

TWENTY-SIXTH ANNUAL
MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN
1919



OFFICIAL PROGRAM BOOK



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May 2nd 1874

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TWENTY-SIXTH

ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 14, 15, 16, 17
1919

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1919

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 14, 8:00 O'CLOCK
OPENING CONCERT

SOLOIST
MISS ROSA PONSELLE, *Soprano*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 16, 8:00 O'CLOCK

HYMNUS, "Fair Land of Freedom"
ODE, "Music"

Stanley
Hadley

SOLOISTS
MISS LOIS M. JOHNSTON, *Soprano*
MISS MERLE ALCOCK, *Contralto* MR. ROBERT R. DIETERLE, *Baritone*
MR. ARTHUR HACKETT, *Tenor* MR. GUSTAF HOLMQUIST, *Bass*
MR. EARL V. MOORE, *Organist*
THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
ALBERT A. STANLEY, *Conductor*

FRIDAY AFTERNOON, MAY 17, 2:30 O'CLOCK
SYMPHONY CONCERT

SOLOIST
MR. OSSIP GABRILOWITSCH, *Pianist*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

FRIDAY EVENING, MAY 17, 8:00 O'CLOCK
MISCELLANEOUS CONCERT

SOLOIST
MADAME LOUISE HOMER, *Contralto*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 18, 2:30 O'CLOCK
ORGAN RECITAL

MR. CHARLES M. COURBOIN, *Organist*

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

"FAUST"

GOUNOD
CAST

FAUST	MR. FERNANDO CARPI
MARGUERITE	MISS ANNA FITZIU
MEPHISTOPHELES	MR. ANDRES DE SEGUROLA
VALENTINE	MR. EMILIO DE GOGORZA
SIEBEL }	MISS MINERVA KOMENARSKI
MARTA }	
WAGNER	MR. ROBERT R. DIETERLE
MAIDENS, OLD WOMEN, STUDENTS, SOLDIERS	THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA
ALBERT A. STANLEY, *Conductor*
EARL V. MOORE, *Organist*



Photo by Matzene

Frederick A. Stock

CHORAL UNION SERIES, 1918-1919

FORTIETH SEASON

SIXTH CONCERT

No. CCCXXIV COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 14, 8:00 O'CLOCK

SOLOIST

MISS ROSA PONSELLE, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

"THE STAR SPANGLED BANNER," by Chorus, Orchestra, Organ, and Audience

OVERTURE—"The Russian Easter," Op. 36 RIMSKY-KORSAKOW

ARIA—"My native land no more shall I behold" (Aida) VERDI
MISS ROSA PONSELLE

SYMPHONY—B flat CHAUSSON
Lent-Allegro vivo; Très lent; Animé

INTERMISSION

ARIA—"One fine Day" (Madame Butterfly) PUCCINI
MISS PONSELLE

"NORWEGIAN RHAPSODY" LALO
Allegretto; Presto

RECITATIVE AND ARIA—"Love, fly on rosy pinions," VERDI
from "Il Trovatore"
MISS PONSELLE

MARCH AND HYMN to Democracy STOCK

CHORAL UNION SERIES, 1918-1919

FORTIETH SEASON

SEVENTH CONCERT

No. CCCXXV COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 15, 8:00 O'CLOCK

SOLOISTS

MISS LOIS MARJORIE JOHNSTON, *Soprano*

MRS. MERLE ALCOCK, *Contralto*

MR. ROBERT RICHARD DIETERLE, *Baritone*

MR. ARTHUR HACKETT, *Tenor*

MR. GUSTAF HOLMQUIST, *Bass*

THE UNIVERSITY CHORAL UNION

EARL V. MOORE, *Organist*

THE CHICAGO SYMPHONY ORCHESTRA

ALBERT A. STANLEY, *Conductor*

PROGRAM

- HYMNUS—"Fair Land of Freedom" STANLEY
Chorus, Soli, Orchestra, and Organ
- "MUSIC"—An Ode for Mixed Chorus, Soli and Orchestra, Op. 75 HADLEY

SYNOPSIS

- I. PRELUDE—SOLI, QUARTET AND CHORUS—"DAUGHTER OF PSYCHE"
- II. BARITONE SOLO—"WHERE WILT THOU LEAD ME FIRST?"
- III. PLAY SONG—SOLI, QUARTET AND CHORUS (*Sopranos, Altos and Tenors*)—"O LEAD ME BY THE HAND"
- IV. SLEEP SONG—ALTO SOLO AND FEMALE CHORUS—"FORGET, FORGET!"
- V. HUNTING SONG—MALE CHORUS—"OUT OF THE GARDEN OF PLAYTIME"
- VI. DANCE MUSIC—(a) MINUET—CHORUS—"THEN BEGINS A MEASURE STATELY"
(b) SOPRANO SOLO—"NOW LET THE SLEEP-TUNE BLEND WITH THE PLAY-TUNE"
- VII. WAR MUSIC—QUARTET AND CHORUS—"BREAK OFF! DANCE NO MORE!"
- VIII. THE SYMPHONY—
 - (a) FIRST MOVEMENT—ALTO SOLO AND CHORUS—"MUSIC, THEY DO THEE WRONG WHO SAY THINE ART IS ONLY TO ENCHANT THE SENSES"
 - (b) INTERMEZZO (SCHERZINO FOR WIND-INSTRUMENTS)
 - (c) THE ADAGIO—SOLI AND QUARTET—"THEN COMES THE ADAGIO"
 - (d) THE FINALE—CHORUS—"TOWARD THE ALLEGROS WIDE, BRIGHT SEA"
- IX. IRIS—TENOR SOLO AND CHORUS—"LIGHT TO THE EYE AND MUSIC TO THE EAR"
- X. "SEA AND SHORE"—SOLI AND CHORUS—"MUSIC I YIELD TO THEE"

CHORAL UNION SERIES, 1918-1919

FORTIETH SEASON

EIGHTH CONCERT

No. CCCXXVI COMPLETE SERIES

Third May Festival Concert

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

SOLOIST

MR. OSSIP GABRILOWITSCH, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

NATIONAL ANTHEM—"America" CAREY

SUITE—No. 3, D Major BACH

Overture; Air; Gavotte I and II; Bourrée; Gigue

SYMPHONY—No. 3, "Eroica," E flat, Opus 55 BEETHOVEN

Allegro con brio; Marcia funébre; Scherzo; Finale

INTERMISSION

CONCERTO FOR PIANOFORTE—No. 2, B flat, Opus 83 BRAHMS

Allegro non troppo; Allegro appassionato; Andante;

Allegretto grazioso

MR. OSSIP GABRILOWITSCH

VII

CHORAL UNION SERIES, 1918-1919

FORTIETH SEASON

NINTH CONCERT

No. CCCXXVII COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 16, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MADAME LOUISE HOMER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE—"Carneval," Opus 92 DVORAK

ARIAS (a)—The heavens are telling the Lord's endless glory" BEETHOVEN

(b)—"My Heart ever Faithful" BACH

MADAME LOUISE HOMER

Largo
SYMPHONY—G Minor (Köchel 550) MOZART

Allegro molto; Andante; Menuetto; Finale

INTERMISSION

ARIAS (a)—"The years roll by no comfort bringing" DEBUSSEY
(L'Enfant Prodigue)

(b)—Gavotte-Aria, "'Tis I! all is now broken A. THOMAS

(Mignon)

My Heart at My Sweet Voice - Samson & Delilah -
MADAME HOMER

LEGEND—"The Enchanted Forest," Opus 8 D'INDY

ARIA—"O fatal dower," from "Don Carlos" VERDI

MADAME HOMER

SUITE—"Sylvia" DELIBES

Prelude—Les Chasseresses; Intermezzo et Valse lente;

Pizzicati; Cortège de Bacchus

VIII

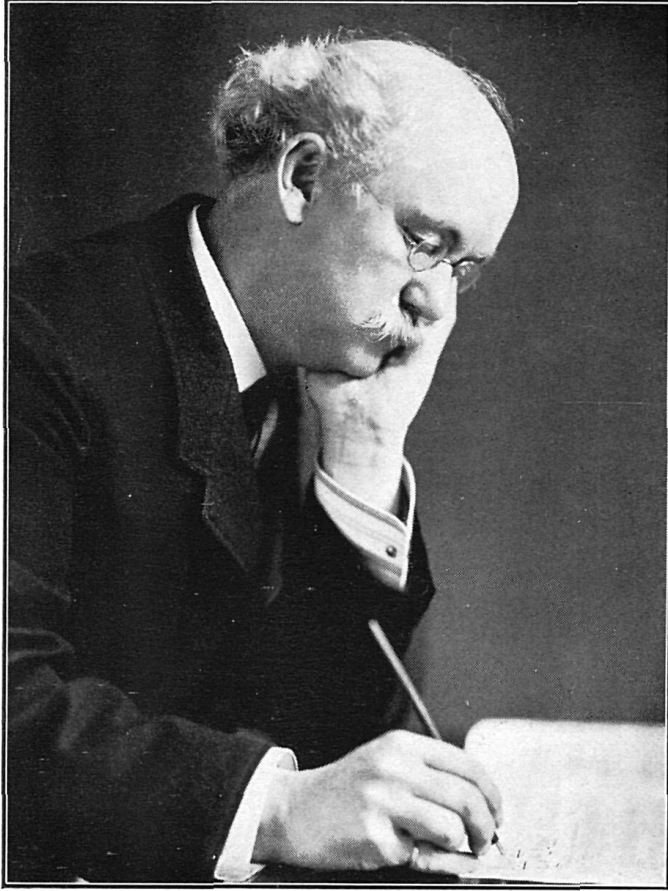


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Albert Einstein.

CHORAL UNION SERIES, 1918-1919

FORTIETH SEASON

TENTH CONCERT

No. CCCXXVIII COMPLETE SERIES

Fifth May Festival Concert

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

MR. CHARLES M. COURBOIN, *Organist*

PROGRAM

- I. PASSACAGLIA, C minor BACH
- II. TWO PRELUDES SAINT-SAENS
 (a) E major
 (b) E flat major
- III. ALLEGRETTO DE BOECK
- IV. "CHRISTUS RESURREXIT" RAVENELLO
 ("Tuno di Gloria")
- V. GRANDE PIÈCE SYMPHONIQUE CÉSAR FRANCK
 Two movements:
 1. (a) Andante Serioso;
 (b) Allegro non troppo e maestoso;
 2. Andante
- VI. SKETCH No. 3 SCHUMANN
- VII. (a) Echo (double canon in octaves)
 (b) "The Primitive Organ" YON
- VIII. PIÈCE HEROIQUE CÉSAR FRANCK

CHORAL UNION SERIES, 1918-1919

FORTIETH SEASON

ELEVENTH CONCERT

No. CCCXXIX COMPLETE SERIES

Sixth May Festival Concert

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

"FAUST"

AN OPERA IN FIVE ACTS, BY CHARLES GOUNOD

CAST

FAUST	MR. FERNANDO CARPI
MARGUERITE	MISS ANNA FITZIU
MEPHISTOPHELES	MR. ANDRES DE SEGUROLA
VALENTINE	MR. EMILIO DE GOGORZA
SIEBEL } MARTA }	MISS MINERVA KOMENARSKI
WAGNER	MR. ROBERT R. DIETERLE
MAIDENS, OLD WOMEN, STUDENTS, SOLDIERS	THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Organist*

ALBERT A. STANLEY, *Conductor*

SYNOPSIS

ACT I

INTRODUCTION.

SCENE AND CHORUS—"In vain do I call."

DUET—"If I pray."

ACT II

KERMESSE. CHORUS—"Red or white liquor."

RECIT. AND ARIA—"Dear gift of my sister."

"Even bravest heart may swell."

BALLAD—"The Calf of Gold."

WALTZ AND CHORUS—"Light as air at early morning."

ACT III

BALLAD—"Gentle flowers in the dew."

CAVATINA—"What is it that charms me?"

SCENE AND ARIA—"I wish I could but know."

QUARTET—"Saints above and angels."

DUET—"The hour is late."

ACT IV

ROMANZA—"When o'er thy joying."

SOLDIERS' CHORUS—"Glory and love to the men of old."

SERENADE—"Cavatina, while you play at sleeping."

TERZET—"What is your will with me?"

CHURCH SCENE—"O, thou! who on thy throne"

ACT V

DUET—"My heart is torn with grief."

TERZET—"Then leave her!"

CHORUS OF ANGELS—"No, not so!"

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

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1919

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 remembering 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. Lists attached to the cases supply more or less detailed information regarding the instruments, and may be consulted with profit.

A comprehensive illustrated catalogue of the Collection may be purchased in the First Floor Foyer. Price, \$1.00.

ALL CONCERTS
WILL BEGIN ON TIME

FIRST CONCERT

Wednesday Evening, May 14

"THE STAR SPANGLED BANNER" . JOHN STAFFORD SMITH (1750-1836)
Chorus, Audience, Orchestra and Organ

Oh, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star Spangled Banner yet wave,
O'er the land of the free and the home of the brave?

FRANCIS SCOTT KEY.

It is not necessary at this time to recall the circumstances attending the creation of the text of this national song, and there are but few who have not learned that the melody is an importation. Mr. Oscar G. Sonneck, in his scholarly monograph "The Star Spangled Banner" (Library of Congress, Washington, D. C., 1914), has offered conclusive evidence to prove that "To Anacreon in Heaven," the afore-said melody, was composed by John Stafford Smith *circa* 1777. To those who would study the subject thoroughly the above-quoted work is recommended, but for the present purpose, it is better to ignore all questions of origin and, realizing its present import, join in a united tribute of song to the "broad stripes and bright stars" of the flag we love.

OVERTURE, "The Russian Easter," Op. 36,

RIMSKY-KORSAKOW

Nikolas Andrejvitch Rimsky-Korsakow was born at Tikvin (Russia),
March 21, 1844; died at Petrograd, June 4, 1908.

On June 4, 1908, the writer of these analyses was on his way to the Opera Comique Paris, to attend a performance of the "Snow Maiden," one of this eminent composer's most important operas, when, just as he was passing a telegraph-office, a telegram was being posted announcing his death. This naturally called to mind his career, which, to condense the record of a lifetime into one sentence, was not only honorable to him, but was also an inspiration to the group of Russian composers to whose combined activity the Neo-Russian School owes its existence.

The overture on our program is one of his most genial inspirations, and, as it is based on two very appropriate verses from the Psalms, and the New Testament account of the Resurrection, it is a fitting introduction to a Festival falling in what we trust is a new birth of political idealism and freedom. These texts appear on the fly-

leaf of the score, and, as the composer intended that they should be considered in connection with the work, they are herewith appended:

Let God arise, let his enemies be scattered: let them also that hate him flee before him.

As smoke is driven away, so drive them away: as wax melteth before the fire, so let the wicked perish at the presence of God.—Psalm LXVII.

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had brought sweet spices, that they might come and anoint him.

And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun.

And they said among themselves, Who shall roll us away the stone from the doors of the sepulchre?

And when they looked, they saw that the stone was rolled away: for it was very great.

And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment: and they were affrighted.

And he saith unto them, Be not affrighted. Ye seek Jesus of Nazareth, which was crucified: he is risen.—St. Mark, XVI.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

“Resurrexit!” sing the choirs of Angels in heaven, to the sound of the Arch-angels’ trumpets and the fluttering of the wings of the Seraphim. “Resurrexit!” sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells.

“La Grande Paque Russe”—the original title—was written in 1888, but not published until two years later. It is scored for the modern orchestra, and is introduced by a Russian Church melody—D minor, *Lento Mystico*, 5-2 time—which is utilized in whole or in part as the overture runs its course. That it follows the suggestions of the text is indicated by the sequence of the marks of expression and tempi—*Andante Lugubre, sempre alla breve; Allegro agitato*, D minor, 2-2 time; *Poco sostenuto e tranquillo* (the second subject in E minor); and *Maestoso*. In the “recapitulation” section the second subject appears in G major, and is given new dress. From beginning to end the pronounced individuality of the composer comes to evidence, indeed, now-a-days, as never before, a distinctive individual note must be present if a composition is to maintain itself in the orchestral repertoire.

ARIA, “My native land no more shall I behold,” from “Aida,”

VERDI

MISS ROSA PONSELLE.

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

Le Roncole was the name given to a small cluster of laborers’ houses, a short distance from Busseto—at that time in the Duchy of Parma. Dame Fortune must have watched over this child of genius, for in 1814 Russian and Austrian troops passing through Le Roncole ruthlessly massacred women and children, and young Guiseppe was saved only by the presence of mind of his mother, who, taking him in her arms,

climbed up a narrow ladder into the belfry of the church, and hid herself and her baby in some lumber until the drunken troops left the hamlet. No wonder Sandra Belloni, in George Meredith's novel of the same name, in the most impassioned manner takes herself to task that she, an Italian, should be carried away by Beethoven's music, when he "lived in Austria and ate Austrian bread." Later, while yet a young boy, Guiseppe fell into a deep canal, and was rescued by a peasant woman, when, chilled and exhausted by the icy water, he was being carried under. Of his early reverses and successes we may not speak, although their record makes an intensely interesting and instructive story, for we are now more concerned with his work as the composer of the masterly opera from which the first aria on our program is drawn.

"Aida" was written for the Khedive of Egypt and was given its first performance in Cairo, December 24, 1871; in Milan, February 8, 1872. It was given in New York in 1873, three years before its first performance in Paris. Contemporary writers give conflicting accounts of the general effect of the first performance, but of the character of the music, its dramatic power, its gorgeous instrumentation, its captivating melodies there was nothing but the highest praise nor has the criticism of later generations sounded a discordant note.

The aria of which we give the text, occurs in Act IV.

Aida—

My native land no more, no more shall I behold!
 O sky of azure hue, breezes softly blowing,
 Whose smiling glances saw my young life unfold.
 Fair verdant hillsides, oh streamlets gently flowing,
 Thee, oh, my country, no more shall I behold!
 Yes, fragrant valleys, your sheltering bowers,
 Once 'twas my dream, should love's abode hang o'er;
 Perish'd those dreams now like winter-blighted flowers,
 Land of my fathers, ne'er shall I see thee more!

SYMPHONY in B flat CHAUSSON

Lent-Allegro vivo; Très lent; Animé

Ernest Chausson was born at Paris, June, 21, 1855; died at Limay, June 10, 1899.

Like many of the most distinguished French composers of recent decades, Chausson was so fortunate as to come into close touch both as a student and a man with that rare spirit, César Franck. Somewhat out of touch with the atmosphere of the Conservatoire, then dominated by Jules Massenet, it was fortunate for him, and for art, that he so soon came under the guidance of a man whose vision extended beyond the confines of routine and tradition. Possibly, Chausson cannot be called a prolific composer, which is not at all to his discredit, but his creative activity from 1878 up to his tragic death in 1889, displayed itself in a goodly number of compositions in all the serious forms. The symphony on our program was completed in 1890; was performed

in Paris in 1891 and 1892, in Brussels in 1896, and in Chicago in 1898. It has had frequent repetitions in the latter city and has always been received with enthusiasm. In form, orthodox; in content, responsive to modern ideals; in workmanship, permeated by the exquisite clarity and delicacy of color characteristic of the best products of the composers of his native country, the symphony conveys its message so convincingly that, with the expression marks of the combining movements as guides it cannot fail to secure responsive appreciation. To give a technical analysis is not our purpose for, to the uninitiated such analyses are caviare, and to the initiated unnecessary. Still, as we have two other symphonies on our programs, the following statement of the form, as such, is given. This gives the formal scheme of the sonata and symphony, and indicates the general relation of the various parts to the whole. It will, in all probability, be skipped by the majority, but those who read it carefully may find it of assistance.

To fully comprehend the structural characteristics of the sonata form, of which the symphony is the highest expression, it must be stated that the term has two quite distinct meanings. The first refers to a cyclical form which includes several complete and contrasting movements; the second is generally applied to the first movement alone, and is now used in that sense. It must be borne in mind, however, that, although in the majority of symphonies the first movement is the only one in this specific form, the principles of development, and to a certain extent the formal means of their application, may condition any or all of the remaining movements.

A movement written in this form is divided into three sections. In the first, the "exposition," we have two principal subjects, in different keys, which give us the thoughts or emotional expressions the composer wishes to enunciate. These subjects are separated by a section called the "modulatory phrase". Through this the first subject merges into the second instead of the two standing shoulder to shoulder—as it were. The artistic reason for this procedure is quite obvious. As, in a strict interpretation of the form, the entire first section is repeated, it becomes necessary for this and other reasons to bring it to a satisfactory conclusion through a closing subject, or theme. This necessity seems to be less urgent in these days, for the repetition is observed less frequently.

These themes contain infinite possibilities, the revealing of which is the function of the second division, the "illustration" or "development". The processes in the second division are often so complex, and introduce so many transformations of the leading subjects, as well as extraneous matter, that herein lies the necessity for the repetition of the first section. The third division, the "recapitulation," follows the formal structure of the first, gives the various contrasts between the two most important subjects save that of key, and the thematic material is treated in the light of the fuller insight gained through the other divisions. This division closes with a "coda," which, instead of being perfunctory in nature as in the early days of the form, under Beethoven's hand developed into a part of the organic structure.

It will be seen from this, of necessity inadequate, explanation of the form, that acquaintance with the salient characteristics of the leading themes is a better preparation for the enjoyment of a work than the perusal of a tabulated description in quasi-technical language. For this reason, whenever possible, most of the principal themes are given in notation and the "quasi-technical language" is restricted to a minimum.



Photo by Mishkin, N. Y.

