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TWENTY-EIGHTH ANNUAL  
MAY FESTIVAL

OF THE  
UNIVERSITY OF MICHIGAN  
1921



OFFICIAL PROGRAM BOOK

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Felix Mendelssohn Bartholdy

[OFFICIAL]

TWENTY-EIGHTH

# ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM  
ANN ARBOR, MICHIGAN

May 18, 19, 20, 21  
1921

ANN ARBOR, MICHIGAN  
UNIVERSITY MUSICAL  
SOCIETY  
1921

# UNIVERSITY MUSICAL SOCIETY

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

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# List of Concerts and Soloists

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WEDNESDAY EVENING, MAY 18, 8:00 O'CLOCK  
**OPENING CONCERT**

SOLOIST

ORVILLE HARROLD  
 THE CHICAGO SYMPHONY ORCHESTRA  
 FREDERICK STOCK, *Conductor*

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

**"ELIJAH"**

MENDELSSOHN

SOLOISTS

FLORENCE HINKLE, <i>Soprano</i>	MERLE ALCOCK, <i>Contralto</i>
LAMBERT MURPHY, <i>Tenor</i>	THEODORE HARRISON, <i>Baritone</i>
GRACE JOHNSON-KONOLD (The Youth), <i>Soprano</i>	
THE UNIVERSITY CHORAL UNION	
THE CHICAGO SYMPHONY ORCHESTRA	
ALBERT A. STANLEY, <i>Conductor</i>	

FRIDAY AFTERNOON MAY 20, 2:30 O'CLOCK

**CHILDREN'S CONCERT**

SOLOISTS

CHASE SIKES, *Baritone*  
 MARIAN STUBLE, *Violinist*  
 SPECIAL CHILDREN'S CHORUS  
 GEORGE OSCAR BOWEN, *Conductor*

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

**MISCELLANEOUS CONCERT**

SOLOIST

LUCREZIA BORI, *Soprano*  
 THE CHICAGO SYMPHONY ORCHESTRA  
 FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

**SYMPHONY CONCERT**

SOLOIST

FANNIE BLOOMFIELD-ZEISLER, *Pianiste*  
 THE CHICAGO SYMPHONY ORCHESTRA  
 FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 21, 8:00 O'CLOCK

**"AIDA"**

VERDI  
 CAST

LENORA SPARKES . . . . .	AIDA
CYRENA VAN GORDEN . . . . .	AMNERIS
GRACE JOHNSON-KONOLD . . . . .	HIGH PRIESTESS
CHARLES MARSHALL . . . . .	RADAMES
ARTHUR MIDDLETON . . . . .	} AMANASRO
GUSTAF HOLMQUIST . . . . .	} RAMPHIS
ROBERT McCANDLESS . . . . .	THE KING
	MESSINGER

THE CHICAGO SYMPHONY ORCHESTRA  
 THE UNIVERSITY CHORAL UNION  
 ALBERT A. STANLEY, *Conductor*





Photo by Moffett

Frederick A. Stock



CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

SEVENTH CONCERT

No. CCCLVIII COMPLETE SERIES

**First May Festival Concert**

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

SOLOIST

MR. ORVILLE HARROLD, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

MR. EARLE V. MOORE, *Organist*

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PROGRAM

OVERTURE—"Husitská," Opus 67 DVRÁK

ARIA—"Oh, furtez, douce image," from "Manon" MASSENET  
MR. ORVILLE HARROLD

SYMPHONY No. 2, C minor, Opus 17 TCHAIKOWSKY  
Andante sostenuto—Allegro vivace; Andantino marziale; Scherzo; Finale.

INTERMISSION

ARIA—"Una furtiva lagrima," from "L'Elisir d'amore" DONIZETTI  
MR. ORVILLE HARROLD

SYMPHONIC POEM—"Juventus" DE SABATA

ARIA—"Salut! demeure chaste et pure," from "Faust" GOUNOD  
MR. ORVILLE HARROLD

"CHORUS TRIOMPHALIS"—March-Fantasia, for Orchestra, Chorus, and  
Organ, Opus 14 (by special request) ALBERT A. STANLEY

# CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

EIGHTH CONCERT

No. CCCLIX COMPLETE SERIES

## Second May Festival Concert

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

### "ELIJAH"

An Oratorio in Two Parts  
FELIX MENDELSSOHN-BARTHOLDY

#### SOLOISTS

MME. FLORENCE HINKLE, *Soprano*  
MRS. GRACE JOHNSON-KONOLD (The  
Youth), *Soprano*

MME. MERLE ALCOCK, *Contralto*  
MR. LAMBERT MURPHY, *Tenor*  
MR. THEODORE HARRISON, *Baritone*

DOUBLE QUARTET—MRS. GRACE JOHNSON-KONOLD, MISS MAUDE C. KLEYN,  
*Sopranos*; MISS DORIS HOWE, MISS NORA CRANE HUNT, *Contraltos*; MR.  
GEORGE OSCAR BOWEN, MR. HARRY G. MERSHON, *Tenors*; MR. ROBERT R.  
DIETERLE, MR. ROBERT McCANDLESS, *Basses*.

THE UNIVERSITY CHORAL UNION  
THE CHICAGO SYMPHONY ORCHESTRA  
MR. ALBERT A. STANLEY, *Conductor*  
MR. EARLE VINCENT MOORE, *Organist*

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### SYNOPSIS

#### PART I

INTRODUCTION. *As God the Lord.*  
OVERTURE.  
CHORUS. *Help, Lord!*  
DUET. *Zion spreadeth her hand.*  
WITH CHORUS. *Lord, bow Thine ear.*  
RECITATIVE AND AIR. *If with all your hearts.*  
CHORUS. *Yet doth the Lord hear us not.*  
RECITATIVE. *Elijah! get thee hence!*  
DOUBLE QUARTET. *For He shall give His angels charge over thee.*  
RECITATIVE, AIR AND DUET. *Help me, man of God!*  
CHORUS. *Blessed are the men.*  
RECITATIVE AND CHORUS. *As God the Lord.*  
CHORUS. *Baal, we cry to thee!*  
RECITATIVE. *Call Him louder!*  
CHORUS. *Hear our cry!*  
RECITATIVE AND CHORUS. *Hear and answer!*  
AIR. *Lord God of Abraham!*  
QUARTET. *Cast thy burden upon the Lord.*

RECITATIVE AND CHORUS. *The fire descends!*  
AIR. *Is not His word like a fire?*  
AIR. *Woe unto them who forsake Him!*  
RECITATIVE, AIR, AND CHORUS. *Look down upon us from heaven, O Lord!*  
CHORUS. *Thanks be to God!*

#### PART II

AIR. *Hear ye, Israel!*  
CHORUS. *Be not afraid.*  
RECITATIVE, SOLO, AND CHORUS. *Have ye not heard!*  
RECITATIVE AND AIR. *It is enough.*  
RECITATIVE AND TRIO. *Lift thine eyes.*  
CHORUS. *He, watching our Israel.*  
RECITATIVE AND AIR. *O rest in the Lord.*  
RECITATIVE AND CHORUS. *Behold! God the Lord passed by.*  
CHORUS. *Then did Elijah.*  
AIR. *Then shall the righteous shine.*  
QUARTET. *O come ev'ry one that thirsteth!*  
CHORUS. *And then shall your light.*

# CHORAL UNION SERIES — 1920-1921

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FORTY-SECOND SEASON

NINTH CONCERT

No. CCCLX COMPLETE SERIES

## Third May Festival Concert

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

### CHILDREN'S CONCERT

#### SOLOISTS

MR. CHASE SIKES, *Baritone*

MISS MARIAN STRUBLE, *Violinist*

#### CHILDREN'S CHORUS

MR. GEORGE OSCAR BOWEN, *Conductor*

MISS AVA C. COMIN, MISS WILMA SEEDORF, *Accompanists*

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### PROGRAM

- |  |   |
|--|---|
| a. "THE BLACKBIRDS"  | ITALIAN FOLK SONG                             |
| b. "SLEEP, LITTLE CHILD"   | ITALIAN FOLK SONG                             |
| c. "BIRDS IN THE GROVE"  | ANONYMOUS                                     |
| THE CHILDREN'S CHORUS  |   |
| a. RECITATIVE AND ARIA—"From the Rage of the Tempest"                              | HANDEL  |
| b. "PRAISE OF ISLAY"   | OLD SCOTCH                                    |
| c. "ROADWAYS"  | DENSMORE                                      |
| MR. CHASE SIKES  |   |
| ROMANCE AND ALLEGRO FROM CONCERTO, D minor, Opus 22                                | WIENIAWSKI                                    |
| MISS MARIAN STRUBLE  |   |
| "THE VOYAGE OF ARION"  | Music by EARLE V. MOORE<br>Text by M. C. WIER |
| A Dramatic Cantata for Baritone Solo and Chorus of Children<br>(First Performance) |   |
| "GIPSY AIRS," Opus 20  | SARASATE                                      |
| MISS MARIAN STRUBLE  |   |
| a. "IT WAS A LOVER AND HIS LASS"   | THOMAS MORLEY                                 |
| b. "SWEET REPOSE IS REIGNING NOW"  | JULES BENEDICT                                |
| c. "IN LIFE IF LOVE WE KNOW NOT"   | CARL REINECKE                                 |
| THE CHILDREN'S CHORUS  |   |

