold. The progress of events, the worship of the children and their desire to be of service, the tender story of the Virgin:

"The thyme will soon flower;  
And marigolds blow,  
The bees find their bloom,  
And my heart a tomb."

are all unfolded in compelling measures.

Retreating, the children sing "We'll pray for Him!" To soft chords, to muted strings, (violas and 'cellos) the Virgin sings "Sleep well, beloved!" Far away in the fields the children call Noël!" Then a *pianissimo* roll of the kettle-drum, and the work is ended as it began in quiet peace.

The wonderful control of the orchestra shown by Pierné, in the "Children's Crusade" is no less clearly in evidence in this work. The charming use of the reeds must be noted. The harp and muted strings, play their part in the color scheme, while

the orchestration as a whole, might be compared to a water color, and, moreover, presents characteristic qualities that have a certain analogy with some of the modern French paintings.

Of novel harmonic treatments there are not a few, but nothing bordering on extravagance. The subject would forbid it, but modern composers often appear to look upon almost any type of subject as a means to serve their end, *viz.*, to introduce something absolutely new and never heard before. Sometimes they are never heard again, which thought brings with it somewhat of consolation. The principal harmonic device which arrests attention is the constant use of consecutive fifths and octaves at the same time.

The shades of Cherubini, Richter *et al* must shudder when they find the "unpardonable harmonic sin"—as one of them called it—appearing as a positive virtue. They all are wrong, theoretically, but as handled by some of the modern French composers they sound well, so let them flourish!

Nor would we err in calling the work one of the most inspired works for children ever written. The text, given below is worthy of the music, and the manner in which the poet and composer worked together shows that their joint creation was a labor of love.

## PART I

### THE PLAIN

*The Pasture-lands surrounding a Village. In the winter twilight a group of Shepherd Children are watching their Flocks*

#### THE NARRATOR

The voice of the frosty night shivers  
and breaks in the stillness,  
And child-shepherds watch along the  
frozen wold;  
Fleecy forms of the sheep are fading  
from the uplands,  
As shadows o'er the flock their som-  
bre wings unfold.

'Tis the hour when the call of the herds-  
men  
Sighs and dies in the heart of the air,  
When the dusk of the village is sud-  
denly bright,  
And tall flames make young again,  
and fair,  
The aged faces in the hearthfire's light.

But braving the cold, though it bite so  
sore,  
And loath to leave the last year's pas-  
ture-land,  
Blithe of heart, a frolicsome band,  
The shepherd children dance once more.

#### THE CHILDREN

Heads of brown and heads of yellow,  
Redhead makes a braver show!  
Clack, clack! our sabots are dancing,  
Round we go!

#### THE STAR

Noël! Noël! Noël! The star of day hath  
dawned!  
'Mid this night, when frost-flowers are  
shining,  
Is Jesus, son of Mary, in lowly manger  
born!  
The daystar now doth rise;  
Jesus, dear son of Mary, in a manger  
lies.

#### THE CHILDREN

Jack and Joan they cried for the moon,  
sir!  
How she mocked them from the blue!  
Jack and Joan (my tale's begun, sir!)  
One, sir!  
Thought they'd best be laughing, too!  
One, sir! Two!

Pot of oil and pot of honey,  
Love is never bought for money,  
Love is free to you and me!  
Three!  
Love is free to you and me!  
One! Two! Three!

JEANNETTE

Shadows lengthen, growing deep,  
The night descends o'er our pathway.  
Let us homeward lead our flock,  
Our lambkins bleat, no longer browsing;  
With fierce hunger wolves are lurking  
near!

THE CHILDREN

One more round, sister dear!—  
Simple maid, no longer wander,  
For the prince is waiting yonder,  
Sleeping by the farmer's ricks!  
Six!  
Sleeping by the farmer's ricks!  
Four! Five! Six!

He will say, "O Maiden Mary,  
Who toilest in field and dairy,  
Thou hast found the King's only son!"

One!

"Thou hast found the King's own son!"  
Now we're done!

Now we are done, five six, seven!

All good children go to heaven!

One, two, three, four, five, six, seven!  
All good children go to heaven!

THE STAR

Noël! Noël! Noël!

JEANNETTE

Hear ye the Voice, the Voice that sings?  
Lubin!

NICHOLAS

Be still! I'm afraid!—Jeannette!

LUBIN

Speak not so loud!—Nicholas!

NICHOLAS

O! what is it?

JEANNETTE

I do not know!

LUBIN

I'm afraid! Let's go!

NICHOLAS

An angel, maybe! or naughty spirit!

JEANNETTE

I do not know! Let's go!

LUBIN

O look! Look at this tree, all a-tremble!

NICHOLAS

Let us hide our heads in thy mantle!

JEANNETTE

O, I'm afraid!

ALL THREE

Let's go!

THE CHILDREN

Let's go! Our shoes in our hands,  
So we can run the faster!

JEANNETTE, NICHOLAS, LUBIN

Good Fido! Good Fido! Poor fellow!  
Go gather in the sheep!

THE CHILDREN

Good dog! Good dog!  
Go gather in the sheep!

ALL TOGETHER

Let's run! Let's run!  
*(The children gather their flock together.)*

A HERDSMAN

*Et o louvalet, o louvalet, louvalet derelo.  
Louvalet, louvalet, louvalet la la a-let.*

THE CHILDREN

We'll sing, but very low!  
Hand in hand let us go,  
So the naughty sprite cannot find us,  
And with ne'er a glance behind us,  
On our homeward way we go!  
*(They start off. They hurry, but do not go very fast, and as the little ones are ready to cry, the older ones begin to sing, in weak voices, trembling with fear, an old lament of the chimney corner.)*

In my father's field  
Chanticleers are three;  
One asleep with drooping wings,  
One his noisy challenge flings  
One that neither sleeps nor sings!

Ah! la la la!

In my father's fold  
Three white lambs there be;  
One to crop the tender grass,

One to chase the winds that pass  
 One to love and follow me!  
 Ah! la la la!

THE STAR

Noël! Noël! Noël!

JEANNETTE

Ah! The Voice descends out of the  
 sky!

NICHOLAS

O, I'm afraid!

LUBIN

Jeannette! I'm frightened!

JEANNETTE

No, for here is the path!  
 Now the house is at hand!  
 Come! I'll carry thee on my arm!  
 Hide thou thy head upon my shoulder!

THE CHILDREN

*(Trembling, pressing close to one another)*

We brave the cold and the northwind,  
 Be it blowing low or high!

JEANNETTE, NICHOLAS, LUBIN

We brave the cold and the northwind,  
 Be it blowing low or high!

THE STAR

Behold! to His own He cometh,  
 For them on the cross to die!

LUBIN

Oh! lovely Voice, so sad and tender!  
 Surely, some lonely little bird  
 In the dark night has lost his mother,  
 And complains  
 That his shy lament is not heard!  
 Ah! I love the Voice! Fearless I'd fol-  
 low!

I long to clasp it in my arms!  
 Lovely Voice! how sad and how tender!

JEANNETTE, NICHOLAS

Happy am I when I hear it!  
 It weeps and smiles in one breath!  
 Broods o'er my heart with a touch so  
 tender,  
 Voice of calm, mysterious splendor,  
 Thy breath is shelter and bread!  
 Was a voice e'er more benign, more  
 friendly?  
 O blessed Voice, bringing us comfort!  
 How sweet and how sad, how tender  
 and sad!

THE CHILDREN

I see the little lights of the village,  
 Where our dear mother waits for us!

JEANNETTE, NICHOLAS, LUBIN

I see the lights of the town,  
 Where our dear mother waits for us!

THE CHILDREN

Brother dear, the table is spread!  
 Supper's ready, we shall be fed!

In my father's field

Chanticleers are three.

We brave the cold and the northwind,  
 Be it blowing low or high!

NICHOLAS, LUBIN

I am no longer hungry, I thirst no  
 more!

JEANNETTE

Weary no more am I.

NICHOLAS

Lubin! Jeannette! O, I am happy, am  
 happy!

And yet am I fain to weep!

LUBIN

Jeannette, Nicholas! O, I am happy, am  
 happy!

And yet am I fain to weep!

JEANNETTE

Yes, I am happy,  
 And yet I fain would weep!

THE CHILDREN

In my father's fold  
 Three white lambs there be.  
 We brave the cold and the northwind,  
 ALL TOGETHER  
 Be it blowing low or high!

THE STAR

Behold! now the Saviour cometh,  
 For you on the cross to die!

ALL TOGETHER

Noël! Noël! Noël!  
 Noël! Noël! Noël!

*(The children go into their homes.) . . .  
 (The fields stretch away into the dis-  
 tance, frozen and deserted. Silence and  
 solitude reign. Little lines of smoke  
 from the chimneys alone rise in the  
 clear air, and the little lamps keep watch  
 from behind the window-panes.)*



*Reinold Kerourath*





THE NARRATOR

Goodman Winter, is it your rough  
breath we hear?  
When shall the roses bloom, and grain  
again be gold?  
Rage as you will, with wind-blown  
cheeks distended;  
From plain and hill the flocks are  
safe in fold.  
Shadows veil the woodland;  
'Neath the shy, peering moon,  
Night advances, wolves are bold,  
It is cold!  
What sound of weeping falters near?  
Is it some wanderer? some tricky  
sprite?  
Or the cry of a little lamb  
Astray at night  
Free wind, you who threat with angry  
gust,  
And sudden at the shutter thrust,  
When shall the roses blush again?  
When shall the grain be bright?  
Alas for nestling, bird or child,  
Abroad in night so harsh and wild!

THE STAR

Children dear, loving and loved,  
Pure of heart, trustful of spirit,  
Lo! the Lord, born in a manger,  
Calls for you: Rouse you from sleep!  
Mary His mother finds refuge,  
Hid in a humble retreat;  
Cruel frosts of the night  
Chill the little one's tiny bare feet!  
Hark! the baby Jesus is crying!  
Nor clothèd nor cradled He;  
Mary His mother is sobbing!  
Could He but comforted be!  
He sleeps, though chilled to the mar-  
row:  
Follow me! follow me! pity afford!  
Lo! for I am the star  
That leads you to Him, your Lord!  
Children dear, loving and loved,  
Pure of heart, trustful of spirit,  
Lo! the Lord born in a manger,  
Calls to you: Rouse you from sleep!  
JEANNETTE, NICHOLAS, LUBIN  
Yes! We must waken, must follow!  
Up! arise!  
Father! Mother! Unbar the doorway!  
Up! and make no delay!  
Our dear brother waits for us!  
Arise! Up! Rise! Follow!  
THE CHILDREN  
Yes! We must waken, must follow!  
Up! arise!  
Up! and make no delay!

Father! Mother! Unbar the doorway!  
Come! Rise! Follow!  
Our dear brother waits for us!  
JEANNETTE, NICHOLAS, LUBIN  
Why rush about in panic so?

THE CHILDREN

The little Christ-Child suffers so!

JEANNETTE

Nicholas, bring thy warm, new mantle!

NICHOLAS

Sister, no! 'tis not worth the trouble!

JEANNETTE

The babe has naught to keep Him warm.

THE CHILDREN

The babe has naught to keep Him warm.

NICHOLAS

To Jesus I'll carry, in homage true,  
A new golden loaf of our sweet white  
bread!

JEANNETTE

I'll carry to Jesus my whitest lamb!

THE CHILDREN

My apples!  
Some nuts!  
Some milk!  
And our cheeses!

LUBIN

A fond heart alone have I  
(Alas, portion slender!)  
A fond heart alone have I,  
Grateful praise to render!

THE STAR

O shepherd, let thy weeping cease!  
The Lord bids them come to Him!

CHORUS

I'll carry to Jesus, etc.

JEANNETTE

What do I hear! Who's coming yonder!  
For the steady galloping stride  
Of horsemen in cadence that ride,  
Resounds along the echoing highway!  
Jean! Look yonder!

NICHOLAS

O look! see, see, little Netta!

ALL TOGETHER

O listen, how proudly they march to the music!  
See, they are coming! Ah! here they are!

JEANNETTE

Noble sirs, three monarchs are ye,  
Pacing on in royal array,  
Without tumult taking your way,  
So very grave, so silent ye!

LUBIN

See! the first, so grand and tall,  
Clad all in scarlet and gold!

NICHOLAS

And the next, covered with scales:  
O, but his armor is bright!

JEANNETTE

Look at the third one, ah see!  
His face, tho' it's very clean, no doubt,  
Is black and all shining!

THE NARRATOR

Behold, they come with cortège meet,  
Caspar, Melchior and Balthasar;  
Their noble steeds nor haste nor stay,  
As from the East they take their way,  
The heavenly Guest to greet.  
Gifts they bear with jealous charge:  
O, Thou innocent and mild,  
On Thy face one smile to stir,  
A king doth incense bring, and myrrh!  
One a veil of colors rare,  
Sheer and clear as morning air,  
Web where flowers entwined are,  
And many a star!  
While the king of ebon brow  
(Haughty eyes are lowered now)  
Brings Thee strings of pearly shell,  
Gathered 'neath the surge and swell  
At ocean's bitter marge!  
Behold, they come, etc.

JEANNETTE

O, splendid pageant! Children, watch it!  
See the camels, dromedaries also,  
And monkeys astride of them all!

THE CHILDREN

Ho! see the first with only one hump!  
Look! look at the fourth, he has two!  
Hi! bears! how fierce their little eyes  
are!  
Do not let them come too near to you!

NICHOLAS

See! see! Beneath his tinsel trappings,

JEANNETTE

(Be careful, child!)

NICHOLAS

Purple, orange, red, blue and yellow,  
See, he comes! The elephant comes!

THE CHILDREN

See how kind and gentle he is, tho'!  
How he toils along with his pack!  
I wish I might just climb on his shoulder,  
Stroke him softly over his back!

THE NARRATOR

Three kings pass by, with cortège meet,  
Caspar, Melchior, Balthasar;  
Their noble steeds nor haste nor stay,  
As from the East they take their way,  
The heavenly Guest to greet.

JEANNETTE

Ho! the musicians come!  
The flutes, yes, tambourines too!  
And the king, as black as a crow!  
Yes, and the drum! and the cymbals!  
O see! There they go!

LUBIN

Ho! the musicians come!  
The flutes, yes, tambourines too!  
O, how it shines, how it sounds!  
O see! it is splendid! O look!

NICHOLAS

And the king, as black as a crow!  
The flutes and tambourines,  
And the cymbals!  
O, isn't it grand! O look!

ALL THREE

Noël! Noël! Noël! Noël!

THE CHILDREN

Ho! the flutes and the cymbals!  
Ho! the tambourines and the kettle-  
drums!  
O, how it sounds! how it shines!  
It is glorious! O look!

ALL TOGETHER

Where away, fond and fearless?  
Where away, footing free?  
To the manger I go,  
My dear brother Jesus seeking!  
Babe so sweet, babe so dear,  
Why art Thou cradled here?  
Whoever may deny Thee,  
To Thee I take my way!

## THE STAR

Noël! Noël! Noël!

## ALL TOGETHER

We brave the cold and the northwind,  
Let him blow low or high!

## THE STAR

Behold, now the Saviour cometh,  
For you on the cross to die!

## ALL TOGETHER

Noël! Noël! Noël! Noël!

## PART II

## THE STABLE

## THE VIRGIN

Lull to sleep, O voice of the desert,  
This dear babe with none to defend!  
Though close in my garment I fold  
Him,

So faint He breathes, I hush to hear  
Him,

Such a pitiful little child!

The thyme soon will bloom,

And marigold blow,

The thyme soon will bloom,

And the lilac flower,

And heavy my sorrow,

The thyme soon will flower,

The marigold blow,

The bee find their bloom,

And my heart a tomb!

Dearth of linen whitely sewn,

I with straw his bed am strewing.

Here 'mid the kine's quiet lowing

Is my poor little Jesus born!

Ass and ox, on your guest in loving-  
kindness tending,

Of your grace, dear humble friends,

O'er my poor babe while He sleeps

Let your breath be warmly blending!

## THE VIRGIN, THE ASS, THE OX

Sad lips and eyes, strangers to smiling,

That you may be braver and brighter,

Wan, wee face, whence the rose is

sped,

The ox, ass, and Mother Marie

Watch and ward will keep o'er Thy

bed!

## THE ASS

In lowly stall we've enthroned Thee,

For to Thee, O Saviour dear,

Heart of beasts hath opened here,

Ere the heart of man hath owned Thee!

## THE OX

O'er Thee, a conqueror mild,  
Though now Thy plight pitiful seem,  
The lowliest creatures wonder,  
Adoring a little child!

## THE ASS

While the ass, with open ears,  
Listens long, guarding Thy sleep.

## THE OX

While the ox, with bated sigh,  
Adores a little child.

## THE CHILDREN

Where away, fond and fearless?  
Where away, footing free?

## THE OX

Who's coming this way?

## THE CHILDREN

To the stable I go,  
My dear brother Jesus seeking.

## THE VIRGIN

Do I hear, far across the night,  
The voices of children singing?

## THE CHILDREN

Babe so sweet, babe so dear,  
Why art Thou cradled here?

## THE ASS

Not a doubt but they make hurly-burly  
and noise!

## THE CHILDREN

Whoever may deny Thee,  
To Thee I take my way!  
To Thee I take my way!

## THE OX

See! Three lords approach, my brother,  
With shoes of silver, robes of gold!

## THE CHILDREN

Where away, fond and fearless?  
Where away, footing free?

## THE ASS

Look! what curious beasts, as well!  
They've lost their way, I'm thinking

## THE CHILDREN

To the stable I go,  
My dear brother Jesus seeking.  
*(with Jeannette, Nicholas and Lubin)*  
Babe so sweet, babe so dear,  
Why art Thou cradled here?—

Whoever may deny Thee!—  
Where away, fond and fearless?  
Where away, footing free?  
To the manger I go,  
My dear brother Jesus seeking.  
Noël! Noël! Noël!  
To Thee I take my way!  
Noël! Noël! Noël!