Rosa Ponselle,

ARIA, "One fine Day," from "Madame Butterfly,"

PUCCINI

MISS PONSELLE

Giacomo Puccini was born at Lucca (Italy), 1858;
still living.

Called by Verdi the most promising of his successors, Puccini, who today may be said to dominate modern opera composers, has justified the master's prophecy by a career of uninterrupted success from the date of his first dramatic hostage to Fortune (*Le Villi*, Milan, 1884) up to his very latest.

In the story of "Madame Butterfly (Milan, 1904) the East and the West mingle, with but little of glory to the latter. Butterfly's (Cho-Cho-San) weary years of waiting for the faithless lover, who gave his promise that he would return "when robin redbreasts rebuild their nests," were made possible by the comforting reflection that, though "Here they have built them thrice already, over there I thought they might do so more rarely". When his friend told her that the lover had returned, but with an American wife, poor Cho-Cho-San could find no outlet for her despair but suicide, for she could "no longer live with honor."

The aria (Act II) noted above details Butterfly's naive description of what her fancy tells her will happen when her lover returns to claim his bride, who is now a mother. All this is told to convince her serving maid, Suzuke, who is confident that she sees the situation as it really exists.

The text runs as follows:

BUTTERFLY.—One fine day we'll notice
A thread of smoke arising on the sea
In the far horizon,
And then the ship appearing;
Then the trim, white vessel
Glides into the harbor,
Thunders forth her cannon.
See you? Now he is coming!
I do not go to meet him. Not I!
I stay upon the brow of the hillock,
And wait there for a long time,
But never weary of the long waiting.

From out the crowded city
There is coming a man,
A little speck in the distance,
Climbing the hillock.
Can you guess who it is?
And when he's reached the summit,
Can you guess what he'll say?
He will call "Butterfly" from the distance.
I, without answ'ring,
Hold myself quietly concealed,

A bit to tease him, and so as not to die
 At our first meeting: and then, a little troubled,
 He will call, "Dear baby wife of mine,
 Dear little orange blossom,"
 The names he used to call me when he came here.

This will all come to pass as I tell you.
 Banish your idle fears,
 For he will return;
 I know it!

Norwegian Rhapsody, - - - - - LALO

Edouard Lalo was born at Lille, January 27, 1828;
 died at Paris, April 23, 1892.

This work, first performed in Paris, April 20, 1879, under the title, "Rapsodie Norvegienne," is another proof of the versatility of the composer who could write the "Symphonie Espagnole" (1875), which, by the way, is a composition for violin solo with orchestra. Some of the material used in the later work was drawn from the earlier, but it also includes sufficient suggestions of the Northland to justify its title.

The Rhapsody is scored for the modern orchestra, and is divided into two parts. In the introductory section—A major, *Andantino*, 6-8 time—the strings announce the theme, which, in the main development—A major, *Allegretto*, 4-4 time—is given to the clarinet and further developed by the first violins against a background of chords by the harp and the remaining strings *pizzicato*.

In the second part—D minor, *Presto*, 3-4 time—the trumpets sound the subject *fortissimo*. After a long theme given out by the G strings of the violins, and the utilization of episodic material, the movement is brought to an end as it began, through the proclamation of the principal subject by the trumpets.

RECITATIVE AND ARIA, "Love, Fly on Rosy Pinions,"
 from "Il Trovatore"

VERDI

MISS PONSELLE

Since its first production, on January 19, 1853, at the Apollo Theatre, Rome, "Il Trovatore"—a product of what is frequently (some of us think, erroneously,) called Verdi's most brilliant period—has enjoyed unusual popularity. Notwithstanding the great advance in the master's art since this opera was written, the records of our opera houses—not excluding the receipts at the box office—show that the charm of his early type of melody is still potent. Singers delight in his arias, for he was so consummate a master of vocal art and so observant of the restrictions, as well as the possibilities of the voice, that while they demand absolute mastery, they are always singable, therefore they invariably delight the average listener. This

consideration for the operatic artist is not always shown by modern composers, for they occasionally expect a singer to negotiate passages better adapted to a violin or 'cello than the voice, not ignoring the fact that, when in a climax they "let loose the dogs of war" in the orchestra, a trumpet or trombone would better serve the purpose. Verdi was a real master of the orchestra and knew how to utilize its manifold resources in a manner quite in consonance with the dictum of Marco da Gagliano 1570—?)—stated in the Preface to "Dafne" (January, 1608), from which we quote—"The function of the accompaniment (orchestra) is to bring the music and action into proper relation to each other; to support the song without spoiling the understanding of the text."

The aria on our program is taken from Act IV, and immediately precedes the famous, though now somewhat hackneyed, "Miserere."

The text, in English translation, is given below:

LEONORA.—Leave me, say no more;
 Here I would awhile be lonely;
 Who knows but I may save him.
 Why fear for me? my safeguard ever
 I have thee near me!
 The night is dark and threat'ning,
 And here I wander near thy dungeon,
 Oh, my belov'd one!
 Ye sighing breezes, I hear lamenting,
 Oh! fly and tell him his love doth near him linger.

Love, fly on rosy pinions,
 Float in a dream around him.
 Bear to the captive some repose,
 Ah! with thy spell surround him.
 A breath of hope, oh, send thou,
 His lonely hours attend thou;
 In memory, oh, waft him
 The visions of our happy days.
 But tell him not my heart will break,
 If Fate evermore our hope betray,
 If Fortune our hope e'er betrays.

March and Hymn to Democracy, - - - - - Stock

Frederic A. Stock was born November 11, 1872, at Jülich;
 still living.

This March and Hymn to Democracy was begun in December, 1918, and completed January 24, 1919, in Chicago. Concerning the significance of his work, Mr. Stock has contributed the following:

"In times like those of today—times at once overwhelmingly great and serious and tragic—when the minds of all people are filled to overflowing with those epoch-

making events that are crowding every page of modern history, it would seem to be altogether natural that composers should be moved to express through the language of their muse, however illusive and evanescent they may be, thoughts which are the reflection of the times. Conceived in the spirit of our day, a spirit, indeed, of world-wide turbulence and strife, but also a spirit imbued with unending hope and implicit faith in the ultimate regeneration of humanity, this piece of music is both a march and a song. The march in its sturdy rhythm suggests forceful, elemental impulses of humanity in its unceasing progress toward the goal of freedom, while the 'Song' or 'Hymn' glorifies democracy as the salvation of humanity and civilization."

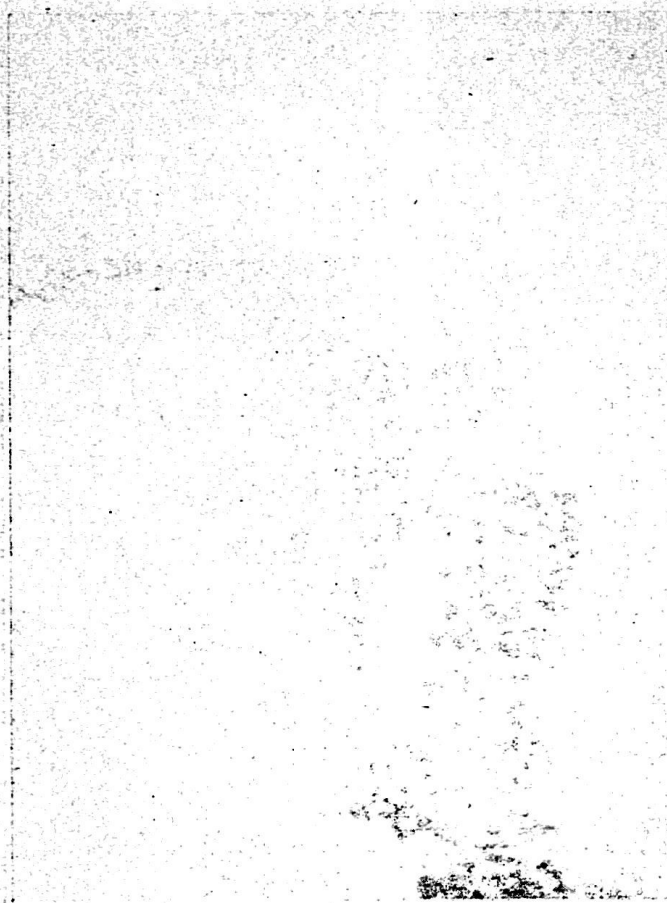
The work employs all the resources of the modern orchestra. As the orchestral score is not available, the following full analysis by Felix Borowski—given in the Program Notes of the Chicago Symphony Orchestra for February 28 and March 1—is appended:

"The work begins with introductory material, with the bass drum sounding as if from a distance; a harp figure which follows is one extensively used throughout the first part of the march, and this is followed by a suggestion of the main subject, rhythmically presented by the kettledrums. The principal theme appears in the violoncellos, *pianissimo*, these instruments giving it out almost alone. The subject is taken up by the first violins, the harp figure being continually in evidence. The woodwind now negotiates the theme. A subsidiary subject follows, partly in the strings and partly in the woodwind. This is developed and leads to the second theme in the horns, the other brasses carrying it on, and the strings accompanying with a broken-chord figure. At the repetition sleighbells and the glockenspiel are added. The first theme returns in the brasses. The two subjects are worked over, and with an augmentation of the first subject, a great climax is attained. Note the motive, originally given to the harp at the beginning, now in the higher strings and woodwinds. After a *diminuendo* and a *rallentando*, the Trio is announced. The material of this Trio is a Hymn to Democracy, its subject given out by the strings, the harmony being sustained by the organ and a strumming figure in the harps. There is a fanfare in the trumpets, leading into a repetition of the Hymn to Democracy in the woodwinds, the harmony now being held by the strings, *pizzicato*, and by the wind. Reminiscences of the march theme are presented in the horns and trumpets, and suddenly the sound of the snare and tenor drums is heard, the subsidiary portion of the main theme being given to the piccolos, the trumpets answering them. The march rhythms are worked over with ever increasing force of tone. Another *rallentando* is followed by a slow section (*Quasi adagio*), based on the Hymn to Democracy. A cumulative *crescendo* culminates in a great climax, which once more leads to a resumption of the march subject. An organ-point on the low B flat is heard, and over it snatches of the principal theme. There is given out, too, a diminution of the march subject in six extra trumpets, the organ-point always continuing. An immense climax is built up, the Hymn to Democracy entering at its culminating point in the full orchestra and organ. A coda, based on former material, brings the work to a conclusion."



Photo by Alpecla

Henry Hadley.



SECOND CONCERT

Thursday Evening, May 15

HYMNUS—"Fair Land of Freedom," for Soli, Chorus, Orchestra and
Organ, - - - - - STANLEY

SOLOISTS

Miss Lois Marjorie Johnston, Soprano
Mr. Robert Richard Dieterle, Baritone

This hymn is offered by the chorus and its conductor as a patriotic introduction to the program of the evening. It is intended to voice our feelings in regard to the home-land, which we feel is an incorporation of the highest type of democratic ideals.

The hymn is built up on two main themes: the first, to the words "Fair Land of Freedom" — E major, *Allegro con spirito*, 3-4 time — is given out by the chorus after a short orchestral introduction (8 measures). The second theme, heard first as a baritone solo—"Soul-stirring Truth is the trumpet-tongued angel"—is developed into a chorale in the final section. The material of the first theme is utilized between the first appearance and climacteric statement of the second. At the words, "Free to our portals we welcome as ever Exiles for conscience akin to our sires," a short soprano solo—B major—accompanied by an eight-part chorus, appears, which leads into a condensed fugal section—E minor, 4-4 time—"Freedom! Soul Freedom! Thou kindest devotion!" Following this section, consisting of the first exposition of the theme and a suggestion of a *stretto*, comes the final chorale—3-4 time—a setting of the same text.

Fair Land of Freedom, break forth into singing,
Praise, ye glad people, the Father Divine;
Out of great treasures, with gratitude bringing,
Lay your new offering on Liberty's shrine.
Ancestors' memories sacredly keeping,
Hallow in song their illustrious deeds;
Millions the fields from their sowing are reaping,
Chanting thanksgivings in concord of creeds.

Soul-stirring Truth is the trumpet-tongued angel,
Waking the world with her voice from above;
Here in the wild was proclaimed that evangel,
Here rose a temple to brotherly love.
Guarding from peril fraternity's altar;
Consecrate refuge for spirits oppressed;
Owning the ancient and catholic psalter;
Anthem of Bethlehem heard in the West.

Official Program Book

Jubilant sing we our homeland of beauty,
 Favored of God and exalted in name;
 Foremost and fearless in patriot duty,
 Wearing her scars and escutcheons of fame.
 Splendid at birth, as the star of the morning,
 Struggling alone with the tempest and gloom,
 Now, with a host, our republic adorning,
 Joying in liberty's far-spreading home.

Free to our portals we welcome as ever
 Exiles for conscience akin to our sires;
 Bound in a fellowship naught may dissever,
 Keeping aglow the original fires.

Freedom! Soul Freedom! Thou kindest devotion;
 Herald of Mercy, Great Breaker of Chains!
 Breathe o'er the earth, like the winds o'er the ocean;
 Nations upraised shall re-echo thy strains.

THE REV. F. DENISON.

"MUSIC," an Ode for Mixed Chorus, Soli and Orchestra, Op. 75, - - HADLEY

HENRY KIMBALL HADLEY

Born at Somerville, Mass., December 20, 1871; still living.

SOLOISTS

Miss Lois M. Johnston, Soprano.

Mrs. Merle Alcock, Contralto.

Mr. Arthur Hackett, Tenor.

Mr. Gustaf Holmquist, Bass.

In Henry Kimball Hadley, we have a composer of whom America can justly be proud. Displaying marked ability as a pianist and violinist at a very early age—he, at the same time, gave convincing proofs of the creative ability so signally displayed in his later years. His first serious composition, an overture, "Hector and Andromache," was composed by him at the age of twenty and performed in New York under Walter Damrosch's direction. In 1894 he pursued his studies in Vienna and there under Eusebius Mandyszewski and Hermann Caillag, he composed his Ballet-Suite No. 3, which won wide and flattering recognition. During Mr. Hadley's incumbency of the position of Director of the Department of Music in St. Paul's School, Garden City, Long Island, he composed two symphonies, two overtures, an important cantata, the "Oriental Suite," one hundred and fifty songs, and the incidental music to two plays. In 1904 he again went to Europe, where he continued composing and functioned as conductor in important music-centers on the Continent. During this period he wrote one of his most successful orchestral works, a tone-poem "Salome," and a rhapsody "The Culprit Fay," both of which have remained in the repertoire of the great orchestras.

In 1911 he conducted a symphony orchestra in Seattle, followed by four years as conductor of the San Francisco Orchestra.

As it is impossible to give in detail the incidents of his successful career—pausing only to refer to the fact that Mr. Hadley has written three successful operas, and that a fourth has been accepted for performance by the Metropolitan Opera Co.—attention must be called to the work through which he will appeal to our music-lovers.

“Music, an Ode,” set to a text by Dr. Henry Van Dyke, was first performed at the Worcester County Music Festival in 1917, it having been especially written for that occasion.

The work is divided into ten main sections, each illustrating some phase of music’s power of expression, and so arranged in sequence as to lead to an irresistible climax at the end. That a subject so filled with subtle nuances and dramatic contrasts, could be worthily set only by a composer of versatility, breadth of concept, and mastery of material goes without saying. An extended analysis is forbidden at this time for lack of space, but its wealth of beauty, important structural details, and certain significant and individual treatments of both voices and instruments must be pointed out.

The Prelude—*Andante con languore*, 3-4 time—introduces a singularly expressive and plastic *motif*, which is heard later in various environments and in thereby conditioned transformations. It may be considered one of the most important and basic *motifs* of the entire work. Through the subtle use of an elastic tonality, and the introduction of a new theme logically conditioned by the development of the principal *motif*, the orchestral prelude establishes what in painting we term “atmosphere,” and ends in a *pianissimo* chord, C flat minor.

This heralds the chorus, also *pianissimo*, which, after five measures in the enharmonic equivalent of the final chord in the orchestra (b minor), leads into F sharp major with a lovely melody for the sopranos—“When pierced with pain, and bitter sweet delight, she knew her Love,” etc. At this point the orchestra enters, with a statement of the original *motif* by clarinet. At the words “Thou art the Angel of the pool that sleeps,” the solo quartet is introduced and the solo voices are heard episodically as this first division proceeds to its final climax. Into all the harmonic and melodic treatments, into which the element of surprise frequently enters, we may not peer. Nor is it necessary, for the music is a perfect reflex of the text. This chorus is so prophetic of still other sources of keen enjoyment, which will reveal themselves as the work progresses, that it will repay closer study than is usually given by listeners. The key to its understanding is the opening *motif*.

Following this is a splendid baritone solo, “Where wilt Thou lead me first?”—D flat major, *moderato tranquillo*, 4-4 time—which in turn yields to No. III “Play Song”—F major, *Allegretto giocoso*, 3-4 time—in which the sopranos and altos, figuring as children, indulge at first in a melodious canon with the tenors, and later in alternate bursts of broadly-phrased melody. After the quartette, “The world is far away,” the chorus brings “That olden, golden roundelay” to a close. A short incidental *motif* “Ah!” is again heard in the final chorus of the work and the material of the orchestral introduction figures in the Intermezzo.

Part IV. Whether out of deference to a logical sequence or not, the “Play Song” is followed by a “Sleep Song”—F major, *moderato, ma dolce e gentile*, 6-8 time

—which is surcharged with exquisite effects in which there is no small measure of subtlety. Then comes a glorious "Hunting Song" No. V.—G major, *Allegro energico*, 9-8 time—than which no more stirring male chorus has appeared in modern choral literature. No. VI. is devoted to the dance, the first a Minuet—E flat major, *Tempo di Minuetto*, 3-4 time—for women's voices followed by mixed chorus; the second a brilliant Waltz, for Soprano solo—B flat major, *Tempo di Valse*, 3-8 time.

"Break off! Dance no more!" shouted *fortissimo* by the chorus, directs our attention to the more serious aspects of life dominating the "War Music," Part VII, beginning with a strongly-marked motive in the bass instruments—D minor, *Moderato e maestoso*, 4-4 time—which in connection with forceful trumpet calls conditions the first part up to the male chorus, "Men who are ready to fight for their country's cause"—D minor, *Allegro risoluto*, 12-8 time. Appeals to arms follow each other in quick succession. The chorus, "Call again, trumpet call again"; the march, beginning "Do you hear the storm of cheers?" (sopranos); utterances by the various parts, culminating in a short but compelling choral climax, lead into a section in which the tenors and basses, supported by a vivid treatment of the orchestral forces, proclaim the terrors of battle; "The hoarse roar of the monster guns"; "The rifle's clatter"; not forgetting the ravages of the "deadly gas" and ending in a triumphant sustained chord—C major, *molto moderato e maestoso*—a real climax. Then the full chorus—"This done at last! The victory won." Separated from this by a short organ interlude, in the severe style so characteristic of the instrument at its best, and "taps" by the trumpets, the quartet sings softly, "O Music, mourn the dead"—A flat, *andante*, 4-4 time. Again the trumpets sound "taps" and in response comes the quartet—"Then lead into the song that made their spirit strong" (in B flat). The tempo now changes from *Andante* to *Allegro moderato*, and a brilliant violin passage heralds the final chorus—also in B flat, but in 3-4 time—"Thank God we can see, in the glory of morn, the invincible flag that our fathers defended." This is a fine utilization of the spirit of the "Star Spangled Banner," the last four measures of its music bringing the "War Music" to a triumphant ending.

More peaceful phases of music's utterance are invoked in Part VIII, in which the different movements of the symphony are happily illustrated. The music is subtly expressive of the various moods conditioning the creation of a symphony and reflects the characteristics of the combining forms. Regretting the necessity of condensation, certain out-standing features will be noted. Attention is called to the suave melodies beginning at the words: "Like some bewildered bird," continuing through to the delicate Intermezzo (for wind-instruments) which represents the Scherzo, and conditioning the quiet measures describing and defining the Adagio. The full chorus, singing "Toward the allegro's wide bright sea—C major, *Allegro brillante*, 4-4 time—introduces the final movement of the symphony. This will be immediately recognized as worthy of its subject, and the massive choral-like ending cannot fail to impress the listener as a fitting climax to this apotheosis of a form in which some of the greatest creations of the masters have been molded.

Of Part IX, "Iris," it only needs to be said that it is highly poetical, while Part X "Sea and Shore," with its alternations of solo voices and chorus, develops into an irresistible climactic expression of all that is noblest in the art whose manifold implications are treated in this truly inspired work.



Photo by Francis Scott Clair

Lois M. Johnston

This closing section of a remarkable work includes certain features deserving special mention. After the chorus, "Bathe me in pure delight," and heralded by the organ, a reminiscence of a naive motive from the "Play Song" is heard. Then comes a glorious fugue, "Until at last we find the life to love resigned"—E flat, *Allegro*, 4-4 time—based on a theme so melodious and virile with a scholarly development so natural and compelling that the whole section is a negation of Berlioz's saying—"One should know how to write a fugue but should never write one." Parenthetically suggesting that, judging from the French master's attempts in this form, this dictum appears to be a musical version of "sour grapes," attention must be directed to the magnificent proclamation, by the full orchestra, of the basic motive in the form heard at the words, "When pierced with pain" (at the beginning of the prelude), following the choral-like final section by the chorus. This is an outstanding proof of Mr. Hadley's modernity no less than his power of sustained thought. Unlike this work, many products of ultra-modern composers *stop*, but do not *end*.