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

TENTH CONCERT

No. CCCLXI COMPLETE SERIES

Fourth May Festival Concert

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

MISCELLANEOUS CONCERT

SOLOIST

MME. LUCREZIA BORI, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

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PROGRAM

CHORAL AND FUGUE, G minor BACH-ABERT

ARIA—"Giunse alfin il momento," from "Marriage of Figaro" MOZART  
MME. LUCREZIA BORI

SYMPHONIC POEM—"Attis," Opus 16 (by special request) ALBERT A. STANLEY

INTERMISSION

"MEPHISTO" WALTZ LISZT

ARIA—"Depuis le jour," from "Louise" CHARPENTIER  
MME. LUCREZIA BORI

SUITE—"Woodland," A-minor, Opus 42 MACDOWELL

I. "In a Haunted Forest"; II. "Summer Idyll"; III. "The Shepherdess's Song";  
IV. "Forest Spirits"

ARIA—"Mi chiamano Mimi," from "La Bohème" PUCCINI  
MME. LUCREZIA BORI

PRELUDE TO "THE MASTERSINGERS" WAGNER

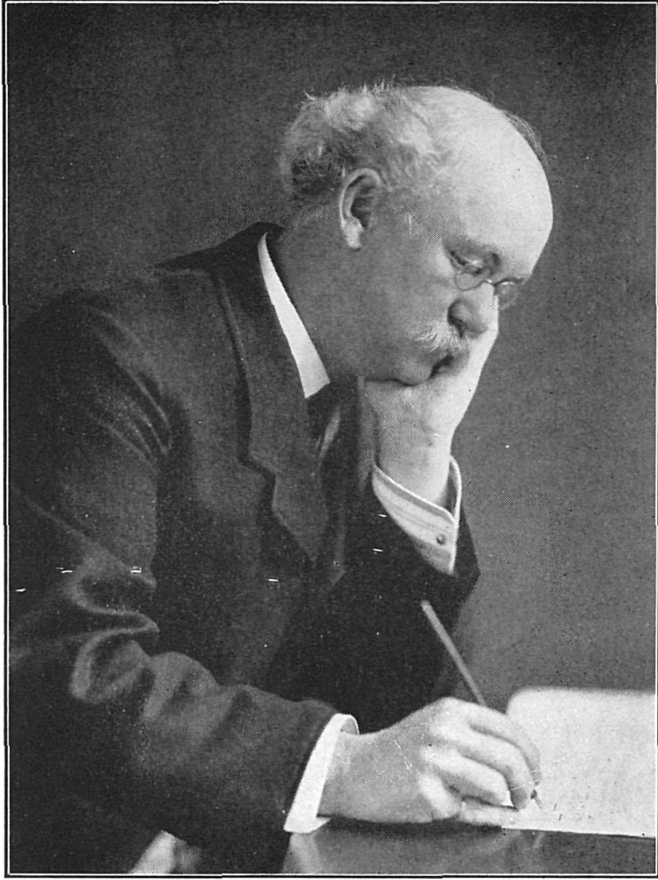


Photo by Rentschler

*Albert A. Stanley*





CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

ELEVENTH CONCERT

No. CCCLXII COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MME. FANNIE BLOOMFIELD-ZEISLER, *Pianiste*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

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PROGRAM

OVERTURE TO "THE MAGIC FLUTE" MOZART

SYMPHONY No. 10, C major SCHUBERT

Andante—Allegro ma non troppo; Andante con moto; Scherzo; Finale.

INTERMISSION

CONCERTO No. 2, F minor, Opus 21 CHOPIN

Maestoso; Larghetto; Allegro vivace.

MME. FANNIE BLOOMFIELD ZEISLER

# CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

TWELFTH CONCERT

No. CCCLXIII COMPLETE SERIES

## Sixth May Festival Concert

SATURDAY EVENING, MAY 21, 8:00 O'CLOCK

### "AIDA"

GIUSEPPE VERDI

An Opera in Four Acts

#### CAST

AIDA	MISS LENORA SPARKES
AMNERIS	MME. CYRENA VAN GORDON
HIGH PRIESTESS	MRS. GRACE JOHNSON-KONOLD
RADAMES	MR. CHARLES MARSHALL
AMANASRO	MR. ARTHUR MIDDLETON
RAMPHIS	
THE KING	MR. GUSTAF HOLMQUIST
THE MESSENGER	MR. ROBERT McCANDLESS
PRIESTS, PRIESTESSES, SOLDIERS, MINISTERS AND CAPTAINS, THE PEOPLE, SLAVE PRISONERS	THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, *Conductor*

### SYNOPSIS

#### PRELUDE.

#### ACT I

INTRODUCTION (*Ramphis*).  
ROMANZA (*Radamès*).  
DUET (*Amneris and Radamès*).  
TERZET (*Amneris, Radamès, Aïda*).  
SCENE AND ENSEMBLE (*The above with the King, Ramphis, Messenger and Chorus*).  
BATTLE HYMN (*The King, etc.*)  
SCENE (*Aïda*).  
CHORUS OF PRIESTESSES.  
DANCE OF PRIESTESSES.  
PRAYER (*Ramphis and Chorus*).

#### ACT II

CHORUS OF WOMEN.  
SCENE AND DUET (*Aïda, Amneris*).

#### FINALE AND CHORUS.

EGYPTIAN MARCH.  
CHORUS OF VICTORY.  
SCENE, ENSEMBLE, AND CHORUS.

#### ACT III

PRAYER (*Chorus of Priests and Priestesses*).  
ROMANZA (*Aïda, Amneris*).  
SCENE AND DUET (*Aïda, Amnasro*).  
DUET (*Radamès, Aïda*).  
TERZET (*Radamès, Aïda, Amnasro*).

#### ACT IV

SCENE (*Amneris*).  
DUET (*Amneris, Radamès*).  
JUDGMENT SCENE (*Ramphis and Chorus, Amneris*).  
SCENE AND DUET (*Radamès, Aïda*).

## NOTICES AND ACKNOWLEDGEMENTS

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# Notices and Acknowledgements

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All Concerts will begin on time.

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

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

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

The Musical Director of the Festival desires to express his great obligation to Mr. George Oscar Bowen, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; to Miss Lou M. Allen, of his staff, for her efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their coöperation.

The writer of the Analyses hereby expresses his deep obligation to Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the Chicago Symphony Orchestra, are authoritative contributions to contemporary criticism.

The programs of the thirty important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series), and the five by the Matinee Musicale, are given in the final pages of this publication. The importance of such a record is so obvious that it will form a feature of this publication in the future.

The Musical Director of the UNIVERSITY MUSICAL SOCIETY, as he brings to a close his thirty-three years of service, desires to express his deep appreciation of the loyal support extended by this community to him in his endeavor to create a genuine and intelligent appreciation of the best music. As he lays down his baton, it is with the conviction that this support will be extended to his successor, that all that has been accomplished in these years will be but a prophecy of what the future has in store.





Photo by Mishkin

Orville Harrold



# Descriptive Programs

ANALYSES BY  
ALBERT A. STANLEY

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1921

Descriptive Problems

1. The following are the names of the states of the United States.

Alabama, Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

2. Write the names of the states in alphabetical order.

3. Write the names of the states in order of increasing area.

4. Write the names of the states in order of decreasing population.

5. Write the names of the states in order of increasing number of people per square mile.

6. Write the names of the states in order of decreasing number of people per square mile.

7. Write the names of the states in order of increasing number of people per square mile.

8. Write the names of the states in order of decreasing number of people per square mile.

9. Write the names of the states in order of increasing number of people per square mile.

10. Write the names of the states in order of decreasing number of people per square mile.

11. Write the names of the states in order of increasing number of people per square mile.

12. Write the names of the states in order of decreasing number of people per square mile.

13. Write the names of the states in order of increasing number of people per square mile.

14. Write the names of the states in order of decreasing number of people per square mile.

15. Write the names of the states in order of increasing number of people per square mile.

16. Write the names of the states in order of decreasing number of people per square mile.

17. Write the names of the states in order of increasing number of people per square mile.

18. Write the names of the states in order of decreasing number of people per square mile.

19. Write the names of the states in order of increasing number of people per square mile.

20. Write the names of the states in order of decreasing number of people per square mile.



# FIRST CONCERT

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Wednesday Evening, May 18

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DRAMATIC OVERTURE—"Husitská," Opus 67 - - - - - DVORAK

Antonin Dvorák was born September 5, 1841, at Mühlhausen; died May 1, 1904, at Prague.