JEANNETTE

Noël! The star over our heads is stand-  
ing!  
Then, children, He is close at hand!  
O ye Magi! It is here!  
This bleak roof shelters the Christ-  
Child!  
No refuge but this can He find!  
Behold here the dwelling-place lowly  
Of Him who makes a stable holy.

THE CHILDREN

Unbar the door! Noël! Noël!

THE OX

I warn you all, do not dare  
To force this guarded doorway!

THE CHILDREN

Unbar the door! Noël! Noël!

THE ASS

Baby Jesus lies a-sleeping,  
And you might crush Him to death!

THE CHILDREN

A shelter! a shelter! In the name of our  
great Master!

THE VIRGIN

If you please, make yourselves better  
known, sirs!

NICHOLAS

Shepherds are we, who hither come,  
Just to greet the son of sweet Mary,  
With sobbing breath and courage spent;  
O let us in, O let us in!  
For we are but children, too!

THE CHILDREN

O let us in, O let us in!  
For we are but children, too!

THE VIRGIN

What! despite the cold and the night  
wind,  
Despite the danger and the dark!  
Come in, poor lambs! Open the door  
wide!

But fie! the child that trembles  
A sleeping babe to mark!  
*(The children enter, and stand hesi-  
tating on the threshold.)*

THE CHILDREN

Where is the baby?

THE VIRGIN

He is asleep now!

THE CHILDREN

But where, Jeannette?

JEANNETTE

There, betwixt the ox and this old long-  
ears!

NICHOLAS

How forlorn and wretched a house!

LUBIN

There, shining 'mid the dark,  
Something fairer than roses  
Peaceful reposes,  
Breathing light:—can it be—  
Is it Jesus?

THE VIRGIN

'Tis He!

THE CHILDREN

He does not dream that we are watch-  
ing!  
He sleeps as in a downy bed!

LUBIN

If I only dared go nearer!

THE VIRGIN

Come nearer, all! But softly, so,  
Lest He too soon awake!

JEANNETTE

Be careful!  
*(All the children surround Jesus and  
kneel about the manger.)*

THE CHILDREN

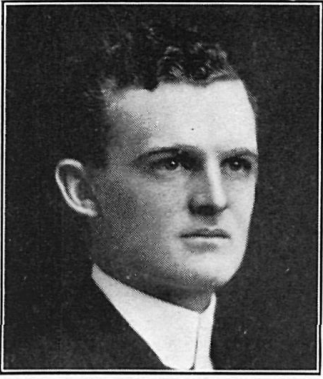
By, by, baby dear,  
Dream of moonlight pure and tender;  
By, by, baby dear,

JEANNETTE

He folds His tiny fingers fast,  
Just like all the other wee babies!

THE CHILDREN

By, by, little lamb!  
Safely folded for the night, dear!  
By, by, little lamb!



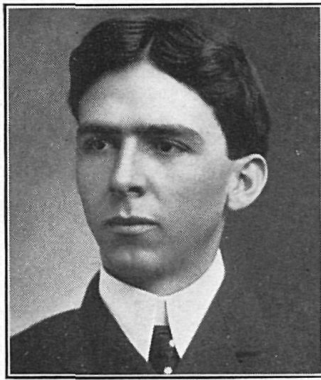
*Horace L. Davis*



*Doris Jean Marvin*



*Maude C. Klyne*



*R. D. Hollister*



*Chase B. Sikes*



*Robert R. Dieterle*



*A. Grace Johnson*



LUBIN

Isn't He pretty! Isn't He good  
To look so much like all the others!

THE CHILDREN

By, by, well-belov'd!  
Angels tend Thy troubled pillow;  
*(The Child Jesus opens His eyes.)*  
By, by, well-belov'd!

NICHOLAS

He looks at us without crying,  
Like our Janey when she first wakens!

THE CHILDREN

By, by, well-belov'd!  
By, by, well-belov'd!

LUBIN

Let us lean on the manger! Come all!  
Jeannette, be the first one to lean there!

JEANNETTE

O see! a circle of pure radiance  
Comes to crown His dear baby head!  
*(They present their humble gifts.)*

THE CHILDREN

Dear Saviour Jesus, receive us,  
Children who tend flocks and herds;  
We've brought Thee milk and some  
apples,  
New white bread and creamy curds.

LUBIN

I have for Thee but a loving heart,  
Singing 'mid the winter,  
Singing as a little frog may,  
Hid in his warm, reedy pool!

THE CHILDREN

*(stroking the Ox and Ass)*

Ass and ox, receive our caresses,  
Ye who have watched o'er the Child!  
Who with balmy breath so mild  
Have comforted His distresses!

THE ASS, THE OX

Young things, your kind solicitations  
To tenderness move a rude heart!  
For loving word and caress  
Fall rarely enough to our part.

JEANNETTE, NICHOLAS, AND THE  
CHILDREN

I carry to Jesus, in homage true,  
A new golden loaf of our sweet white  
bread!  
I carry to Jesus my whitest lamb,

My apples and milk, hy homage to ren-  
der!

LUBIN

I have for Him naught but a loving  
heart,  
All my praise to render!  
I have for Him naught but a loving  
heart,  
*(Alas! portion slender!)*

THE NARRATOR

In silence dreaming lies the land:  
The loving children kneel;  
In tear-gemmed eyes soft gleaming  
The sacred flame they feel.  
The ox breathes breath like clover new,  
And lest the Child awake,  
The mother sways full slowly  
The cradle rude and lowly,  
Her fingers folded fair  
Along its edge in prayer . . .  
And near at hand  
The ass is to his vigil true.  
The royal Magi, wonder-filled,  
In holy revery are stilled;  
'Neath silent skies that drift and dream  
Of one pure star's celestial gleam  
Still sleeping lies the land.

THE STAR

The ox and ass shall keep Thee warm,  
Dear child new-born, dear Saviour  
Child!  
Thou Jesus, who in pity holy  
Comfort hast and care for the lowly.

ALL THE OTHERS

Pray for us all! Pray for us all!

THE STAR

Thou Jesus, meek and loving Master,  
Who shalt lead the way to life eternal.  
Thou the betrayed! Thou the crucified!  
Smiling on us e'en though Thou weep.

ALL CHILDREN

Pray for us all! Pray for us all!

THE STAR

Thou Jesus, encrown'd King of kings,  
'Neath thorns and bloodstains of the  
cross!

THE CHILDREN

Pray for us all! Pray for us all!

THE VIRGIN

By ingratitude never blinded,  
To the vision your souls be true!  
And may His coming find you faithful!

THE CHILDREN

Pray for us all! Pray for us all!

CELESTIAL VOICE

O God, my God! why hast Thou forsaken me?

THE VIRGIN

Children, haste your return,  
Where home and mother wait you!  
May all innocent joys  
To my Jesus unknown,  
With gladness fill your pure hearts!  
God bless you, Children all!

THE CHILDREN (*going*)

Little Christ-Child, adieu!

THE VIRGIN

(*standing near her son while the children depart*)  
Shepherd youths, with fair hair glancing,  
Happy hearts and feet a-dancing,  
O pray for Him! pray for Him!

THE CHILDREN

We'll pray for Him!

THE VIRGIN

For your Friend, whose childhood tender  
Has here on earth no defender!

THE CHILDREN

We'll pray for Him!

THE VIRGIN

Then pray for Him in heaven's name,  
And in the name of His mother!

THE CHILDREN

We'll pray for Him!

THE VIRGIN

(*again alone beside the manger, over which the Ox and the Ass have continued to breathe*)

The thyme soon will bloom,  
And marigold blow,  
The thyme soon will bloom  
And the lilac flower!  
And heavy my sorrow,  
And bitter this hour!  
The thyme soon will flower,  
And marigold blow,  
The bee find their bloom,  
And my heart a tomb!

THE CHILDREN

We'll pray for Him! We'll pray for Him!

THE VIRGIN

Sleep! Sleep, well-belov'd!

THE CHILDREN

Noël!

SYMPHONY, E flat major (Köchel 543), . . . . . MOZART

Adagio—Allegro; Andante con moto; Menuetto; Allegro

No composer so thoroughly satisfies the popular idea of a genius as Wolfgang Amadeus Mozart. Possessing neither the intellectuality of Bach, the grandeur of Händel, nor the depth of Beethoven, with the passage of the years his genius developed transcendent qualities of a type denied the trio of Titans mentioned. His work as an opera composer, so brilliant on the musical side and so keenly appreciative of the dramatic possibilities of the form that Richard Wagner said of him: "He would have solved the problem of the opera had he found the proper librettist," pales before his power as a symphonist. He was the Prophet of the Symphony and laid bare its highest possibilities. In no work in this form does he display the amplitude of his genius and his absolute mastery of form more fully than in this symphony—one of the immortal trio completed between June 26 and August 10, 1788. To write the E flat the "Jupiter" and the G minor symphonies in forty-five days was a veritable *tour de force*.

The E flat symphony was the first of the three to be written. It was completed on June 26, the G minor on July 25, and the C major August 10, all in 1788. It is



scored for, what we would call, a small orchestra, but in which there is no inadequacy as Mozart manipulated it.

The following is a brief analysis of form and theme.

I. An Introduction—E flat major, *Adagio*, 4-4 time—consistently developed leads into the *Allegro*—E flat major, 3-4 time—of which the principal theme (first violins) is given below.



This is followed by a transitional passage.



The second subject, following the classical practice, is in the key of the dominant (B flat major). The strings and wood-winds present the following typically Mozartian melodic outline.



In the development, following this Exposition, the second theme and other materials figure, leading into the Recapitulation, in which the orthodox relationship of keys obtains, the second being in the key of the first, and the movement comes to a successful conclusion.

The Second movement—A flat major, *Andante con moto*, 2-4 time—of which Schubert might have said, as he did of the *Andante* of the G minor, "I seem to hear angels singing," concerns itself with two themes of contrasting nature, which are developed and related as only Mozart could.

The first is herewith appended.



The *Menuetto*, which now follows, runs the formal course of this dance form—(A—B—A). This is well known to aspiring piano students and well deserves its popularity. Its vogue is just now on the wane, as the average boarding-school miss

superciliously elevates her nose at the mention of Haydn and Mozart. "They are too tuney!"

The subject of the Menuetto—E flat major, *Allegro*, 3-4 time—is here given.



The Trio, in same key and movement, consists of two parts. The clarinet proposes the principal theme in the following terms:



In the last movement—E flat major, *Allegro*, 2-4 time—jollity reigns supreme. The theme given below clearly reveals this.



Strictly according to rules the second theme appears in B flat major. The two themes then run their appointed course through Development to Recapitulation, and the movement closes with the usual Coda.

While this work was placed on the program primarily for the children, we can all renew our youth in listening to it for the man or woman who gets beyond enjoyment of Mozart is in a sad plight, musically.



John A. Loomach

---



# FOURTH CONCERT

---

Friday Evening, May 19

---

OVERTURE—"Fidelio" . . . . . BEETHOVEN

Possibly no one act of Beethoven's career more forcibly emphasizes his almost morbid self-criticism than his rejection of the monumental "Lenore" overtures, in favor of the comparatively simple creation on our program.

It may be after all that his action was almost intuitive, for, in spite of many opinions to the contrary, Beethoven had a keen sense of dramatic fitness and realized that the contrast between a composition of symphonic breadth and depth and the homely opening scene was an anti-climax. It is not necessary to recite all the tribulations Beethoven endured before "Fidelio" (first called "Lenore") became at all firmly established. The overture was incomplete on the date of the final rehearsal, for which reason at the performance of the opera on May 23, "The Ruins of Athens" overture was performed. It was however ready for the production on the 26th.

It only remains to say that the main theme of the overture is suggested in the first four measures—E major, *Allegro*, 2-2 time. Then follows a short *Adagio* in which horns are regnant factors, succeeded by a repetition of the opening measures. A longer *Adagio* leads into the body of the overture which proceeds in terms of the Sonata-form, to the end.

This overture is a model of lucidity and conciseness, and fulfills the true function of the overture, *viz.*, to incite the proper mood through which the beginning of the *drama* or *music-drama* may be made effective.

RECITATIVE AND ARIA from "Jephthah" . . . . . HAENDEL

"Waft her Angels through the skies"

"Deeper and deeper still"

Georg Friedrich Händel was born at Halle, February 23, 1685;  
died at London, April 14, 1759.

MR. JOHN McCORMACK

By the consensus of opinion, especially that of the laity, the "Messiah" so overshadows any or all of the stupendous list of oratorios for which the world stands indebted to Händel, that the most of these arouse but passing interest. "Jephthah" must be excepted from this statement on account of the sad circumstances attending

its composition. As Beethoven faced total deafness with manly courage so Händel looked upon his approaching blindness, not with resignation, for that was foreign to his temperament, but with forced acceptance of the inevitable.

The aria on our program, which occurs at the beginning of Part III, was sung for the first time on the evening of February 26, 1752, at Covent Garden, London. The oratorio was completed on August 30, 1751, and while it has been but infrequently given, this aria has remained, not alone one of the finest examples of Händel's compelling melodic inventiveness, but a prime favorite with capable singers and the general public. Verily, Händel was the "Peoples' Composer."

The text is as follows:

Deeper, and deeper still, thy goodness, child,  
Pierceth a father's bleeding heart, and checks  
The cruel sentence on my falt'ring tongue.  
Oh! let me whisper it to the raging winds  
Or howling deserts: for the ears of men  
It is too shocking. Yet have I not vow'd?  
And can I think the great Jehovah sleeps,  
Like Chemosh, and such fabled deities?  
Ah, no! heav'n heard my thoughts and wrote them down.  
It must be so. 'Tis this that racks my brain  
And pours into my breast a thousand pangs,  
That lash me into madness. Horrid thought!  
My only daughter! So dear a child doomed by a father.  
Yes, the vow is past, and Gilead hath triumphed o'er his foes.  
Therefore, to-morrow's dawn—I can no more.

ARIA

Waft her, angels, through the skies,  
Far above yon azure plain,  
Glorious there, like you, to rise,  
There, like you, forever reign.  
Waft her, angels, etc., etc.

SUITE, Op. 10 . . . . . DOHMANYI

Andante con Variazioni; Scherzo; Romanza; Rondo

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

As will be seen by the above date, Dohmanyi is still in his prime. This is fortunate both for him and his art, in which he early gave promise of all that he has attained, both as a pianist and composer. He is a great teacher as well, and has been a member of the faculty of the "Königlichen Akademischen Hochschule für Musik," Berlin, since 1908. In 1900 he made his first appearance in the United States as a pianist. Many will remember with pleasure the quite unusual recital he gave in the Choral Union Series of 1900-1901. As a composer he possesses a wonderful equip-

ment, technically, and always has something to say. He does not belong to that large class of modern composers who are supremely skilled in the externals of composition, but who miss the inner essence. His works are conditioned by the Hungarian temperament which involves both poetry and tremendous fire. Among the numerous works in all of the serious forms, this Suite occupies a prominent position. It was published in 1911 and is scored for a redundant orchestra, else he would not be a modern. The score not being readily available the following analysis by Felix Borowski from Program Book of the Chicago Symphony Orchestra, February 25 and 26, 1916, is offered.

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

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

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

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

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

SONGS—(a) "FAREWELL" . . . . .	SCHUBERT (1797-1828)
(b) "THE SOLDIER" . . . . .	SCHUMANN (1842-1960)
(c) "WHEN NIGHT DESCENDS" . . . . .	RAKHMANNINOFF (1873-1915)
(d) "IF I WERE KING" . . . . .	LISZT (1811-1886)

MR. McCORMACK

This very interesting group of songs is very inclusive, and in its contrasts quite illuminative of the possibilities of this form.

It is unnecessary to speak of Schubert's or Schumann's genius in this direction, and Liszt is widely known as a song writer, through several very popular creations.

Rakhmaninoff is well known to pianists through several very popular works and in his "Toten Insel" and symphonies showed undeniable power in extended forms. Less known to the general public as a song writer, the one song of his on our program will give joy. It is needless to say that Mr. McCormack's fame as a song singer predicates unalloyed pleasure from this group.

"FAREWELL"

SCHUBERT

Behold the last sad moment,  
 Our parting hour is come.  
 In Paradise, belov'd one,  
 Thou soon wilt find a home!  
 Death comes to give thee freedom  
 With mild and friendly hand,  
 Go, then, a new life seeking  
 In yonder, better land.  
 Not long shall we be parted,  
 I soon shall follow thee,  
 But while in life abiding  
 Thy love shall cherished be.  
 Farewell until the morrow  
 Which soon for us will shine  
 When far from earthly sorrow  
 Forever thou'lt be mine.

"THE SOLDIER"

SCHUMANN

We march to the beat of the muffled drum,  
 How far seems the way, will the end ne'er come!  
 O were he at rest and all things o'er;  
 My heart is broken, my brain is sore.  
 He was in the world my only friend;  
 My friend—whom now to death they send;  
 With clashing of cymbals we march on parade,  
 There-to I was called, and as soldier obeyed.  
 He raised his head to the friendly rays  
 Of God's fair sun, in a last long gaze—  
 Now blindfold he stands, my eyes grow dim—  
 May God Almighty have mercy on him.  
 Nine rifles were raised and took good aim—  
 Eight bullets sped by their mark in vain;  
 They trembling had missed, filled with horror and dread,  
 I only, I struck, I struck my comrade dead!



“WHEN NIGHT DESCENDS IN SILENCE”

RAKHMANINOFF

O, far inclines mine ear  
When night descends in silence;  
I hear thy falt'ring word  
Mine eye can see, thy presence,  
My fingers gently stroke thy hair,  
Thy rippling hair in streams of gold;  
Thy smiling face appears  
Which soon the shades enfold.  
And whisper will I then  
Of days that long have vanished;  
Which once so sweetly came  
And now for aye are banished;  
In rapture dreaming  
That all the night may hear.  
Afar into the dark  
I call aloud thy name;  
I call thy name so dear  
That all the night may hear.