The delicate, colorful, yet forceful manipulation of the well-nigh infinite resources of the modern orchestra in evidence from the first note to the last will impress the intelligent listener, and the knowledge and skill necessary to attain such results will no less surely compel the admiration of the trained musician. As is inevitable, modern concepts of tonality, rhythm, harmonic and melodic schemes, etc., condition the entire score. No thinking musician would have it otherwise, for the plasticity won by such extensions of basic principles as appear to "stand-patters" to be subversions, has made music more and more responsive to the ever-increasing and constantly-changing demands of the world in which we now live. These general statements, while they stop short of details, may aid in the establishment of a point of view. Possibly a perusal of the text given below may be helpful. If it be not considered offensive, it should be stated that, to listen to a great work to the best advantage one should consult all available information *before* rather than *during* the performance.

I

PRELUDE

Daughter of Psyche, pledge of that
 last night
 When, pierced with pain and bitter-
 sweet delight,
 She knew her Love and saw her Lord
 depart,
 Then breathed her wonder and her
 woe forlorn
 Into a single cry, and thou wast born!
 Thou flower of rapture and thou fruit
 of grief;
 Invisible enchantress of the heart;
 Mistress of charms that bring relief
 To sorrow, and to joy impart
 A heavenly tone that keeps it unde-
 filed.—
 Thou art the child
 Of Amor, and by right divine
 A throne of love is thine,

Thou flower-folded, golden-girdled, star-
 crowned Queen,
 Whose bridal beauty mortal eyes have
 never seen!

Thou art the Angel of the pool that
 sleeps,
 While peace and joy lie hidden in its
 deeps,
 Waiting thy touch to make the waters
 roll
 In healing murmurs round the weary
 soul.
 Ah, when wilt thou draw near,
 Thou messenger of mercy robed in
 song?
 My lonely heart has listened for thee
 long;
 And now I seem to hear
 Across the crowded market-place of
 life
 Thy measured foot-fall, ringing light
 and clear

Above the unmeaning noises and the
 unruly strife;
 In quiet cadence, sweet and slow,
 Serenely pacing to and fro,
 Thy far-off steps are magical and
 dear.
 Ah, turn this way, come close and
 speak to me!
 From this dull bed of languor set my
 spirit free,
 And bid me rise, and let me walk
 awhile with thee!

II

Where wilt thou lead me first?
 In what still region
 Of thy domain,
 Whose provinces are legion,
 Wilt thou restore me to myself again,
 And quench my heart's long thirst?
 I pray thee lay thy golden girdle down,
 And put away thy starry crown;
 For one dear, restful hour
 Assume a state more mild.
 Clad only in thy blossom-broidered
 gown
 That breathes familiar scent of many
 a flower,
 Take the low path that leads thro' pas-
 tures green;
 And though thou art a Queen,
 Be Rosamund awhile, and in thy bower,
 By tranquil love and simple joy beguiled,
 Sing to my soul, as mother to her child.

III

PLAY SONG

O lead me by the hand,
 And let my heart have rest,
 And bring me back to childhood land,
 To find again the long-lost band
 Of playmates blithe and blest.

Some quaint, old-fashioned air,
 That all the children knew,
 Shall run before us everywhere,
 Like a little maid with flying hair,
 To guide the merry crew,

Along the garden ways
 We chase the light-foot tune,
 And in and out the flowery maze,
 With eager haste and fond delays,
 In pleasant paths of June.

For us the fields are new,
 For us the woods are rife

With fairy secrets, deep and true,
 And heaven is but a tent of blue
 Above the game of life.

The world is far away:
 The fever and the fret,
 And all that makes the heart grow
 gray,
 Is out of sight and far away,
 Dear Music, while I hear thee play
 That olden, golden roundelay,
 "Remember and forget!"

IV

SLEEP SONG

Forget, forget!
 The tide of life is turning;
 The waves of light ebb slowly down the
 west:
 Along the edge of dark some stars are
 burning
 To guide thy spirit safely to an isle of
 rest.
 A little rocking on the tranquil
 deep
 Of song, to soothe thy yearning,
 A little slumber and a little sleep,
 And so, forget, forget!

Forget, forget,—
 The day was long in pleasure;
 Its echoes die away across the hill;
 Now let thy heart beat time to their
 slow measure,
 That swells, and sinks, and faints, and
 falls, till all is still.
 Then, like a weary child that loves
 to keep
 Locked in its arms some treas-
 ure,
 Thy soul in calm content shall fall
 asleep,
 And so, forget, forget!

Forget, forget,—
 And if thou hast been weeping,
 Let go the thoughts that bind thee
 to thy grief:
 Lie still, and watch the singing angels,
 reaping
 The golden harvest of thy sorrow, sheaf
 by sheaf;
 Or count thy joys like flocks of
 snow-white sheep
 That one by one come creeping
 Into the quiet fold, until thou
 sleep,
 And so, forget, forget!

Forget, forget,—
 Thou art a child and knowest
 So little of thy life! But music tells
 One secret of the world thro' which
 thou goest
 To work with morning song, to rest with
 evening bells:
 Life is in tune with harmony so
 deep
 That when the notes are lowest
 Thou still canst lay thee down in
 peace and sleep,
 For God will not forget.

V

HUNTING SONG

Out of the garden of playtime, out of
 the bower of rest,
 Fain would I follow at daytime music
 that calls to a quest.
 Hark, how the galloping measure
 Quickens the pulses of pleasure;
 Gaily saluting the morn
 With the long, clear note of the hunting-
 horn,
 Echoing up from the valley,
 Over the mountain-side,—
 Rally, you hunters, rally,
 Rally and ride!
 Drink of the magical potion music has
 mixed with her wine,
 Full of the madness of motion, joyful,
 exultant, divine!
 Leave all your troubles behind you,
 Ride where they never can find you,
 Into the gladness of morn,
 With the long, clear note of the hunting-
 horn,
 Swiftly o'er hillock and hollow,
 Sweeping along with the wind,—
 Follow, you hunters, follow,
 Follow and find!
 What will you reach with your riding?
 What is the charm of the
 chase?
 Just the delight and the striding swing
 of the jubilant pace.
 Danger is sweet when you front
 her,—
 In at the death, every hunter!
 Now on the breeze the mort is borne
 In the long, clear note of the hunting-
 horn,
 Winding merrily, over and over,—
 Come, come, come!
 Home again, Ranger! home again,
 Rover!
 Turn again, home!

VI

DANCE MUSIC

Then begins a measure stately,
 Languid, slow, serene;
 All the dancers move sedately,
 Stepping leisurely and straitly,
 With a courtly mien;
 Crossing hands and changing places,
 Bowing low between,
 While the minuet inlaces
 Waving arms and woven paces,—
 Glittering damaskeen.
 Where is she whose form is folden
 In its royal sheen?
 From our longing eyes withholden
 By her mystic girdle golden,
 Beauty sought but never seen,
 Music walks the maze, a queen.

WALTZ

Now let the sleep-tune blend with the
 play-tune,
 Weaving the mystical spell of the dance;
 Lighten the deep tune, soften the gay
 tune,
 Mingle a tempo that turns in a trance.
 Half of it sighing, half of it smiling,
 Smoothly it swings, with a triplicate
 beat;
 Calling, replying, yearning, beguiling,
 Wooing the heart and bewitching the
 feet.
 Every drop of blood
 Rises with the flood.
 Rocking on the waves of the strain;
 Youth and beauty glide,
 Turning with the tide—
 Music making one out of twain.
 Bearing them away, and away, and away,
 Like a tone and its terce—
 Till the chord dissolves, and the dancers
 stay,
 And reverse.
 Violins leading, take up the measure,
 Turn with the tune again,—clarinets
 clear
 Answer their pleading,—harps full of
 pleasure
 Sprinkle their silver like light on the
 mere.
 Semiquaver notes,
 Merry little notes,
 Tangled in the haze
 Of the lamp's golden rays,
 Quiver everywhere
 In the air
 Like a spray,—

Till the fuller stream of the might of
 the tune,
 Gliding like a dream in the light of the
 moon,
 Bears them all away, and away, and
 away,
 Floating in the trance of the dance.

VII

WAR MUSIC

Break off! Dance no more!
 Music is in arms
 To signal war's alarms!
 Hark, a sudden trumpet calling
 Over the hill!
 Why are you calling, trumpet, calling?
 What is your will?
 Men, men, men!
 Men who are ready to fight
 For their country's life, and the right
 Of a liberty-loving land to be
 Free, free, free!

Free from a tyrant's chain,
 Free from dishonor's stain,
 Free to guard and maintain
 All that her fathers fought for,
 All that her sons have wrought for;
 Resolute, brave, and free!

Call again, trumpet, call again,
 Call up the men!

Do you hear the storm of cheers,
 Mingled with the women's tears
 And the tramp, tramp, tramp of
 marching feet?

Do you hear the throbbing drum
 As the hosts of battle come
 Keeping time, time, time to its beat?
 O Music, give a song
 To make their spirit strong
 For the fury of the tempest they must
 meet.

The hoarse roar
 Of the monster guns;
 And the sharp bark
 Of the lesser guns;
 The whine of the shells,
 The rifles' rattle,
 Where the bullets patter, patter,
 patter,
 The rattle, rattle, rattle
 Of the mitrailleuse in battle
 And the yells
 Of the men who charge through
 hells:
 Hi-aye! Ho-eye!

Where the poison gas descends,
 And bursting shrapnel rends
 Limb from limb,
 In the dim
 Chaos and clamour of the strife,
 Where no man thinks of his life,
 But only of fighting through,
 Blindly fighting through!

'Tis done
 At last!
 The victory won,
 The dissonance of warfare past!
 O Music, mourn the dead
 Whose loyal blood was shed,
 And sound the taps for every hero
 slain;
 Then lead into the song
 That made their spirit strong,
 And tell the world they did not die
 in vain.

Thank God, we can see, in the glory
 of morn,
 The invincible flag that our fathers
 defended,
 And our hearts can repeat what the
 heroes have sworn,
 That war shall not end till the war-
 lust is ended.
 Then the bloodthirsty sword shall no
 longer be lord
 Of the nations oppressed by the con-
 queror's horde,
 But the banners of freedom shall peace-
 fully wave
 O'er the world of the free and the lands
 of the brave.

VIII

THE SYMPHONY

Music, they do thee wrong who say thine
 art
 Is only to enchant the sense.
 For every timid motion of the heart,
 And every passion too intense
 To bear the chain of the imperfect word,
 And every tremulous longing, stirred
 By spirit winds that come we know not
 whence,
 And go we know not where,
 And every inarticulate prayer
 Beating about the depths of pain or bliss,
 Like some bewildered bird
 That seeks its nest, but knows not where
 it is,
 And every dream that haunts, with dim
 delight,



Photo by Camera Craft, N. Y.

Arthur Hackett

The drowsy hour between the day and
 night,
 The wakeful hour between the night and
 day,—
 Imprisoned, waits for thee,
 Impatient, longs for thee,
 The queen who comes to set the captive
 free!
 Thou lendest wings to grief to fly away,
 And wings to joy to reach a heavenly
 height;
 And every dumb desire that storms
 within the breast
 Thou ledest forth to sob or sing itself
 to rest.

All these are thine, and therefore love
 is thine.

For love is joy and grief,
 And trembling doubt, and certain-sure
 belief,

And fear, and hope, and longing un-
 expressed,
 In pain most human, and in rapture
 brief

Almost divine.

Love would possess, yet deepens when
 denied;

And love would give, yet hungers to
 receive;

Love like a prince his triumph would
 achieve;

And like a miser in the dark his joys
 would hide.

Love is most bold:

He leads his dreams like armèd men in
 line;

Yet when the siege is set, and he must
 speak,

Calling the fortress to resign

Its treasure, valiant love grows weak,
 And hardly dares his purpose to un-
 fold.

Less with his faltering lips than with
 his eyes

He claims the longed-for prize;

Love fain would tell it all, yet leaves
 the best untold.

But thou shalt speak for love. Yea,
 thou shalt teach

The mystery of measured tone,

The Pentecostal speech

That every listener heareth as his
 own.

For on thy head the cloven tongues
 of fire,—

Diminished chords that quiver with
 desire,

And major chords that glow with per-
 fect peace,—

Have fallen from above;

And thou canst give release

In music to the burdened heart of love.

Sound with the 'cellos' pleading, pas-
 sionate strain

The yearning theme, and let the flute
 reply

In placid melody, while violins com-
 plain,

And sob, and sigh;

Then let the oboe half-reluctant sing
 Of bliss that trembles on the verge of
 pain,

While 'cellos plead and plead again,
 With throbbing notes delayed, that
 would impart

To every urgent tone the beating of the
 heart.

So runs the andante, making plain
 The hopes and fears of love without a
 word.

INTERMEZZO

(for wind-instruments)

Then comes the adagio, with a yielding
 theme

Through which the violas flow soft as
 in a dream,

While horns and mild bassoons are
 heard

In tender tune, that seems to float

Like an enchanted boat

Upon the downward-gliding stream,
 Toward the allegro's wide, bright
 sea

Of dancing, glittering, blending
 tone,

Where every instrument is sounding
 free,

And harps like wedding-chimes are
 rung, and trumpets blown

Around the barque of love

That sweeps, with smiling skies above,
 A royal galley, many-oared,
 Into the happy harbour of the perfect
 chord.

IX

IRIS

Light to the eye and Music to the ear,—
 These are the builders of the bridge that
 springs

From earth's dim shore of half-remem-
 bered things

To reach the spirit's home, the heavenly
 sphere

Where nothing silent is and nothing
dark.

So when I see the rainbow's arc
Spanning the showery sky, far off I
hear

Music, and every colour sings:
And while the symphony builds up its
round

Full sweep of architectural harmony
Above the tide of Time, far, far away
I see

A bow of colour in the bow of sound.

Red as the dawn the trumpet rings,
Imperial purple from the trombone
flows,
The mellow horn melts into evening
rose.

Blue as the sky, the choir of strings
Darkens in double-bass to ocean's hue,
Rises in violins to noontide's blue,
With threads of quivering light shot
through and through.

Green as the mantle that the summer
flings

Around the world, the pastoral reeds
in tune

Embroider melodies of May and June.

Yellow as gold,
Yea, thrice-refined gold,
And purer than the treasures of the
mine,

Floods of the human voice divine
Along the arch in choral song are
rolled.

So bends the bow complete
And radiant rapture flows
Across the bridge, so full, so strong,
so sweet,

That the uplifted spirit hardly knows
Whether the Music-Light that glows

With the arch of tones and colours
seven

Is sunset-peace of earth, or sunrise-joy
of Heaven.

X

SEA AND SHORE

Music, I yield to thee;

As swimmer to the sea

I give my spirit to the flood of song;

Bear me upon thy breast

In rapture and at rest,

Bathe me in pure delight and make
me strong;

From strife and struggle bring re-
lease,

And draw the waves of passion into
tides of peace.

Remember'd song, most dear,

In living songs I hear,

While blending voices gently swing
and sway

In melodies of love,

Whose mighty currents move,

With singing near and singing far
away;

Sweet in the glow of morning light,
And sweeter still across the starlit gulf
of night.

Music, in thee we float,

And lose the lonely note

Of self in thy celestial-ordered strain,
Until at last we find

The life to love resigned

In harmony of joy restored again;

And songs that cheered our mortal
days

Break on the coast of light in endless
hymns of praise.

HENRY VAN DYKE

THIRD CONCERT

Friday Afternoon, May 16

NATIONAL HYMN "America"

SUITE, D Major, No. 3 - - - - - BACH
Overture; Air; Gavottes I and II; Bourrée; Gigue

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

The first movement of this Suite is in the form of the old so-called French overture, as established by Jean Baptiste Lully (1633-1687). The initial, though somewhat tentative impulse in the establishment of this form dates back to the *concertini* of Allegri (1584-1662), and, to a certain degree, it was influenced by the instrumental introductions employed in the formative decades of the Italian Opera. These introductions, which, by the way, were never called overtures, had nothing to do with the operas themselves until the advent of Cesti (1620-1699) who, in "Il Pomo d'Oro" (1668-?) for the first time introduced material drawn from the work itself.

Following the established structural norm this overture opens with a slow movement, the Prelude—D major, *Grave*, 4-4 time—which soon leads into a lively fugue—*vivace*—same key and time.

This fugue is of a peculiar sort, approaching more closely what Fétis calls an irregular fugue, than any other established variety. The exposition is a measure longer than the subject. There are several passages for violin solo in this fugue, after the manner of the old *concerto grosso*.

The second movement, Air—D major, *lento*, 4-4 time—is for strings alone. It has probably been played at concerts, separated from the rest of the Suite, oftener than any orchestral composition by Bach. It has also become familiar in chamber concerts through a transcription for violin and pianoforte by August Wilhelmj, who transposed it to G major, writing the violin part a major 9th lower than in the original in order that it might be played on the G string.

After this sublime Air, which, in this early cyclical form, represented the Andante or Adagio of the modern sonata or symphony, typical early dances make their appeal. That the super-strenuous qualities of most of the popular modern dances give way to delicacy and refinement does not detract from their witchery, and may induce the desire that in this field "history might repeat itself."

The third and fourth movements, Gavottes I and II—D major, *Allegro*, 2-2 time—would count nowadays as a single movement, the second Gavotte being the alter-

native or Trio of the first. The Gavotte is an old French dance, its name said to be derived from the Gavots, or inhabitants of the Pays du Gap. Originally its peculiarity, as a danse *grave*, was the fact that the dancers lifted their feet from the ground, whereas they walked or shuffled in the older dances of its class. It begins on the third quarter of the measure, wherein it is differentiated from the Pavane, which begins on the first beat.

The fifth movement is a Bourrée—D major, *Allegro*, 2-2 time. The Bourrée was, according to some authorities, an old French dance indigenous to the province of Auvergne. According to others it was a Spanish dance, from Biscay, where it is said to still be in common use. It differs from the Gavotte in being in alla-breve instead of in common time, and by its beginning always on the fourth quarter of the measure, instead of on the third.

The sixth movement is a Gigue—D major, *Allegro vivace*, 6-8 time. The Giga was an old Italian dance. It is uncertain whether its name was derived from that of the old Italian fiddle or vice versa. It was always in triple time, which was written indiscriminately as 3-8, 3-4, 6-8, or 12-8 time. It was the conventional finale of suites and partitas in Bach's and Handel's day. Its musical character is well defined by the English "Jig."

In the suites for keyed-instruments most of the dances were severely contrapuntal, frequently fugal, as naturally conditioned by environment and by the structural characteristics of the instruments themselves.

SYMPHONY, No. 3, "Eroica," E flat, Op. 53 - - - - - BEETHOVEN

Allegro con brio; Marcia funébre; Scherzo; Finale

Ludwig van Beethoven was born at Bonn, December 16, 1770;
died at Vienna, March 26, 1826.

Were Beethoven alive today we are confident that he would not have been obliged to dedicate this symphony to an "ideal hero of his imagination," as he did after the Napoleon in whom he saw the saviour of democracy had blasted his hopes by discovering himself to be the victim of an insatiable ambition.

Today we may see in it a tribute to the heroes who gave of themselves to accomplish that which Beethoven hoped would be brought to pass by his fallen idol. In the second movement we may find a fitting dirge for those who made the supreme sacrifice. In the nobility of its content the work justifies its title, and when it is considered purely as music, divorced from the implications of its title and dedication, it is worthy of the supreme position accorded it in the symphonic repertoire.

The "Eroica" was first performed in private in 1804, and its first public hearing was on April 7, 1805. It made its way into other countries but slowly, in England in 1814; in France in 1828; in Russia in 1834; in Italy in 1866; in Spain not until 1878. While no authentic data is available it was in all probability given in America before either of the last two dates. Once introduced, however, it has always maintained its preeminence.



Photo by Hall, N. Y.

Mabel Alcock

The principal theme of the first movement—E flat major, *Allegro con brio*, 3-4 time—is enunciated by the violoncellos at the beginning of the third measure.



After a restatement of this basic theme, in the new material leading to the "modulatory phrase," a short motive of three notes falling to the lot of the woodwinds cannot fail to attract notice by its questioning urgency, and win through its charm.

The second subject—first stated by oboes, clarinets and bassoons—and taken up later by the strings, has a captivating rhythmic scheme, and its general character is clearly enforced by the following excerpt:



The "development" section introduces wonderful contrasts and scholarly, but not pedantic treatments of material already heard and added episodic themes. An illustration of Beethoven's freedom occurs in this section in the measures leading into the "recapitulation," when the horn introduces the principal theme in the original key in a relation to the violins that was thought to be, as Ries said, "abominably false." He attributed it to "a wrong entrance by the d-d horn-player," but as it is said he narrowly escaped being cuffed by Beethoven for making this assertion we must consider it as something intended, for it has always so remained. Naturally so consummate a master of form gives us a "recapitulation" section in which the themes appear in the order ordained.

The second movement—C minor, *adagio assai*, 2-4 time—is one of the greatest funeral marches ever written. Its two principal themes are worthy of the implica-



tions of the subject and pregnant with meaning. It is not necessary to give the formal structure nor the processes through which the themes expose their fulness of meaning for they stand clearly revealed. It is said, not on unimpeachable authority, that when Beethoven was told of Napoleon's death he remarked that he wrote his funeral march seventeen years before.

The Scherzo—E flat major, *Allegro vivace*, 3-4 time—is a brilliant example of the possibilities of the old minuet form when given a different content and taken in a quick tempo.