Our present interest in the fortunes of Czecho-Slovakia makes this selection of particular significance. It portrays the conflict of the Hussites with the imperialists in the fifteenth century, a struggle resulting from the persistent growth in the influence of the teachings of John Huss (1373-1415), which had so thoroughly roused the spirit of the people that their little army under Johann Ziska (1360?-1424) totally defeated the greater forces of Sigismund, Emperor of Germany (1368-1437). The record of first performances of the overture runs as follows: Prague, November 18, 1883; London, March 20, 1884; Berlin, November 21, 1884, and in New York early in November of the same year. At the London and New York performances the composer conducted.

The work begins with the Hussite hymn—C major, *Lento ma non troppo*, 3-4 time—which serves as the introduction to the main movement—C minor, *Allegro con brio*, 2-2 time—and gives added dignity to the climacteric coda. It also appears as a part of the second theme—E flat major—where it appears in genial contrast to the *grandioso* section which precedes and follows it.

In previous programs the leading facts in the composer's career have been set forth, and the great influence exerted on American composers through his activities as artistic director of the National Conservatory, New York, from 1892 to 1895, dwelt upon, but, in spite of our somewhat intimate acquaintance with his works, those who have not heard his operas based on national folk-subjects as given at the Bohemian Opera House, Prague, do not know his great power as a dramatic composer. His consuming national bias is shown no less in the *Husitská* overture on our program, and the thoughts of the early struggle and triumph called up as the work unfolds are full of promise for the future of his people.

RECITATIVE AND ARIA—"Oh, furtez, douce image," from "Manon," MASSENET  
MR. ORVILLE HARROLD

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

No modern composer has displayed greater productive activity than Massenet. It is possibly due to this that it cannot be said that all of his operas maintain the high level attained by him when at his best. His style is sensuous, pictorial, at times really dramatic, but occasionally lapsing into mannerisms that give but surface indications of the possession of the last named quality. He was a master of orchestration, and few understood better than he the management of voices, both in solo and ensemble.

It is difficult to make a proper evaluation of a composer's work while he is still with us, unless he be so distinctly great as to preclude any element of doubt being interjected into the equation. Although the few years which have elapsed since his death would seem to be a short time in which to form a final judgment, one would not be far afield in stating that Massenet displayed great talent and extraordinary cleverness rather than any approach to genius or exalted inspiration.

Among his operas which still hold the attention of the opera-going public, "Manon" (1884) is not the least, but, in the judgment of many, his greatest. The aria on our program is one of the most important in the whole work and will serve to display the mastery of the orchestra and voice to which reference has been made. It occurs in Scene 3, Act III, in which Count de Grieux, the father of the hero of the story—if he can be called such—pleads with him to renounce his determination to lead a religious life and return to the world. In spite of this entreaty and memories of his former relations with Manon, when she throws herself at his feet and begs his love, he remains firm and spurns her, as is shown by the subjoined text. Those who are conversant with Abbé Prévost's "Manon Lescaut," on which the plot of the opera is based, will remember that he is finally won over and returns to her, but "that is another story," as Kipling says.

The text:

DE GRIEUX—I'm alone; quite alone; it is the fateful moment;  
No more does passion claim me, and now I seek repose thro' religion and faith;  
Yes, I've resolved that God shall aid me to put the world away!  
Oh, depart, image fair, from the soul thou wert snaring;  
Have regard for the peace which I've so hardly gained.  
I have drunk to the dregs this bitter draught despairing,  
Tho' my heart pour'd its blood into the cup I drain'd.  
Oh, depart, depart; from my soul, oh, depart!  
What to me now is life with its shadow pomp and glory?  
I desire but to banish ever from my mem'ry  
A name accursed, that name which torments me, ah, wherefore?  
O God, with fire refining make pure my soul within me,  
And with thy clear and heav'nly light



Photo by Mishkin

*Florence Hinkle*



Quickly dispel the gloom from the depths of my heart;  
 Ah! depart, image fair, from the soul thou wert snaring;  
 Ah! depart! depart! from my soul.

—English translation by CHARLES FORLEY MANNEY.

SYMPHONY No. 2, C minor, Op. 17 - - - - - TCHAIKOWSKY  
 Andante sostenuto—Allegro vivo; Andantino marziale; Scherzo; Finale.

Peter Ilitsch Tchaikowsky (Chaikowskii) was born November, 1840, at Wotkinsk; died November 6, 1893, at Petrograd.

It is indeed fortunate for reviewers that in his letters to various friends, and especially to his brother Modeste, and his patroness, Nadeshda von Meck,\* the composer gave so many details regarding the composition of his greater works, specifically his symphonies. From these letters it is possible to reconstruct, or at least to gain some insight into, his creative processes, his relation to his environment, and to get his own criticisms of his work as well as his reaction to the judgment of his colleagues. He quotes with singular impartiality and quite objectively both favorable and unfavorable criticisms, and appears to have been neither unduly elated by the one nor moved to resentment by the other.

The year of the composition of the symphony on our program is defined by the following letter to Modeste, dated November 2, 1872: "Modi, my conscience pricks me. This is my punishment for not having written to you for so long. What can I do with my symphony which is now nearing completion (it was begun in June)? It seems to be my best work, at least as regards correctness of form, a quality for which I have so far not distinguished myself."

At its first performance at Moscow, January 18, 1873, "it met with great success," the master stated in a letter written on the following day, but Cesar Cui, who was persistently inimical to Tchaikowsky's art, in his criticism characterized the four movements as "very weak"; "rough and commonplace"; "neither good nor bad"; "as pompously trivial as the introduction to a *pas de deux*," enforcing these quoted condensations by exceedingly harsh and seemingly grossly unjust observations. However, there must have been some truth in Cui's judgments, or the master would not have undertaken such a fundamental revision of the work as indicated in a letter to Nadeshda von Meck (Paris, December 3, 1879): "I shall take in hand the revision of my second symphony, and of this only the final movement can be left intact. If I succeed in working steadily in Rome, I shall make a good work of my immature, mediocre symphony." In its revised form the symphony was produced in Petrograd, February 2, 1881. It again won the unstinted approval of those who had received it with favor on the occasion of its initial performance, and—*none of them knew that it had been recast!* Oh! the omniscience of critics! The New York Symphony Society produced it at one of their home concerts in 1883.

\* For full information regarding the composer, and especially with reference to his relations with Nadejda (Nadeshda) Filaretova von Meck, consult the "Life and Letters of Peter Ilitch Tchaikowsky," by Modeste Tchaikowsky, translated by Rosa Newmarch, and published by John Lane, London.

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, the first of which is generally repeated. In the first, the "exposition," we have two principal subjects, in different keys, which, through contrast with each other, secondary episodes, thematic development, and intensification, are clearly placed before us with suggestions of future possibilities, the revealing of which is the function of the second division, the "illustration" or "development." The processes in this 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. It must be that this necessity appears to exist no longer, for this section is rarely repeated nowadays. The third division, the "recapitulation," gives the various contrasts between the two most important subjects save that of the 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 had developed into a part of the organic structure.

Returning to the first and more inclusive definition, it must be pointed out that the early Minuet (an A-B-A form) is the basis of the modern Scherzo, while the rondo-form may be used in the Adagio—i. e., slow movement. Neither the formal relationships of themes nor their processes of development are definitive of content. Therefore, the Finale, which completes the cyclus, may employ any existing form, or, if necessity demands, may create a novel scheme of arrangements.

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 an unknown work than the perusal of a tabulated description in quasi-technical language.

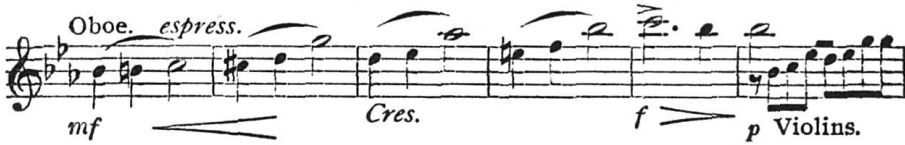
The first movement—C minor, *Allegro vivo*, 4-4 time—is preceded by a sixteen-measure Introduction—*Andante sostenuto*, in the same key and time. The solo horn, in terms of the following excerpt,



immediately follows a single *fortissimo* chord by the full orchestra—a call for attention—and, after a short development of the theme (bassoon with an accompanying figure—*pizzicato*—by the basses and 'celli), we reach the first movement proper through a passage for two horns. The citation given herewith displays the impact of the forceful initial theme of its principal subject,



which, after its thorough exploitation, gives place to the second subject,



With the development of its suggestions, a restatement of the first subject, and a glimpse of the introductory theme, the "exposition" comes to its conclusion. The "development" concerns itself mainly with the implications of the principal subject. With a recurrence of this subject and a restatement of the second, the "recapitulation" brings the movement to an end, through the tranquil measures of the Introduction. Thus it ends as it began—*Andante sostenuto*.