“IF I WERE KING”

LISZT

Sweet child, if I were King  
Gladly my realm I'd give  
And mine orb and my sceptre  
And my subjects on bended knee,  
Yea e'en my golden crown;  
And my porphyry halls I'd leave,  
And my fleets,  
Which mighty ocean can scarce receive,  
For one sweet look,  
For one sweet look from thee.  
If I were God, the earth  
And air, the seas unbounded;  
The angels, demons all,  
Obeying my decree,  
Dark, heaving chaos,  
Fecund in deepness unsounded,  
Eternal ages, space, heaven  
And worlds unfounded,  
I'd give for one sweet kiss,  
For one sweet kiss from thee.

## OVERTURE-FANTASIA, "Francesca da Rimini"

TSCHAIKOWSKY

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

So much has been written concerning Tschaikowsky that it seems scarcely necessary to recapitulate the incidents of his remarkable career. It is exploited in minute detail in his life by his brother Modeste, which, translated by Rosa Newmarch, is, or should be, in every important library.

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

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

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

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

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

No greater grief than to remember days  
Of joy, when misery is at hand. That kens  
Thy learn'd instructor. Yet so eagerly  
If thou art bent to know the primal root,  
From whence our love gat being, I will do  
As one who weeps and tells his tale. One day  
For him love thrall'd. Alone we were, and no  
Suspicion near us. Oft-times by that reading

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

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

"SALVE DIMORA" . . . . . GOUNOD

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

MR. McCORMACK

Possibly no French composer has enjoyed a greater and more thoroughly deserved popularity than the composer of "Faust." This opera (1859) so thoroughly illustrates the essential features of his genius that nothing before or since has equalled it, although there are those who hold that his "Romeo and Juliette," a work produced in 1867, is superior. This opinion is not generally held outside of Paris. His sacred works will not add to his fame, as his style absolutely adapted to such a subject as "Faust," is too sensuous to worthily express religious ideas. In the "Salve Dimora" on our program Gounod gave to the world a melody that will never lose its charm. It occurs in Act III. The text is as follows:

FAUST—What is it that charms me,  
 And with passion true and tender warms me?  
 O Margarita! Thy unworthy slave am I!  
 All hail, thou dwelling pure and lowly!  
 Home of an angel fair and holy,  
 All mortal fair excelling!  
 What wealth is here, what wealth outbidding gold,  
 Of peace and love, and innocence untold!

Bounteous Nature!  
 'Twas here by day thy love was taught her,  
 Here thou didst with care overshadow thy daughter  
 Through the hours of the night!  
 Here, waving tree and flower  
 Made her an Eden-bower  
 Of beauty and delight,  
 For one whose very birth  
 Brought down Heaven to our Earth,  
 'Twas here!  
 All hail, thou dwelling pure and lowly,  
 etc.

LOVE SCENE, from "Feursnot" . . . . . STRAUSS

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

Strauss, with the characteristic modesty which introduced us to the nursery and made us acquainted with the infant in the "Sinfonia Domestica," which obliged him to use excerpts from his own works as illustrations of the rise, struggle, and ultimate triumph of a genius, in his "Heldenleben," could not resist its compelling power in his second opera, "Feursnot." (November 21, 1901—Dresden.)

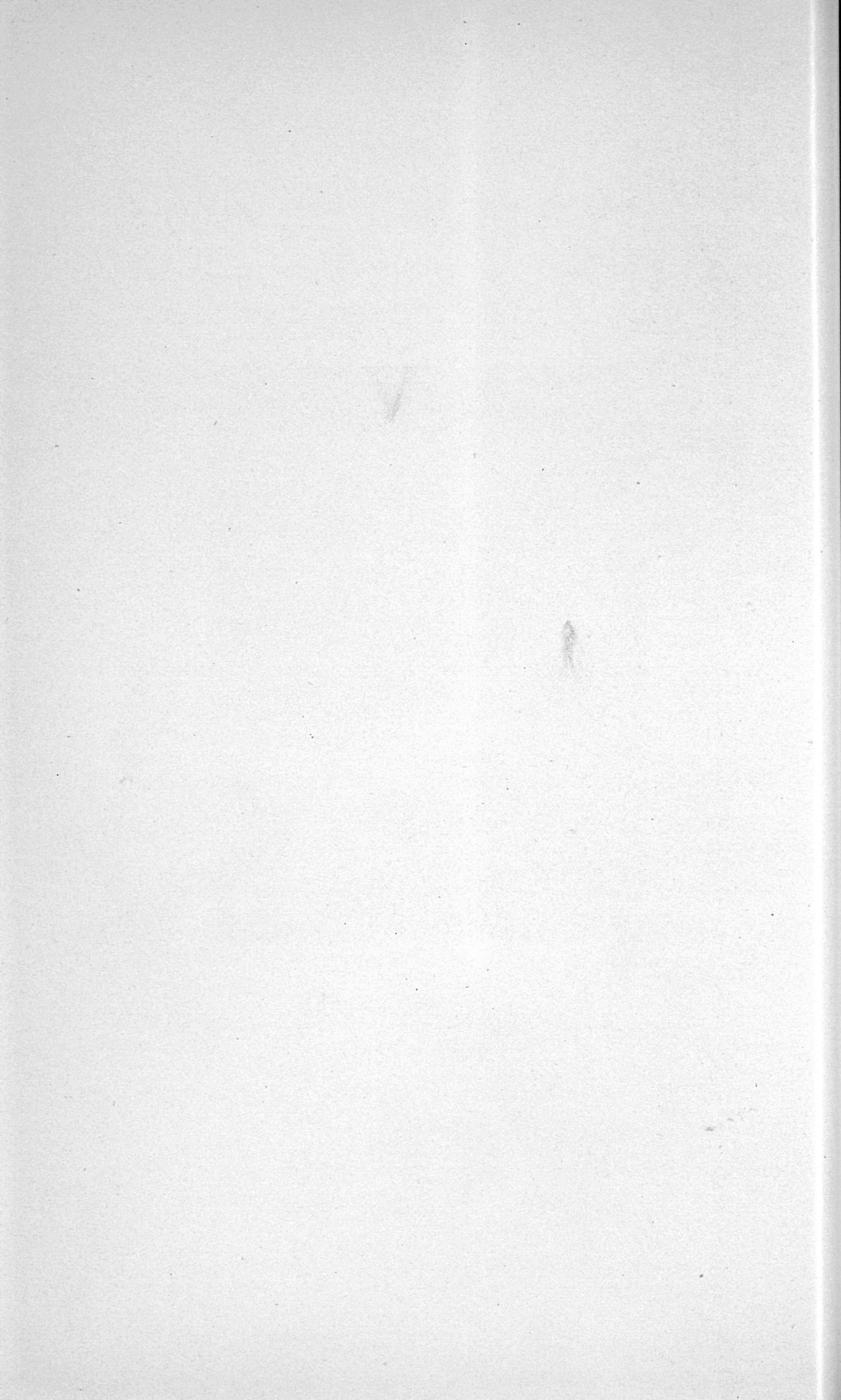
The story is based on an old Netherland legend, but in its present form is somewhat changed. The scene is laid in Munich and concerns one Kunrad, who, by the way, is something of a magician. He, by the power of a greater, even Cupid, has fallen violently in love with the Burgermeister's daughter Diemut. He seeks entrance to her chamber, and she, to punish him, tells him to get into a basket which she lets down (Most of the older houses in Germany have a fall and tackle depending from a beam in the gable by means of which they haul up fuel and provisions).

Gaily embarking, she hauls him up half-way, fastens the rope and leaves him dangling in mid-air while she tells him some homely truths, which he accepts with bad grace, especially as the street is filled with people who deride him. Kunrad, through his magical power causes every fire and light in the whole city to go out, and consternation reigns. He addresses the crowd, and in this Strauss incorporated certain strictures on the ingratitude of the Münchenerers who failed to appreciate the worth of another Richard, who was also a genius. He refrains from drawing comparisons, or stating which should be called "Richard the First." Naturally, Diemut has been wildly in love with Kunrad all the time and when he declares that her submission is the price of his withdrawal of the spell, she promptly unlooses the rope and draws him up. At this point the fires again burn, the lights glow and the people indulge in dancing and lovemaking. The excerpt on our program, the *Finale* of the opera, represents this happy ending.



Ralph Kinder

---



# FIFTH CONCERT

---

Saturday Afternoon, May 20

---

RALPH KINDER, Organist

CONCERT OVERTURE in C minor\* . . . HERBERT A. FRICKER (1868—)

It is interesting to notice that this form in organ writing has been chiefly developed by exponents of the British School. Such well-known composers as Faulkes, Hollins and Wolstenholme have each splendidly contributed to this form, but it is doubtful if any similar work has surpassed, if equalled, the overture about to be played. The composition is noteworthy for the spontaneity and the original development of its themes. Mr. Fricker has since 1898 been the efficient City Organist of Leeds.

BERCEUSE . . . . . ALEXANDRE GUILMANT (1837-1911)

The works of this distinguished writer of scholarly organ music cover an exceedingly large area, ranging from a Lullaby to a Symphony. They are noted for their strong and entrancing themes with a development that is characteristic of marked genius. This Lullaby with its beautiful melody and soothing quality makes friends wherever it is heard.

FUGUE A LA GIGUE . . . . . JOHANN SEBASTIAN BACH (1685-1750)

What Shakespeare was to literature and Michael Angelo to art, Bach was to organ music. So prolific a writer was he that it is said his preserved writings would busy a copyist ten hours per day for fourteen years; and the quality of his creations was as remarkable as the quantity. In this rather unusual fugue Bach makes use of the rhythm of the Gigue—a combination of Trochees (a long note followed by a short one) and Tribachs (three short notes). The Gigue is an old Italian dance most lively in character.

---

\* Analyses kindly furnished by Mr. Kinder.

## RELIGIOUS MELODY AND VARIATIONS      GEORGE E. WHITING (1842—)

Mr. Whiting's musical activities for almost half a century have been centered in the State of Massachusetts, although his influence for all that is highest and best in his art has been general. It is in the second movement of his Organ Sonata in A Minor that we find this captivating melody which, with its five variations, affords a performer ample opportunity for displaying the tonal beauties of his instrument.

## BURLESCA E MELODIA      RALPH L. BALDWIN (1872—)

Mr. Baldwin, a native of Easthampton, Mass., is now actively identified with the musical life of Hartford, Conn. Although an authority in public school music, in which line much of his time is spent, he fortunately finds opportunity to write, and several noteworthy compositions have flowed from his pen. The Burlesque e Melodia is a creation of lighter proportions, playful and burlesque in character and with thematic material abounding in melody.

AT EVENING IN SPRINGTIME IN MOONLIGHT	}	. . . . . RALPH KINDER (1876—)
---	---	--------------------------------

These three tone-pictures leave little to the imagination. The first breathes the spirit of the day about to close; the second abounds in the joyousness of this gladdest of all seasons; while the third number of the group brings before us the evening chimes to intensify the tranquility of the suggested scene.

## FINALE IN D MAJOR      LOUIS VIERNE (—)

M. Vierne, the distinguished organist of Notre Dame Cathedral, Paris, and a former pupil of Widor, has written extensively for the organ; but it is a question whether he will write anything for some time to come that will surpass his wonderful Finale in D, which is the concluding movement of his First Symphony for the organ. It is a composition of great breadth with a chief theme of much pomp occurring in the pedal.



# SIXTH CONCERT

Saturday Evening, May 20

"SAMSON AND DELILAH," Opera in 3 Acts . . . . . SAINT-SAËNS

DELILAH . . . . .	MME. MARGARETE MATZENAUER
SAMSON . . . . .	MR. MORGAN KINGSTON
THE HIGH PRIEST OF DAGON . . . . .	SIG. PASQUALE AMATO
ABIMELECH, SATRAP OF GAZA	} MR. REINALD WERRENATH
AN OLD HEBREW	
HEBREWS AND PHILISTINES . . . . .	THE CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

Charles Camille Saint-Saëns was born in Paris, October 9, 1855;  
Still living.

Saint-Saëns is unique among French composers in that he has made his mark in every field of composition. He is an accomplished pianist, a clever organist, the greatest French symphonist, and an operatic composer of great distinction. The great reputation enjoyed by many *bizarre* compositions like the "Dance of Death," "Le rouet d'Omphale," and "Phaeton," has made him known to concert audiences, but his fame rests more securely on his symphonies, piano concertos, and operas, which also enjoy great popularity. He employs classic forms with ease, and has been influenced but little by ultra-modern tendencies, is, in fact, one of the most uncompromising opponents of the Wagnerian style. To say that he has not been influenced in his writings by the spirit which dominates music at this time would be to deny him the possession of the fundamental qualities of a great composer, but he has strenuously objected to that lawless use of modern freedom of style which characterizes the works of many of the younger men, whose enthusiasm has not been tempered by wide experience and observation. "Samson and Delilah" is justly considered one of his greatest works. The present school of composition is in many ways a reaction against former practises, and will surely justify its promises if its representatives are guided by the principles which find their most perfect expression in the works of Camille Saint-Saëns.

This characterization of Saint-Saëns was written several years ago and nothing in it needs revision but the concluding sentence. "The present school of composition" is anything but a "reaction against former practises," and his strenuous objections have been of no avail—while he himself has made no significant advance in his art.

Between 1677, the date of the performance of the oratorio "Il Sansone" by G. P. Colonna, and 1877 inclusive, fifteen different settings of this text have been made, of which eight have been in the oratorio form, five in the operatic, while the melodrama and ballet have each claimed one. The ballet was composed by Count von Gallenburg, the husband of Guilietta Guiccardi, beloved of Beethoven. Four of the operatic scores, one by Rameau, with text by Voltaire, and one by Duprez, received private performances, while the setting by Raff has remained unheard. Saint-Saëns' opera was not received with enthusiasm by his countrymen, as is shown by the following record: Finished in 1872, the first stage performance was given in Weimar, December 2, 1877, followed in 1883, by Hamburg. It was first given in France in 1890 at Rouen but it was not until November 23, 1892, that it was heard in the Grand Opera at Paris, after it had been successful in nine other French cities, and had been enthusiastically received in Florence and Geneva. The third act had been performed at an earlier date at one of the Colonne concerts (1880) and its adaptability for concert use was demonstrated by the fact that it was so given in Brussels under the direction of the composer, and further emphasized by its first performance in this country by the New York Oratorio Society under the lead of Walter Damrosch, March 25, 1892.

The following sketch of the Saint-Saëns opera is translated freely from *Les Annales du Théâtre et de la Musique*, by Noel and Stouling, 1892:

"The prelude is singular. There is a darting phrase which is developed, and mingled with this phrase is a chorus of Hebrews, sung behind the curtain. The lamenting captives ask deliverance of God. The fugal form of the number, which continues until the rise of the curtain, indicates at once the severe and classic nature of the work. Samson arouses the courage of his companions and prepares the revolt which the insolence of Abimelech brings to a head. Samson kills the Satrap of Gaza, and the Israelites *exeunt* at the right of the stage. The High Priest of Dagon descends, attended, from the temple, and curses Samson. The return of the triumphant Hebrews is one of the most ingenious numbers of the opera. There is a chorus of basses, to which liturgic color and rhythm give astonishing breadth, and they emphasize the more strongly the fresh chorus of the women of Philistia, 'Now Spring's generous hand.' This charming phrase will be found again in the temple scene, the last tableau, as will the melodic design of the great duet of the second act, but ironically, in the orchestra, while Delilah insults the blinded hero. The Dance of the Priestesses of Dagon, which follows the chorus, is of delightful inspiration, and it prepares effectively the grandeur of the drama that follows. Delilah looks earnestly at Samson and sings to him, and Samson listens, not heeding the old man near him who says, 'The powers of hell have created this woman, fair to the eye, to disturb thy repose.'

"The second act is in the valley of Sorek. Delilah's house is at the left. It is surrounded with Eastern and luxuriant plants. Night is coming on. Delilah sings a passionate appeal to Love, invoking his aid. Then comes the duet with the High Priest who, deceived by the feigned love of Delilah, begs of her to deliver Samson to him; Delilah reveals her real hatred in a dramatic burst. The duet of Samson

and the temptress is, as one knows, the chief number of the work. It is impossible to better paint the hesitation of Samson, as he stands between love and religious faith. The great phrase of Delilah is a superb expression of passion. The orchestral storm hastens the action on the stage, and when the elemental fury it is its height, Delilah enters her dwelling. Samson follows her; and the curtain falls on the appearance of the Philistines to master their foe.

"The first tableau of the third act is a lament of remarkable intensity. Samson mourns his sin and a chorus of Hebrews behind the scenes reproach him and despair. The style is here rather that of the oratorio than the opera. An exquisite chorus follows, 'Dawn now on the hill-tops,' which brings to mind the chorus of Philistines in the first act. Then comes the ballet so well known in concerts. From this moment until the fall of the curtain there runs in the orchestra a hurried motive, which is heard with rhythmic effect in the evolutions of the sacred dance; which gives the measure to the bitter mockings of Delilah and the sacrificial ceremonies; which, constantly quicker and more impetuous, accentuates the movement of the final chorus. The motive is feverish, mystical; its rapid pulsations give the idea finally of the religious madness of the Philistines inspired by the maddening rites at the shrine of Dagon. The ballet is cut in two by a phrase of great breadth sustained by arpeggios of the harp, and thus is a strange solemnity given to the dance of the priestesses. After the irony of Delilah, and the supplication of Samson to the Lord, is a skilfully made canon, sung by Delilah and the High Priest. There is a sonorous chorus of the temple, and the curtain falls with a few measures of orchestral fury."

## ACT I—SCENE I

*Public place in the city of Gaza in Palestine. At L., the portal of temple of Dagon. At the rising of the curtain a throng of Hebrews, men and women, are seen collected in the open space, in attitudes of grief and prayer. Samson is among them.*

## CHORUS

God! Israel's God!  
To our petition hearken!  
Thy children save!  
As they kneel in despair  
Heed Thou their prayer,  
While o'er them sorrows darken!  
Oh, let Thy wrath  
Give place to loving care!

## THE WOMEN

Since Thou from us  
Hast turned away Thy favor  
We are undone,  
In vain Thy people fight.  
[*Curtain rises.*]

## CHORUS

Lord, wilt Thou have  
That we perish forever—

The nation that alone  
Hath known  
Thy light? Ah! all the day  
Do I humbly adore Him:  
Deaf to my cry  
He gives me no reply,  
Yet still I bow before Him  
And implore Him  
That He at last  
To my aid may draw nigh!