This is one of the most captivating of the master's playful inspirations, and the certainty that there can be no accident in the delivery of the somewhat trying horn-passages in the Trio



will not arouse the feelings of trepidation often felt in earlier days when inefficient players too frequently came to grief—and the listeners grieved.

In the Finale—E flat major, *Allegro molto*, 2-4 time—Beethoven displays his marvellous use of the variation form. The theme which served as a basis for the genial variations which make up the movement appears to have been a favorite of Beethoven, for he used it in three other compositions of quite distinct import from each other, and from the present work.



The illustration given above does not show the theme in its original form, but it can be easily traced in the bass. Acquaintance with the productions of other symphonists invariably lead to the conclusion that, all in all, Beethoven was the greatest. Many see in his orchestra a lack of resources, and still others appear to resent the clarity and naturalness of his melodic, rhythmic, and harmonic schemes, but it is unwise for anyone to base a reputation for sound musical judgment on such criticisms or opinions for they enforce rather than detract from his greatness.

CONCERTO, No. 2, for Pianoforte, B flat major, Op. 53 - - - BRAHMS

Allegro non troppo; Allegro appassionato; Andante; Allegro grazioso

MR. OSSIP GABRILOWITSCH.

Johannes Brahms was born at Hamburg, May 7, 1833;
died at Vienna, April 3, 1897.

The details of Brahms' career, and varying judgments of his art have appeared so frequently in program-books of previous Festivals that they will not be touched upon in this analysis, the purpose of which is to set forth certain facts regarding the particular work to be heard this afternoon.

With the modesty frequently evinced by him when referring to his compositions, especially new and important ones, in a letter, dated Pressburg, July 7, 1881, the composer wrote to intimate friends regarding it—"I don't mind telling you that I have written a tiny, tiny piano concerto, with a tiny, tiny wisp of a scherzo" Later, he spoke of the four movements as "small piano pieces." Such modesty is frequently a sign of egotism, but it was not so in the case of Brahms. As the letter referred to was written on the day which saw the completion of the concerto there can be no doubt as to its date. The work was published in 1882, but had been performed three times by the composer in the month of November of the year of its completion. Since its publication it has been played many times by the greatest pianists, for only such can successfully negotiate its technical difficulties and reveal its spiritual content. It must be said *en passant* that no artist is more worthy to function as its interpreter than the distinguished virtuoso who will today make it live and breathe. A word as to its structure may not be out of place at this point.

The first movement—B flat major, *Allegro non troppo*; 4-4 time—begins with prophecies of the principal subject, which later, in connection with the second subject, is proclaimed in the tutti. After another statement of the principal subject by the solo instrument, the movement runs the usual course of the sonata-form, which, however, is treated with a breadth, elasticity and freedom characteristic of the modern outlook. Among the many individual touches to be noted, the modest manner in which the horn introduces the "recapitulation" section may be mentioned.

The Scherzo—F major, *Allegro appassionato*, 3-4 time—exhibits certain departures from the orthodox form, but as is always the case with Brahms, who had a fine sense of values and proportion, they fully justify and enforce the Scriptural saying "The letter killeth, but the spirit giveth life." At this point it may be permissible for us to indulge in questionings as to Brahms' definition of "tiny, tiny," and to wonder what he would call "great." But queries have no place in our minds when listening with a free imagination yields such unalloyed pleasure as is given by this inspired movement.

At the very beginning of the third movement—B flat major, *Andante*, 6-4 time—the principal theme is set forth by the solo violoncello, and treated by other instruments before the pianoforte takes it in hand.

The formal structure is very simple, largely resting on the principal subject, and its elaboration and development. A new theme in F sharp major, an intimate enharmonic key-relationship, gives genial contrast.

The final movement—B flat major, *Allegretto*, 2-4 time—like its predecessors gives us an immediate statement of its leading theme. New ideas soon enter into the composer's general scheme so admirably that they enhance the effect of the movement in its entirety. Only a composer gifted with the power of sustained musical thought could conceive such a wealth of contrasting ideas and make them, integral parts of a well-ordered whole with no loss of clarity, or logic. Unless such ideas are organic outgrowths of the original dominating thought, they produce chaos where we would see variety. Brahms' greatness reveals itself in his power of fusing into a real unity so many varied emotional expressions, or phases of a parent emotion. Returning from this digression to our purpose, it only remains to point out that, unlike many moderns, our composer knew how to reach a real climax at the very end of an extended work, as witness the brilliant coda—*Una poco piu presto*—which brings this movement to an inspiring conclusion.

To those who love to expatiate on Brahms' obscurity, it may be pointed out that the processes so imperfectly stated in this analysis in every instance enforce the real clarity of his art. Although the statement that "Brahms had no melodic gift" is heard less frequently now-a-days than formerly, it may be true that he will never attain general popularity, but it cannot be denied that his hold on those who have arrived at a real appreciation of his work is steadily increasing. Again, it is quite possible that a willingness to study him will win over many of those who now "stand afar off." Hans von Bülow spoke of the three B's—Bach, Beethoven, and Brahms—as the great Musical Trinity. It would be difficult to give a reason why the composer who occupies the third place in the sequence displayed in this symphony program should not be considered worthy of the position assigned him by this eminent authority.



Photo by Hutchinson

Gustaf Holmquist

FOURTH CONCERT

Friday Evening, May 16

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

Antonin Dvorák was born at Mühlhausen (Bohemia), September 8, 1841;
died at Prague, May 1, 1904.

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



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





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

Poco tranquillo.



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



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

- ARIAS, (a.) "The Heavens are telling the Lord's endless glory" - BEETHOVEN
 (b) "My Heart ever Faithful," - - - - - BACH

MADAME LOUISE HOMER.

- (a.) "The Heavens are telling the Lord's endless glory" - BEETHOVEN

The Beethoven number is No. 4, of his Opus 48. "Six Sacred Songs," dedicated to his friend Count von Browne, a Russian nobleman, and composed in 1802. Whether Beethoven was a religious man or not has been debated, but on the testimony of a life consecrated to duty, a spirit triumphing over endless discouragements, and the songs included in this group, we may feel that while he may have had no formal religious life, he was animated by the spirit of true religion. His theology was formulated in a Creed, which he kept constantly before him—"I am that which is, I am all that is, that was, and that shall be. No mortal man hath lifted my veil. He is alone by Himself, and to Him do all things owe their being."

The music of this song is noble and inspiring and reveals an appreciation of the significance of the subjoined text possible only to a man who felt its obvious meaning.

The heavens are telling the Lord's endless glory,
 Through all the earth his praise is found;
 The seas re-echo the marvellous story;
 Oh, man, repeat that glorious sound!
 The starry host He orders and measures;
 He fills the morning's golden springs,
 He wakes the sun from his night-curtained slumbers;
 Oh, man, adore the King of Kings!

(b) "My Heart ever Faithful" - - - - - BACH

Bach was of a deeply religious nature, as is shown conclusively by his settings of the Passion, his colossal B minor Mass, and the sacred cantatas which he wrote for every holy day in the year. The probable date of this wonderful example of the great Leipzig Cantor's happiest vocal style is 1735. The melody is so captivating that those who find little pleasure in his instrumental compositions, particularly those written for key-board instruments, can but be captivated by its grace and naturalness. Bach was a poet, a fact too often ignored by virtuosi, and in none of his numerous inspirations has he displayed this more than in this short aria, unless it be in the preludes and fugues in the "Well Tempered Clavichord."

The text is as follows:

My heart ever faithful
 Sing praises, be joyful
 My Jesus is near.
 Away with complaining
 Faith ever maintaining
 My Jesus is here.

SYMPHONY, G minor (Köchel *550) - - - - - MOZART

Allegro molto; Andante; Menuetto; Finale.

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

In the period in which this symphony falls, Mozart was harassed financially, for, like many other men of genius, he was careless about money matters, and his wife (Constance Weber) cheerfully contributed to his improvidence, although she bravely faced the results of their combined activity in this direction and shared his discom-

*Ludwig Köchel (January 14, 1800-June 3, 1877) was a musical dilettante of great learning. His "Chronological Thematic Index" of Mozart's works (Leipzig, 1862) is so all-embracing and authoritative that his numbering is always followed in programs in which Mozart is included.

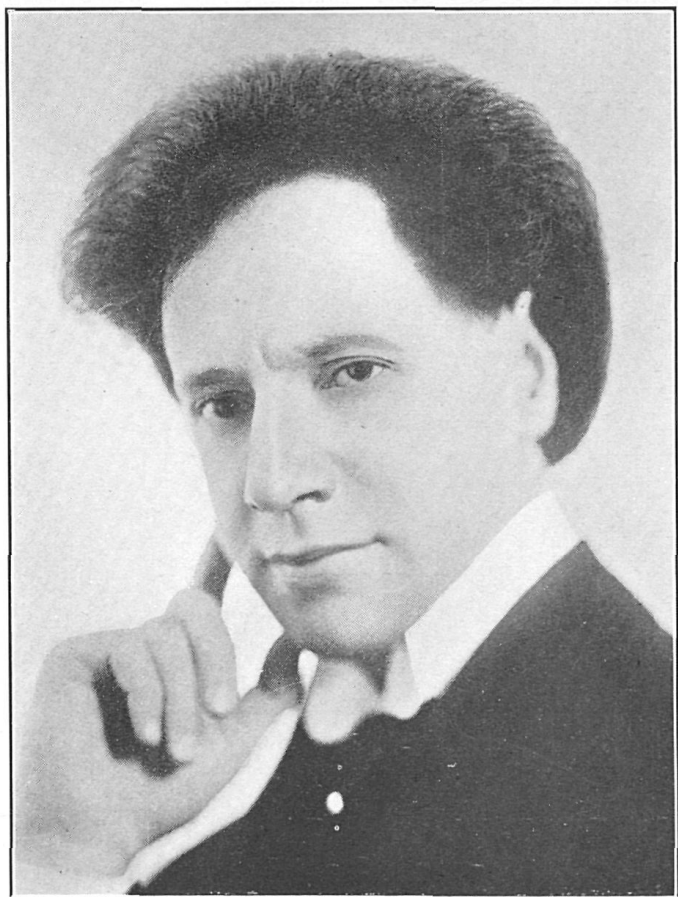
forts without a murmur. That he could have completed his three greatest symphonies while undergoing the nagging of his numerous creditors and suffering from what he considered to be reflections on his honor, is a revelation of the unfathomable attributes of real genius. When one realizes that June 26, 1788, witnessed the completion of the symphony in E flat; July 25, the G minor, and August 10, the "Jupiter," the frequently quoted examples of creative facility lose somewhat of their force, for this immortal trio represents Mozart's highest attainment in symphonic writing. Each is highly individual, and each may be considered a model of melodic power and grace, lucidity of statement, and formal symmetry. To choose between them is as embarrassing as to exhibit a preference for either of his two most popular operas. One might select "Figaro's Hochzeit" were it not for "Don Giovanni," and might choose the E flat symphony were it not for the G minor, and the "Jupiter," but the better plan is to prefer the one last heard.

The marvellous command of instrumentation and, in this particular symphony, the genius displayed by the master in his treatment of the violins must be urged. Few of the remaining forty-six symphonies written by Mozart are heard now-a-days, although the majority of them display his power and are worthy of the repeated hearings the present embarrassment of riches in the orchestral repertoire deny them. More than any other composer, with the possible exception of Rossini, Mozart realized the popular idea of genius. The belief that a genius in frenzy covers reams of music-paper with notes, not one of which is misplaced and all of which represent inspirations pressing for utterance, and that the extent of such activity is limited only by the physical capacity to endure, is fancy rather than fact, as is proven by the toil with which Beethoven evolved his themes and their treatment. As a matter of fact, the spontaneity of this symphony, its free play of motive, its apparent unforced naturalness all predispose one to accept this fancy as a true statement of the case. In reality, in this instance, it is, but such a procedure is the exception rather than the rule.

In the first movement—G minor, *Allegro molto*, Alla breve time—the violins immediately announce the nervously incisive, somewhat restless, principal subject, the rhythmical impact of which is heightened by the mildly agitated accompaniment of the violas.

Allegro molto.

Developed and repeated, the two statements being separated by a short intermediate phrase, it soon loses itself in a lovely second subject, to which one might



Christopher Columbus

Fourth Concert

apply Schubert's appreciative expression, when, referring to Mozart's melodies, he said "One could hear the angels singing."

Through the processes of development inherent in the sonata-form, this material is made to yield its wealth of suggestion until, after it has run its formal course, the movement is brought to a conclusion that is neither abrupt nor drawn-out, the Scylla and Charybdis of extensive forms.

Certain critics have seen in the second movement—E flat major, *Andante*, 6-8 time—the "song of a heart yearning for sympathy." The entire symphony has been characterized by them as an "expression of rebelliousness controlled by resignation," therefore, we are not surprised to learn that the perfectly natural and eminently Mozartian principal subject of this movement is a "throbbing, plaintive appeal,"

which in its pathos yields only to the utterances of the second subject.

According to the interpretation of this symphony from which these quotations are taken, the energetic, though restricted, rhythmic motive heard in connection with these subjects, depicts "the waves of agitation under which the pathetic appeals are occasionally submerged, only to rise again and again to the surface," possibly to justify inner meanings in the main so successfully hidden by Mozart that they have not been fully realized by listeners who have not bidden farewell to sanity and who prefer sunlight to mystical gloom.

The Menuetto—G minor, *Allegro*, 3-4 time—follows the usual three-part dance form in terms of the following principal subject.

The Trio, the second member in the form, is in G major, and the pessimistic atmosphere attending all that has preceded it, is now pierced by the following "ray of light."

To quote for the last time from the sources cited, the last movement—G minor, *Allegro*, common time—reveals in the very first measures of its principal subject

"the determination, the passionate effort to drive away sorrow which appear to prevail." Merely questioning the use of "appear" in this connection, we can now gladly bid farewell to this type of criticism, after calling attention to the beauty of the second subject.

It may be stated that the glimpses into the material afforded by the illustrative cuts will prepare one for the genial uses to which they are put in the construction of this fitting finale to a really great symphony. The criticisms quoted give rise to certain reflections on criticism as such. When a young bride, writes from Niagara Falls to a friend, "Niagara Falls is the cutest thing I ever saw, but the pudding served at dinner was sublime," it will be seen that such a misuse of terms as is now too prevalent makes it difficult to apply to works of art, terms hallowed by association with marsh-mallows and Easter bonnets. But this handicap amounts to little as compared to the obsession of the idea that one must be keen to discern the expression of overwrought emotional irregularities in every product of genius. It was only in his last year that Mozart could have felt crushed by his environment to such an extent that his muse could respond to none but pessimistic suggestions. A composer who could in a few weeks produce three immortal works, must have been in a continuous state of exaltation that could only express itself in optimistic utterances. There is no doubt that Mozart's career furnished abundant reason for despondency, but we know on indisputable authority that he rose above all discouragement and faced life with a cheery, buoyant spirit.

Not questioning in the least the sincerity of opinions, which in the present case seem to have no foundation, the criticisms that have been proven to be of value, if any are, or can be, as a rule have not been written by men who "sit in a corner and throb," nor by those who in that same corner emulate Jack Horner by pulling out the plums of hidden meanings, but by men who have realized the naturalness of musical expression and when listening have neither been obliged to "remove their shoes" nor close their eyes. Still each individual must interpret music in terms of his own individuality, which means that there will always be different points of view, else music were in vain.

- (a) ARIA, from "L'Enfant Prodigue" - - - - - DEBUSSEY
 (b). GAVOTTE, from "Mignon" - - - - - A. THOMAS
 MADAME HOMER.
 (a) ARIA, from "L'Enfant Prodigue" - - - - - DEBUSSEY

Achille Claude Debussy was born August 22, 1862, at St. Germain, (France);
 died March 26, 1918, at Paris.

While several of Debussy's instrumental compositions including the "Cortège et Air de Danse" from the work in which is included the excerpt on our program have been presented in the past, this aria is the first opportunity of becoming acquainted with his vocal style offered in these concerts.

This *Scene Lyrique* won for Debussy the Grand Prix de Rome in 1884, and was first performed at the Conservatoire, June 27, of that year. In 1903, after revision, it was given at the Sheffield (England) Musical Festival. After still another revision, for Debussy was a stern critic, it was produced at Covent Garden, London, on October 28, 1910, on which occasion it was followed by Humperdinck's "Hänsel and Gretel."

The story is simple and runs as follows:

Lia, the mother of Azaël, bemoans the loss of her wayward son. As she expresses her grief Siméon, her husband, gently upbraids her, and he exhorts Lia to hearken to the music of the merry-makers and to partake of their joy. A procession of the revellers enters and Siméon and Lia join the throng. Azaël, who has returned home, exhausted and repentant, has, unobserved by the people who pass by, seen his brother and sister in the midst of the joyous crowd. He falls unconscious outside the home which had once sheltered him and is discovered by Lia and his father. Forgiveness is extended to the erring wanderer and all thank Heaven for his restoration.

The music of the "Cortège and Air de Danse" is played as the procession of revellers enters. The directions in the score are as follows: "Young men and maidens pass across the scene followed by attendants who present flowers, fruits and brimming cups to them. They form a gay procession headed by Siméon and Lia." The scene of the work is a village near the Lake Genesareth.

The following is the text:

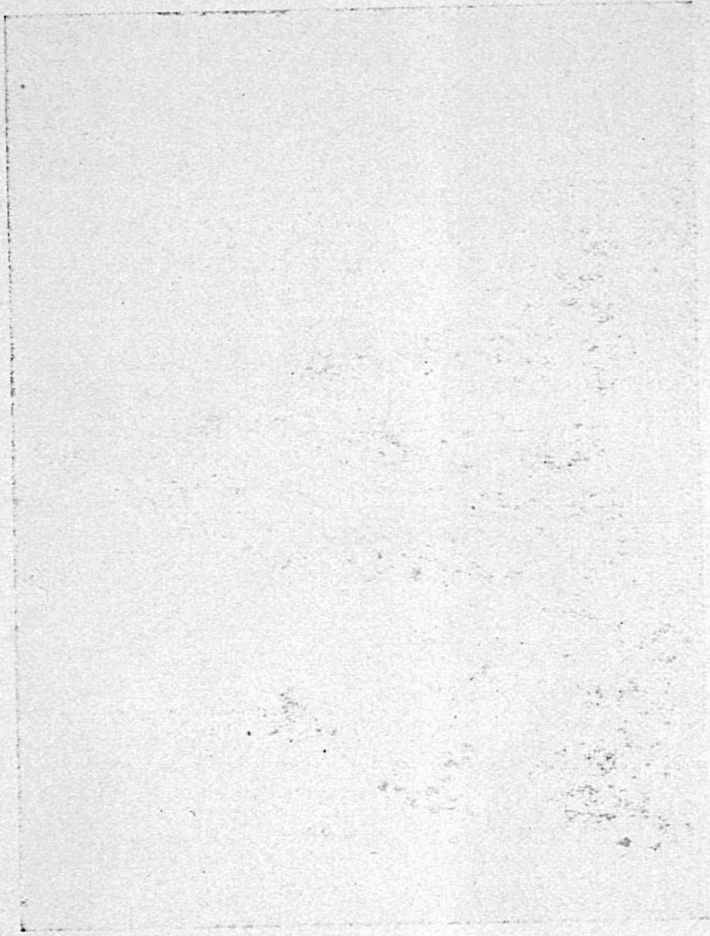
RECIT:—The years roll by no comfort bringing
 Spring comes smiling, gay flowers flinging,
 The birds' sweet song but makes my heart the sadder pine:
 My wounds bleed fresh, my heart cries for joys that once were mine.
 Along this silent shore I wander lonely,
 My grief God knoweth only;
 Ever, ever more Lia mourns for her child, the child that once she bore.

AIR:—Azael! Azael! Ah! wherefore did'st thou leave me?
 On my heart thou art graven: I sorrow for thee.
 Azael! Azael! Ah! wherefore did'st thou leave me?
 Happy days to my memory start,
 When the elmtrees waving o'er us,
 Homeward the ruddy oxen bore us
 Weary with toil, but light of heart.
 Then as the shadows 'gan to fall,
 We all the evening hymn did sing
 Thankfully to God our king,
 To God, the Lord who giveth all.
 Sweetly we slept, and glad uprose.
 Youths and pure maidens wandered free,
 Plighted vows in sincerity.
 Evening shades brought rest and calm repose.
 Happy ye parents! when to earth your children bind ye:
 How glad your lot appears!
 Its joys, its tender fears,
 With their lives hath their love entwined ye.
 Sadly must I alone drag out the leaden years!
 Azael! Azael! Azael! Azael!
 Ah! wherefore did'st thou leave me?



Photo by Aime Dupont, N. Y.

Louise Hower.



(b) GAVOTTE, from "Mignon" - - - - - A. THOMAS

Ambroise Thomas was born at Metz, August 5, 1811;
died at Paris, February 12, 1896.

After a career as dramatic composer, not always attended with success, with his nineteenth dramatic venture, "Mignon" (Opera Comique, November 17, 1866), Thomas won a place in the front rank of opera composers. After "Mignon" he wrote four operas, including "Hamlet" (March 9, 1868), but none of them achieved the success of "Mignon," which attained world-wide popularity. Aside from the somewhat hackneyed Polonaise, Mignon's air, "Knowst thou the land," and the Gavotte offered this evening may account largely for the position accorded a work, which, considered from the modern point of view, does not invite the use of superlatives.

At the first performance of "Mignon" in London, July 5, 1870, Madame Tribelli-Bettini, a contralto, who sang the part of Frederick (originally a man's role), was given more opportunity for the display of her art by the interpolation of the gavotte aria to be sung this evening.