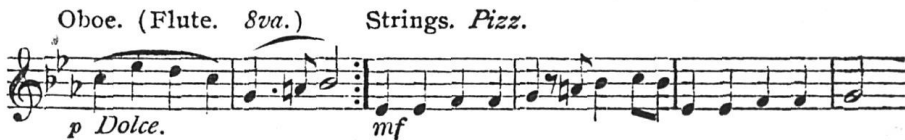
The second movement—E flat major, *Andante marziale, quasi moderato*, 4-4 time—is unique in that what is practically a march is substituted for the usual slow movement. The principal subject was taken from a brilliant wedding march in his opera "Undine" (1869), and its festal character is clearly revealed in the quoted excerpt.



This theme soon (26 measures) merges into the lovely second subject



in the exploitation of which it is clothed in varied orchestral garb. But all too soon it gives place to a third theme (first by wood-wind, later by strings)



which unites with the two preceding themes in forming the concluding section of this movement, which, by the way, may be called "popular," but with no suggestions of the content which appeals to the *hoi polloi*.

To characterize the second movement as unorthodox, as has been done, one would be obliged to ignore the fact that nothing is unorthodox that is justified by artistic necessity. But the "stand-patters" who felt that their tender feelings were hurt by the omission of a typical Adagio or Andante will be relieved when they realize that in the third movement the composer ceases to be heterodox and returns to "the bosom of the fold."

This movement, a Scherzo—C minor, *Allegro molto vivace*, 3-8 time—contains interesting thematic material quite in keeping with the traditions of the form.

The first subject, stated by the violins,

1st. Violins.

in due course of time leads into the second subject,

1st. Violins.

The recapitulation of the first subject completes the formal combination (A-B-A) which comes to evidence in the typical Scherzo. The Trio—E flat major, *l'istesso tempo*, 2-8 time—the second theme of the Scherzo having been in 2-4 time—opens with the following theme:

Oboe.

The movement comes to an end through the usual processes, which it is not necessary to detail, as the themes are easily grasped and not difficult to retain sufficiently to follow their relationship to the form.

As in the first movement, the Finale opens with an Introduction—C major, *Moderato assai*, 2-4 time. After 24 measures this leads to the principal subject—C major, *Allegro vivo*, 2-4 time—filled with all it would naturally imbibe from its source: a Little Russian Folk-song, "The Crane."

1st. Violins.

The second subject seems to one at least to carry the same suggestions of the folk-element we observed in the preceding theme, although this cannot be based on



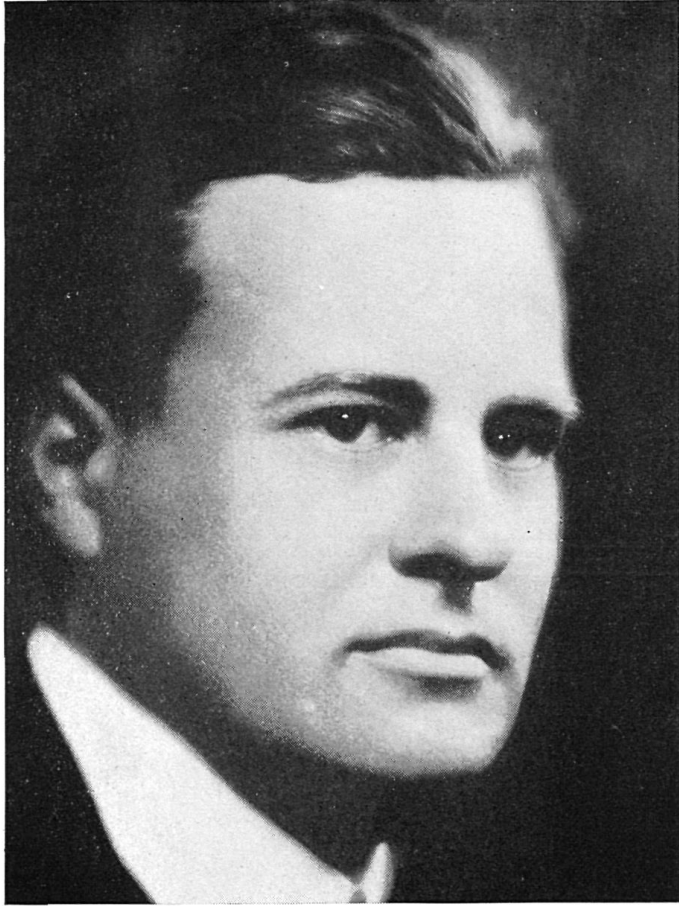


Photo by Alpeda

*Lambert Murphy*



any actual song. It may be more of an impression than a reality, and is given for what it is worth.

1st. Violins.



To bring such a work as this symphony to a satisfying conclusion is not a light task, for many modern composers seem to have exhausted themselves before they reach what should be the greatest climactic expression, with the result that too often the concluding section resembles the peroration of the typical Fourth of July orator. The fact that the symphony is included on our program is evidence that Tchaikowsky retained his inspiration to the last measure. It is a hazardous experiment to offer a work that leaves an audience cold at the exact moment when the emotional thermometer should register "fever heat," and no sane person would thus deliberately invoke disaster.

ARIA—"Una furtiva lagrima," from "L'Elisir d'amore" - - - DONIZETTI  
MR. HARROLD

Gaetano Donizetti was born March 29, 1797 (?), at Bergamo; died there April 8, 1848.

Including the four posthumously performed operas, one of which was not heard till 1882 (Rome), the number of such works accredited to Donizetti is sixty-seven, but of them only five are now recognized as of enduring quality, and it is not well to stress the word "enduring." Among this group, *L'Elisir d'amore* must be included, which, after disappearing from the repertory for several years, has recently been rehabilitated with great success. This success does not rest entirely on its real merit, either musical or dramatic, but on account of several arias which are favorites with singers. In the group referred to the composer amply satisfied the demands of the "world, the flesh, and the devil," the last personified by the "encore fiends," in favor of whom Death not infrequently relaxed his hold on his victim that he, or she, might anticipate the Resurrection sufficiently to satisfy the public. It goes without saying that all of his operas abound with beautiful melodies cast in the conventional Italian form, and abundantly endowed with the applause-producing elements that have endeared them to singers. Donizetti was broader in his outlook than most of his contemporaries, for among his published works we find twelve string-quartets (highly spoken of), masses, etc. He frequently escaped the condemnation meted out to most of the opera-composers of his nationality that "they made of the orchestra a huge guitar," for he used the "brass" with so great freedom that it is related that a contemporary, looking at one of his scores in which he used 1st, 2d and 3d trombones, cried: "Great God! one hundred and twenty-three trombones!" Those tender souls whose special taboo is the "brass" need have no fear, for he did not let loose this section of his orchestra to any great extent in this aria, the text of which, in an English translation, runs as follows:

When stealing down her pallid cheek  
 Tears that she wept for me,  
 Her eyes told more than tongue could speak,  
 The struggle to be free;  
 Deep in her breast was lain  
 All of her sadness and pain;  
 Sorrow with cruel dart  
 Had pierced to her gentle heart;  
 Once more those smiles so charming  
 Will light her clear blue eye;  
 My heart with pleasure warming  
 All sadness will then defy:  
 In constant bliss together we will live,  
 The sweetest boon the world to us can give,  
 Her love I'll gladly share,  
 And all her woes and sorrows bear, Ah!  
 Her love I'll freely, gladly share,  
 And all her woes and sorrows bear.

SYMPHONIC POEM—"Juventus" - - - - - DE SABATA

Victor de Sabata was born in 1892 at Trieste; still living.

The title, "Youth," immediately calls to mind Elgar's delightful "Wand of Youth," and fills one with anticipation. To some its message will be the voicing of the present, to others it will call up memories of the past.

The composer gave promise of distinguished creative ability in his early years, for at the age of twelve he had composed a work for orchestra, and while still in his "teens" was graduated from the Milan Conservatory of Music as a gold-medalist. On March 31, 1917, "Il Macigno," an opera, was successfully produced at the "La Scala," Milan. The work on our program was published in 1919, and, as befits an expression of the exuberance of youth, is very free in form. Many of our younger composers in their work are as much "agin" form as certain foreigners are against government. Form in these modern days is in a state of flux, and it is possible that the attempt to combine the seething intensity displayed by our latter-day composers within the confines of forms designed to exhibit extensive rather than intensive treatments would result in disaster. In some cases disaster would have in its somewhat of relief.

In the main, "Juventus" is built up on two subjects, the first of which is heard at the beginning, and the second—*staccato*—in close proximity to the first. It is scored for the following instruments: Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, four trombones, four kettledrums, triangle, side drum, bass drum, cymbals, gong, glockenspiel, two harps, celesta and strings.