## THE HEBREW MEN

By savage foes our cities have been har-  
ried;  
Gentiles Thine altar with shame  
Have profaned;  
Our tribes afar  
To dire slavery carried  
All scattered are;  
Scarce our name  
Hath remained!  
Art Thou no more  
The God of our salvation,  
Who saved our sires  
From the chains that they wore?  
Lord! hast Thou forgot  
Those vows, sworn to our nation  
In days of yore  
When Egypt hurt us sore?

## SAMSON

(*emerging from the throng at R.*)  
 Pause and stand  
 O my brothers,  
 And bless the holy name  
 Of the God of our fathers!  
 Your pardon is at hand,  
 And your chains shall be broken!  
 I have heard in my heart  
 Words of hope softly spoken:—  
 'Tis the voice of the Lord  
 That through His servant speaketh;  
 He doth His grace afford:  
 Your lasting good He seeketh;  
 Your throne shall be restored!  
 Brothers! now break your fetters!  
 Our altar let us raise  
 To the God whom we praise!

## CHORUS

Alas! vain words he utters,  
 Freedom can ne'er be ours!  
 Of arms our foes bereft us;  
 How use our feeble powers?  
 Only tears are left us!

## SAMSON

Is your God not on high?  
 Hath He not sworn to save you?  
 He is still your ally  
 By the name that He gave you!  
 'Twas for you alone  
 That He spake through His thunders!  
 His glory He hath shown  
 To you by mighty wonders!  
 He led you through the Red Sea  
 By miraculous ways,  
 When our fathers did flee  
 From a shameful oppression!

## CHORUS

Past are those glorious days,  
 God hath avenged our transgression;  
 In His wrath He delays,  
 Nor hears our intercession.

## SAMSON

Wretched souls! hold your peace!  
 Doubt not the God above you!  
 Fall down upon your knees!  
 Pray to him who doth love you!  
 Behold His mighty hand,  
 The safeguard of our nation!  
 With dauntless valor stand  
 In hope of our salvation!  
 God the Lord speeds the right;  
 God the Lord never faileth!  
 He fills our arms with might,  
 And our prayer now prevai-leth!

## CHORUS

Lo! the Spirit of the Lord  
 Upon his soul hath rested!  
 Come! our courage is restored;  
 Let now his way be tested!  
 We will march at his side;  
 Deliverance shall attend us,  
 For the Lord is our guide,  
 And His arm shall defend us!

## SCENE II

*The same. Abimelech, satrap of Gaza, enters at L., followed by a throng of warriors and soldiers of the Philistines.*

## ABIMELECH

Who dares to raise the voice of pride?  
 Do these slaves revile their masters?  
 Who oft in vain our strength have tried,  
 Would they now incur new disasters?  
 Conceal your despair  
 And your tears!  
 Our patience will hold out no longer;  
 You have found that we are the  
 stronger;  
 In vain your prayer;  
 We mock your fears:  
 Your God, whom ye implore with an-  
 guish,  
 Remaineth deaf to your call;  
 He lets you still in bondage languish,  
 On you His heavy judgments fall!  
 If He from us desires to save you,  
 Now let Him show His power divine,  
 And shatter the chains your conquerors  
 gave you!  
 Let the sun of freedom shine!  
 Do you hope in insolent daring  
 Our God unto yours will yield,  
 Jehovah with Dagon comparing,  
 Who for us winneth the field?  
 Nay, your timid God fears and trembles  
 When Dagon before Him is seen;  
 He the plaintive dove resembles;  
 Dagon the vulture bold and keen.

## SAMSON

(*inspired*)

O God, it is Thou he blasphemeth!  
 Let Thy wrath on his head descend,  
 Lord of hosts!  
 His power hath an end.  
 On high like lightning gleameth  
 The sword sparkling with fire;  
 From the sky swiftly streameth  
 The host burning with ire:—  
 Yea! all the heavenly legions  
 In their mighty array

Sweep over boundless regions,  
 And strike the foe with dismay.  
 At last cometh the hour  
 When God's fierce fire shall fall:  
 Its terrible power  
 And His thunder appall.

SOLO AND CHORUS OF ISRAELITES  
 Lord, before Thy displeasure  
 Helpless the earth shall quake;  
 Thy wrath will know no measure  
 When vengeance Thou shalt take!

ABIMELECH  
 Give o'er! rashly blind! Cease thy rail-  
 ing,  
 Wake not Dagon's ire, death entailing!

SAMSON AND CHORUS  
 Israel! break your chain!  
 Arise! display your might!  
 Their idle threats disdain!  
 See, the day follows night!  
 Jehovah, God of light,  
 Hear our prayer as of yore,  
 And for Thy people fight!  
 Let the right  
 Win once more!

SAMSON  
 Lord, before Thy displeasure  
 Helpless the earth shall quake;  
 Thy wrath will know no measure  
 When vengeance Thou shalt take!  
 Thou the tempest unchainest;  
 The storms Thy word obey;  
 The vast sea Thou restrainest;  
 Be our shield, Lord, to-day!

CHORUS  
 Israel, break your chain! etc.  
 Israel! now arise!  
 (*Abimelech springs at Samson, sword  
 in hand, to strike him. Samson  
 wrenches the sword away and strikes  
 him. Abimelech falls, crying "Help."  
 The Philistines accompanying the Sa-  
 trap would gladly aid him, but Sam-  
 son, brandishing the sword, keeps  
 them at a distance. He occupies the R.  
 of stage, the greatest confusion reigns.  
 Samson and the Hebrews exeunt R.  
 The gates of Dagon's temple open;  
 the High Priest, followed by a throng  
 of attendants and guards, descends  
 the steps of the portico; he pauses  
 before Abimelech's dead body. The  
 Philistines respectfully draw back be-  
 fore him.*)

## SCENE III

*The same, the High Priest, Attendants,  
 Guards.*

HIGH PRIEST  
 What see I?  
 Abimelech by slaves struck down and  
 dying!  
 Oh, let them not escape!  
 To arms! Pursue the flying!  
 Wreak vengeance on your foes!  
 For the prince they have slain!  
 Strike down beneath your blows  
 These slaves who flee in vain!

HIGH PRIEST  
 Curse you and your nation forever,  
 Children of Israel!  
 I fain your race from earth would sever,  
 And leave no trace to tell!  
 Curse him, too, their leader! I hate him!  
 Him will I stamp 'neath my feet!  
 A cruel doom must now await him;  
 He shall die when we meet!  
 Curse her, too, the mother who bore  
 him,  
 And all his hateful race!  
 May she who faithful love once swore  
 him  
 Prove heartless, false, and base.  
 Cursed be the God of his nation,  
 That God his only trust;  
 His temple shake from its foundation,  
 His altar fall to dust!

MESSENGERS AND PHILISTINES  
 In spite of brave professions,  
 To yonder mountains fly;  
 Leave our homes, our possessions,  
 Our God, or else we die.  
 (*Exeunt L., bearing Abimelech's dead  
 body. Just as the Philistines leave  
 the stage, followed by the High Priest,  
 the Hebrews, old men and children,  
 enter R. It is broad daylight.*)

## SCENE V

*The Hebrew Women and Old Men; then  
 Samson and the victorious Hebrews.*

HEBREW OLD MEN  
 Praise ye Jehovah! Tell all the won-  
 drous story!  
 Psalms of praise loudly swell!  
 God is the Lord! In His power and  
 His glory  
 He hath saved Israel!

Through Him weak arms have triumphed o'er masters,  
Whose might oppressed them sore;  
Upon their heads He hath poured dire disasters,  
They will mock Him no more!  
(*The Hebrews, led by Samson, enter R.*)

## AN AGED HEBREW

His hand in anger stern chastised us,  
For we his laws had disobeyed;  
But when our punishment advised us,  
And we our humble prayer had made,  
He bade us cease our lamentations—  
"Rise in arms, to combat!" He cried,  
"Your God shall provide  
Your salvation!  
In battle I am by your side!"

## HEBREW OLD MEN

When we were slaves, He came our chains to sever,  
We were ever in his care;  
His mighty arm was able to deliver,  
He hath turned our despair!  
Praise ye Jehovah! Tell all the wondrous story!  
Psalms of praise loudly swell!  
God is the Lord! In His power and His glory  
He hath saved Israel!

## SCENE VI

*Samson, Delilah, the Philistines, the Hebrew Old Men. The gates of Dagon's temple open. Delilah enters, followed by Philistine Women holding garlands of flowers in their hands.*

## THE PHILISTINE WOMEN

Now Spring's generous hand  
Brings flowers to the land;  
Be they worn as crowns  
By the conquering band!  
With light, gladsome voices.  
'Mid glowing roses,  
While all rejoices,  
Sing, sisters, sing—  
Your tribute bring!  
Come, deathless delight,  
Youth's springtime bright,  
The beauty that charms  
The heart at the sight,  
The love that entrances  
And new love wakens  
With timid glances!  
My sisters, love  
Like birds above!

## DELILAH

(Addressing Samson)

I come with a song for the splendor  
Of my love who won in the fray!  
I belong unto him for aye.  
Heart as well as hand I surrender!  
Come, my dearest one, follow me  
To Sorek, the fairest of valleys,  
Where murmuring, the cool streamlet  
dallies!  
Delilah there will comfort thee.

## SAMSON

O God! who beholdest my trial,  
Thy strength to thy servant impart.  
Close fast mine eyes, make firm my heart,  
Support me in stern self-denial!

## DELILAH

My comely brow for thee I bind  
With clusters of cool curling cresses,  
And Sharon's roses sweet are twined  
Amid my long tresses.

## THE OLD HEBREW

Oh, turn away my son, and go not there!  
Avoid this stranger's seductive devices;  
Heed not her voice, though softly it entices;  
Of the serpent's deadly fang beware!

## SAMSON

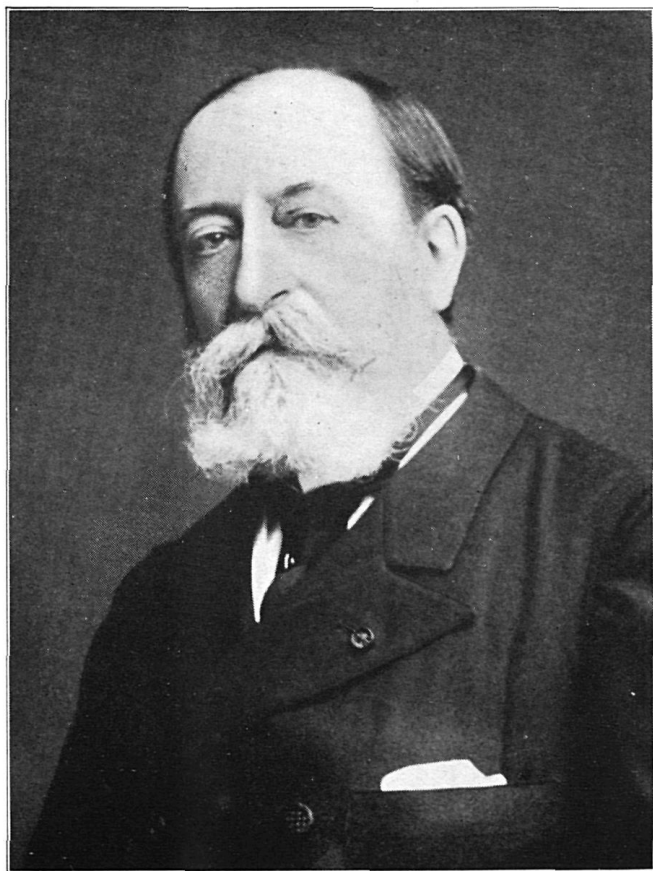
Hide from my sight her beauty rare,  
Whose magic spell with right alarms me!  
Oh, quench those eyes whose brightness charms me,  
And fills my heart with love's despair!

## DELILAH

Sweet is the lily's perfumed breath;  
Sweeter far are my warm caresses;  
There awaits thee, Love, joy that blesses,  
And all that bliss awakeneth!  
Open thine arms, my brave defender!  
Let me fly to thy sheltering breast;  
There on thy heart I will sweetly rest,  
Filling thy soul with rapture tender,  
Come, oh come!

## SAMSON

Oh, thou flame that my heart oppresses,  
Burning anew at this hour,  
Before my God, before my God give  
o'er thy power!



Votre tout dévoué  
C. Saint-Saëns





Lord, pity him who his weakness confesses!

## THE OLD HEBREW

Accursed art thou, if 'neath her charm thou fallest,

If to her voice, if to her honeyed voice thou givest heed:

Ah! then thy tears are vain, in vain thou callest

On Heaven to save thee from the fruits of thy deed!

*(The young girls accompanying Delilah dance, waving the garlands of flowers which they hold in their hands, and seem to be trying to entice the Hebrew warriors who follow Samson. The latter, deeply agitated, tries vainly to avoid Delilah's glances. His eyes in spite of all his efforts follow all the enchantress's movements as she takes part in the voluptuous postures and gestures of the Philistine Maidens.)*

*Dance of the Priestesses of Dagon.*

## DELILAH

The spring with her dower  
Of bird and of flower

Brings hope in her train;  
Her scant laden pinions  
From Love's wide dominions

Drives sorrow and pain.  
Our hearts thrill with gladness  
For spring's mystic madness

Thrills through all the earth.  
To fields doth she render  
Their grace and their splendor—

Joy and gentle mirth.  
In vain I adorn me  
With blossoms and charms!

My false love doth scorn me,  
And flees from my arms!

But hope still caresses  
My desolate heart—

Past delight yet blesses!  
Love will not depart!

*(Addressing Samson, with her face bent upon him.)*

When night comes star-laden,  
Like a sad, lonely maiden,  
I'll sit by the stream.

And mourning I'll dream.  
My heart I'll surrender

If he come to-day,  
And still be as tender

As when Love's first splendor  
Made me rich and gay:—

So I'll wait him alway.

## HEBREW OLD MAN

The powers of hell have created this woman

Fair to the eye, to disturb thy repose;  
Turn from her glance, fraught with fire  
not human:

Her love is a poison that brings countless woes!

## DELILAH

My heart I'll surrender

If he come to-day,  
And still be as tender

As when Love's first splendor

Made me rich and gay:—

So I'll wait him alway!

*(Delilah, still singing, again goes to the steps of the portico and casts her enticing glances at Samson, who seems wrought upon by their spell. He hesitates, struggles, and betrays the trouble of his soul.)*

## ACT II—SCENE I

*The stage represents the valley of Sorek in Palestine. At L., Delilah's dwelling, which has a graceful portico, and is surrounded with Asiatic plants and luxuriant tropical creepers. At the rising of the curtain, night is coming on, and becomes complete during the course of the action.*

*(She is more richly appareled than in the first act. At the rising of the curtain, she is discovered seated on a rock near the portico of her house, and seems to be in a dreamy mood.)*

## DELILAH

*(alone)*

To-night Samson makes his obeisance,  
This eve at my feet he will lie!

Now the hour of my vengeance hastens—

Our Gods I shall soon glorify!

O Love! of thy might let me borrow!  
Pour thy poison through Samson's heart!

Let him be bound before the morrow—  
A captive to my matchless art!

In his soul he no longer would cherish  
The passion he wishes were dead;

Can a flame like that ever perish,  
Evermore by remembrance fed?

He rests my slave; his feats belie him;  
My brothers fear with vain alarms;

I only of all—I defy him.

I hold him fast within my arms!

O Love! of thy might let me borrow!  
 Pour thy poison through Samson's  
 heart!  
 Let him be bound before the morrow—  
 A captive to my matchless art!  
 When Love contends, strength ever fail-  
 eth!  
 E'en he, the strongest of the strong,  
 Through whom in war his tribe pre-  
 vailleth;  
 Against me shall not battle long!  
 (*Distant flashes of lightning.*)

## SCENE II

*Delilah; the High Priest of Dagon.*

## HIGH PRIEST

I have climbed o'er the cheerless  
 Mountain-peaks to thy side;  
 'Mid dangers I was fearless;  
 Dagon served as my guide!

## DELILAH

I greet you worthy master;  
 A welcome face you show,  
 Honored e'er as priest and pastor!

## HIGH PRIEST

Our disaster you know!  
 Desperate slaves without pity  
 Rose against their lords,  
 They sacked the helpless city—  
 None resisted their hordes.  
 Our soldiers fled before them  
 At the sound of Samson's name;  
 The pangs of terror tore them,  
 Like sheep they became!  
 A menace to our nation.  
 Samson had from on high  
 A strength and preparation  
 That none with him can vie.  
 A vow hath bound him ever,  
 He from birth was elect  
 To consecrate endeavor,  
 Israel's glory to effect.

## DELILAH

I know his courage dares you,  
 Even unto your face;  
 He endless hatred bears you,  
 As the first of your race.

## HIGH PRIEST

Within thine arms one day  
 His strength vanished away;  
 But since then

He endeavors to forget thee again.  
 'Tis said, in shameful fashion  
 His Delilah he scouts;  
 He makes sport of his passion,  
 And all its joy he doubts.

## DELILAH

Although his brothers warn him,  
 And he hears what they say,  
 They all coldly scorn him  
 Because he loves astray;  
 Yet still in spite of reason,  
 He struggles all in vain;  
 I fear from him no treason,  
 For his heart I retain!  
 'Tis in vain he defies me,  
 Though so mighty in his arms;  
 Not a wish he denies me;  
 He melts before my charms.

## HIGH PRIEST

Then let thy zeal awaken,  
 Use thy weird magic powers,  
 That unarmed, overtaken,  
 He this night may be ours!  
 Sell me this redoubtable thrall,  
 Nor then shall thy profit be small;  
 Naught thou wishest could be a burden  
 Priceless shall be thy well-earned guer-  
 don.

## DELILAH

Do I care for thy promised gold?  
 Delilah's vengeance were not sold  
 For all a king's uncounted treasure!  
 Thy knowledge, though boundless in  
 measure,  
 Hath played thee false in reading me!  
 O'er you he gained the victory,  
 But I am still too powerful for him;  
 More keenly than thou, I abhor him!