As the tender feelings of the habitués of the Opera Comique, Paris, forbade acquaintance with aught that was painful, in the French version of the story drawn from Goethe's "Wilhelm Meister," wedding bells were substituted for the tragic death of the heroine, so that all might end according to the ideals embodied in the type of novel dear to boarding-school girls, as well as in the and-so-they-were-married-and-ever-after-lived-happily *dénouements*, characteristic of fairy tales.

Whether this charming addition was made to strengthen the exceedingly anaemic part of Frederic, or as another "sop to Cerberus" is as immaterial as the reason for the metamorphosis of Goethe's Gretchen into Gounod's Marguerite.

In its orchestral garb the gavotte introduces Act II, and in its vocal form is clothed with the following text:

'Tis I! all is now broken!
No matter! Here I am!
Ah! Filina, hid in the dwelling of my fair Aunt!
I am in her boudoir fair,
And I feel my heart with rapture beat:
Ah! the moment comes for us again to meet!
I'll watch her, and catch her,
When we again shall meet.
'Tis now the time my fair inconstant beauty,
To gain your faithless heart I feel to be my duty.

Ah! if I can only make her love me,
Oh! how happy, how happy I'd be!
And laugh at all who to her bend the knee,
I am in her boudoir fair,
And I feel my heart with rapture beat!

Ah! the moment comes for us again to meet!
 I'll watch her, and catch her,
 When we again shall meet.
 Ah! the joy that fills my heart!
 We shall meet no more to part!

SYMPHONIC LEGEND, "The Enchanted Forest," Op. 8 - - - d'INDY

Paul Marie Theodore Vincent d'Indy was born at Paris, March 27, 1851;
 still living.

Vincent d'Indy (for he dispensed with the first three Christian names noted above), one of the most prominent living French composers, has given many proofs of his great creative ability, and through his sympathetic and comprehensive biography of César Franck has given evidence of the possession of pronounced literary gifts. Like Chausson, he was an ardent disciple of C. Franck, in whom he found a master who knew how to develop his creative gifts and who also inspired him to noble living. He has written much in the symphonic forms, over which he displays absolute mastery, and as professor of composition in the Schola Cantorum is exerting a great and beneficial influence on the younger composers of his nation.

The "Enchanted Forest" owes its existence primarily to d'Indy's love of nature and folk-tales, the immediate inspiration being the following material drawn from Uhland's ballad: "Harald."

At the head of his warriors rode Harald, the hero full of bravery—they were going, by the light of the moon, through the wild forest, singing many songs of war.

Who rustles and watches in the bushes? Who descends from the clouds and emerges from the spray of the torrent? Who murmurs so harmoniously and gives those sweet kisses? Who embraces the cavaliers so voluptuously? It is the nimble troop of the Elves; all resistance is vain—The warriors have departed, departed for the land of the Fairies.

He alone has remained, Harald, the hero full of bravery; he moves on by the light of the moon through the wild forest.

At the foot of a rock bubbles a limpid spring; no sooner has Harald drunk of its enchanted waters than a strange drowsiness takes possession of his entire being; he falls asleep on the dark rock.

Seated on this same stone he sleeps for many centuries—and for many centuries, by the light of the moon, the Elves slowly circle round above Harald, the antique hero.

The text displays the range of the composition, the varied moods of which are portrayed by an orchestra in the make-up and use of which the modern outlook is a conditioning factor. The music is constructed with considerable freedom and follows well-nigh categorically the leadings of the text.

ARIA—"O fatal dower," from "Don Carlos" - - - - - VERDI

MADAME HOMER.

"Don Carlos," from which the aria through which the Italian master makes his final appeal in this series is taken, was produced at Paris, March 11, 1867. In it Verdi gave evidence of the growth, both on the musical and dramatic side, which culminated in the works which, beginning with "Aida" (1871), belong to his third period of creative activity. It was not received with enthusiasm, indeed its success was but moderate. Whether this was due to a lack of perception on the part of the public, or the absence of qualities compelling success we may not know, but the infrequency with which it is given would seem to indicate that it did not possess elements of popularity. This judgment or, more strictly speaking, opinion, need not be considered final, for the history of opera is full of instances in which the verdict of the public ran counter to the evidence. The text of this aria, which will be sung in Italian, is herewith appended in an English translation:

Oh fatal dower, oh cruel gift,
That in their fury the heavens did grant me!
Thou who canst make us so vain and haughty,
My curse is on thee!
Yea, curses for my beauty bright!
With bitter tears my heart is riven,
Hope never comes in sorrow's night.

No torture may wipe out my crime, so great
That it may call for sacrifice of life.
My curse is on thee, O beauty bright!
Ah! my curse is on thee, O beauty bright!

O Queen adored, I sacrific'd thee,
O foolish error of this loving heart!
In some lone convent where none can find me,
I can conceal my wild despair.
Alas! alas! O Queen adored.

Oh heav'n! and Carlo—condemned tomorrow, he may be!
Great heav'ns!
Ah! one day is left.
'Tis hope sweetly dawning!
I'll save him yet! One day is left me,
Ah! thanks to heav'n, yes, thanks to heav'n, I'll save him now!

BALLET SUITE, "Sylvia" - - - - - DELIBES

"Les Chasseresses"; Intermezzo; Pizzicati; Cortège de Bacchus

Clement Philibert Leo Delibes was born February 21, 1830, at Saint Germain, du Val (France); died at Paris, January 16, 1891.

Whatever position may be accorded Delibes as a dramatic composer his facility and power in the field of ballet-music cannot be denied. That the French and Russians dominate this *genre* must be granted as historical evidence and concrete proofs of the works themselves alike testify. As is well known for entirely novel and artistically significant concepts regarding this style of composition we are indebted to the composers of the latter race. But from the days of Lully up to the present, France has yielded the finest examples of this form, which won the adoration of Louis XIV, as it now wins the enthusiastic approval of French opera-going audiences and, incidentally, those of the world.

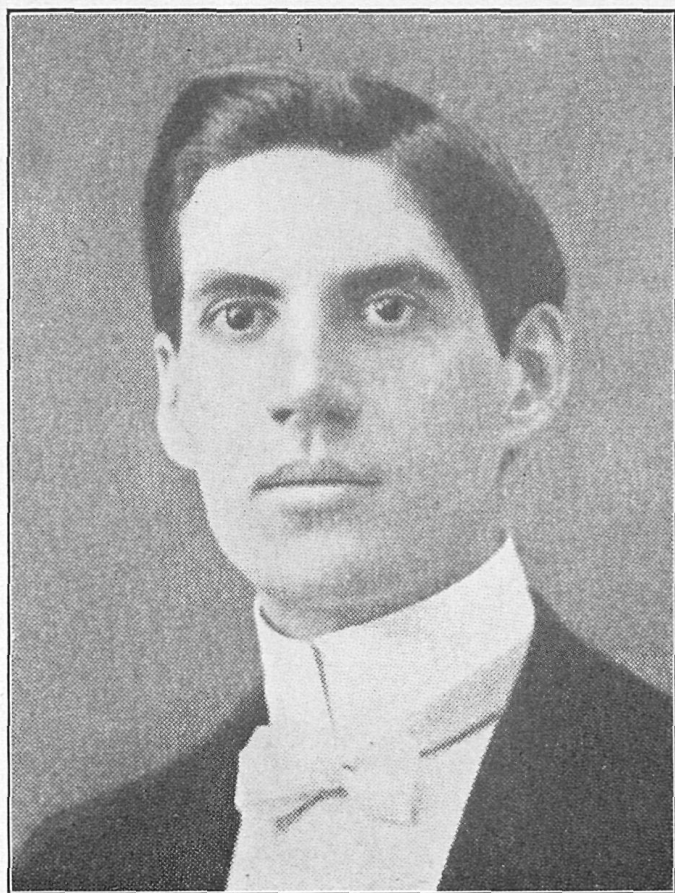
Delibes' greatest offering in this field "Sylvia, ou la nymphe de Diana," furnishes the material from which are drawn the four numbers making up the Suite on our program. "Sylvia" was brought out at the Grand Opera, Paris, on June 14, 1876. The success achieved by the entire work on that occasion has attended every performance of the group of excerpts arranged by the composer himself.

The title of the first number (The Huntresses) fully indicates the character of the music, which, introduced by a few preluding measures—A sharp major, *Moderato maestoso*, common time—nimble gallops to its conclusion. The following indications—E flat major, *Allegro animato*, 6-8 time—give the necessary purely musical details, for structurally it presents nothing of importance.

The second number of the series—"Intermezzo"—*Moderato*, 6-8 time—opens with a dainty theme for violins, which leads into a captivating "slow waltz" in which all the implications inherent in this designation are fully realized.

The title "Pizzicati" given the third movement—E flat, *Moderato*, 6-8 time—refers to the treatment of the strings accompanying the piquant melodies for violins, flute, and clarinet, which unite in giving to this movement its captivating charm.

The "Cortège de Bacchus" is a quasi-fantastic march—E major, *Allegro*, common time—with a middle section in A major. Repeating the first section it then reverts to the initial measures of No. 1. After this the work passes to a brilliant conclusion.



Herb. P. Courbois

FIFTH CONCERT

Saturday Afternoon, May 17

- I. PASSACAGLIA in C minor - - - - JOHN SEBASTIAN BACH
(1685-1750)

The Passacaglia (Ital. *Passacaglio*; Fr. *Passacaille*), one of the earliest polyphonic forms, was primarily a dance common to Italy and France, and resembling the Chaconne. Structurally it is built upon a continually-repeated theme, which, at each appearance, is treated to differing accompanying figures. From Frescobaldi—"The Father of Organ-Music" (1583-1644), whose glorious Passacaglia in B flat is today as fresh as when it was first heard, to Brahms (1833-1897) who utilized it in the last movement of his E minor symphony, is a far cry: The intervening centuries have yielded many masterly employments of this form, notably the closing dance in "King Arthur" (1691) of Purcell (1658-1695), the noble composition on our program, the greatest of them all, and the "Crucifixus" in the B minor Mass of Bach.

- II. TWO PRELUDES - - - - CHARLES CAMILLE SAINT-SAËNS
(1835—)
- (a) E major
(b) E flat major

It may not be generally known that the composer of "Samson and Delilah," has written quite extensively for the organ, of which he is a master. There are many who question the enduring qualities of Saint-Saëns' art, but the number as yet is not so great as to deter one from enjoying his compositions from the fear of not showing "good form."

- III. ALLEGRETTO - - - - DEBOUCK (1864—)
- IV. "CHRISTUS RESURREXIT" - - - ORESTES RAVENELLO (1871—)

The composer was Director of the *Liceo Benedetto Marcello*, in Venice, from 1902 to 1914, and, from the latter year, of the Municipal Institute of Music in Padua, where he now resides. He has written extensively in various forms, and has produced many works for the organ. The title indicates the atmosphere of Easter pervading this particular work, which may serve as an illustration of the modern Italian point of view of the instrument whose earliest literature is due to composers like Claude Merulo (1533-1604) and Frescobaldi. In all honesty, it must be said that the products of succeeding generations have fallen far short of realizing the early prophecies, but with the new birth of symphonic writing in Italy we may expect that the "King of Instruments" will be treated with proper dignity and appreciation.

V. GRAND PIÈCE SYMPHONIQUE - - - CÉSAR FRANCK (1822-1890)

Two movements

- (a) Andante seriosa;
- (b) Allegro non troppo e maestoso

In the *Grand Pièce Symphonique*, in F sharp minor, we find a composition in the symphonic form and in which by reason of the development of the organ, we get color-combinations closely corresponding to those contributed by the orchestra. The Andante is in the song-form and the Finale, F sharp major, is based on the principal theme of the first movement, following a structural unifying norm characteristic of Franck, and met with in most of his larger works.

VI. SKETCH, No. 3 - - - - - ROBERT SCHUMANN (1810-1856)

To those who know Robert Schumann in other fields of creation it may be a surprise to learn that he wrote several compositions for the organ. His Op. 60 comprised six glorious fugues on the name B-A-C-H, while six studies in canon-form—and the sketches for pedal-piano, from which the opening number is drawn, are given the Opus numbers 56 and 58, respectively.

VII. TWO PIECES - - - - - PIETRO A. YON (1887—)

- (a) "Echo" (Double canon in octaves)
- (b) "The Primitive Organ."

A writer in the "American Organist" for April, 1919, speaking of Mr. Yon, says, "To have a new message for the organ is the art of a genius, but to have a new way of saying the old message requires a brave man." He also considers him as "the greatest exponent of modern Italian composition." The first composition of the two we shall hear this afternoon, being in the form of a double-canon, will serve to display his command of counterpoint, while his choice of the possibilities suggested by the title of the second will reveal the quality of his imagination.

VIII. "PIÈCE HEROIQUE" - - - - - FRANCK

When one reads the biographical sketches of César Franck given in Musical Dictionaries prior to 1900, and realizes their meagerness when compared with his greatness, it is possible to understand the indifferent attitude of his countrymen. In the 1871 edition of "Grove" not even his name is mentioned, and yet he had already written the greatest religious work France has produced, and a symphony outranking any similar product of the French muse. We are now appreciating his power in ever increasing measure. To this appreciation his magnificent compositions for the organ are contributing no small share, for their quality is indicated by the two works on our program. The *Pièce heroïque*—the last of *Trois pièces pour grand orgue*—was written in 1878 for the inauguration of the large organ in the Trocadero, and displays all that is implied in the title.

SIXTH CONCERT

Saturday Evening, May 17

"FAUST," Romantic Opera in Five Acts - - - - - GOUNOD

CAST.

Faust	- - - - -	Fernando Carpi
Marguerite	- - - - -	Anna Fitziu
Mephistopheles	- - - - -	Andres de Segurola
Valentine	- - - - -	Emilio de Gogorza
Siebel	} - - - - -	Minerva Komenarski
Marta		
Brander	- - - - -	Robert R. Dieterle
Maidens; Old Women; Students; Soldiers	- - - - -	The Choral Union

Chicago Symphony Orchestra.
Mr. Albert A. Stanley, Conductor.
Mr. Earl V. Moore, Organist.

CHARLES FRANCOIS GOUNOD.

Born at Paris, June 17, 1818; died October 17, 1893.

To give even a resumé of the literature which owes its existence to the legend of Faust and his relation to the Autocrat of the Nether World's Breakfast Table would take us too far afield. Its fundamental motive exerted its influence many centuries before the adventures of Johann Faust (Dr. Faustus) were recorded in print (Frankfort 1587), but Goethe was the first to invest it with poetic charm and to bring out deeper meanings than those common to superstition and necromancy. Through the great poet-dramatist the legitimate stage came into possession of material that for generations had been an asset of puppet-shows and marionette theaters.

Few great poems have proven so alluring as Goethe's "Faust." The inherent romanticism and epic qualities of his masterpiece are accountable for its appeal to composers of power, while men of mediocre gifts have seen in it certain melodramatic possibilities, which incited them to attempts that were doomed to failure through this fundamental error in their point of view. Goethe's stage directions point no less unmistakably to the necessity of musical accessories, than his desire to have Zelter (1758-1832) compose incidental music for his drama. Of all of Goethe's contemporaries Zelter was by nature the least fitted to do this, for he was a pedagogue rather than a creative artist, a great teacher, but no composer. It may have

been that Goethe's request was prompted by the great friendship existing between them, a friendship so intense, on Zelter's part, that Mendelssohn said on hearing of Goethe's death, "Zelter will not live long now." Zelter's refusal—which may have been a token of his love for the poet—reduced the number of failures to rise to the suggestions of the drama by one.

Eberwein (1775-1831); Reissiger (1798-1859); Lindpainter (1791-1856); Lortzing (1803-1852); Lassen (1830-1904); and more recently Weingartner (1863—), may be named as having written music for "Faust" which is more or less intimately connected with stage performance. Many other composers have set music to texts suggested by, or to a greater or lesser degree taken from, Goethe's drama, while others used the material in condensed, and often distorted, form, as opera librettos.* Henry Litloff (1818-1901) and, in our day, Heinrich Zöllner (1854—) come within this category. Then comes a group of opera composers who utilized texts based on the drama, viz.: Spohr (1784-1859); Gounod (1818-1893); and Boito (1842-1918), in whose "Mefistofele" the composer, by attempting to exploit too much material produced an anæmic conglomeration of imperfectly related episodes. Beethoven was intensely interested in "Faust", for he was a great admirer of Goethe, but could not find time to give it an operatic setting. In passing it may be stated that many see in his C minor Symphony a working out of the Faust idea. Later, Meyerbeer could not be induced to use the material for reasons that reflected great honor on one whose artistic conscience is supposed to have been elastic to a degree.

Heralded by Anton, Fürst Radzivill (1775-1883), whose conception of the subject possessed dignity and depth, now appear four distinctly great composers to whom the poem appealed with irresistible force: Franz Liszt (1811-1886); Richard Wagner (1813-1883); Robert Schumann (1810-1856); and Hector Berlioz (1803-1869). Liszt in his "Faust" symphony (1840), with its wonderful delineations of Faust, Gretchen, and Mephistopheles, and Wagner, in his "Faust" overture (1840), which was to have been the first movement of a "Faust" symphony, used the orchestra as their medium of expression. Schumann gives us a magnificent work in his "Faust," which, however, was not designed for the stage. The founder of the neo-romantic school did not possess the dramatic power necessary to a full exploitation of the material, and his work was too mystical to be popular. In many respects Berlioz was unfitted to give us a consistent setting, and he makes of the "Damnation of Faust" a series of somewhat disconnected episodes. His temperament could not respond to the deeper suggestions of the subject—no more could Gounod—but like that composer he succeeded in investing the scenes which appealed most forcibly to him with much beauty, and no little power.

To bring a concert performance of an opera like "Faust" within reasonable limits it is always necessary to make "cuts." In the text as given such eliminations are made. There is always the possibility that still other "cuts" may be found necessary, but in that case they will be of minor importance and will not disturb the sequence.

* John Towers gives 50 settings of the story (Dictionary of Operas), and Felix Clement 20 (*Opéra Dictionnaire*), but neither authority refers to any one of the numerous musical adaptations before 1808, the date of the first appearance of Goethe's "Faust."



Photo by Aime Dupont, N. Y.

Anna Fitzger

ACT I

INTRODUCTION

SCENE I.—*Faust's study. He is seated at a table covered with books and parchments.* It is nearly morning, and his lamp is on the point of going out.

FAUST.—Vain! In vain do I call,
Through my vigil weary,
On creation and its Lord!
Never a reply will break the silence
deary—
No sign—no single word.
Years, how many! are now behind
me—
I look in vain! I learn in vain! vain!
vain!
The stars grow pale; the dawn covers
the heav'ns.
Mysterious night passes away,
[*Despairingly*]
Another day, and yet another day.
O death! come in thy pity and bid the
strife be over.
What then? If thus death will avoid
me,
Why should I not go forth and seek
him?
All hail; brightest of days and last!
Without a dread am I.
The land of promise nearing,
By spell of magic cheering
Shall the narrow strait be passed!

CHORUS OF GIRLS. (*Without.*)—Ah!
careless, idle maiden,
Wherefore dreaming still?
Day with roses laden
Cometh o'er the hill.
The blithe birds are singing,
And hear what they do say:
"Through the meadows ringing
The harvest is so gay."
Brooks and bees and flowers
Warble to the grove,
Who has time for sadness?
Awaken to love!

FAUST.—Foolish echoes of human glad-
ness,
Go by, pass on your way!
Goblet so often drained by my father's
hand so steady,
Why now dost thou tremble in mine?

CHORUS OF REAPERS. (*Without.*)—Come
forth, ye reapers, young and
hoary!

'Twas long ago the early swallow
Went up where eye can never follow—
Yonder in the blue, far away.
The earth is proud with harvest glory!
Rejoice and pray.

FAUST.—If I pray there is none to
hear—
To give me back my love,
Its believing and its glow.
Accurst be all ye thoughts of earthly
pleasure,
And every by-passed treasure,
Which by memory binds me below!
Accurst ye toys, which did allure me,
Yet, when possessed, no rapture could
secure me.
Fond dreams of hope! ambitions high,
And their fulfillment so rare!
Accurst, my vaunted learning,
And forgiveness and prayer!
Accurst the patience that calms the
yearning!
Infernal king, appear!
[*Mephistopheles appears*]

MEPHISTOPHELES.—Here am I!
You stare as you greet me.
Does it fright you to meet me?
With sword at my side,
And cap on my head,
And a purse rather heavy,
And a gay velvet cloak on my
shoulder,
I travel as noblemen travel.
Speak out, wise man, what is your
will?
At once tell me. Are you afraid?

FAUST.—No.

MEPHISTOPHELES.—Do you doubt my
might to aid you?

FAUST.—It may be.

MEPHISTOPHELES.—It were easy to prove
me.

FAUST.—Begone!

MEPHISTOPHELES.—Begone!
Is this the way you cheat me?
Now learn, old man, with all your skill,
Well-born hosts politely treat me!
Call for aid from far away!
Then to say "Begone!" as if to beat
me!

FAUST.—Canst thou do aught for me?

MEPHISTOPHELES.—Aught! All!
But first let me hear what I must do.
Say, is it gold?

FAUST.—What is gold to me, who hath
learning?

MEPHISTOPHELES.—Good! Methinks I
can fancy your yearning.
'Tis then for glory?

FAUST.—No, for more.

MEPHISTOPHELES.—For a kingdom?