ARIA—"Salut! demeure chaste et pure," from "Faust" - - - - GOUNOD  
MR. HARROLD

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

Of the many settings of the Faust legend,\* that of Gounod (produced at the Theater Lyrique, Paris, March 29, 1859) enjoys the greatest popularity. Purely as music it is not to be compared with the work by Robert Schumann (1810-1856), which concerns itself largely with Part II of Goethe's poem. But Schumann, the neo-romanticist, had no dramatic feeling whatever, as is shown by his one opera, "Genoveva," which, full to overflowing with beautiful music, contained in unity more that was obnoxious to every implication of the drama than any opera before or since. Spohr's "Faust" (1818) is an important work in which the composer succeeded in rising far above his usual mediocrity. Gounod was eminently fitted for his task, for he was a strange mixture of sensuousness and austerity, the former natural, the latter acquired. The great success of "Faust," and the relegation of "Mors et Vita" to oblivion, indicates the relative proportion of these two elements, for, in spite of Debussy's dictum: "Art is a lie, a tremendous illusion," music is a revelation of a composer's real self. Incidentally, it may be mentioned that the year 1859 witnessed the completion of another love-tragedy, Wagner's "Tristan and Isolde."

The aria on our program falls in Act III and is one of the most popular numbers in the opera, both with singers (especially those who can negotiate the high C successfully) and the public. The text, in an English translation, runs as follows:

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

\* 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."

CHORUS TRIOMPHALIS—March-Fantasia, for Orchestra, Chorus, and  
Organ, Opus 14 - - - - - ALBERT A. STANLEY

Albert Augustus Stanley was born May 25, 1851, at Manville, R. I.; still living.

The two facts stated above are noted in accordance with the requirements of the "Official Program" and represent most comforting details of the composer's career. But nothing in his life has so touched his heart as an insistent request from many of his friends, in response to which the "Chorus Triumphalis" will be heard this evening, and the symphonic-poem "Attis" in the fourth program of this series.

For obvious reasons this work will neither be the subject of extended musical analysis, which its simplicity of form does not warrant—it being a march, orthodox in treatment, with a leaning towards the freedom suggested by the qualifying "Fantasia"—nor of explanations not demanded by its content.

It may be of interest to know that it was written as a contribution to a celebration of great significance—the Twenty-fifth Anniversary of the Presidency of James Burrill Angell—and that it was dedicated to Sarah Caswell Angell. For these reasons it may serve to recall sacred memories and associations never to be forgotten.

The admirable text for the chorale (herewith given) was written by Professor F. N. Scott, for the same occasion:

Our strength is all from Thee, O Lord,  
Our stay and comfort ever;  
From Thee has come this great reward  
Of toil and high endeavor.  
For aid in dangers past,  
For hopes fulfilled at last,  
For faith in what shall be,  
Our thanks this day to Thee,  
Whose pow'r endures forever.



Photo by Alpeda

Maria Alcock





# SECOND CONCERT

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Thursday Evening, May 19

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ORATORIO—"Elijah" - - - - - FELIX MENDELSSOHN-BARTHOLDY\*

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

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

We may see in this fact an illustration of a phenomenon that cannot have escaped the notice of the careful student of the history of music. It is this—no composer, however great his genius, has succeeded in identifying himself with both forms. The Handel of the opera has been forgotten: we know only the composer of the "Messiah,"

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\*As the composer's name is given on programs as Mendelssohn, or as it appears above, a bit of the family history, as detailed by Sir George Grove, is quoted: "Two of the three daughters of Moses Mendelssohn (1729-1786), 'The Modern Plato,' became Catholics, while the three sons retained 'the faith of their fathers' (Judaism). At length the second son, Abraham, the father of Felix, decided to have his children baptized and brought up as Protestant Christians. This decision having been in accordance with the advice of Salomon Bartholdy, the brother of Abraham's wife, it was decided to add his family name, largely to distinguish the Protestant members of the Mendelssohn family from those who remained true to their father's religion."

"Israel in Egypt," and "Samson." From Bach, whose "Passion Music According to St. Matthew" is only approached by the great "Pope Marcellus" Masses of Palestrina, who, like the great Leipzig Cantor, was entirely uninfluenced by the dramatic idea as applied in the opera, down through scores of lesser composers to Gounod and Brahms, we find this phenomenon. "Faust" will outlive the "Mors et Vita" and the "Redemption," while the "German Requiem," monumental in its grandeur, was written by a man who neither cared nor sought for success in the opera. Mendelssohn could hardly escape the growing feeling for dramatic expression so much in evidence in the first half of his century, although it was to find fulness of statement later, and as a consequence of this influence we find both of his great oratorios instinct with dramatic fervor. The "St. Paul" was produced at the Lower Rhein Music Festival at Duesseldorf, May 22 and 24, 1836, under the composer's direction. Its success was immediate, and with repeated performances both in England and on the Continent, the work gained in popularity. It has always been considered by musicians to be the greater of the two. It was given at the Birmingham (England) Festival in 1837. Before the composition of this work Mendelssohn had become an enthusiastic student of Bach, and was so inspired by the works of this master that on March 11, 1829, he produced the "Passion Music" at the Sing Akademie, Berlin. His early and profound acquaintance with the works of the "Father of Music" led him to the ardent pursuit of those studies which, coupled with sincerity of religious convictions, made him the exponent of the highest concepts of religious music. Although surrounded by congenial and appreciative friends, Mendelssohn found in Berlin, especially in the musical life dominated by Spontini, much that was discouraging, and for that reason responded to the frequent invitations to visit London, a city to which he was fondly attached. The English people admired him even before he firmly established himself in their hearts through the production of the "Elijah" at the Birmingham Festival, August 26, 1846. He had devoted several years to the composition of this work, which contains more of the elements of popularity than its predecessor. The critical literature of that date teems with glowing accounts of its originality and power, and, as is not always the case, the critics and the people were at one in their intense appreciation of its nobility and charm. That a work abounding in the most scholarly and intricate counterpoint, in which there is no hint of concession to popular taste, should have won the approval of all classes is at once a tribute to its worth and to that fine perception which is not the exclusive possession of the cultured, but which compels the common people to respond when genius makes the appeal. Possibly such a spontaneous and universal recognition of its value was possible only in a country where the Handel oratorios, through frequent and adequate performances, had become a controlling influence on its musical life. Be this as it may, the "Elijah," from the date of its initial performance, has taken a place in the literature of the oratorio next to the greatest works of Bach and Handel. In it are combined most genially the qualities that command the respect of musicians and appeal forcibly to those whose enjoyment is no less intense because they have not the technical training necessary to the perfect appreciation of the structural genius displayed, and the greater characteristics met with in those rare works in which concepts as universal as Mankind are expressed in a manner so thoroughly in consonance with the spirit of the age that their meaning is enforced and their application widened.

There is little necessity to dwell upon the excellent arrangement of the episodes in the life of the Hebrew prophet which serve as the text; a careful study of the text at once reveals its fitness. The English translator states that "he has endeavored to render it as nearly in accordance with the Scriptural Texts as the music to which it is adapted will admit: the references are therefore to be considered as authorities rather than quotations."

The work opens with sombre chords by the trombones, which introduce a recitative in which Elijah proclaims "There shall be neither dew nor rain these years, but according to my word." Then begins the overture with a most suggestive phrase given out by the 'celli, *pianissimo*, which is developed with the admirable clearness so characteristic of the composer. His significant grasp of the *technique* of polyphonic writing and his mastery of the orchestra, coupled with the reserve always evident in the work of a master, are displayed long before the magnificent *crescendo* leading into the opening chorus, "Help, Lord," in which his power as a choral writer is no less in evidence. This chorus leads through choral recitatives to a duet, for soprano and contralto, with chorus, "Lord, bow thine ear." This is founded on an old traditional Hebrew melody. It will be noticed that the music has proceeded without any interruption up to this point. The unity thus secured is most admirable and establishes a mood that heightens the effect of the following recitative and aria, "If with all your hearts," and gives added force to the succeeding "Chorus of the People," which, beginning with cries of despair, "He mocketh at us," ends with a solemn choral, "For He, the Lord our God, is a jealous God." The closing measures, "His mercies on thousands fall," are so permeated with the spirit of the recitative and double quartet, "For He shall give his angels charge over thee," which follow, that the effect of unity is not lost but rather strengthened. All this, as well as the inspiring scene in which Elijah brings comfort to the sorrowing widow by the restoration of her son to life, and the chorus, "Blessed are the men who fear Him"—full of musical beauty and dramatic fervor as they are—is but preliminary to the wonderful episodes beginning with the recitative and chorus, "As God the Lord of Sabaoth liveth," and ending with the chorus, "Thanks be to God." This whole section is so instinct with life, so full of dramatic intensity, that were it necessary to substantiate Mendelssohn's claim to greatness, no other proof were needed. A composer of less power, or lacking in discrimination, would have so exhausted his resources earlier in this episode that an anti-climax would have been inevitable. Not so Mendelssohn. By happy contrasts the interest is maintained, and the hearer is led on gradually but surely by the force of the ever-expanding dramatic suggestion. After the Priests of Baal have failed; when, in response to the appeals of the worshipers, "Hear and answer, Baal," no answer comes; when Elijah, after that sublime prayer, "Lord God of Abraham," and the quartet, "Cast thy burden on the Lord," calls aloud on the Almighty, "Thou who makest thine angels spirits. Thou, whose ministers are flaming fires, Let them now descend!" what could be more intense than the chorus, "The fire descends from heav'n; the flames consume his off'ring"? Note the effect of the choral which, beginning *pianissimo*, gradually gains in fervor until, at the words, "And we will have no other gods before the Lord," nothing could be more convincing. Where in the whole literature of the oratorio is there a more beautiful effect than that produced by the dominant seventh (on A) at the word "gods"? We have no space to comment on