## HIGH PRIEST

Thy design and thy deathless hate I  
 should have guessed;  
 To hear thy wily words my heart with  
 pleasure trembles!  
 Yet, art thou sure of him? Will thy  
 power stand the test?  
 Hast thou measured his cunning?  
 Maybe he, too, dissembles.

## DELILAH

Thrice, indeed, have I failed to accom-  
 plish my plan—  
 I have sought for the key to the strength  
 of the man;

I have kindled his love with the hope  
 that by yielding,  
 I might spoil the mysterious might he  
 is wielding.  
 Thrice hath he foiled my plan, disap-  
 pointed my hope;  
 His secret still he holds—with him no  
 one can cope!  
 In vain I emulate all the fire he ex-  
 presses;  
 Though I thought that I might gain  
 that knowledge by caresses!  
 This haughty Hebrew slave oft hath  
 hurried away  
 From my sweetest embraces to engage  
 in the fray.  
 But to-day  
 Have no fear, my might will over-  
 whelm;  
 Pale grew his face once stern,  
 He shook when last I saw him.  
 So I know  
 That our foe  
 His friends once more will spurn;  
 He will yearn  
 For my love.  
 We shall see him return.  
 The victory shall be mine, I am ready  
 to meet him;  
 One last weapon is left me—my tears  
 shall defeat him.

HIGH PRIEST

Oh, may Dagon, our God, by thy side  
 deign to stand!  
 'Tis for him thou art fighting; thou  
 winnest by his hand.

DELILAH

That vengeance now at last may find  
 him,  
 Delilah's chains must firmly bind him!  
 May he by his love yield his power,  
 And here at my feet meekly cower.

HIGH PRIEST

That vengeance now at last may find  
 him,  
 Delilah's chains must firmly bind him!  
 May he by his love yield his power,  
 And here at thy feet meekly cower.

DELILAH

That vengeance now at last may find  
 him, etc.

HIGH PRIEST

In thee alone my hope remaineth,  
 Thy hand the honored victory gaineth.  
 That vengeance, etc.  
 We two shall strike the blow—  
 Death to our mighty foe!

DELILAH

My hand the honored victory gaineth,  
 That vengeance, etc.  
 We two shall strike the blow—  
 Death to our mighty foe!

HIGH PRIEST

To-night didst thou not tell me  
 Samson is awaited?

DELILAH

He will come!

HIGH PRIEST

Then I go, lest he find me belated;  
 But soon by secret paths I bring the  
 avenging band,  
 Now the fate of thy land  
 Is lodged within thy hand.  
 Unveil his secret heart,  
 And rob him of his treasure;  
 Make him tell where resides  
 That force which none can measure.  
 (Exit.)

DELILAH

(Approaches the portico, L., and stands  
 leaning in a dreamy attitude against  
 one of the pillars)

Ah! can it be? And have I lost the  
 sway  
 That I held o'er my lover?  
 The night is dark, without a ray:  
 If he seeks me now, how discover?  
 Alas!  
 The moments pass!

SCENE III

*Delilah; Samson. He seems to be dis-  
 turbed, troubled, uncertain. He  
 glances about him. It grows darker  
 and darker. (Distant flashes of light-  
 ning.)*

SAMSON

Once again to this place  
 My erring feet draw nigh!  
 I ought to shun her face,  
 No will have I!

Though my passion I curse,  
 Yet its torments still slay me.  
 Away! away from here,  
 Ere she through stealth betray me.

DELILAH

*(advancing toward Samson)*

'Tis thou! 'Tis thou whom I adore!  
 In thine absence I languish:  
 In seeing thee once more  
 Forgot are hours of anguish!  
 Thy face is doubly welcome.

SAMSON

Ah! cease that wild discourse;  
 At thy words all my soul  
 Is darkened with remorse.

DELILAH

Ah! Samson, my best beloved friend,  
 In thy heart dost thou despise me?  
 Is't thus thy love hath an end,  
 Which once above all jewels did prize  
 me?

SAMSON

Thou hast been priceless to my heart,  
 And never canst thou be discarded!  
 Dearer than life art thou regarded!  
 In my love none hath greater part!

DELILAH

By my side dost thou fear some disaster?  
 Dost thou doubt that I love thee still?  
 Do I not fulfill all thy will?  
 Are not thou my dear lord and master?  
 Alas! Jehovah heard my vow—  
 To obey Him is my bounden duty!  
 Farewell, I must leave thee now,  
 Ne'er again behold thy matchless  
 beauty.  
 No more to joyful love give way!  
 Israel's hopes revive by this token;  
 For the Lord hath decreed the day  
 Which shall see our chains surely  
 broken!  
 He hath spoken to me His word:  
 Among thy brethren thou art elected  
 To lead them back to God their Lord:  
 Ending all the woes whereby they are  
 afflicted!

DELILAH

What careth my heart all forlorn  
 For Israel's fate or her glory?  
 When joy from me brutally torn,  
 Sums up for me the wretched story.  
 When I in thy promise believed

My peace of mind was forever ended;  
 Each false caress that I received  
 Was in my veins a poison blended.

SAMSON

Forbear to rack my soul with woe!  
 I must yield to a law above thee;  
 Tenfold my grief when my tears flow—  
 Delilah! Delilah! I love thee!  
*(Distant flashes of lightning.)*

DELILAH

A God far more mighty than thine,  
 My friend, through me his will pro-  
 claimeth;  
 'Tis the God of Love, the divine,  
 Whose law thy God's small scepter  
 shameth!  
 Recall blissful hours by my side,  
 If thou from thy mistress wilt sever!  
 Thou'st broke the faith that should  
 abide!  
 I alone remain constant ever!

SAMSON

Thou unfeeling! To doubt of my heart!  
 Ever of my love all things tell me!  
 O' let me perish by God's dart,  
 Tho' God's lightning should over-  
 whelm me!  
*(The thunderstorm approaches.)*  
 I struggle with my fate no more,  
 I know on earth no law above thee!  
 Yea, though Hell hold my doom in  
 store,  
 Delilah! Delilah! I love thee!

DELILAH

My heart at thy dear voice  
 Opens wide like a flower,  
 Which the morn's kisses waken;  
 But that I may rejoice,  
 That my tears no more shower,  
 Tell thy love, still unshaken!  
 Oh, say thou wilt not now  
 Leave Delilah again!  
 Repeat with accents tender  
 Every passionate vow,  
 Oh, thou dearest of men!  
 Ah! to the charms of love surrender!  
 Rise with me to its height of splen-  
 dor!

SAMSON

Delilah! Delilah! I love thee!

DELILAH

As fields of growing corn  
 In the morn bend and sway,  
 When the light zephyr rises,

E'en so my heart forlorn  
 Is thrilled by passion's play.  
 At thy voice's sweet surprises!  
 Less rapid is the dart  
 In its death-dealing flight  
 Than I spring to my delight,  
 To my place in thy heart!  
 Ah! to Love's delight surrender!  
 Rise with me to its height of splen-  
 dor!

SAMSON

I'll dry thy tears  
 By charm of sweet caresses,  
 And chase thy fears  
 And the grief that oppresses!  
 Delilah! Delilah! I love thee!  
*(Flashes of lightning. Violent crash of  
 thunder.)*

DELILAH

But no! . . . the dream is o'er!  
 Delilah trusts no more!  
 Words are idle pretenses!  
 Thou hast mocked me before,  
 In oaths I set no store,  
 Too flagrant thy offenses!

SAMSON

When I dare to follow thee now?  
 Forgetful of God and my vow—  
 The God who hath sealed my existence  
 With strength divine, that knew no re-  
 sistance?

DELILAH

Ah! well, thou shalt now read my heart!  
 Know why thy God I have envied,  
 hated—  
 Thy God by whose fiat thou art,  
 To whom thou are consecrated!  
 Oh, tell me this vow thou hast sworn—  
 How thy mighty strength is redou-  
 bled!  
 Remove the doubts whereby I am torn,  
 Let not my heart be longer troubled!  
*(Thunder and lightning in the distance)*

SAMSON

Delilah, what dost thou desire?  
 Ah! let not thy distrust rouse mine ire!

DELILAH

If still I have power to move thee,  
 Whereby in the past I was blessed,  
 This hour I would now behoove thee!  
*(Lightning and thunder nearer and  
 earer.)*

SAMSON

Alas! the chain which I must wear  
 Maketh not nor marreth thy joyance!  
 For my secret why dost thou care?

DELILAH

Tell me thy vow! Assuage the pain I  
 bear!

SAMSON

Thy power is vain; vain thy annoy-  
 ance!  
*(Lightning without thunder.)*

DELILAH

Yea, my power is vain,  
 Because thy love is bounded!  
 My desire to disdain,  
 To despise my spirit, wounded  
 By the secret unknown;  
 And to add without reason,  
 In cold insulting tone  
 Charges of latent treason!

SAMSON

With a heart in despair  
 Too immense to be spoken,  
 I raise to God my prayer  
 In a voice sad and broken!

DELILAH

For him I have displayed  
 All my beauty's decoration!  
 And how am I repaid?  
 What for me but lamentation?

SAMSON

All-powerful God, I call on thee for  
 aid!  
 To see thy stern face  
 My sad forebodings waken;  
 Samson, flee from this place  
 Ere I die, thy love forsaken.

SAMSON

Say no more!

DELILAH

Tell thy vow!

SAMSON

Ask me not!

DELILAH

Tell me now  
 I implore—  
 The vow which thou  
 Hast taken.  
*(Lightning without thunder.)*

SAMSON

The storm is rising fast  
 To rend the hill asunder  
 And the Lord's wrath will blast  
 The traitor with his thunder!

DELILAH  
I fear not by thy side. Come!

SAMSON  
Nay!

DELILAH  
Come!

SAMSON  
Say no more!

DELILAH  
At His wrath cast defiance!

SAMSON  
Vain is my self-reliance.  
'Tis the voice of God!

DELILAH  
Coward! you loveless heart!  
I despise you! Away!  
(*Delilah runs toward her dwelling; the storm breaks in all its fury; Samson, raising his arms to heaven, seems to call upon God. Then he springs in pursuit of Delilah, hesitates, and finally enters the house. Philistine soldiers enter R., and softly approach Delilah's dwelling. A violent crash of thunder.*)

DELILAH  
(*appearing at her window*)  
Your aid, Philistines, your aid!

SAMSON  
I am betrayed!  
(*The soldiers rush into the house.*)

## ACT III

FIRST TABLEAU.—*A prison at Gaza.*

## SCENE I

*Samson; the Hebrews. Samson, in chains, blinded, with his locks shorn, is discovered turning a hand-mill. Behind the scenes a chorus of captive Hebrews.*

SAMSON  
Look down on me, O Lord! Have mercy on me!  
Behold my woe! Behold, sin hath undone me!  
My erring feet have wandered from Thy path,  
And so I feel the burden of Thy wrath!  
To Thee, O God, this poor wrecked life I offer!

I am no more than a scorn to the scoffer!  
My sightless eyes testify of my fall;  
Upon my head  
Hath been shed  
Bitter gall!

## CHORUS

Samson, why thy vow to God hast thou broken?  
What to us doth it token?

## SAMSON

Alas! Israel loaded with chains  
From God's hody face sternly banished,  
Every hope of return hath vanished,  
And only dull despair remains!  
May we regain all the light of Thy favor!  
Wilt Thou once more Thy protection accord?  
Forget Thy wrath at our reproach, O Lord—  
Thou whose compassionate love doth not waver.

## CHORUS

God meant thou shouldst take the command  
To lead us back to fatherland.  
Samson! why thy vow to God hast thou broken?  
What to us doth it token?

## SAMSON

Brothers, your complaint voiced in song  
Reaches me as in gloom I languish,  
And my spirit is torn with anguish  
To think of all this shame and wrong!  
God! take my life in expiation!  
Let me alone thine anger bear;  
Punishing me, Thine Israel spare!  
Restore Thy mercy to our nation!

## CHORUS

He for a woman sold his power!  
He to Delilah hath betrayed us!  
Thou who wert to us like a tower—  
Why hast thou slaves and hopeless made us?

## SAMSON

Contrite, broken-hearted I lie,  
But I bless Thy hand in my sorrow!  
Comfort, Lord, let Thy people borrow,  
Let them escape! Let them not die!  
(*The Philistines enter the prison and take Samson out. Transformation.*)

SECOND TABLEAU.—Interior of the temple of Dagon. Statute of the god. Sacrificial table. In the midst of the fane two marble columns apparently supporting the edifice.

## SCENE II

The High Priest, Delilah, the Philistines. The High Priest of Dagon is surrounded by Philistine maidens crowned with flowers, with wine-cups in their hands. A throng of people fill the temple. Day is breaking.

## CHORUS OF PHILISTINES

Dawn now on the hilltops heralds the day!  
 Stars and torches in its light fade away!  
 Let us revel still, and despise its warning  
 Love till the morning!  
 It is love alone makes us bright and gay!  
 The breeze of the morn puts the shades to flight,  
 They hasten away like the mist-veil light!  
 The horizon glows with a rosy splendor;  
 The sun shines bright  
 On each swelling height,  
 And each treetop tender!  
*Bacchanal.*

## SCENE III

## HIGH PRIEST

All hail the judge of Israel,  
 Who by his presence here,  
 Makes our rite doubly splendid!  
 Let him be by thy hands,  
 Fair Delilah, attended.  
 Fill high for thy love the hydromel!  
 Now let him drain the beaker with songs for thy praise,  
 And vaunt thy power in swelling phrases!

## CHORUS

Samson, in thy pleasure we share!  
 We praise Delilah, thy fair mistress!  
 Empty the bowl and drown thy care!  
 Good wine maketh less deepest distress!

SAMSON (*aside*)

Deadly sadness fills my soul!  
 Lord, before Thee, humbly I bow me,  
 Oh, by Thy will divine allow me  
 To gain at last life's destined goal!

## DELILAH

(*approaching Samson with a wine-cup in her hand*)

By my hand, love, be thou led!  
 Let me show thee where thy feet may tread!  
 Down the long and shaded alley  
 Leading to the enchanted valley,  
 Where often we used to meet,  
 Enjoying hours heavenly sweet!  
 Thou hadst to climb craggy mountains  
 To make thy way to thy bride,  
 Where by the murmuring fountains,  
 Thou wert in bliss at my side!  
 Tell me now thy heart still blesses  
 All the warmth of my caresses!  
 Thy love well served for my end.  
 That I my vengeance might fashion  
 Thy vital secret I gained,  
 Working on thy blinded passion!  
 By my love thy soul was lured!  
 'Twas I who have wrought our salvation!  
 'Twas Delilah's hand assured  
 Her god, her hate, and her nation.

## CHORUS

'Twas thy hand that assur'd  
 Our God, our hate, and our nation.

SAMSON (*aside*)

Deaf to thy voice, Lord, I remained,  
 And in my guilty passion's blindness,  
 Alas! the purest love profaned  
 In lavishing on her my kindness.

## HIGH PRIEST

Come now, we pray, sing, Samson, sing!  
 Rehearse in verse thy sweet discourses,  
 Which thou to her wert wont to bring  
 From thy eager love's inmost sources!  
 Or, let Jehovah show his power,  
 Light to the sightless eyes restoring!  
 I promise thee that self-same hour  
 We all will thy God name, adoring.  
 Ah! He is deaf unto thy prayer,  
 This God thou art vainly imploring!  
 His impotent wrath I may dare  
 And scorn His thunder's idle roaring.

## SAMSON

Hearest Thou, O God, from Thy throne  
 How this impudent priest denies Thee,  
 And how his hateful troop despise  
 Thee,  
 With pride and with insolence flown!  
 Once again all Thy glory show them!

Once more let Thy marvels shine,  
Let Thy light and Thy might be mine,  
That I again may overthrow them!

## CHORUS

Ha! ha! ha! ha!  
We laugh at thy furious spite!  
Us thou canst not affright.  
With idle wrath thou ragest;  
The day is like the night!  
Thine eyes lack their sight,  
A weakling's war thou wagest!  
Ha! ha! ha! ha!

## HIGH PRIEST

Come, fair Delilah, give thanks to our  
god,  
Jehovah trembles at his awful nod.  
Consult we now  
What his godhead advises,  
E'en while we bow  
The sacred incense rises.  
*(Delilah and the High Priest turn to  
the sacrificial table, on which are  
found the sacred cups. A fire is burn-  
ing on the altar, which is decorated  
with flowers. Delilah and the High  
Priest, taking the cups, pour a libation  
on the fire, which flames, then vanish-  
es, to reappear at the third strophe of  
the invocation. Samson has remained  
in the midst of the stage with the boy  
who led him. He seems overwhelmed  
with grief, and his lips are moving in  
evident prayer.)*

## DELILAH

Dagon be ever praised!  
He thy weak arm hath aided,  
And my faint heart he raised

## HIGH PRIEST

When our last hope had faded.  
Dagon be ever praised!  
He thy weak arm hath aided,  
And thy faint heart he raised  
When our last hope had faded.

## BOTH

Oh, thou ruler over the world,  
Thou who all stars createst,  
Be all thy foes to ruin hurled!  
Over all gods thou are greatest!

## CHORUS

Thy blessing scatter  
With mighty signs!  
Let flocks wax fatter,  
More rich our vines!

Let every village with wealth o'erflow,  
Keep thou from pillage  
Our hated foe!

## DELILAH AND HIGH PRIEST

Accept, O Lord sublime,  
Our victim's grand oblation,  
Or e'en our greatest crime  
Take them in expiation.

## CHORUS

Dagon we praise!

## DELILAH AND HIGH PRIEST

Reveal to thy priest's wondering eyes,  
Who alone can behold thy glory,  
All the future's dark, mystic story,  
Which behind Fate's veil hidden lies!  
God hear our prayer  
Within thy fane!  
Make us thy care!  
Let justice reign!  
Success attend us  
Whene'er we fight!  
Protection lend us  
Both day and night!

## DELILAH, HIGH PRIEST, AND CHORUS

Dagon shows his power!  
See the new flame tower!  
Burning bright  
Amid smouldering ashes,  
Our Lord of light,  
Descending, o'er us flashes!  
Lo! the god we worship now appeareth.  
All his people fear his nod!