FAUST.—No.. I'd have thee restore
What outbuys them all.
Canst thou restore me my youth!
Be mine the delight
Of beauty's caresses,
Her soft, wavy tresses,
Her eyes beaming bright.
Be mine the warm current
Of blood in every vein,
The passion in torrent,
Which nothing can rein!
The rapture whose pleasure
To time giveth flight!
O Youth, without measure
Be mine the delight.

MEPHISTOPHELES.—'Tis well—'tis well!
Be young and enjoy without measure.
I will content your wildest craving.

FAUST.—And what fee do you ask in
exchange?

MEPHISTOPHELES.—What my fee?
Hardly worth having—
Up here I will wait on your pleasure;
But down there you must wait on me.

FAUST.—Below!

MEPHISTOPHELES.—Below! Come on!
sign it!
What now! What appalls you?
Needs there more to chase the cold?
Is it now woman calls you?
Doubt not; turn you, and behold!
*[The vision—Marguerite is seen
sitting at her spinning wheel*

FAUST.—Heavenly vision!

MEPHISTOPHELES.—Shall she love thee?

FAUST.—Give me!

MEPHISTOPHELES.—It is done!
*[Faust signs the parchment
For the rest of the chapter
[Raising the goblet
'Tis I who wait upon you,
To drain from your goblet
The nectar of the sun.
No more of death—poison no more,
But life and rapture.*

FAUST.—I'm thine! Angel from heaven,
come down!
*[He empties the goblet and is
transformed into a young man.
The vision disappears.*

MEPHISTOPHELES.—Come!

FAUST.—I'll meet her again?

MEPHISTOPHELES.—It seems so.

FAUST.—How soon?

MEPHISTOPHELES.—Why, today.

FAUST.—Away!

MEPHISTOPHELES.—Away, then—away!

FAUST.—Be mine the delight
Of beauty's caresses,
Her soft, wavy tresses,
Her eyes beaming bright.
Be mine the warm current
Filling every vein—
Passion in torrent,
Which nothing can rein!
The rapture whose pleasure
To time giveth flight!
O Youth! without measure
Be mine thy delight.

MEPHISTOPHELES.—Be thine the delight
Of beauty's caresses,
Her soft, wavy tresses,
Her eyes beaming bright.
Be thine the warm current
Filling every vein,
Share passion in torrent
Which nothing can rein,
And the rapture whose pleasure
To time giveth flight.
O Youth! without measure
Be thine the delight.

ACT II

KERMESSE

SCENE I.—*The Fair (Kermesse). Brander, Students, Soldiers and Citizens discovered at a tavern, drinking and singing.*

CHORUS OF STUDENTS.—Still or sparkling, rough or fine,
What can it matter, so we have wine?
What if the vintage great be or small,
Your jolly toper drinketh of all.

BRANDER.—Student, versed in every barrel,
Save the one of water white,
To thy glory, to thy love,
Drink away tonight.

STUDENTS.—Student, versed in every barrel,
Save the one of water white,
To thy glory, to thy love,
Drink away tonight.

CHORUS OF SOLDIERS.—Young girls, ancient castles, they are all the same;
Old towns, dainty maidens, are alike our game!
For the hero, brave and tender, makes of both his prey,
Both to valor must surrender and a ransom pay.

OLD MEN.—Each new Sunday brings the old story.
Danger gone by, how we enjoy!
While to-day each hot-headed boy
Fights for to-day's little glory!
Let me but sit cosy and dry
Under the trees with my daughter,
And while raft and boat travel by
Drink to the folk on the water.

GIRLS.—Only look how they do eye us,
Yonder fellows gay!
Howsoever they defy us,
Never run away.

STUDENTS.—How those merry girls do eye us!
We know what it means—
To despise us, to decoy us,
Like so many queens.

MATRONS.—Only see the brazen creatures
With the men at play!
Had the latter choice in features,
They would turn this way.

CHORUS

GIRLS.—One would allure them,
They look so gay,
Only see, they look so gay.
If it give you pleasure,
You may rail away.
To a gentle lover
We know what to say,
Tenderly, moreover,
Take it as ye may.
If you secure them,
What worth are they?

MATRONS.—What a display!
Boldness without measure
Is the mode today;
All of us disgracing
By your vain display,
At a word embracing
People such as they.

OLD MEN.—Come here! come here!
Sit down and drink a drop, I say,
And drink a drop by the way;
My wife is scolding away,
It is her daily labor.

STUDENTS.—No jolly rover need fear a "nay,"
Never jolly rover need fear a "nay."
Take me for thy lover,
Pretty one, I pray;
Never jolly rover
Need fear a "nay."

DRINKERS.—Long live the wine!
Red or white liquor, coarse or fine,
etc.
Long live the soldier,
The soldier gay!
Be it ancient city,
Be it maiden pretty,
Both must fall our prey.
Comrades, to your amours!
If the silly charmers
Will provoke a fray,
If they meet disasters
Ere they own their masters,
Who's to blame but they?

[Enter Valentine, arranging a medal around his neck, followed by Siebel.

VALENTINE.—Dear gift of my sister,
Made more holy by her prayer,
However great the danger,
There's naught shall do me harm,
Protected by this charm.

BRANDER.—Ah! Valentine here!
It is time to be marching.

VALENTINE.—A parting cup, my friend,
If we ne'er drink another!

BRANDER.—Why so dull?
Thou a soldier reluctant to go?

VALENTINE.—I am grave; for behind me
I leave, alone and young,
My sister Margarita.
She has but me to look to,
Our mother being gone!

SIEBEL.—I shall always be near her,
To guard her like a brother in thy
stead!

VALENTINE.—Thine hand!

SIEBEL.—Be sure I will not fail.

CHORUS.—We will watch o'er her, too!

VALENTINE.—Even bravest heart may
swell

In the moment of farewell,
Loving smile of sister kind,
Quiet home I leave behind.
Oft shall I think of you
Whene'er the wine cup passes 'round,
When alone my watch I keep,
And my comrades lie asleep
Among their arms upon the tented
battleground.

But when danger to glory shall call
me,

I shall be first, will be first in the fray,
As blithe as a knight in his bridal
array,

Careless what fate may befall me.

BRANDER.—Have done, my hearts!
Enough of melancholy.
Come what come may,
Let the soldier be jolly!
Some wine, and let some hero brave
Tune forthwith a merry stave!

CHORUS.—Some wine! and let some hero
brave
Tune up forthwith some merry stave!

BRANDER.—A rat, who was born a cow-
ard,
And was ugly, too,
Once sat in the abbot's cellar,
'Neath a barrel new.
A cat—

[*Mephistopheles enters*

MEPHISTOPHELES.—A what?

BRANDER.—Eh?

MEPHISTOPHELES.—May not I, though a
stranger,
Make one of such a jovial party?
[*To Brander*

Pray, sir, conclude the merry stave,
so well begun.

And I will sing, when you have done,
a much better one.

BRANDER.—Sing it to us at once,
Or we shall call you boaster.

MEPHISTOPHELES.—If you must, sirs, you
shall;

I look to you for chorus.

Clear the way for the Calf of Gold!

In his pride and pomp adore him;

East or West, through hot and cold,

Weak and strong must bow before
him!

Wisest men do homage mute

To the image of the brute,

Dancing 'round his pedestal,

While old Mammon leads the ball.

SIEBEL, BRANDER, MEPHISTOPHELES and
CHORUS.—While old Mammon leads the
ball.

For a King is the Calf of Gold!

On their thrones the gods defying,

Let the Fates or Furies scold;

Lo his Empire is undying!

Pope and Poet join the ring,

Laurell'd chiefs his triumph sing,

Dancing 'round his pedestal,

While old Mammon leads the ball.

MEPHISTOPHELES [*Striking the head of
Bacchus at the side of the inn*]

What ho, Bacchus! up there! some
liquors!

Come while you can,

And each one drink the wine most to
his taste,

While I propose the health of the
dearest of all dears,

Our Margarita.

VALENTINE.—Enough!

Bridle thy tongue, or thou diest by
my hand!

MEPHISTOPHELES.—Come on!

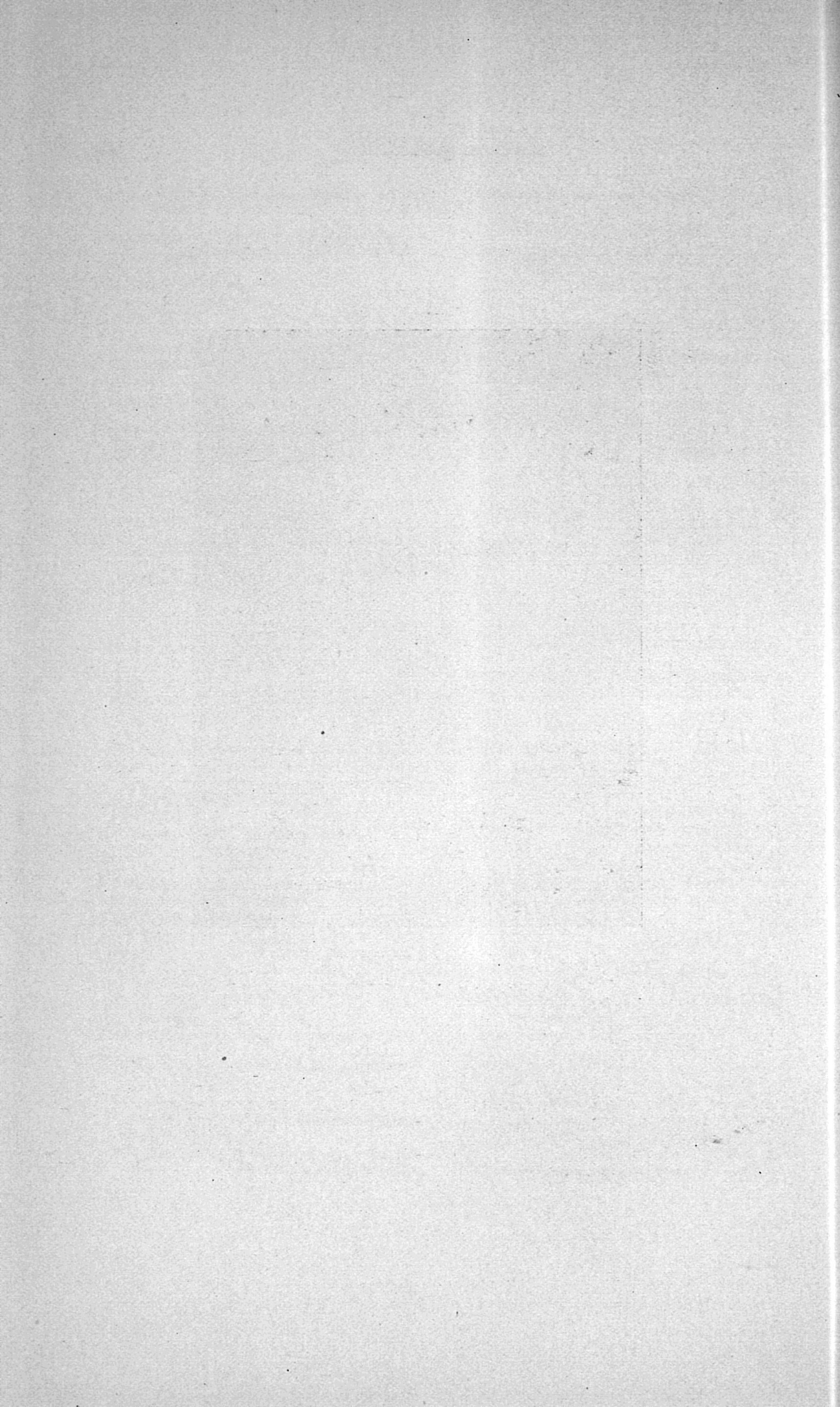
[*Both draw*

CHORUS.—Come on!



Photo by Mishkin, N. Y.

Fernando Carpio



MEPHISTOPHELES (*Mocking*).—So soon
afraid

Who so lately defied me?

VALENTINE.—My sword! O dishonour!
is broken in sunder.

SIEBEL, VALENTINE, BRANDER and

CHORUS.—

'Gainst the pow'rs of evil our arms
assailing,
Strongest earthly might must be un-
availing.

VALENTINE.—But know thou art power-
less to harm us.

Look hither! look hither!
Whilst this blest sign we wear
Thou canst not harm us.

MEPHISTOPHELES.—We're sure to meet
again, my fine friends;

[*Enter Faust*

Good-bye now!

FAUST.—What's amiss?

MEPHISTOPHELES.—Naught!
I am here at your thought.
What is your will with me?
How first shall I please you?

FAUST.—First let me see her, that darl-
ing child,
Whom I saw as in a dream;
Or was all an empty vision?

MEPHISTOPHELES.—Not so! but you may
find it

Not easy to win her,
Task for no sanctimonious beginner.

FAUST.—What matter, so I win?
Come, and if I cannot see her,
Thy promise I'll stamp as a lie!

MEPHISTOPHELES.—As you will! I'm
your slave on earth,
Ordained to do your will!
Soon this dainty treasure,
Too pure for such a sinner,
Shall be here!
While the dancers go so gaily by
You may your fortune try,
Try and succeed!

CHORUS.—Light as air at dawn of
morning,

Our feet they fly over the ground,
To the music's merry sound.
For the flute and gayer viol,
Are today in cheerful trial,
To make the dance go round.

MEPHISTOPHELES.—How their dear eyes
are beaming!

Only see how ev'ry flower
Is waiting for thee to smile.

FAUST.—Cease to whisper for a little
while,
And leave me alone with my dreaming.

SIEBEL.—Weary, I wait till she goes by,
Margarita.

CHORUS.—Why will you be shy,
Must we ask you to dance with us?

SIEBEL.—No, no; some more handsome
one try.

CHORUS.—Light as air, etc.

FAUST.—It is she! my own one!

MEPHISTOPHELES.—Thine own! Hast
thou no tongue?

SIEBEL.—Margarita!

MEPHISTOPHELES.—I'm here!

SIEBEL.—Wicked monster! Not yet
gone?

MEPHISTOPHELES.—It seems not, you see,
Since again we meet!
Not gone yet! not gone yet!
[*Margarita crosses the stage*

FAUST.—High-born and lovely maid,
Forgive my humble duty.
Let me be your willing slave,
Attend you home today.

MARGARITA.—No, my lord, not a lady
am I,
Nor yet a beauty;
And do not need an arm
To help me on my way!

FAUST (*Gazing after her*).—By my
youth!
What a charm!
She knows not of her beauty.
Angel of light! I love thee.

SIEBEL.—She has gone homeward.

MEPHISTOPHELES (*to Faust*).—What
news?

FAUST.—But ill. She would not hear me.

MEPHISTOPHELES (*Laughing*).—Not hear?

What will you do?

It would seem, master mine,
I must teach you to woo.

CHORUS OF GIRLS.—What is this?

Margarita,
Who would not let a young
And handsome lord esquire her!

Again! again! go on again!
Light as air, at early morning,
Our feet fly over the ground
To the music's merry sound,
For the flute and gayer viol
Are today in cheerful trial
To make the dance go round.
The earth it is reeling,
The bliss of a trance,
What bliss are we feeling.
Long live the dance!

ACT III

SIEBEL.—Gentle flow'rs in the dew,

Bear love from me;
Tell her no flow'r is rarer,
Tell her that she is fairer,
Dearer to me than all,
Though fair you be!
Gentle flow'rs in the dew,
Bear sighs from me;
Tell her in accents tender,
Tell her that I'll defend her,
Gladly my life surrender,
Her knight to be!

[*He stoops and picks up a flower*
'Tis withered! Alas! that dark
stranger foretold me

What my fate must be—
Never to touch a single flower
But it must decay—
Suppose I dip my hand in holy water,
Behind the abbey door,
Whither prays Margarita?
Yes, that will I try on the morrow.
This is not withered. No! Avaunt!
Father of Lies!

Gentle flow'rs lie there,
And tell her from me,
Would she deign but to hear me,
With one smile to cheer me,
For a delight so sweet
I would die at her feet.

[*Exit Siebel. Enter Faust
and Mephistopheles.*

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 out-
bidding gold,
Of peace and love, and innocence un-
told!

Bounteous Nature!

'Twas here by day thy lore 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.

MEPHISTOPHELES.—Attention! here she
comes!
If yonder flowers this casket do not
outshine,
Never will I trust a little more.

FAUST.—Away! I will not bring shame
to her door.

MEPHISTOPHELES.—What now can keep
you back?
On the door's quiet threshold, see, the
casket is laid.
[*Laying down the casket. Exeunt*
Stand back! be not afraid!

[*Enter Margarita*

MARGARITA.—I wish I could but know
who was he that addressed me;
If one of noble birth, or what his
name or station!
Once there was a king in Thule—
Who was until death always faithful,
And in memory of his loved one
Caused a cup of gold to be made;
[*Stopping and speaking to herself*
His manner was so gentle,
'Twas politeness true;
[*Resuming the song*
Never treasure prized he so dearly,

Naught else would use on festive days,
And always when he drank from it
His eyes with tears would be o'er-
flowing!

When he knew that death was near,
As he lay on his couch smiling,
Once more he raised, with greatest
effort

To his lips the golden vase,
[*Stopping and speaking to herself*
I knew not what to say—
My face with blushes red;

[*Resuming the song*
And then, in her praise and honor;
And when he, to honor his lady,
Drank from the cup the last, last time,
Soon it fell from his grasp,
And gently passed his soul away.
'Tis but to noble birth belongs so
brave a mien;

And so tender withal!
No more! an idle dream,
Dear Valentine! may Heaven bless
thee

And bring thee home again!
I am left here so lonely!

[*Seeing the flowers*
Ah! flowers left here, no doubt, by
Siebel—poor, faithful boy!

But what is this,
And by whom can the casket have
been left?

I dare not touch it! though the key
is laid beside it.

What is within? Will it open?
Why not! I may open, at least, since
to look will harm no one.

[*Opens casket*
Oh, heaven! What brilliant gems,
With their magical glare deceive my
eyes!

Can they be real? Oh, never in my
sleep

Did I dream of aught so lovely!
[*Puts down the casket and kneels
down to adorn herself with the
jewels.*

If I dared for a moment
But to try these earrings, so splendid!
And here, by a chance, at the bottom
of the casket, is a glass!

Why resist it any longer?

Ah! the joy past compare,
These jewels bright to wear!

Was I ever maiden lowly?

Is it I? Come, reply!

Mirror, mirror, tell me truly.

No, no, this is not I!

No, surely enchantment is o'er me!

High-born maiden I must be.
This is not I, but a noble and king
shall pay homage before me.

Ah! if it might only be!

Ah! could he my beauty see,

Now as a royal lady

He would adore me. Ah! Ah!

Ah! Ah! as now a royal lady per-
chance he would adore me!

Here are more, ready to adorn me!

Let us see this necklace, and bracelet,
and oh!

A string of pearls! Ah!

It feels like a weight laid on my arm
to oppress me.

Ah! Ah! Ah! the joy past compare,
etc.

[*Enter Faust and Mephistopheles*

FAUST.—Take my arm a little while.

MARGARITA.—I pray you, I pray you,
excuse me!

MEPHISTOPHELES (*Offering his arm to
Martha*).—My arm!

MARTHA (*Aside*).—How sweet a smile!

MEPHISTOPHELES (*Aside*).—This good
neighbor hopes to steal me.
Yes, she hopes to steal me.

MARGARITA.—Pray you, sir, excuse me!

MARTHA.—Pray you, don't leave me.

FAUST.—Pray you, forgive me!
But why are you lonely?

[*To Margarita*

MARGARITA.—My mother is gone;

At the war is my brother;

One dear little sister I had,

But, little darling, she, too, is dead!

The angel! the angel!

Loved me, and loved me only;

I waited on her, night and day.

How I worked for her! oh, so dearly!

But those to whom we cling most
dearly

Are the first to be called away.

Sure as ever morning came,

Came her call, and I must be there!

Since she could speak, she called me
mother.

Oh, my bird! ne'er for another

Half so truly my heart will care!

FAUST.—If a second angel, made by
 heaven,
 Could so pure, could so perfect be,
 She was an angel!
 An angel sister to thee.
 No, no; do not leave me!
 Wherefore should you fear?
 Heaven! strike me down, if I deceive
 you!
 For why should you fear?

MARGARITA.—You laugh at me!
 Ah, my lord, I fear
 Words like yours to hear!
 While they murmur near,
 I must, alas! suspect you.
 I pray you to leave me.
 Yes! I must not hear them,
 Should they yet deceive me!

MARTHA.—Sir! you do not hear,
 And your quiet sneer
 Is put on to grieve me.
 Sir! you do not hear!
 Oh! that sneer, that sneer,
 Is put on to grieve me!
 You go like another!
 After having spoken,
 Leaving one alone.
 Why should you be gone,
 To leave me?

MEPHISTOPHELES.—Do not be severe!
 The time is near when I must leave
 you.
 Do not be severe!
 If I go and travel,
 Does that mean that I deceive you?
 If I travel on, does that deceive you!

MARGARITA.—The hour is late! Farewell!

FAUST.—Oh! never leave me now, I pray
 thee!
 Why not enjoy this lovely night a
 little longer?
 Let me gaze on the form before me!
 While from yonder ether blue
 Look how the stars of eve,
 Bright and tender, linger o'er me!
 To love thy beauty, too.

MARGARITA.—Oh, how strange, like a
 spell,
 Does the evening bind me!
 And a deep, languid charm
 I feel without alarm,
 With this melody enwind me,
 And all my heart subdue!
 Let me now try my fortune!

FAUST.—What is this?