the solos leading up to the prayer of the people, when, kneeling, they ask the Lord to "Open the heavens and send us relief," for now comes the real climax. The Youth, who has been sent to look towards the sea, after gazing long in vain, finally cries, "Behold, a little cloud ariseth from the waters; it is like a man's hand! The heav'ns are black with clouds and with wind. The storm rusheth louder and louder!" Then comes the final chorus, "Thanks be to God," a pæan of thanksgiving than which no greater has ever been written, with the possible exception of the "Hallelujah Chorus." Part I is, as we have seen, divided into two great scenes, separated by the exhibition of faith shown in the healing of the widow's son. We may define from the opening recitative to No. 6 and from No. 10 to No. 20, inclusive, as the limits of the two great divisions to which reference has been made, and may look upon the intervening scene as illustrative of the faith that brings to pass the results that lead to the sublime expression of gratitude, the final chorus. If ever a work was written in response to the demand of genius for expression; if there ever was evidence that the musical ideas were molded at a white heat; if there ever was an illustration of the exercise of cool, intelligent and discriminating revision of the results of such compelling inspiration, "Elijah" is that work.

No greater proof of this can be cited than "Part II," which now follows. How surely the composer moves on to the second great climax, the "Whirlwind Chorus"! This part begins with a noble soprano solo, "Hear ye, Israel," the concluding sentence of which, "Be not afraid," forms the basis of the strong and dignified chorus into which the solo merges. When the people, forgetting all they owe to the prophet, turn again to the worship of Baal, and, stirred up by the Queen, seek his life, comes that pathetic aria, "It is enough," from a purely musical point of view the most beautiful in the whole oratorio. Then, as he sleeps under the juniper tree, the "Angels' Trio," "Lift thine eyes," and the chorus, "He watching over Israel slumbers not nor sleeps," speak assurances of comfort: as waking, he cries, "O that I might die," the angel sings, "O rest in the Lord." The prevailing sentiment is not disturbed by the succeeding chorus, "Behold, God the Lord passed by," for, after the exhibitions of power—the wind—the earthquake—the fire—comes a "still, small voice," and "in that still, small voice onward came the Lord." The solo voices and chorus unite in a majestic Sanctus, followed by a calm and sustained expression of absolute confidence, "For the mountains shall depart; and the hills be removed; but Thy kindness shall not depart." (These numbers are omitted.) Now comes the real climax of the work, "Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings were by him overthrown" (note the imposing theme first stated by the basses!); he stood on the mount of Sinai, and heard the judgments of the future, and in Horeb its vengeance"—"And when the Lord would take him away to heaven, Lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to Heaven." Here the work ends, were we to consider it from the point of view of dramatic fitness alone. All that follows is reflective. The tenor solo, "Then shall the righteous shine"; the quartet, "O come, every one that thirsteth," and the concluding chorus, "And then shall your light break forth," combine in the establishment of a mood so at variance with the feelings underlying the expressions given voice in the beginning of the First Part that thereby a contrast is secured, such as must exist in a great unified work. It will be noted that in this analysis stress is laid upon the



Photo by Philip's Studio

*Theodore Garrison.*



unity so characteristic of Mendelssohn's treatment of the subject. This seems to be necessary to a full appreciation of this oratorio—one of the greatest ever written—and possibly the most admirable of the many great works in this field the Nineteenth Century brought into being.

PART I

INTRODUCTION

*Recitative*

ELIJAH.—As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word. I Kings xvii:1.

OVERTURE

*Chorus*

THE PEOPLE.—Help, Lord! Wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion? Jeremiah viii:20.

*Recitative Chorus*

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them! Lament. iv:4.

*Duet and Chorus*

THE PEOPLE.—Lord! bow thine ear to our prayer!

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort. Lament. i:17.

*Recitative*

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil. Joel ii:12, 13.

*Air*

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence. Deut. iv:29; Job xxiii:3.

*Chorus*

THE PEOPLE.—Yet doth the Lord see it not; He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him and keep His commandments. Deut. xxviii:22; Exodus xx:5, 6.

*Recitative*

AN ANGEL.—Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word. I Kings xvii:3.

*Double Quartet*

ANGELS.—For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee. Psalm xci:11, 12.

*Recitative*

AN ANGEL.—Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth. I Kings xvii:7, 9, 14.

*Recitative and Air*

THE WIDOW.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

ELIJAH.—Give me thy son Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

ELIJAH.—Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—The Lord hath heard thy prayer; the soul of my son reviveth!

ELIJAH.—Now behold, thy son liveth!

THE WIDOW.—Now by this I know that thou are a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

BOTH.—Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

O blessed are they who fear Him! I Kings xvii:17, 18, 21-24; Job x:15; Psalm xxxviii:6, vi:7, x:14, lxxxvi:15, 16, lxxxviii:10, cxxviii:1.

*Chorus*

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous. Ps. cxxviii:1, cxii:1, 4.

*Recitative.*—ELIJAH, AHAB, and CHORUS

ELIJAH.—As God the Lord of Sabaoth liveth, before whom I stand, three years

this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

AHAB.—Art thou Elijah? art thou he that troubleth Israel?

CHORUS.—Thou art Elijah, he that troubleth Israel!

ELIJAH.—I never troubled Israel's peace; it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou has followed Baalim!

Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

CHORUS.—And then we shall see whose God is God the Lord.

ELIJAH.—Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah; and the God who by fire shall answer, let him be God.

CHORUS.—Yea; and the God who by fire shall answer, let him be God.

ELIJAH.—Call first upon your god: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities. I Kings xvii:17, xviii:1, 15, 18, 19, 23-25.

*Chorus*

PRIESTS OF BAAL.—Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! hear us! O hear us, Baal!

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

*Recitative*

ELIJAH.—Call him louder, for he is a god! He talketh; or he is pursuing; or he is on a journey; or, peradventure, he sleepeth; so awaken him: call him louder.



*Chorus*

PRIESTS OF BAAL.—Hear our cry, O Baal! now arise! wherefore slumber?

*Recitative*

ELIJAH.—Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

*Chorus*

PRIESTS OF BAAL.—Hear and answer, Baal! Mark! how the scorner derideth us! Hear and answer! I Kings xviii: 1, 15, 17, 18, 19, 23-29.

*Recitative and Air*

ELIJAH.—Draw near, all ye people: come to me!

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned! I Kings xviii:30, 36, 37.

*Quartet*

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee. Psalm lv:22, xvi:8, cviii:5; xxv:3.

*Recitative*

ELIJAH.—O Thou, who makest thine angels spirits, Thou whose ministers are flaming fires, let them now descend! Psalm civ:4.

*Chorus*

THE PEOPLE.—The fire descends from heaven; the flames consume his offering!

Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord: and we will have no other gods before the Lord! I Kings xviii:38, 39.

*Recitative*

ELIJAH.—Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.

*Chorus*

THE PEOPLE.—Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them! I Kings xviii:40.

*Air*

ELIJAH.—Is not His word like a fire: and like a hammer that breaketh the rocks into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready. Jer. xxiii:29; Psalm vii:11, 12.

*Alto Solo*

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. Hosea vii:13.

*Recitative and Chorus*

OBADIAH.—O man of God, help Thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down upon us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

THE PEOPLE.—Open the heavens and send us relief: help, help Thy servant now, O God!

ELIJAH.—Go up now, child, and look toward the sea. Hath thy prayer been heard by the Lord?

THE YOUTH.—There is nothing. The heavens are as brass above me.

ELIJAH.—When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

THE PEOPLE.—Then hear from heaven and forgive the sin! Help! send Thy servant help, O Lord!

ELIJAH.—Go up again, and still look toward the sea.

THE YOUTH.—There is nothing. The earth is as iron under me!

ELIJAH.—Hearest thou no sound of rain? seest thou nothing arise from the deep?

THE YOUTH.—No; there is nothing.

ELIJAH.—Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

THE YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

THE PEOPLE.—Thanks be to God for all His mercies!

ELIJAH.—Thanks be to God, for He is gracious, and His mercy endureth for evermore!