## HIGH PRIEST

*(to Samson)*

That fate may not in favor falter,  
Now, Samson, come, thine offering  
pour  
Unto Dagon there on his altar,  
And on thy knees his grace implore!  
*(To the boy.)*  
Guide thou his steps! Let thy good care  
enfold him  
That all the people from afar behold  
him!

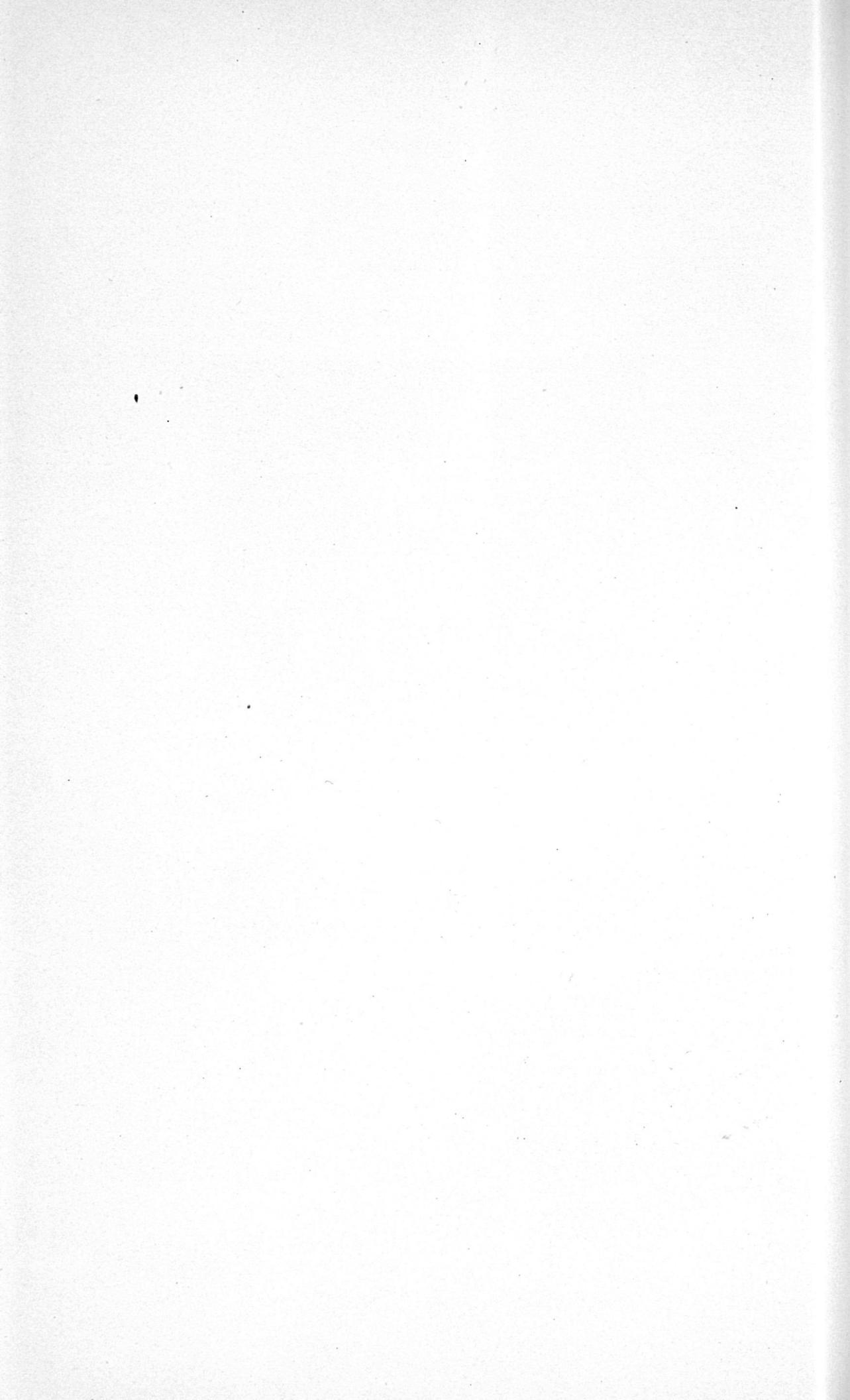
## SAMSON

Now, Lord, to Thee do I pray!  
Be Thou once more my stay;  
Toward the marble columns,  
My boy, guide thou my way.  
*(The boy leads Samson between the  
two pillars.)*





*Margaret Madhebauer*



CHORUS

Dagon shows his power, etc.  
God hear our prayer, etc.  
Thou hast vanquished the insolent  
Children of Israel,  
Strengthened our arm,  
Our heart renewed,  
Kept us from harm,  
And by thy wonders  
Brought these people to servitude,  
Who despised thy wrath  
And thy thunders!  
God, hear our prayer, etc.  
Glory to Dagon! Glory!

SAMSON

*(standing between the pillars and endeavoring to overturn them)*  
Hear Thy servant's cry, God, my Lord  
Though he is sore distressed with  
blindness!  
My former force once more restore.  
One instant renew thy gracious kindness!  
Let Thine anger avenge my race,  
Let them perish all in this place.  
*(The temple falls, amid shrieks and cries.)*

ALL

Ah!

# The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

---

FREDERICK STOCK, CONDUCTOR

FREDERICK WESSELS, MANAGER

---

*First Violins—*

WEISBACH, H.  
ZUKOWSKY, A.  
GARDNER, S.  
ITTE, F.  
HILLMANN, C.  
NURNBERGER, L.  
FELBER, H., Jr.  
BRAMHALL, J.  
RHYS, S.  
DuMOULIN, G.  
ROSENSWEET, D.  
HECKER, C.

*Second Violins—*

ROEHRBORN, O.  
WOELFEL, P.  
BARKER, O.  
WOOLLETT, W.  
HLADKY, F.  
BICHL, J.  
KONRAD, W.  
HAND, A.  
FITZEK, R.  
RABE, H.  
BUSSE, A.  
ULRICH, A.

*Violas—*

ESSER, F.  
DASCH, G.  
STROBACH, C.  
VOLK, F.  
SCHROETER, H.  
ANDAUER, E.  
HESSELBACH, O.  
MITTELSTAEDT, F.

*Violoncellos—*

STEINDEL, B.  
FERNER, W.  
BRUECKNER, C.  
DuMOULIN, T.  
FELBER, H., Sr.  
KLAMMSTEINER, C.  
HEINICKEL, A.

*Basses—*

JISKRA, V.  
PARBS, H.  
MAEDLER, R.  
SPECKIN, W.  
HOUDEK, J.  
WEMHEUER, O.

*Harp—*

SINGER, W.  
JISKRA, MRS. M.

*Flutes—*

QUENSEL, A.  
BAUMBACH, C.  
FURMAN, J.

*Oboes—*

BARTHEL, A.  
NAPOLILLI, F.

*Clarinets—*

SCHREURS, J.  
MEYER, C.

*Bassoons—*

KRUSE, P.  
GUETTER, W.  
KRIEGLSTEIN, W.

*Horns—*

DE MARE, L.  
POTTAG, M.  
FRANK, W.  
ALBRECHT, C.

*Trumpets—*

LLEWELLYN, E.  
HEBS, W.

*Trombones—*

STANGE, G.  
GUNTHER, A.  
KUSS, R.  
GEFFERT, E.

*Bass Tuba—*

GATTERFELD, E.

*Timpani—*

ZETTELDMANN, J.

*Percussions—*

WINTRICH, M.  
LUDWIG, W.

*Librarian—*

HANDKE, P.

# THE UNIVERSITY CHORAL UNION

THIRTY-SEVENTH SEASON

1915-1916

ALBERT A. STANLEY,  
CONDUCTOR.

CHARLES A. SINK,  
SECRETARY.

---

MRS. MINNIE DAVIS-SHERRILL, PIANIST

EARL V. MOORE, ORGANIST

KENNETH N. WESTERMAN, ASSISTANT CONDUCTOR

---

## SOPRANOS

Marjorie Anderson Adams	Jessie Lovell Fleming	Jeannette Kirkindwold
Hazel Louise Allman	Marie Elizabeth Fluegel	Maude Charlotte Kleyn
Cornelia Emma Allmendinger	Sarah Estelle Frazer	Helene Louise Krueger
Dorothy Alice Armstrong	Edith Christine Gabriel	Alice Georgia Kuebler
Christine Baird	Florence W. Greene	Flora Westerman Lowry
Laura Marie Bauer	Hilda Anne Greenfield	Anna Eva Ludwig
Pearl Gwendolia Bennett	Hilda Caroline Greve	Verna H. Luther
Mrs. George Blaich	Helene Marie Grieve	Ruth McLouth
Eva L. Bradley	Mrs. Wallace W. Hall	Katherine Seeley MacBride
Cora Amanda Brown	Lillian Anna Hangel	Jean Alexandria Macleman
Marie Grace Burg	Marie Belle Harrison	Phyllis Church Mann
Gladys Bay Burnett	Blanche M. Healy	Doris Jean Marvin
Lucy May Cannon	L. Mabel Heywood	Barbara Josephine Mater
Katherine Rose Caspari	Isabel Waters Hoagland	Elsie Louise Mayer
Mary Caroline Clancy	Alice Spencer Hodge	Ruth Merriman
Anna Elizabeth Collins	Marie Theresa Hoheisel	Emma Louise Minier
Esther Cunegonda Cristanelli	Josephine Nelle Holland	Katherine MacKenzie Moll
Alzora Crocombe	Mrs. Anna Schram Imig	Rita Ann Noonan
Beulah B. Davis	Tilda Ovid Jensen	Sophronia Gertrude Norton
Lorena Mae Davis	Florence C. Jernberg	Mrs. Raymond J. Nutting
Nina Miranda Davison	Anne Warner Jerome	Florence Belle Paddock
Frances K. Defnet	Kathryn Selden Johnson	Margaret Gertrude Parks
Mabel Helene DeVine	Laura J. Jones	Evelyn Louise Partridge
Marie Lucile Dole	Marion Josephine Kapp	Marion Peterson
Lena Pearl Duell	Margaret Hope Keeler	Mabel Powell
Pauline Olga Emerson	Blanche Faye Keeney	Catharine E. M. Purtell
Ada Fitch	Corinne Keil	Mrs. Grace Wright Rather

Olga Cathryn Reutter  
Grace Carleton Richards  
Ruth Virginia Riemenschneider  
Esabelle Ellen Ronan  
Grace Ola Rosser  
Betty Elizabeth Ryan  
Louise Rankin Scott  
Olive Belle Sheldon

Ida Mae Spathelf  
Helene Irene Steffey  
Lola Elizabeth Stevens  
Hazel Edna Stimson  
Margaret Margaret Stimson  
M. Louise Thayer  
Mary J. Tinsman  
Angelia Roselthia Sweet

Mrs. T. M. O. Tucker  
Dorothy L. Walker  
Florence Walker  
Harriet King Walker  
Janette Helene Watts  
Mrs. Kenneth N. Westerman  
Olive June Wiggins  
Elizabeth Bertha Zerwekh

---

## ALTOS

Victoria Adams  
Margaret Elizabeth Addison  
Nora Olivia Bau  
Susie M. Bidwell  
Alice Bliton  
Bernice C. Borden  
Adah H. Boyce  
Vera Hazel Brown  
Florence Eleanor Burt  
Iva Victoria Carlson  
Gertrude Richardson Carson  
Cecilia Anna Caspari  
Mary Adeline Chipman  
Mrs. Charles Douglas Cole  
Eva Lorena Cole  
Ruth Adele Eaton  
Bessie Marie Marie Elliott  
Nita Faught  
Florence Estelle Field

Nellie Grace Field  
Louise Lydia Gaylord  
Clara Alvena Hartz  
Wilda Hunt  
Pansy Eneida Johnson  
Grace Roberta Hesse  
Mildren Paxton Hill  
D. Margaret Holmes  
Nora Crane Hunt  
Mrs. J. J. Kelly  
Bernice Catherine Krueger  
Elda Mae McKee  
Merle D. Madden  
Myra Dorothea Moon  
Bessie Clair Morden  
Mrs. Franklin O. Ohlinger  
Maree Ida Poole  
Emily Powell  
Ethel Wheeler Rathke

Cora Lee Ravn  
Jessie Severns Robbins  
Bertha Mollie Robinson  
Esther Hilda Robinson  
Jeanette Katherine Rysdorp  
Nine Valine Salisbury  
Olga E. Shinkman  
E. Pearl Smith  
Hazel Emma Stevens  
Hulda Wilhelmina Stroebel  
Julia Maria Sullivan  
Mrs. C. W. Tinsman  
Susanne Bates Tribble  
Amanda Dorothy Vetter  
Hattie Irene Whiteman  
Florence Helen Wixson  
Mrs. W. R. Wright  
Lora Beta Zaewn

---

## TENORS

Charles Carroll Bailey  
Robert Butler  
Elbert Fletcher Campbell  
L. Earl Crossman  
Horace L. Davis  
Lynn Adelbert Ferguson  
Edward Cornelius Fisher  
Harold Ott Fullerton  
Fred W. D. Goundry  
Chester Edward Graham  
Frank William Grover

Herbert Augustus Hodge  
Fred Killeen  
Will Edson Legg  
Charles Porter Lowes  
Oliver H. Morton  
Clarence Edward Netting  
Odra Ottis Patton  
John R. Poppen  
Walter R. Rathke  
Clay Frederick Remington  
Harley T. Schanck

Hiram R. Shimp  
E. S. Skeels  
Otto Jacob Stahl  
Frank William Stockton  
Ralph T. Swezey  
Jay C. Taylor  
Peter Cooper Treleaven  
Julius William Ulmer  
Kenneth Neville Westerman  
Cecil V. Wicker

---

## BASSES

Charles Chase Ashbaugh  
Herbert Douglas Austin  
Elliott Martin Bender  
James Willard Bradley  
George Maxwell Brown  
Cecil William Cameron

Fiske St. John Church  
William H. Dorrance, Jr.  
Duke W. Dunbar  
Charles Fred Ehnis  
Earle Seward Epps  
Richard Oscar Ficken

Paul Field  
Maurice Gay  
Earl F. Hagen  
John Harold Hanger  
Leigh Hoadley  
George Maxwell Hoak

Harold Spencer Hodge  
Russel Claudius Hussey  
Bert Victor Ingle  
Edward William Kaeding  
Joseph S. Laird  
Frank W. Lange  
Chester Stanley Lawton  
Victor E. Legg  
Alfred H. Lovell  
James W. Mack  
Lyle Dee McMillan  
James Francis Mummery  
Arthur Lawrence Murray

Joseph H. Paden  
Charles Joseph Paradis  
Felix W. Pawlowski  
Arthur August Rather  
Gaylord Otis Russell  
C. Fred Sacia  
Waldameir Schreiber  
Harold J. Sherman  
Chase B. Sikes  
John Arthur Skoog  
Merle Ferrel Smith  
James Geddes Staley  
Howard S. Taylor

Harold Benson Teegarden  
Frederick Homer Tinsman  
Rufus Stickney Tucker  
Thomas Ingle Underwood  
Ralph H. Ward  
Ralph Hubbard Watkins  
Walter Scott Westerman  
U. Stanley Wilson  
L. D. Wines  
Ernest Mark Wisdom  
Paul Dubbs Womlldorf  
Frederick Forest Worman  
Winthrop R. Wright

# CHILDREN'S CHORUS

MADE UP OF CHILDREN FROM THE ANN ARBOR  
PUBLIC SCHOOLS

FLORENCE B. POTTER, Supervisor of Music

## BACH SCHOOL

EMILY GUNDERT, AUGUSTA WALTERS, FREDa WUERFEL, TEACHERS

SOPRANOS		
Florence Alber	Clarence Roehm	Edith Gloeser
George Bailey	Edna Roehm	Edwin Hagen
Esther Breisch	Emma Schaible	Robert Kajuska
Louis Dupslaff	Eva Schlemmer	Robert Knop
Laura Feuerbacher	Frieda Schlupp	Daniel Levleit
Amanda Gauss	Edna Schnierle	Donald Levleit
Irene Graf	Leone Schriber	Ernest Marquardt
Rose Groomes	Amelia Schwemle	Ralph Murray
Ethel Heibein	Mary Shingledecker	Lois Niethammer
Florence Hertler	Franklin Simpson	Claude Schlegel
Gladys Hoelzle	Ruth Stoll	Amanda Schneider
Lorraine Jewell	Ellen Theurer	Helen Schlup
Louise Koch	Donald Warren	Elmer Seeger
Erma Lutz	Eileen Warren	Robert Stiller
Vera Lutz	Alma Weber	Walter Stiller
Donald Mayer	Clara Wild	Elsa Stoll
Elna Mayer		Loretta Stoll
Evelyn Muehlig		Curtis Toms
Ruth Neff		Theodore Trost
Roland Nissle		Roland Walz
Karl Nordman		Marie Washington
LaVergne Quigley		Hilda Wiese
Ruth Reichenecker		Oscar Wild
		Theodore Ziefle

## ALTOS

Marian Barth  
Oscar Buss  
Pearl Cleavinger  
Mildred Collins  
Florence Dupslaff  
Lita Gage

## ELISHA JONES SCHOOL

F. MAUDE GOODELL, TEACHER

SOPRANOS		
Gerald Blackmer	Clara Peterson	William Hagan
Ruth Charlan	Louise Sorg	Helen Hochrein
Florence Dunn	Ernestine Schaible	Elsa Kranich
Hazel Dunn	Rodney Shankland	Frank Linderman
Mabel Dunn	Genevieve Schultz	Donald McLean
Louise Ehnis	Boneta White	Walter McLean
Ellen Gallup		Garnet Martin
Viola Gaines		Isabel Nichols
Jennie Gaines		Lamont Novack
Willard Hamilton		Ferdinand Preskhorn
Hazel Little		Harold Petrie
Ezra Little		Anna Redel
Florence LaVear		Aileen Rudd
Nathan Lansky		Wanda Seehafer
Davis Oakes		Blanche Sibert
Ozline Pearson		Russell Warren
		George Yuhler