MARGARITA (*Taking the leaves from a
 flower*).
 Let me, let me but try.

FAUST.—Was it her fancy?

MARGARITA.—He loves me—he loves
 me not!
 He loves me!

FAUST (*To her*).—Ah! 'tis no tale
 betraying;
 The flower has told thee true!
 Repeat the words anew
 That Nature's herald brings thee!
 He loves thee!
 In that spell, defy what fate can do—
 In love, no mortal power
 Faithful hearts can sever!
 Whatever the weal or woe,
 We will be faithful forever!
 Ever true! ever faithful!
 O tender moon, O starry Heav'n,
 Silent above thee, where the angels
 are enthroned,
 Hear me swear how dearly do I love
 thee!
 Yet once again, loved one, let me
 hear thee,
 It is but love to be near thee,
 Thine own and thine alone,
 Ah! loved one! I am thine own!
 I am thine own, and thine alone.
 Margarita!

MARGARITA.—Ah! begone!

FAUST.—Unkind one!

MARGARITA.—I falter!

FAUST.—To bid me thus begone!

MARGARITA.—Ah! begone!
 Ah! I dare not hear!
 Ah! how I falter! I faint with fear!
 Pity, and spare the heart of Margarita.
 I entreat you only in mercy to begone!

FAUST.—Oh, fair and tender child!
 Angel, so holy, thou shalt control me,
 Be passion ever so wild!
 I obey—but at morn?

MARGARITA.—Yes, at morn, very early!
 At morn, all day!



Photo by Horner, Boston

Minerva Komensarshi

FAUST.—One word at parting!
The one, one word of heaven say—
Thou lov'st me!
[*Hastens towards the pavilion,
then stops short on the thresh-
old, and wafts a kiss to Faust.*]

MARGARITA.—I love thee!

FAUST.—Were it already morn!
Ah, now away!

MEPHISTOPHELES.—Why, thou dreamer!

FAUST.—Thou hast overheard?

MEPHISTOPHELES.—Well, I have,
Your parting, with its modest word.
Go back, on the spot, to your school
again!

FAUST.—Let me pass!

MEPHISTOPHELES.—Not a step; you shall
stay, and overhear again
That which she telleth to the stars.

You dreamer!

[*Margarita opens the window*
I know!
Look! there she opens the window.

MARGARITA.—He loves me! he loves me!
Repeat it again, bird, that callest!
Soft wind that fallest!
When the light of evening dieth,
Bear a part in the strain.
He loves me! Ah! our world is glo-
rious,
And more than heaven above!
The air is balmy
With the very breath of love!
How the boughs embrace and
murmur!
At morn! at morn!
Ah, speed, thou night, away!
He will return! Come!

FAUST.—Margarita!

MARGARITA.—Ah!

MEPHISTOPHELES.—There! Ha, ha, ha!
Ha!

ACT IV

SCENE I.—*Grand Square.*—*Procession of
Soldiers and Citizens.*—VALENTINE and
SIEBÖL meet.

SIEBEL.—When all was young and
pleasant,
May was blooming,
I, thy poor friend, took part with thee
in play;
Now that the cloud of Autumn dark
is glooming,
Now is for me, too, mournful the day!
Hope and delight have passed from
life away!
We were not born with true love to
trifle!
Nor born to part because the wind
blows cold;
What tho' the storm the summer gar-
den rifle,
O Margarita! O Margarita!
Still on the bough is left a leaf of gold.

CHORUS OF SOLDIERS.—Glory and love to
the men of old,
Their sons may copy their virtues
bold;

Courage in heart and sword in hand,
Ready to fight or ready to die for
Fatherland!
Who needs bidding to dare by a trum-
pet blown?
Who lacks pity to spare when the field
is won?
Who could fly from a foe, if alone or
last,
And boast he was true, as coward
might do when peril is past?
Now to home again!
We come, the long and fiery strife of
battle is over;
Rest is pleasant after toil
As hard as ours beneath a stranger
sun,
Many a maiden fair is waiting
Here to greet her truant soldier-lover!
And many a heart will fail and brow
grow pale to hear—
To hear the tale of cruel peril he has
run.
We are at home! We are at home!
[*All exeunt rejoicing.*
[*Enter MEPHISTOPHELES and FAUST.*

MEPHISTOPHELES.—Why linger here my master?
You'll find her in the house!

FAUST.—Be still, thou fiend!
Too much have I already brought
here of sorrow and sin!

MEPHISTOPHELES.—Then why come again,
After having once left her?
I know of beauties so fresh, and far
more kindly,
And waiting but for you!

FAUST.—Margarita!

MEPHISTOPHELES.—I see that I talk in
vain,
Since, like a fool, you love her.
But to uncloset yonder door
We must move her,
Just listen while I sing her a fanciful
strain!
Catarina, while you sham asleep,
You contrive to hear,
Thro' the lattice shyly peep and see
your love is near!
To his mistress dear, while creeping
Thus sang her cavalier!
Ha! ha! ha! ha! ha!
'Ere the tell-tale moon had risen,
A bird of night thus did sing—
Lock thy heart like any prison,
Till thou secure a wedding-ring.

Catarina! cruel, cruel!
Cruel to deny to him who loves thee—
For thee doth mourn and sigh—
A single kiss from thy rosy lips.
Thus to slight a faithful lover,
Who so long hath been a rover,
Too bad, I declare!

[Enter VALENTINE from the house.

VALENTINE.—What is your will with me?

MEPHISTOPHELES.—With you, my captain splendid?
My humble serenade was not for you intended.

VALENTINE.—At my sister!
You then would jeer.

FAUST.—Oh heaven!
[VALENTINE breaks MEPHISTOPHELES' guitar.

MEPHISTOPHELES.—Is there something that bites you?
Or, may be, no serenade delights you?

VALENTINE.—Enough of insult! Reply!
By which of you two shall I be requited
For name defiled, for laurel blighted!
Which of you two shall be thrust by
my sword?

MEPHISTOPHELES.—Will you be mad?
Come on, my pupil,
[FAUST draws his sword.
And take him at his word!

FAUST.—His eye, so stern and dark with
blood,
With fatal might enthralls me!
Is not a brother's vengeance just,
If death befalls me?

VALENTINE.—Thou who rulest right,
Thou knowest the voice that calls me,
My sword shall find his heart outright
If death befalls me!

MEPHISTOPHELES.—Such an eye, dark
with blood,
Enkindles, not appalls me;
For I smile, since in his ire
I see good luck befalls me!

VALENTINE.—Thou charm! on which to
shield my life,
Frail Margarita's pray'rs were spoken,
I will not have thee in the strife,
Begone, accursed token!

MEPHISTOPHELES.—That's gallant, on my
word!

VALENTINE.—On guard, Sir!
Heav'n save the right!

MEPHISTOPHELES.—Be not eager to fight!
lean on me!
He shall have it.
[FAUST and VALENTINE fight—they
make four thrusts. VALENTINE
falls.

So, captain, lie you there,
On your last bed of glory!
And now come away! come away!
[Exeunt FAUST and MEPHISTOPHELES.

CHORUS.—This way was the noise!
 In the streets they were fighting,
 And one is on the ground,
 Over there in the shade.
 [MARTHA and citizens enter.
 But he is not yet dead!
 He is trying to rise!
 Come to his aid!
 Support him, raise his head!

VALENTINE.—Too late! too late!
 There's no need, good friends, to be-
 wail me!
 Too often have I looked on death to
 be afraid,
 Now that he is near.
 [Enter MARGARITA at back.

MARGARITA.—Valentine! Valentine!

VALENTINE.—Margarita, my sister,
 What brings thee here? Begone!

MARGARITA.—Mercy!

VALENTINE.—Thy shame hath slain me!
 Her fine betrayer's sword
 Hath sent her brother home!

CHORUS.—Traitor's sword!

SIEBEL.—Pardon!

MARGARITA.—Oh torture cruel! my doom
 is come!

SIEBEL.—Pray have mercy!

CHORUS.—Her shame hath slain him!
 Her shame hath sent her brother
 home!

VALENTINE.—Hear my last words!
 Margarita, when fate strikes thee
 down,
 Must thou, as I, be ready:
 No use is it to struggle or pray
 When the call from on high bids us
 to come away;
 Live, live, meanwhile,
 Enjoy thy guilty splendor,
 Wear a rich robe thy white limbs to
 enfold.
 Cover with rings thy hand so soft and
 tender!
 Laugh at the feast with other women
 bold!
 Go, and talk of thy mother,

Who did love thee so well,
 And thy wild soldier brother.
 Live, and grow old!
 And remember for thy shame how he
 fell!
 Let heaven reject thee and earth be
 thy hell!

CHORUS.—Do not curse where thou liest,
 Beware how thou defiest!
 In Heaven's name
 Make thy peace ere thou diest!
 Forgive her, if thou wouldst thyself
 be forgiv'n!

VALENTINE.—Margarita, let me curse
 thee!
 On thy death-bed thou too must lie!
 Ah! thy hand hath slain me!
 Like a soldier I die.
 [VALENTINE dies.

SIEBEL, MARTHA, and CHORUS.—Heaven
 give him rest!
 And accord her forgiveness for her
 sin.

SCENE II.—*The Church.*—MARGARITA
discovered kneeling at a font.

MARGARITA.—O Thou, who on thy throne
 Giv'st an ear for repentance!
 Here, before thy feet, let me pray.

MEPHISTOPHELES.—No! Thou shalt pray
 no more!
 Let her know, ere she prayeth,
 Demons of ill, what is in store.

CHORUS OF DEMONS.—Margarita!

MARGARITA.—Who calls me?

CHORUS.—Margarita!
 MARGARITA.—I falter—afraid!
 Oh! save me from myself!
 Has even now the hour of torture be-
 gun?
 [*The tomb opens and discovers*
 MEPHISTOPHELES *who bends over*
 to MARGARITA'S ear.

MEPHISTOPHELES.—Recollect the old
 time, when the angels, caressing,
 Did teach thee to pray,
 Recollect how thou comest to ask for
 a blessing
 At the dawn of the day!
 When thy feet did fall back, and thy
 breath it did falter

As though to ask for aid;
 Recollect thou wast then of the rite
 and the altar,
 In thine innocence afraid!
 And now be glad and hear!
 Thy playmates do claim thee,
 From below, to their home!
 The worm to welcome thee,
 The fire to warm thee,
 Wait but till thou shalt come!

MARGARITA.—Ah! What sound in the
 gloom
 Is beneath me, around me?
 Angels of wrath? Is this your sen-
 tence of cruel doom?

CHORUS OF PRIESTS AND BOYS (*behind
 the scenes*).

When the book shall be unsealed,
 When the future be revealed,
 What frail mortal shall not yield?

MARGARITA.—And I, the frailest of the
 frail,
 Have most need of Thy forgiveness!

MEPHISTOPHELES.—No! Let them pray,
 let them weep!
 But thy sin is deep, too deep,
 To hope forgiveness!
 No! No!

PRIESTS AND BOYS.—Where shall human
 sinner be,
 How lie hid in earth and sea,
 To escape, escape eternity?

MARGARITA.—Ah! The hymn is around
 and above me,
 It bindeth a cord 'round my brow!

MEPHISTOPHELES.—Farewell! thy friends
 who love thee!
 And thy guardians above thee!
 The past is done! The payment now!

MARGARITA.—O Thou! on Thy throne,
 who dost hear me
 By the side of my grave,
 Let a tear of mercy fall near me,
 To pity and save!

CHORUS.—O Thou on Thy throne, who
 dost hear us
 That go down to the grave,
 Let a tear of mercy fall near me?
 To pity and save.

MEPHISTOPHELES.—Margarita! 'Tis for-
 ever!
 Mine art thou!

MARGARITA.—Ah!
 [MEPHISTOPHELES *disappears*.

ACT V.

A Prison.—MARGARITA *on the ground
 asleep.*—Enter FAUST and MEPHISTO-
 PHELES *at the prison door.*

FAUST (To MEPHISTOPHELES.)

My heart is torn with grief and re-
 pentance!

O what anguish! O worm that will
 not die!

O fire! no art can stay!

She lies there at my feet.

The young and lovely being,

Imprisoned here because of me!

As if herself, not I, were guilty!

No wonder that her fright hath rea-
 son taken away;

Our little child, O Heaven! was slain
 by her

In sudden madness!

Margarita! Margarita!

[MARGARITA *awakes and arises*.

MARGARITA.—Ah! do I hear thee once
 again,

The darling song of time gone by;
 That was not the laughter of the de-
 mons

Rejoicing in my ruin!

'Tis his own voice I hear!

FAUST.—Margarita!

MARGARITA.—His hand is here to save
 me!

It is he! It is he! I am free!

For mine own faithful love is here!

Ah! I love thee only!

Love thee, love thee only;

Nor shame on the scaffold

Can make my heart afraid!

Since thou cam'st to find me,

No tears shall blind me!

Take me up to heaven,

To heaven by thy aid!

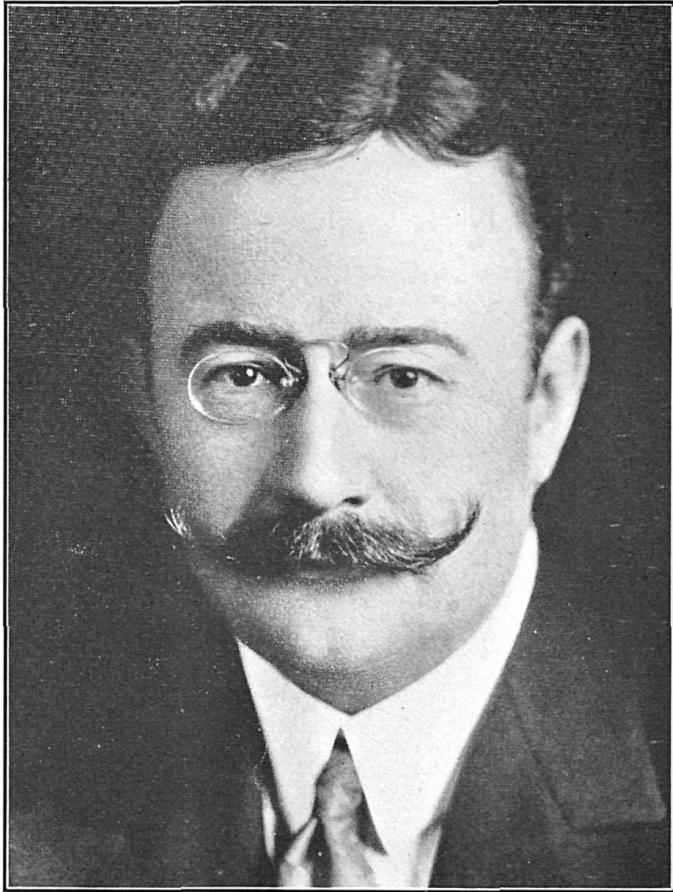


Photo by Alpeda, N. Y.

Miloslavogorza.

FAUST.—Yes, I love thee only,
Let who will goad me on,
Or mock me or upbraid!
Thy look doth appall me,
Thy truth doth recall me!
Earth will grow as heaven,
By thy beauty made!

MARGARITA.—Not yet!
This is the fair
Where I was seen by you,
In happy days gone by—
The day your eye did not dare
To meet my eye!
“High-born and lovely maid,
Forgive my humble duty!
Let me, your willing slave,
Attend you home today.”
“No, my lord, not a lady am I,
Nor yet a beauty—not a lady, not a
beauty!
And do not need an arm
To help me on my way!”

FAUST.—Come away, if thou lov'st me!

MARGARITA.—No! Stay! longer stay,
Thy hand in mine take again,
As oft of old in days long vanish'd.

FAUST.—Come, Margarita, Come, es-
cape!
O Heav'n! she hears me not.
[Enter MEPHISTOPHELES.]

MEPHISTOPHELES.—Then leave her! then
leave her!
Or remain to your shame.
If it please you to stay.
Mine is no more the game!

MARGARITA.—Who is there?
Dost thou see there in the shadow.
With an eye like a coal of fire.
What does he here?—he, who forbade
me to pray!

MEPHISTOPHELES.—Let us go, ere with
dawn
Doth justice bring.
Hark! the horses are panting in the
court-yard below,
To bear us away!
Come, ere it is day,
Or stay and behold her undone!

MARGARITA.—Away, thou fiend, away!

FAUST.—Come!

MARGARITA.—Away, for I will pray!

FAUST.—Come, mine own, ere 'tis too
late to save thee!

MARGARITA.—Holy angel! in heaven
blest,
My spirit longs with thee to rest!
Great heavens! pardon grant, I im-
plore thee,
For soon shall I appear before thee!

FAUST.—Come with me, I command!
Follow me!

MARGARITA.—Oh save me ere I perish
forever!

FAUST.—Come with me!

MEPHISTOPHELES.—Let us leave her!
Come, or be lost! Come, or be lost!
For the day is near!

MARGARITA.—To my despair give ear, I
pray thee!
Holy angel in heaven blest,
My spirit longs with thee to rest!

FAUST.—Come, come, wilt thou not
hear?
Come, lean on my breast!
The early dawn is gray!
Come, oh come; I'm here to save thee.

MEPHISTOPHELES.—Come away, come
away! the dawn is gray;
Come, ere they claim thee;
Come away, the dawn is gray!
If the girl be not possest—

FAUST.—Margarita!

MARGARITA.—But why such an air of
despair?

FAUST.—Margarita!

MARGARITA.—But why thy hand covered
with blood?
Go! I'm not thy prey.

FAUST.—Ah!

MEPHISTOPHELES.—She is mine!

CHORUS OF ANGELS.—No! not so!
All who have sinned here
May here repent the sin
By their holy living.
Let earth be severe!
Heaven is forgiving.

The Chicago Symphony Orchestra

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RHYS, S.
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SCHREURS, J.
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Bassoons—

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DE MARÉ, L.
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ALBRECHT, C.

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LLEWELLYN, E.
HEBS, W.

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GUNTHER, A.
BEILSCHMIDT, W.

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DIETRICH, W.

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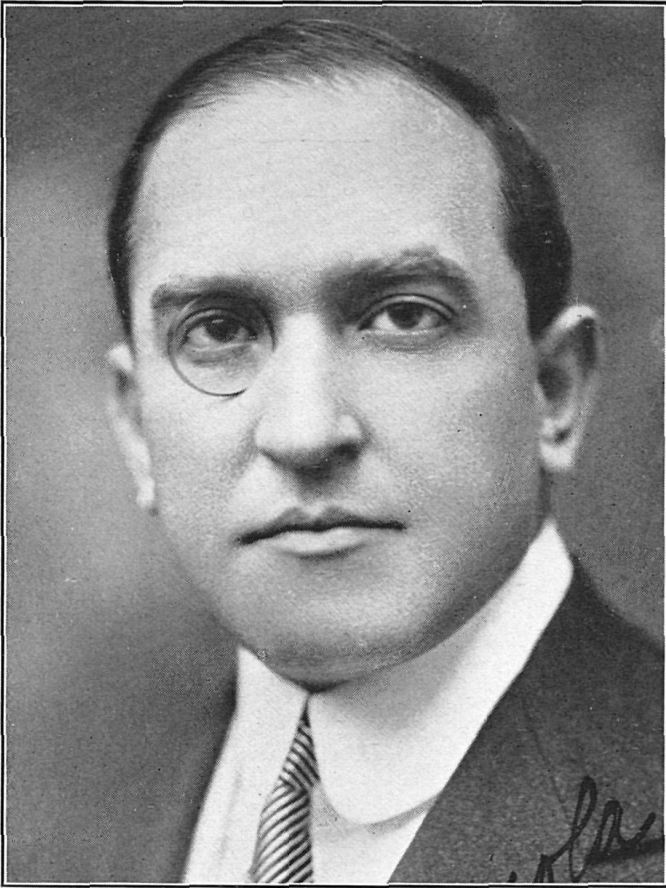


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Andrés de Seguroola.