#### Chorus

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty. Psalm xciii:3, 4; Jer. xiv:22; 2 Chron. vi:19, 26, 27; Deut. xxviii:23; Psalm xxviii:1, cvi:1; 1 Kings xviii:43, 45.

## PART II

### Air

Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants: thus saith the Lord: I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched for thee the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee. Isaiah xlvi:1, 18, liii:1, xliv:7, xli:10, li:12, 13.

### Chorus

Be not afraid, saith God the Lord. Be not afraid; thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid!" Isaiah xli:10.

ELIJAH.—The Lord hath exalted thee from among the people; and over His people Israel hath made thee king. But thou, Ahab, hath done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshiped him. Thou hast killed the righteous and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord. 1 Kings xiv:7, 9, 15, xvi:30, 31, 32, 33.

THE QUEEN.—Have ye not heard he hath prophesied against all Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—Hath he not prophesied also against the King of Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—And why hath he spoken in the name of the Lord? Doth



Photo by Rentschler

*Grace Johnson Korold*



Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more, if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

CHORUS.—He shall perish!

THE QUEEN.—Yea, by the sword he destroyed them all!

CHORUS.—He destroyed them all!

THE QUEEN.—He also closed the heavens!

CHORUS.—He also closed the heavens!

THE QUEEN.—And called down a famine upon the land.

CHORUS.—And called down a famine upon the land.

THE QUEEN.—So go ye forth and seize Elijah, for he is worthy to die; slaughter him; do unto him as he hath done!

OBADIAH.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee. He will not forsake thee. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness. 2 Kings i:13; Jer. v:3, xxvi:11; Psalm lix:3; 1 Kings xix:4; Deut. xxxi:6; Exodus xii:32; 1 Samuel xvii:37.

*Air*

ELIJAH.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer; now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, thrown down

Thine altars, and slain Thy prophets with the sword: and I, even I, only am left; and they seek my life to take it away. Job vii:16; 1 Kings xix:10.

*Recitative*

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him. 1 Kings xix:5; Psalm xxxiv:7.

*Trio*

ANGELS.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber. Psalm cxxi:1, 3.

*Chorus*

ANGELS.—He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee. Psalm cxxi:4, cxxxviii:7.

*Recitative*

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

ELIJAH.—O Lord, I have labored in vain; yea, I have spent my strength for naught!

O that thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die! 1 Kings xix:8; Isaith xlix:4, lxiv:1, 2, lxiii:7.

*Air*

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers. Psalm xxxvii:1, 7.

*Recitative*

ELIJAH.—Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

AN ANGEL.—Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near, Psalm cxliii:6, 7; 1 Kings xix:11.

*Chorus*

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire; but yet the Lord was not in the fire.

And after the fire there came a still, small voice; and in that still, small voice onward came the Lord. 1 Kings xix:11, 12.

*Chorus*

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him

away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven. Ecclesiastes xlvi:1, 6, 7; 2 Kings ii:1, 11.

*Air*

Then shall the righteous shine forth as the sun in their Heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever. Matthew xiii:43; Isaiah li:11.

*Recitative*

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse. Malachi iv:5, 6.

*Quartet*

O! come every one that thirsteth; O come to the waters: come unto Him. O hear, and your souls shall live for ever! Isaiah lv:1, 3.

*Chorus*

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy name is in all the nations. Thou fillest heaven with Thy glory. Amen! Isaiah lviii:8; Psalm viii:1.

# THIRD CONCERT

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Friday Afternoon, May 20

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- a. "THE BLACKBIRD" - - - - - ITALIAN FOLK-SONG  
b. "SLEEP, LITTLE CHILD" - - - - - ITALIAN FOLK-SONG  
c. "BIRDS IN THE GROVE" - - - - - ANONYMOUS  
CHILDREN'S CHORUS

"The heart of the folk is always true," said Richard Wagner, and the folk-song needs no further justification than its recognition as an expression of this great, throbbing, sympathetic heart. There are three well-defined types of folk-songs. The first reveals the relation of men and women to the varied aspects of the outside world which condition their outlook on life. The second is a narrative of some national or communal experience, or some thrilling personal adventure, and it loses none of its magic if it goes back to the semi-mythical "once on a time"—the Golden Age of the Folk. The third is the expression of individual emotion by some one so gifted that he becomes the voice of those who feel but may not sing. Like the texts of the types mentioned, folk-music is simple, melodious, and symmetrical in form, although the gay independence of the peasant occasionally is shown in the naive manner in which he leaps the bars and takes the meadow instead of the fenced-in lane. If in these songs the note rings true, it is taken up by an ever-increasing circle, until it may be a whole nation sings a lay that was born in some soul—*how* the creator knew not, but *why* he knew full well. Many of these songs migrate, but to speak of this phase of the subject, of ultimate origins, germinal motives, etc., is beyond the scope of these lines.

Stress must be laid on the fact that folk-songs are great revealers of nationality, as may be seen in the two included in this group, which bear the stamp of Italy. We do not know the name of the composers, but it is rarely the case that the authorship of a real folk-song can be determined. Possibly the most beautiful songs of the last quarter of the sixteenth century were written by a man of undoubted genius who is known to us only as the "Archangel of the Lute."

Remembering the dictum of Brahms, "You must never criticise the music of royalty, for you do not know whom you are criticising," no attempt will be made to lift the veil of mystery thrown over the composer of the third number in this group. It is in order, however, to question whether the products of "Anonymous," like those of "Angelo del Luito," will be remembered after the lapse of five hundred years. As for that, how many of our modern composers will then have escaped oblivion?

## a. "THE BLACKBIRD" - - - - - ITALIAN FOLK-SONG

Thro' the field I went a-whistling loud and clear, Ho!  
 Are you there, my friend, the blackbird?  
 And my merry shout and whistle do you hear? Ho!  
 Come, wake up, for there's the sun!  
 Then I heard, Ho! How the bird, Ho!  
 Called in glee to me with echo of my fun,  
 "I awake? Ho! you mistake, Ho!  
 For my day's work's half way done!"

"I have sung," he said, "till dawn grew rosy red, Ho!  
 Then I set the cocks a-crowing,  
 Next I whistled all the children out of bed, Ho!  
 And I put the mill at work.  
 Nestling each, Ho! that I teach, Ho!  
 Read the skies as any weather clerk.  
 Look alive, Ho! They who thrive, Ho!  
 While the sun shines never shirk."

—English translation by M. LOUISE BAUM.

## b. "SLEEP, LITTLE CHILD" - - - - - ITALIAN FOLK-SONG

Sleep, little child, in this night-time  
 Made for mother and you, dear!  
 Put by the joys of the light-time,  
 Dusk, now, and quiet, and dew, dear,  
 Dreams be your pillow, your cover,  
 Close to you angels will hover.  
 Sound be your sleep till the morning  
 Over the blue hills is dawning;  
 Rest, little hands, little feet, dear!  
 Surely the darkness is sweet, dear!

—English translation by NANCY BYRD TURNER.