CHRISTIAN MACK SCHOOL  
MATILDA PFISTERER, THEO WILSON, TEACHERS

SOPRANOS		
Harold Coats	Helen Sorenson	Lulu Lindemann
Drayton Davidson	Mable Turner	Walter Mann
Gladys Eno	Anna Way	Clesta McFarlane
Ida Esslinger	Ruth Wier	Zeta Meyer
Mamie Haines	Elsa Wolf	Norma Meyer
Wanda Hanselmann	Alice Wuerfel	Elmer Miller
Katherine Hanselmann		Erwin Munn
Bertha Hanselmann		Edwin Rodgers
Gerald Haupt		Joseph Ryan
Mary Helmstetler		Ruth Schanz
Isabell Krause		Margaret Schaible
Earl Kleinschmidt		Earl Schneider
Alvin Kuehn		Myrtle Sorenson
Katherine Lane		Robert St. Clair
Leona Mann		Awaldt Steinke
Russell Manhorter		Gorton Stevens
Maude Mueller		Ethel Stevenson
Frances Munn		Leo Strieter
Lois Olney		Gertrude Way
Verna Prochnow		Norman Wenk
Nettie Rayment		Arvilla Willscher
Frances Schwemmin		Sophie Wolf
Luella Schneider		Lewis Wurster
Mildred Snyder		Nellie Wyckoff

ALTOS

Irene Adams
Enid Barrett
Wilhelm Braatz
Fern Braun
Helen Clark
Fred Doman
Thomas Farley
Teddy Fry
Harold Gie
Leslie Gie
Robert Hanselmann
Elmer Heselschwerdt
Ida Hetschler
Hazel Hulbert
Peter Jacobez
Ruth Jones
Grant Lindenschmitt

W. S. PERRY SCHOOL

NELLIE KAHOE, ETTA BURCH, CHRISTINE STRUGIS, FRANC HARRIS, TEACHERS

SOPRANOS		
Thelma Agnew	Marian Jocelyn	Ruth Stark
Gertrude Alexander	Phyllis Johnson	Gladys Stevens
Prudence Appleton	Grace Klager	Rose Stoll
Margaret Backhaus	Martha Levy	Eleanor Thews
Walter Belser	Kenneth Lowe	Ione Van Buren
Florence Benz	Ella Lucht	Ruth Vermilyea
Edward Bernard	Irene Macomber	Ruth Weinmann
Rachel Bliton	Knowles Madison	Irma Weidman
Harland Campbell	Nine Morse	Helen Wilson
Genevieve Carlton	Vivian North	Gladys Wood
Johanna Clark	Gertrude Ottmer	Donna Woodward
Josephine Clark	Frank Painter	
Lora Corson	Herbert Phabe	
Hazel Corbett	Elizabeth Pillsbury	
Edwin Davis	Clarke Parker	
Katherine Dillon	Constance Parker	
Edith Easton	Irma Pracht	
Lucile Fiegel	Hazel Rich	
Flora Finkbeiner	Virginia Royce	
Lois Gates	Florence Schaller	
Carolyn Grossman	Doris Schultz	
Marian Harris	Ruth Seeger	
William Hoad	Ruth Skinner	
Fadelma Hoffstetter	Edna Smith	
Helen Janowski	Horace Sodt	
	Lena Sorg	

ALTOS

Theodore Alexander
Vernon Allmendinger
Everett Ball
Frank Barnett
Raymond Benz
Albert Bethke
Edwin Bethke
Ernest Briegel
Gotlieb Briegel
Howard Canfield
Raymond Cannon
Maxine Christman
Philip D'Ary

Harold Davis  
 Robert dePont  
 Clarence Dietz  
 Frank German  
 Wilma Gwinner  
 Doric Hamilton  
 Otto Hartmann  
 Henry Hatch  
 Harold Herrmann  
 Raymond Hutzel  
 Lorena Illi  
 Erwin Jedele  
 Julia Jemis  
 Robert John  
 Reuel Kuehnle

Dorr Legg  
 Theodore Lelling  
 Harold Malloy  
 Leroy Marsh  
 Harold Marquardt  
 Earl Meyer  
 Ethel Meyer  
 Douglas Miller  
 Carl Perrin  
 Floyd Pope  
 Benjamin Ramsdell  
 Eugene Rappold  
 Raymond Roos  
 Leonard Sauer  
 Russell Smith

Neil Staebler  
 William Stellwagen  
 Oscar Stempel  
 Ruth Stevens  
 Harold Stevens  
 Clara Stoll  
 Harvey Wagner  
 William Walz  
 Derwood Warren  
 Leslie Wessinger  
 Florence Wilkinson  
 Douglas Whittemore  
 Roy Yakley  
 Fred Young

## TAPPAN SCHOOL

HARRIET COOK, SOPHIE C. BENZIN, NINA MCCAIN

## SOPRANOS

Ruth Allmand  
 Lois Armstrong  
 Augusta Avery  
 Margaret Beal  
 Endora Begole  
 Ruth Bennet  
 Eleanor Bond  
 Frances Bonner  
 Elizabeth Brace  
 Fern Brittain  
 Ruth Carson  
 Mary Cooley  
 Charles Crittenden  
 John Diekhoff  
 Arusiag Domborajian  
 Elizabeth Drake  
 Margaret Effinger  
 Philip Fogg  
 Wendell Friday  
 Grace Hall  
 Helen Hall  
 Robert Henderson  
 Joanna Holbrook  
 Thelma Holmes  
 Lois Hook  
 Dorothy Hoover  
 Alethia Keatley  
 Arthur Keck  
 Bernice Kellner  
 Easton Kelsey  
 Karl Malcolm

Margaret Mason  
 Alice Meader  
 Kenneth Miller  
 Marion Northrup  
 Opal Ovenshire  
 Ione Palmer  
 Florence Pollock  
 Helen Ramsay  
 Ruth Rankin  
 Farrand Reighard  
 Marguerite Reule  
 Finley Riggs  
 Maxine Samuelson  
 Dolorez Shackelton  
 Dorothy Shear  
 Cynthia Smith  
 Lois Smith  
 Mary Stewart  
 Margaret Strauss  
 Helen Taylor  
 Helen Tubbs  
 Philip Wagner  
 Robert Wagner

## ALTOS

Philip Beal  
 Mildred Bell  
 Hazel Briggs  
 Donald Carpenter  
 Fred Cuthbert  
 Sylvester Ford  
 Harold Gauss

Joseph Grant  
 Bruce Gregory  
 Otto Guthe  
 Foster Hall  
 John Huber  
 Charlotte Jacobs  
 George Jones  
 Rachel Lavender  
 Howard McClelland  
 Esther Maulbetsch  
 Samuel Moore  
 Daniel Morton  
 Helen Moses  
 Arleigh O'Toole  
 Lowell Palmer  
 Mildred Perkins  
 Robert Ramsay  
 Margaret Rayburn  
 Jennevieve Savery  
 Oswald Schaefer  
 Andrew Schaffer  
 Gertrude Slivinski  
 Leverett Smith  
 Ray Smith  
 Barrett Stimpson  
 Robert Swain  
 Hartley Vankleek  
 John Wardwell  
 Richard Warren  
 Fred Williamson  
 Beryl Wright



*Paquale Amato*



# Repertoire of the May Festival and Choral Union Series

From 1888 to 1916 Inclusive

---

The final concert in the Festival Series this year will be number 306, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the twenty-three Festivals will be given first, after which follows a complete list of the works given, and the artists who have appeared in the concerts.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals I to II inclusive. At the remaining Festivals, the Chicago Symphony Orchestra, with Frederick A. Stock, and Albert A. Stanley, Conductors, appeared.

## FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

### PRINCIPAL WORKS

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

## SECOND FESTIVAL

May 17, 18, 1895—Four Concerts

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

### PRINCIPAL WORKS

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

## THIRD FESTIVAL

May 21, 22, 23, 1896--Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachtou Rogers, Harpist; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

## PRINCIPAL WORKS

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

## FOURTH FESTIVAL

May 13, 14, 15, 1897--Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, Sopranos; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, Contraltos; Mr. Barron Berthald, Mr. J. H. McKinley, Tenors; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich Meyn, Baritones; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

## PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tschaiakowsky; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tschaiakowsky; Violin Concerto, No. 2, Wieniawski; Music to "Minsummer Night's Dream," Mendelssohn; "Arminius," Bruch.

## FIFTH FESTIVAL

May 12, 13, 14, 1898--Five Concerts

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

## PRINCIPAL WORKS

Manzoni Requiem, Verdi; Symphony Pathétique, Tschaiakowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; "Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "España," Chabrier; Ballet Music (Carmen), Bizet; "Flying Dutchman," Wagner.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

Soloists: Miss Sara Anderson, Miss Anna Lohmiller, Mme. Marie Brema, Sopranos; Miss Blanche Towle, Mrs. Josephine Jacoby, Contraltos; Mr. George Hamlin, Mr. Clarence Shirley, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Baritones; Mr. Myron W. Whitney Jr., Bass; Miss Elsa Von Grave, Pianist; Mr. Emil Mollenhauer, Mr. Herman Zeitz, Conductors.

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

Overture, "Leonore," Nos. 1, 2 and 3, Beethoven; "The Lily Nymph," G. W. Chadwick; Overture, Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorak; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

Soloists: Mrs. Marie Kunkel Zimmerman, Soprano; Miss Fielding Roselle, Mme. Ernestine Schumann-Heink, Contraltos; Mr. Glenn Hall, Tenor; Signor Giuseppe Campanari, Mr. William Howland, Mr. Gwylm Miles, Baritones; Mr. Llewellyn L. Renwick, Organist; Mr. Albert Lockwood, Pianist; Mr. Bernard Sturm, Violinist; Mr. Alfred Hoffman, Violoncellist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaiakowsky; "Wotan's Farewell" from "Walküre," Wagner; Symphony, "In the New World," Dvorak; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Tschaiakowsky; Vorspiel and Liebstod, Dubois; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet; "Golden Legend," Sullivan.

## NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadski, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio De Gorgoza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

## PRINCIPAL WORKS

"Orpheus," Gluck; "Faust," Gounod; "Tannhäuser," Wagner; Overture, "The Water Carrier," Cherubini; Concerto, A minor, Op. 54, Schumann; Symphony, No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tschaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

## TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

Soloists: Miss Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gorgoza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Ziesler, Pianist.

## PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin," Prelude, Wagner; Introduction, Act III (Lohergrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger," Vorspiel, Wagner; Finale to Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

## ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison Van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gorgoza, Baritones; Mr. Frederic Martin, Bass; Mr. Llewellyn L. Renwick, Organist.

## PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture Fantasia, "Romeo and Juliet," Tschaikowsky; Symphony (Unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.



TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

Soloists: Mme. Lillian Blauvelt, Mrs. Lillian French Read, Sopranos; Mrs. Daisy Force Scott, Miss Gertrude May Stein, Contraltos; Mr. Ellison Van Hoose, Mr. Alfred Shaw, Tenors; Mr. David Bispham, Mr. Vernon D'Arnalle, Baritones; Mr. Herbert Witherspoon, Bass; Mrs. Janet Durno-Collins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violoncellist.

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "Carnival," Dvorak; Symphony, "Country Wedding," Goldmark; Overture, "Solonelle," Glazounow; Concerto, for Piano, G minor, Saint-Saëns; Symphonic Poem, "Les Préludes," Liszt; Overture, "Academic Festival," Brahms; Symphony, B flat major, No. 4, Beethoven; "Death and Transfiguration," Strauss; Concerto, E minor for Violin, Mendelssohn; Vorspiel, "Meistersinger," Wagner; Overture, "Coriolan," Beethoven.

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

Soloists: Mme. Charlotte Maconda, Mrs. Lillian French Read, Miss Frances Caspari, Sopranos; Mlle. Isabelle Bouton, Miss Grace Munson, Contraltos; Mr. Glenn Hall, Mr. Ellison Van Hoose, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Brahm Van den Berg, Pianist.

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, Tschaiakowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73, Brahms; Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," Dvorak; "A Psalm of Victory," Stanley; "Aida," Verdi; Overture, "Euryanthe," von Weber.

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore Van Yorx, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "Tannhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scene d'Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau," Smetana; "On the Shores of Sorrento," R. Strauss.

## FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908—Five Concerts

Soloists: Mrs. Corinné Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Tenor; Mr. Claude Cunningham, Mr. Earle G. Killeen, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold deMaré, Horn; Mr. Llewellyn L. Renwick, Organist.

## PRINCIPAL WORKS

"Creation," Haydn; "Faust," Gounod; Vorspiel "Meistersinger," Wagner; Lyric Suite, Op. 54, Grieg; Concerto for Organ, Op. 177, Rheinberger; Overture, "Barber of Bagdad," Cornelius; Valse de Concert Glazounow; Introduction to Act I, "Fervaal," d'Indy; Concerto, French Horn, Strauss; Symphony, No. 1, Op. 38, Schumann; Overture, "Benvenuto Cellini," Berlioz; Two Legends, "Kalevala," Sibelius; Variations, Op. 36, Elgar; Overture, "Der faule Hans," Ritter; "Till Eulenspiegel's Merry Pranks," R. Strauss.

## SIXTEENTH FESTIVAL

May 12, 13, 14, 15, 1909—Five Concerts

Soloists: Miss Perceval Allen, Mme. Olive Fremstad, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Mr. Edward C. Towne, Tenors; Mr. Earle G. Killeen, Baritone; Herbert Witherspoon, Bass; Alfred Bartel, Oboe; Llewellyn L. Renwick, Organist.

## PRINCIPAL WORKS

"The Seasons," Haydn; "Damnation of Faust," Berlioz; Overture, "Improvisator," D'Albert; Symphony, No. 8, Op. 93, Beethoven; Symphonic Poem, "Attis," A. A. Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuersnot), Strauss; Overture, "Fingal's Cave," Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia," Wagner; "Siegfried's Rhine Journey," Wagner; Selections from "Parsifal," Wagner.

## SEVENTEENTH FESTIVAL

May 18, 19, 20, 21, 1910—Five Concerts

Soloists: Mrs. Jane Osborn Hannah, Mrs. Corinne Rider-Kelsey, Mrs. Sybil Sammis MacDermid, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Tenor; Mr. Sidney Biden, Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mlle. Tina Lerner, Pianist.

## PRINCIPAL WORKS

"Fair Ellen," Bruch; "Odysseus," Bruch; "The New Life," Wolf-Ferrari; Symphony, G minor, Mozart; Symphony, D minor, Cesar Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

May 10, 11, 12, 13, 1911—Five Concerts

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Miller, Tenor; Mr. Clarence Whitehill, Baritone; Mr. Horatio Connell, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyard," "Moldau," Smetana; "Bran-gäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

May 15, 16, 17, 18, 1912—Five Concerts

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada Von der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Triumphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zorahayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tschaikowski; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasia, Op. 44, Guilmant.

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, Cesar Franck; B minor Symphony, Schubert; Overtures, "Benvenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Midsummer Night's Dream Music," Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Lambert Murphy, Tenor; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture "Leonore," No. 3, Beethoven; Fantasie-Overture "Hamlet," Tschaiakowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delins.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

Soloists: Miss Frieda Hempel, Miss Florence Hinkle, Miss Ada Grace Johnson, Miss Maude C. Kleyn, Miss Doris Marvin, Sopranos; Miss Sophie Braslau, Mme. Margarete Matzenauer, Contraltos; Mr. Horace L. Davis, Mr. Morgan Kingston, Mr. John McCormack, Tenors; Mr. Pasquale Amato, Mr. Robert Dieterle, Mr. Chase B. Sikes, Mr. Reinald Werrenrath, Baritones; Mr. Gustaf Holmquest, Bass; Mr. Ralph Kinder, Organist; Mr. Richard D. T. Hollister, Reader.

PRINCIPAL WORKS

"Paradise Lost," M. Enrico Bossi; "The Children at Bethlehem," Pierné; "Samson and Delilah," Saint-Saëns; Symphony No. 7, A major, Beethoven; Symphony, E flat, Mozart; Overture—Fantasia "Francesca da Rimini," Tschaiakowsky; Wedding March and Variations from "Rustic Wedding," Goldmark; Suite, Dohnanyi; "Love Scene" from "Feuersnot," Strauss; Swedish Rhapsody, Alfven.



Morgan Kingston.



# DETAILED REPERTOIRE

## List of Organizations and Artists

---

### CONDUCTORS

Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (78); Stock (37); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

### ORCHESTRAS

Boston Festival (51); Boston Symphony (4); Chicago Festival (3); Chicago Symphony (62); Cincinnati (2); Detroit (10); New York Philharmonic; Philadelphia (2); Pittsburg (7); Seidl.

### STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (6); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet.

### CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (4); Bizet, "Carmen"; Bossi, "Paradise Lost"; Bruch, "Arminius" (2) "Odysseus"; Buck, "Light of Asia"; Chadwick, "Lily Nymph"; Dvorak, "Stabat Mater"; Elgar, "Caractacus" (First Time in America, 1893), (2); "Dream of Gerontius" (2); Gluck, "Orpheus"; Gounod, "Redemption," "Faust" (2); Händel, "Judas Maccabeus," "Messiah" (5); Haydn, "Creation," "Seasons"; Mendelssohn, "Elijah" (2); "St. Paul" (2), "42nd Psalm" (2); Parker, "Hora Novissima"; Pierné, "The Children at Bethlehem," "The Children's Crusade"; Rheinberger, "Christopherus"; "Rossini "Stabat Mater"; Saint-Saëns, "Samson and Delilah" (5); Stanley, "A Psalm of Victory," "Laus Deo"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaikowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (3), "Aida" (2); Wagner, "Flying Dutchman," "Lohengrin," Act I (3); Meistersinger (Finale), (2); "Tannhäuser" (Paris version); Wolf-Ferrari, "The New Life," (2).

### SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

Benoit, "Into the World" (Children's Chorus); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Fanning, "Song of the Vikings"; Fletcher, "Walrus and Carpenter" (Children's Chorus); Foote, "Wreck of the Hesperus"; Gounod, "Gallia" (5); "Lovely Appear" and "Unfold Ye Everlasting Portals," from "Redemption" (3); Grieg, "Discovery" (2); Marchetti, "Ave Maria" (2); Massenet, "Narcissus"; Rheinberger, "The Night" (2); Saint-Saëns, "Spring

Song" from "Samson and Delilah"; Stanley, "Chorus Triumphalis" (4); Verdi, "Stabat Mater"; Wagner, "Flying Dutchman," Act II; "Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal," "Bacchanale" and "Chorus of Sirens" from "Tannhäuser," Act I, Scene 1. Finale. In addition a large number of part-songs, madrigals, motets, etc., both ancient and modern, have been given.

#### SYMPHONIES

Beethoven—No. 2, D major (2); No. 3, "Eroica"; No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (4); No. 8, F major (3). Borodin—No. 2, B minor. Brahms—C minor, No. 1; D major, No. 2 (4); E minor, No. 4. Dvorak—D major, No. 1; "In the New World," No. 5 (2). Franck—D minor (2), Glazounow—G minor, No. 6. Goldmark—"Rustic Wedding" (2). Haydn—E flat, No. 1. Mendelssohn—A minor, "Scotch." Mozart—G major (Short Symphony); G minor (2); E flat major. Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (2). Schumann—B flat (3). Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—E minor, No. 5 (5); "Pathetic" (4).

#### SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfven—"Swedish Rhapsody." Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (2). Beethoven—Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" symphony; "Danse des Sylphes"; Menuetto, "Will o' the Wisps; Marche "Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne." Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances (Fourth Set). Cassella "Italia." Chabrier—Entr'acte "Gwendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches. Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (2); "March Ecossaise"; "Cortege" and Air de Danse. Delibes—Intermezzo, "Naila." D'Indy—Introduction, Act I, "Fervaal." Delius—"Life's Dance." Dohnanyi—Suite (2); Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier." Dvorak—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth"; March, "Pomp and Circumstance." Franck—Symphonic Poem, "Les Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de concert. Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia." Grieg—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Céphale and Procris." Hadley—Variations. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma." Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiele II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie." Liadow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Preludes" (5); "Tasso"; Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony. MacDowell—Suite, Op. 42 (2); "Indian." Mackenzie—Benedictus. Massenet—Prelude, Act III, "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische," Danse "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—



Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème." Rimski-Korzakow—Symphonic Poem, "Scheherazade"; Capriccio Espagnol, Op. 34. Saint-Saëns—"A Night in Lisbon"; "Symphonic Poem," "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaëton." Schillings—"Vorspiel," Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia"; "En Saga." Sinigaglia—"Suite Piemontest." Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vyschard"; "On the Moldau" (2). Stanley—Symphonic Poem, "Attis" (2); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty." Strauss, Ed—"Seid umschlungen Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (2); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). (Svendsen—Allegretto Scherzando; "Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaikowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture—Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königs-Kinder." Van der Stucken—"Spring Night." Wagner—Bacchanale (3); Huldigungsmarsch (2); "Kaisermarsch" (2); Introduction to Act III, "Lohengrin" (4); "Good Friday Spell," "Parsifal" (3); "Procession of the Knights of the Grail" and "Glorification"; "Flower Girl's Scene" (2); "Ride of the Valkyries" (3); "Siegfried in the Forest"; "Siegfried and the Bird"; "Siegfried's Death"; "Siegfried" Idyll; "Siegfried's Rhine Journey and Passing of Brünhilde's Rock" (4); "Song of the Rhine Daughters"; "Waldweben" (2); "Forge Songs"; "Fragment from Tannhäuser"; "Magic Fire" (3); "Traüme" (2); "Love Scene" and "Brangäne's Warning"; Closing Scene from "Götterdämmerung." Weber—"Invitation to the Dance." Wolf—Italian Serenade.

## OVERTURES

d'Albert—"Der Improvisator." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3); "Leonore" Nos. 1 and 2, No. 3 (7). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Brahms—"Akademische Fest" (3); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorak—"Carnival"; "In der Natur." Elgar—"Cockaigne"; "In the South" (2); Goldmark—"Sakuntala"; "Im Frühling" (2). Glazounow—"Carnival"; "Solonelle" (2). Humperdinck—"Hänsel and Gretel" (2). Litolf—"Robespierre." Nicolai—"Merry Wives of Windsor." Mendelssohn—"Fingal's Cave"; "Mid-Summer Night's Dream" (2); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (3). "Der Schauspieldirektor." Paine—"Oedipus Tyrannus." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinpflug—"To a Shakespeare Comedy." Schumann, G.—"Liebesfrühling." Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (2). Thomas—"Mignon." Tschaikowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polona"; "Rienzi" (4); "Tannhäuser" (8); "Tristan" (5). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (6); "Jubel."

## CONCERTOS

Beethoven—E flat (Pianoforte). Boellman—(Violoncello). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—Violoncello). Grieg—A minor (Pianoforte). de Grandvaal—D minor (Oboe). Guilmant—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lindner—(Violoncello). Liszt—E flat; A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (4). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (2). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2). Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. de Swert—D minor Violoncello). Tschai-kowsky—B flat minor (Pianoforte). Wienawski—Violin) (3).

## ENSEMBLE MUSIC (QUARTETS, ETC.)

Bach, W. Friedman—"Sonata a Tre." Beethoven—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5. Dvorak—F major, Op. 96 (2); E flat major, Op. 51; A flat major, Op. 105. Franck—D major. Grieg—Op. 27. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. Jadassohn—Quintette, Op. 76. Kurth—Sextette. Leclair l'Aine—Sonata a tre. Mendelssohn—E flat, Op. 12. Mozart—D major (2). Raff—D minor. Rubinstein—C minor, Op. 17, No. 2, Op. 19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (3). Schumann—Piano Quintette, Op. 44. Smetana—E minor. Strawinsky—"Three Pieces." Tschai-kowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italienische Serenade."

## ARTISTS

## SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Percival Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Mrs. Bussing; Mme. Calvé; Mrs. Cumming; Miss Doolittle; Mrs. Ford (2); Mme. Fabris (3); Mme. Fremstad (2); Mme. Gadski (3); Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (2); Mrs. Henchel; Miss Hiltz; Miss Hinkle (5); Miss Johnson (2); Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mme. Maconda (2); Miss Marvin; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (2); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Mrs. Sammis MacDermid (2); Miss Stevenson; Miss Stewart (5); Mme. Steinbach; Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

## CONTRALTOS

Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Miss Crawford; Mrs. Clements (2); Miss Muriel Foster; Miss Glenn; Miss Hall; Miss Heinrich; Mme. Homer (5); Mme. Jacoby (2); Miss Keyes (7); Mme. Matzenauer (2); Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roselle (2); Mme. Schumann-Heink (6); Mrs. Scott; Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Mme. Van der Veer; Miss Weed; Mrs. Wright; Miss Wirthlin.

## TENORS

Beddoe (3); Berthald (4); Bonci; Cowper (2); Davies; Dippel (2); Davis; Gordon; Hall (8); Hamlin (5); Johnson (4); Jordan (2); Kingston; Knorr (2); Lavin; McCormack; McKinley (2); Murphy (5); Stevens (4); Towne (3); Van Hoose (4); Van York; Wegener; Williams (4).

## BARITONES AND BASSES

Amato (4); Beresford (2); Bispham (6); Campanari (11); Campion; Campbell; Clarke; Connell (2); Crane; D'Arnalle; Dieterle; Del Puente; Gogorza (5); Marion Greene (2); Plunket Green (2); Theodore Harrison (3); Heinrich (9); Henschel; Holmes; Holmquist; Howland (11); Killeen (2); Lamson (6); Martin (7); Meyn (5); Miles (5); Mills (2); Munson; Scott (4); Senger; Sikes; Spalding; Werenrath (4); Whitehill (4); Whitney (2); Witherspoon (7).

## PIANISTS

d'Albert; Aus der Ohe (4); Bauer (2); Busoni; Carreno (2); Gabilowitsch; Dohnanyi; Durno-Collins (2); Friedheim (2); Hambourg; Jonas (5); Lachaume (2); Tina Lerner (2); Lhevinne; Lockwood (3); de Pachman; Paderewski (3); Pugno; Samaroff (2); Scharff; Schmall (3); Seyler (2); Siczek; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (2).

## VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Burmester; Elman; Ern; Flesch; Halir; Heermann; Kramer; Kreisler; Lichtenberg; Lockwood; Loeffler; Macmillan; Musin; Miss Powell (2); Ricarde; Sturm (2); Winternitz; Ysaye; Yunk (2); Zeitz (3).

## VIOLONCELLISTS

Abel; J. Adamowski; Bramsen; Bronstein; Diestel; Gerardy; Giese; Heberlein; Heindl; Hekking; Hoffman; Elsa Ruegger (2); Schroeder; Steindl.

## ORGANISTS

Archer; Eddy (2); Guilmant; Kinder; Middleschulte; Moore; Renwick (8).

## ARIAS (BY COMPOSERS)

Bach; Beethoven (4); Bellini (3); Bizet (4); Bruch, (4); Caccini (2); Chadwick (3); Charpentier (2); Donizetti (7); Gluck (3); Goetz; Gounod (13); Händel (19); Haydn (4); Leoncavallo (7); Massenet (16); Mercadante (2); Meyerbeer (4); Mozart (17); Pergolese (4); Rossi (3); Rossini (5); Saint-Saëns (2); Thomas, A. (7); Thomas, G. (3); Tschaikowsky (7); Verdi (18); Wagner (42); Weber (7); Bemberg; Berlioz; Boito; Bononcini; Cornelius; David; D'Aqua; Giordani (2); Gomez; Gretry; Graun; Halevy; Meyerbeer; Monteverdi; Pasiello (2); Peccia; Ponchielli; Puccini; Schubert; Scarlatti; Secchi; Spohr.

## SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Bantock; Beach (4); Beethoven (3); Bemberg (3); Bizet (2); Bohm (2); Brahms (45); Cadman (3); Cal-lone; Carissimi (2); Chadwick (9); Chaminade (2); Cimarosa (2); Clay (7); Colburn; Coleridge-Taylor; Cornelius; Cowen (2); Damrosch (2); Debussy (3); Elgar (3); Old English (17); Faning; Foote (6); Franz (6); Old French (5); Giordiani (2); Goldmark; Gounod (4); Grieg (11); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Horrocks (3); Old Irish (16); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Legrenzi; Liszt (5); Loewe (8); Lucas (2); MacDowell (4); Mac-Fadden (2); Mackenzie (3); Marchesi; Mascagni; Massenet (2); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Pitt; Purcell (5); Rakhmaninoff (6); Reger (2); Rimsky-Korsakow (2); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (71); Schumann (59); Old Scotch (6); Schneider (2); Scott; Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, A.; Thomas, G. (15); Tosti (3); Tschaikowsky (9); Weingartner; Wolf (14); and 72 untabulated songs by as many composers.

## PIANO SOLOS

Bach (11); Beethoven (13); Brahms (9); Chopin (106); Couperin; Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Händel (3); Henselt (3); Liszt (49); Mendelssohn (8); Moskowski (2); Mozart (3); Paderewski (8); Rakhmaninoff (2); Rubinstein (6); Saint-Saëns (3); Schubert (5); Schumann (18); Aus der Ohe; Carreno; D'Acqua; d'Albert; Debussy; Delibes; Dvorak; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Merkle; Poldoni; Pugno; Raff; Rameau; Schütt; Schultz-Evler; Scriabine; Sgambati; Stavenhagen; Strauss-Tausig; Tschaikowsky; Weber.

## VIOLIN SOLOS

Bach (12); Bazzini (2); Brahms (5); Couperin (2); Ernst (3); Goldmark; Krisler; Mozart (5); Paganini (5); Schubert (3); Pugnani (2); Schumann (3); Tartini (2); Vieuxtemps (2); Wagner-Wilhelmj (2); Wieniawski (3); Zarzycky (2); Nardini (2); Bach, F.; Boccherini; Bruch; Cuiz Francouer; Glazounow; Halir; Händel; Hubay; de Kontsky; Musin; Martini; Paderewski; Ries; Sarasate; Schubert (2); Saint-Saëns; Spohr; Tschaikowsky.

## VIOLONCELLO SOLOS

Bach (2); Boccherini (3); Popper (6); Saint-Saëns (2); Schubert (2); Schumann (2); Arensky; Bruch; Colsmann; Dadidoff; Faure; Gluber; Goens; Goldbeck; Goltermann; Gluck; Heberlein; Locatelli; Salmond; Servais; Tschaikowsky.

## ORGAN SOLOS

Bach (9); Baldwin (3); Boellman (2); Buxtehude (2); Callaerts (2); Dubois (4); Faulkes (4); Gigout (2); Guilmant (20); Hollins (2); Kinder (2); Mailly (2); Merkel (3); Parker (2); Saint-Saëns (2); Schumann (3); Wagner (2); Widor (2); Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Foote; Fricker; Gounod; Hoyte; Johnson; Krebs; Lemare; Lendrai; Liadow; Liszt; Macfarlane; Malling; Maitland; Middleschulte; Moszowski; Renner; Salome; Silas; Stainer; Verdi; Vierné; Whiting.

# SUMMARY

---

## Summary of Works

(1888-1916)

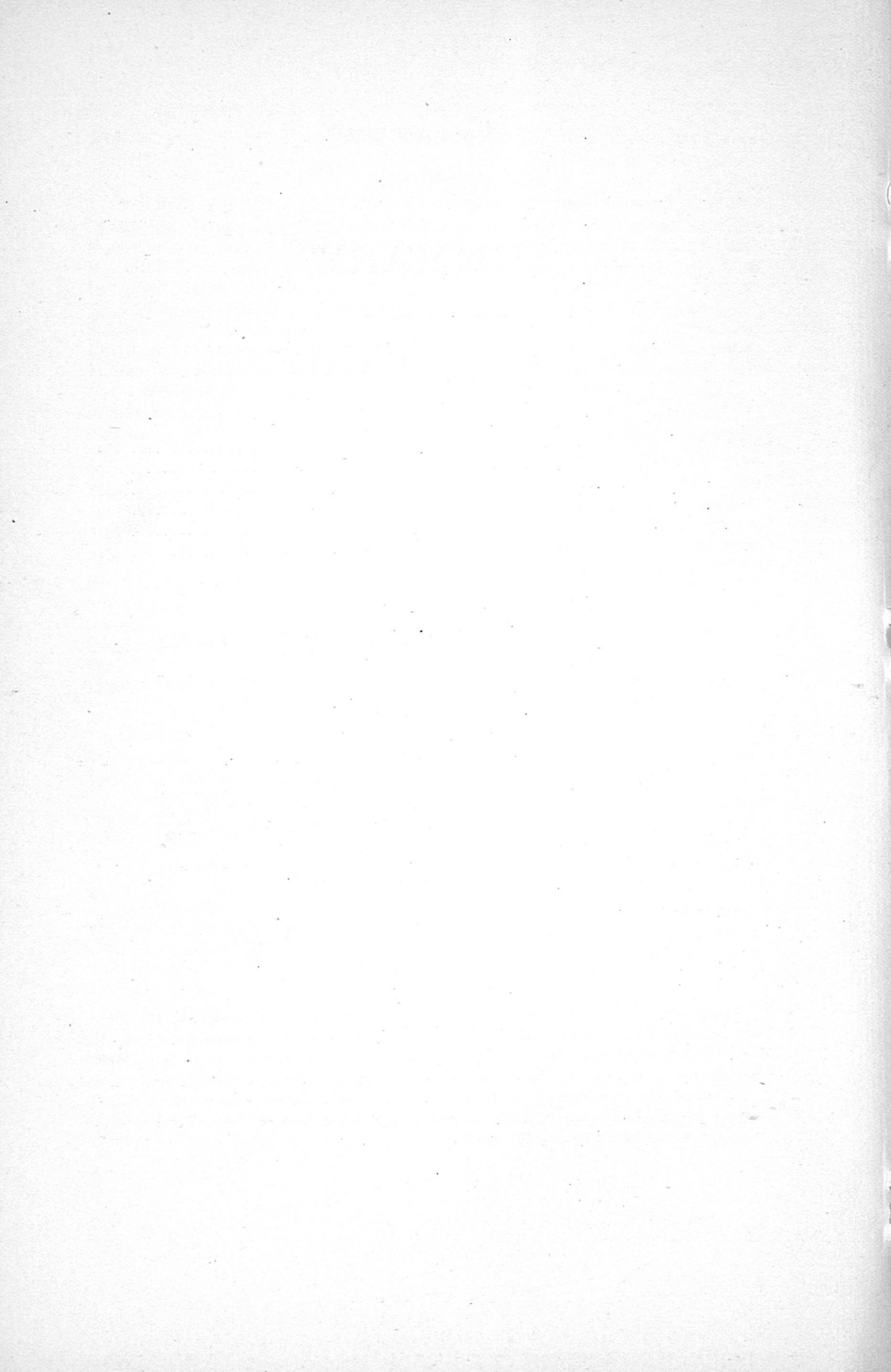
Large Choral Works .....	38	Piano Solos .....	272
Smaller Choral Works .....	24	Violin Solos .....	77
Symphonies .....	29	Violoncello Solos .....	32
Symphonic Poems, etc. ....	154	Organ Solos .....	110
Overtures .....	63	Arias .....	231
Concertos .....	30	Songs .....	551
Quartets, etc. ....	29		

## Summary of Organizations and Artists

Orchestras	10	took part in	160	performances
String Quartets	5	" " "	16	"
Conductors	15	" " "	170	"
Sopranos	33	" " "	80	"
Contraltos	26	" " "	73	"
Tenors	29	" " "	69	"
Baritones and Basses	31	" " "	105	"
Pianists	26	" " "	49	"
Violinists	22	" " "	27	"
Violoncellists	15	" " "	15	"
Organists	7	" " "	22	"
Total number of works—Instrumental	796			
Vocal	844			
Total	1640			

The activity of the University Musical Society is by no means covered by this list. The 980 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at 7,500. These added to the Choral Union Total would give 9,138 works heard during this period.





N-3