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1918-1919

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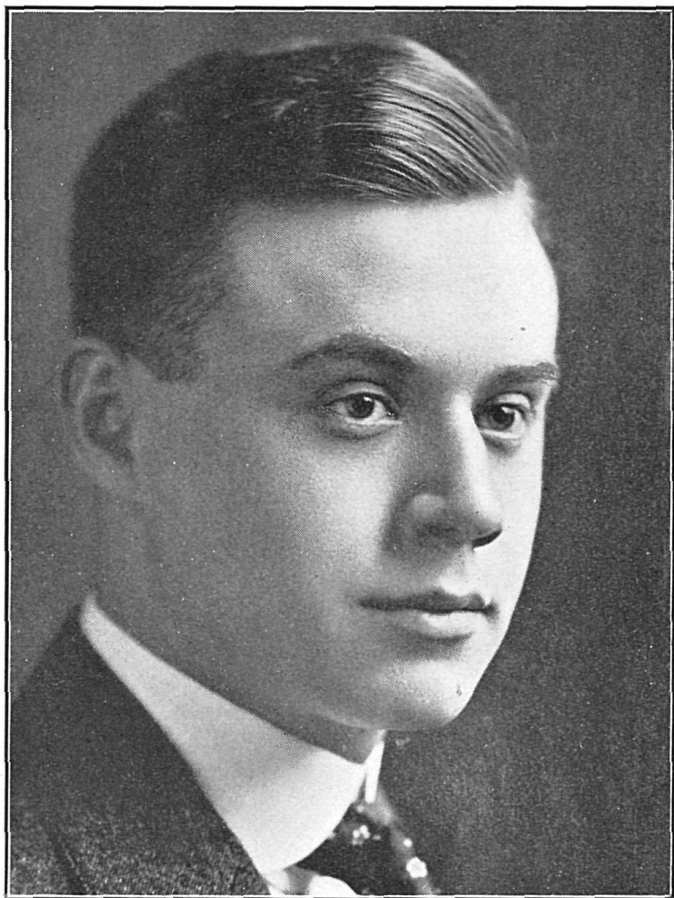
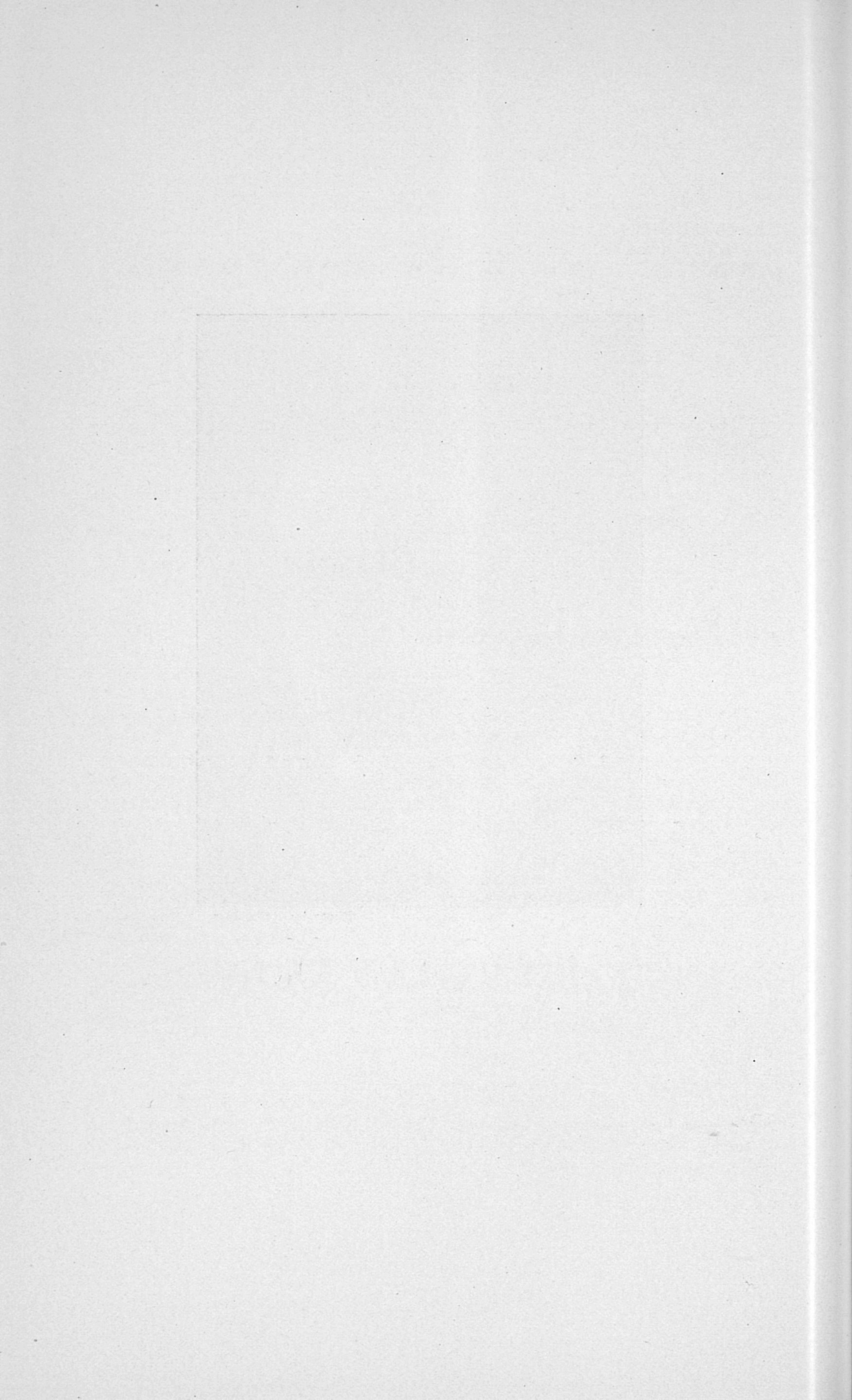


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Robert Richard Dieterle



Repertoire of the May Festival and Choral Union Series

From 1888 to 1919, Inclusive

The final concert in the Festival Series this year will be number 329, 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-six 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, took part.

Dating from 1913 the Festivals have been given in the Hill Auditorium. Prior to that date they were given in University Hall.

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 WRKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval Romain" 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, 19, 1895—Four Concerts

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

PRINCIPAL WORKS

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

Official Program Book

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," Wagner; Siegmund's "Love Song," Wagner; "Faust" Overture, Wagner; "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; Mr. Thomas C. Trueblood, Reader.

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, Op. 2, Wieniawski; Music to "Midsummer 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, Tchaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "España," Chabrier; Ballet Music (Carmen), Bizet; "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 Bisham, Mr. William A. Howland, Mr. Gwylm Miles, Baritones; Mr. Arthur Hadley, Violoncellist; Mr. Bernard Sturm, Violinist.

PRINCIPAL WORKS

Overture, "Lenore," 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," Dvorák; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

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, Tschaikowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Tschaikowsky; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; 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 Gogorza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

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

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

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

PRINCIPAL WORKS

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

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

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

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture-Fantasie, "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.



Photo by Rentschler

Earl V. Moore

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

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

PRINCIPAL WORKS

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

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

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

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, 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," Dvorák; "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 Yox, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

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

FIFTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

SIXTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

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, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaiakowsky; 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; "Vschyrad," "Moldau," Smetana; "Bran-gäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTIETH FESTIVAL

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

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

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto 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. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

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

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

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

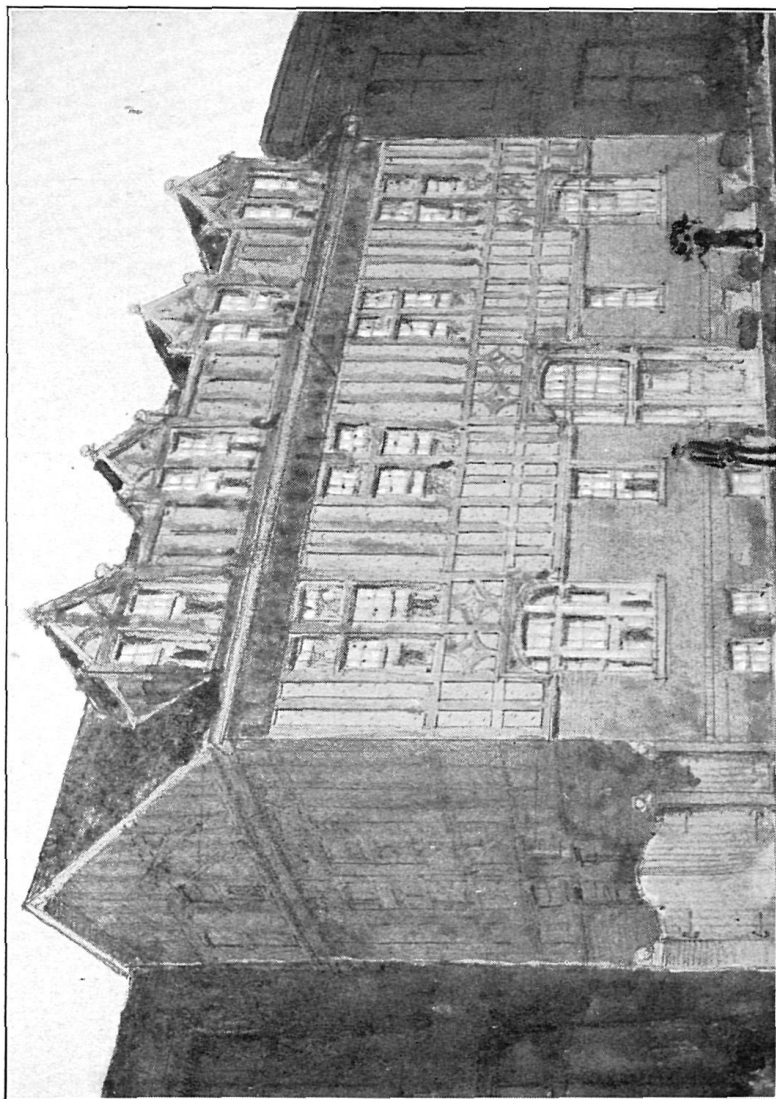
PRINCIPAL WORKS

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

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor Giuseppe De Luca, Mr. Chase B. Sikes, Baritones; Mr. Gustaf Holmquist, Bass; Miss Ethel Leginska, Pianist; Mr. Richard Keys Biggs, Organist.



THE UNIVERSITY SCHOOL OF MUSIC



PRINCIPAL WORKS

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

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margarete Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guisepppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Canz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasie and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitzu, Miss Lois Marjorie Johnston, Sopranos; Miss Merle Alcock, Mrs. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Segurola, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

Detailed Repertoire

List of Organizations, Artists, and Works

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (77); Cincinnati (2); Detroit (10); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7); Seidl.

STRING QUARTETS

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

CONDUCTORS

Damrosch; Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (85); Stock (47); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Doolittle; Mme. Fabris (3); Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadski (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Miss Johnson (3); Miss Johnston (4); Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Macconda (2); Miss Marvin; Miss Nina Morgana; Mme. Muzio; 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; Miss Sharlow; Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Alcock; Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Mrs. Clements (2); Miss Crawford; Miss Muriel Foster; Miss Glenn; Miss Hall; Miss Heinrich; Mme. Homer (8); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Miss Komenarski; Mme. Matzenauer (5); Christine Miller; Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roberts; Miss Roselle (2); Mrs. Scott; Mme. Schumann-Heink (6); Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Mme. van der Veer; Miss Weed; Mrs. Wright; Miss Wirthlin.

TENORS

Althouse; Beddoe (3); Berthald (4); Bonci; Carpi; Caruso; Cowper (2); Davies; Davis; Dippel (2); Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (2); Johnson (4); Jordan (2); Kingston (2); Knorr (2); Lavin; Lazaro; Martinelli (3); McCormack; McKinley (2); Murphy (5); Patton (2); Stevens (4); Towne (3); van Hoose (4); van York; Wegener; Williams (4).

BARITONES AND BASSES

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

PIANISTS

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

VIOLINISTS

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

VIOLONCELLISTS

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

ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Guilmant; Kinder; Middle-schulte; Moore; Renwick (8).

CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (4); Bizet, "Carmen" (2); Bossi, "Paradise Lost"; Bruch, "Arminius" (2), "Odysseus"; Buck, "Light of Asia"; Chadwick, "Lily Nymph"; Dvorák, "Stabat Mater"; Elgar, "Caractacus" (First Time in America, 1893), (2); "Dream of Gerontius" (3); Franck, "The Beatitudes"; Gluck, "Orpheus"; Gounod, "Redemption," "Faust" (3); Hadley, "Ode to Music"; 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, "Christophus"; 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"; Tchaikowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (3), "Aida" (3); 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) (2); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Faning, "Song of the Vikings"; Fletcher, "Walrus and Carpenter" (Children's Chorus) (2); 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), "Consecration Hymn" (3), "Fair Land of Freedom"; Verdi, "Stabat Mater"; Wagner, "Spinning Song," "Flying Dutchman," Act II; "Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal," "Bachanale" 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

Alfvén—No. 3, E major. Beethoven—No. 2, D major (2); No. 3, "Eroica" (2); 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); No. 3, F major; No. 4, E minor, Chausson, B flat; Dubois—"Symphonie Francais." Dvorák—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 (3); E flat major; C major (Jupiter). Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (2). Schumann—B flat (3); D minor; "Rhenish." Spohr—"Consecration of Tones." Stanley—F major. Tchaikowsky—E minor, No. 5 (5); "Pathetic" (4).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody." Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (3). 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" (2). 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" (3); "March Ecossaise"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." D'Indy—Introduction, Act I, "Fervaal"; "The Enchanted Forest." Delius—"Life's Dance"; "Dance Rhapsody." Dohnanyi—Suite (2). Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier" (2). Dvorák—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth" (2); March, "Pomp and Circumstance" (2). Enesco—Roumanian Rhapsody, No. 1, in A. 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." Grainger—"Molly on the Shore"; "Mock Morris"; "Shepherd's Hey." Greig—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Cephale and Procris." Hadley—Variations; Festival March. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma"; Irish Rhapsody. Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiel II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie" (2). Liadow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Préludes" (5); "Tasso"; Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony. MacDowell—Suite, Op. 42 (2); "Indian" (2). 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," Fantasia. Ravel—Suite, "Mother Goose," three movements, Rimsky-Korsakov—Symphonic Poem, "Scherherazade" (2); Capriccio Espagnol, Op. 34. Saint-Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaéton." 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" (2); "En Saga." Sinigaglia—"Suite Piemontesi"; Perpetuum Mobile" (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad"; "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"; March and Hymn to Democracy." Strauss, Ed.—Seid umschlungen Millionen." Strauss, Rich-

ard—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." Tchaikowsky—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 Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Traume" (2); Introduction to Act III, "Lohengrin"; "Ride of the Valkyrs" (3); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brunhilde's Rock" (5); "Song of the Rhine Daughters"; "Siegfried's Death"; "Siegfried's Funeral March" (2); Closing Scene from "Götterdämmerung"; "Love Scene and Brangäne's Warning"; "Flower Girl's Scene"; "Good Friday Spell" (3); "Procession of the Knights of the Grail and Glorification." Weber—"Invitation to the Dance." Wolf—"Italian Serenade."

OVERTURES

d'Albert—"Der Improvisor." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3); "Lenore," Nos. 1 and 2; No. 3 (8). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Brahms—"Akademische Fest" (4); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3); Glazounow—"Carnival"; "Solonelle" (2). Humperdinck—"Hänsel and Gretel" (2). Litolff—"Robespierre." Nicolai—"Merry Wives of Windsor." Mendelssohn—"Fingal's Cave" (2); "Mid-Summer Night's Dream" (2); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (3); "Der Schauspieldirektor." Paine—"Oedipus Tyrannus." Rimsky-Korsakow—"A Russian Easter." 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." Tchaikowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (9); "Tristan" (5). Weber—"Euryanthe" (3); "Freischütz"; "Oberon" (6); "Jubel." Wolf-Ferrari—"The secret of Susanne."

CONCERTOS

Beethoven—E flat (Pianoforte). Boellman—(Violoncello). Brahms—B flat (Pianoforte). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chaminade, D major (Flute). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Greig—A minor (Pianoforte). de Grandvaal—D minor (Oboe). Guilmant—D minor (Organ). Hän-

del—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lalo—"Symphonie Espagnol" (Violin). Linder—(Violoncello). Liszt—E flat; A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Paderewski—A minor (Pianoforte). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (3). Saint-Saëns—A minor (Violoncello) (2); G Minor (Pianoforte) (2); B minor (Violin); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tchaikowsky—B flat minor (Pianoforte) (2). Wieniawski—(Violin) (4).

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 (2); Sonata in A major for Piano and Violoncello. Dvorák—F major, Op. 96 (2); E flat major, Op. 51; A flat major, Op. 105. Franck—D major. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Piano. 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." Tchaikowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italianische Serenade."

SOLOS

ARIAS (BY COMPOSERS)

Bach (4); Beethoven (5); Bellini (4); Bizet (4); Caccini (2); Chadwick (3); Charpentier (4); Debussy; Delibes (2); Donizetti (9); Giordani (2); Gluck (4); Goetz; Gounod (13); Händel (19); Haydn (4); Leoncavallo (8); Massenet (18); Mercadante (2); Meyerbeer (7); Mozart (20); Pasiello (2); Pergolese (4); Ponicchielli (2); Puccini (2); Rossi (3); Rossini (8); Saint-Saëns (3); Thomas, A. (7); Thomas, G. (3); Tchaikowsky (7); Verdi (14); Wagner (42); Weber (7).—Auber; Bemberg; Berlioz; Boito; Bononcini; Cornelius; David; D'Aqua; Gomez; Gretry; Graun; Halevy; Meyerbeer; Monteverdi; Peccia; Puccini; Schubert; Scarlatti; Secchi; Spohr, one each.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Alvéñ; d'Ambrosio; Bach (3); Bantok; Beach (4); Beethoven (4); Bemberg (4); Bizet (2); Bohm (2); Bononcini; Brahms (47); Branscombe; Cadman (3); Callone; Carissimi (2); Carpenter (2); Chadwick (11); Chaminade (2); Chopin (3); Cimarosa (2); Clay (7); Colburn; Coleridge-Taylor; Cornelius; Cowen (2); Damrosch (2); Debussy (3); Elgar (3); Old English (17); Fanning; Foote (6); Foudrain; Franz (6); Old French (8); Giordani (3); Goldmark; Gounod (4); Grieg (13); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Horsman; Old Irish (19); Jadassohn (2); Jensen (2); Kjerulf; Korbay (5); La Forge; Lalo (3); Legrenzi; Leoncavallo; Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Mana Zucca; Marchesi; Mascagni; Massenet (2); Mendelssohn (11); Meyer-

Helmund (3); Parker (2); Pitt; Purcell (5); Rakmaninoff (7); Reger (2); Renard; Rimsky-Korsakow (2); Rubinstein (10); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (72); Schumann (60); Old Scotch (6); Schneider (2); Scott; Sgambati; Sieveking (2); Söderman; Somerville (13); Spross; R. Strauss (26); Sullivan (2); Thomas, A.; Thomas, G. (15); Tosti (3); Tchaikowsky (9); Weingartner; Wolf (14); and 72 untabulated songs by as many composers.

PIANO SOLOS

Bach (12); Beethoven (13); Brahms (9); Chopin (111); Couperin; Daquin; Dohnanyi (2); Godard (5); Gluck (3); Grieg (3); Händel (4); Henselt (3); Liszt (49); Mendelssohn (8); Moszkowski (2); Mozart (3); Paderewski (8); Rakhmaninoff (2); Rubinstein (6); Saint-Saëns (3); Scarlatti (4); Schubert (5); Schumann (20); Aus der Ohe; Arensky; Bach, Ph. Em.; Balakirew; Carreno; D'Acqua; d'Albert; Debussy; Delibes; Dvorák; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Liadow; Merkle; Paradies; Poldoni; Pugno; Raff; Rameau; Schütt; Schultz-Evler; Scriabine; Sgambati; Stavenhagen; Strauss-Tausig; Tchaikowsky; Weber, one each.

VIOLIN SOLOS

Achron; Bach (13); Bazzini (2); Beethoven (4); Brahms (5); Chaminade (2); Chopin-Auer (2); Couperin (2); Ernst (3); Händel (2); Kreisler (4); Mozart (5); Paganini (5); Pugnani (3); Sarasate (4); Schubert (5); Schumann (3); Tartini (2); Vieuxtemps (3); Wagner-Wilhelmj (2); Wieniawski (3); Zarzysky (2); Nardini (2); Vitali (2).—Bach, F.; Boccherini; Bruch; Chopin; Cuiz Fraucouer; Germiniani; Glazounow; Goldmark; Granados; Halir; Hubay; de Kontsky; Musin; Martini; Paderewski; Ries; Saint-Saëns; Sinding; Spohr; Tchaikowsky; Ysaye, one each.

ORGAN SOLOS

Bach (14); Baldwin (3); Boellman (2); Bonnet (7); Buxtehude (2); Callaerts (2); de Grigny; Dubois (4); Faulkes (4); Frank (3); Gigout (2); Guilmant (21); Hollins (2); Kinder (2); Liszt (2); Mailly (2); Merkel (3); Parker (2); Saint-Saëns (2); Schumann (5); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Clérambaut; de Boeck; Debussy; Dethier; Foote; Fricker; Goldmark; Gounod; Hoyte; Johnson; Krebs; Lemare; Lendrai; Laidow; Liszt; Macfarlane; Malling; Martini; Middleschulte; Moszkowski; Piutti; Ravenello; Renner; Salome; Silas; Stainer; Verdi; Vierné; Whiting; Yon, one each.

Summary

Summary of Works

(1888-1919)

40 Larger Choral Works	by 27 composers,	were given	69 performances
25 Smaller Choral Works	" 16	" " "	47 "
36 Symphonies	" 18	" " "	57 "
169 Symphonic Poems, etc.	" 66	" " "	219 "
66 Overtures	" 33	" " "	133 "
35 Concertos	" 27	" " "	49 "
33 Quartets, etc.	" 20	" " "	37 "
399 Piano Solos	" 53	" "	performed
83 Violin Solos	" 45	" " "	" "
29 Violoncello Solos	" 21	" " "	" "
109 Organ Solos	" 58	" " "	" "
207 Arias	" 55	" " "	" "
558 Songs	" 69	" " "	" "

Total number of Vocal works (including arias and songs)..... 830

Total number of Instrumental works (including solos)..... 959

Total.....1789

Summary of Organizations and Artists

(1888-1919—329 Concerts)

10 Orchestras	took part in 160 concerts
5 String Quartets	" " " 16 "
18 Conductors	" " " 185 "
62 Sopranos	" " " 114 "
32 Contraltos	" " " 75 "
33 Tenors	" " " 75 "
41 Baritones and Basses	" " " 130 "
26 Violinists	" " " 67 "
26 Violinists	" " " 35 "
15 Violoncellists	" " " 16 "
10 Organists	" " " 38 "

The activity of the University Musical Society is by no means covered by this list. The 1,150 programs already 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 9,000. These added to the Choral Union total would give considerably more than 10,500 works heard during this period.