## c. "BIRDS IN THE GROVE" - - - - - ANONYMOUS

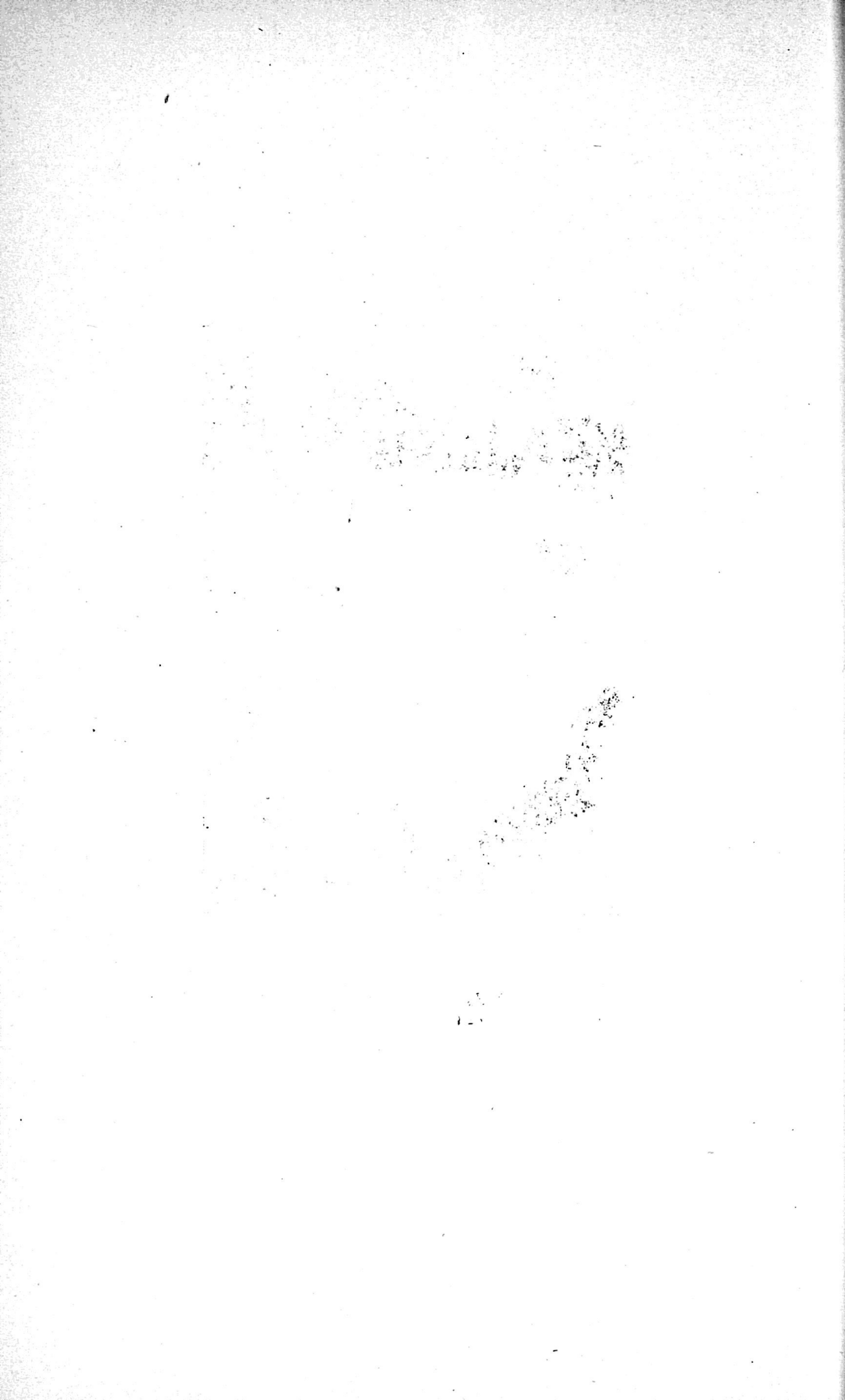
Birds in the grove  
 Flutter from tree to tree,  
 Warbling wild melody,  
 Then upward soar away,  
 Greeting the orb of day;  
 Life ever gladdening,  
 Care never saddening,





Photo by Fernand de Gueldre

Chase Sikes



Birds in the grove.  
 Fish in the stream  
 Glide thro' the silver flood  
 While clouds above them scud;  
 Tho' in the river pent,  
 Yet are they there content;  
 Life ever gladdening,  
 Care never saddening,  
 Fish in the stream.

—A. J. FOXWELL.

- a. RECITATIVE AND ARIA—"From the Rage of the Tempest" - HANDEL
- b. "THE PRAISE OF ISLAY" - - - - - OLD SCOTCH
- c. "ROADWAYS" . - - - - - DENSMORE  
     MR. CHASE SIKES
- a. RECITATIVE AND ARIA—"From the Rage of the Tempest" - HANDEL

George Friedrich Handel\* was born February 23, 1685, at Halle; died April 14, 1759, at London.

It is a work of supererogation to speak of the exalted value of the great Saxon master's compositions in any form, for, like Bach—who was born the same year—his claim to immortality is undisputed. To see his name as composer of an aria, or of an oratorio, is to call immediately to mind the charm of his melody, the elemental simplicity of his harmony, the insistence of his rhythms, and the clarity of his forms. These are attributes of genius, especially when they are the means through which noble conceptions are expressed. To say that the number through which he is represented possesses the qualities just enumerated is to make a statement applicable to any product of his genius.

The selection as it appears on the program is a combination of excerpts from two of Handel's Italian operas. The recitative is drawn from *Giulio Cesare* (1723), the aria from *Scipione* (1726). In the case of Handel such a procedure involves no risk, nor would there be any danger in subjecting any of his oratorio arias to the same treatment. Handel's music always presents the same characteristics: the text alone determines its sacred or secular nature. But who cares!

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\* The name as given on the program is the quasi-anglicized form adopted by the composer in his later years. When, through his naturalization, he became enrolled as an English composer—thereby greatly raising the average—he changed *Herr* to *Mr.*, added an "e" to his first name, dropped the *Umlaut* in his last, but the transformation did not substitute *Frederick* for *Friedrich*. His last name was spelt *Hendel*, *Hendeler*, *Händeler*, or *Hendiler* by various branches of his family, the first form being used at first in England.

RECITATIVE.—From the rage of the tempest,  
 Out of the seething waters,  
 So far the gods protect me;  
 Here, in this lonely haven,  
 I kneel and thank the gods for their assistance!  
 But what avails this thread of mere existence?  
 Thus bereft of my cohorts,  
 Thus bereft of my legions,  
 From conquest after conquest,  
 Is this the triumph?  
 Alone, in these death-like regions,  
 Like the flash of a meteor,  
 Ends Caesar's glory!

ARIA.—Hear me, ye winds and waves!  
 Your help proud Caesar craves!  
 Bring to my aching breast  
 Peace and eternal rest!  
 No hope in heaven above,  
 And torn from all I love,  
 Despair now holds me!  
 Forsaken and undone,  
 I pray for Death alone!

b. "THE PRAISE OF ISLAY" . . . . . OLD SCOTCH

Among the folk-songs representing national or racial points of view the products of "Bonnie Scotland" occupy a foremost position. The greater portion of them employ the pentatonic, or five-toned, scale, which, in connection with the happy conceits of fancy dominating the texts, and the compelling rhythmical schemes, gives them a distinct charm. Those who have visited the island of Islay, which lies almost directly north of Ireland, from which it is separated by the North Channel, and west of the southern peninsular of Kintyre, Scotland, with the Sound of Jura between, will be only too glad to subscribe to the sentiments embodied in this interesting song.

See afar yon hill Ardmore,  
 Beating billows wash its shore,  
 But its beauties bloom no more  
 For me now far from Islay.  
 O my dear, my native isle,  
 Naught from thee my love can wile  
 O my dear, my native isle,  
 My heart beats true to Islay.

Though its shore is rocky, drear,  
Early doth the sun appear  
On leafy brake and fallow deer,  
And flocks and herds in Islay.  
O my dear, my native isle, etc.

Mavis sings in hazel bough,  
Linnets haunt the glen below,  
O may long their wild notes flow  
With melodies in Islay.  
O my dear, my native isle, etc.

c. "ROADWAYS" . . . . . DENSMORE

John Hopkins Densmore was born August 7, 1888, at Somerville, Mass.; still living.

Mr. Densmore was one of a talented group who came under the musical guidance of John Knowles Paines (1839-1905), Professor of Music at Harvard University. Professor Paine was a great factor in the development of music, not only in his university, but he influenced the entire country as well. That Mr. Densmore profited by his contact with this rare spirit is shown by his activity as a composer. The song of his which is put forth today will speak for itself.

One road leads to London,  
One road leads to Wales,  
My road leads me seawards  
To the white, white dipping sails.

One road leads to the river,  
As it goes singing slow;  
My road leads to shipping,  
Where the bronzed sailors go.

Leads me, lures me, calls me  
To salt, green, tossing sea;  
A road without earth's road-dust  
Is the right, right road for me.

A wet road, heaving, shining,  
And wild with seagulls' cries,  
A mad salt sea-wind blowing  
The salt spray in my eyes.

*Official Program Book*

My road calls me, lures me,  
 West, east, south, and north;  
 Most roads lead men homewards,  
 But my road leads me forth

To add more miles to the tally  
 Of gray miles left behind,  
 In quest of that one beauty  
 God put me here to find.

## ROMANCE AND ALLEGRO MODERATO (alla Zingara), from Concerto

No. 2, in D minor, Opus 22 - - - - - WIENIAWSKI  
 MISS MARIAN STRUBLE

Henri Wieniawski was born July 19, 1855, at Lubin, Poland; died March 31, 1880, at Moscow.

In the period covered by the life-time of this composer the fiery Polish temperament found vent in the contributions of its many distinguished composers rather than in political agitation. In Wieniawski we see one of the most important virtuosi of the nineteenth century, and one who ranks equally high as a composer for his instrument. The concerto on our program is an established favorite and is played more frequently than the No. 1 in F sharp minor. Nadejda von Meck, whose relation to Tchaikowsky has been referred to in this publication, extended her generous support to Wieniawski at a time when he was penniless and forsaken, and in a letter to her, dated March 22, 1880, Tchaikowsky wrote as follows: "Your benevolence to poor, dying Wieniawski touches me deeply. \* \* \* I pity him greatly. In him we shall lose an incomparable violinist and a gifted composer. \* \* \* The beautiful 'Legende' and parts of the D minor concerto show a true creative gift."

The great Russian was far afield in his estimate of Wagner and Brahms, but in this case this audience will endorse his critical judgment.

## CANTATA FOR CHILDREN'S CHORUS AND BARITONE SOLO—

"The Voyage of Arion" (first performance) - - - EARLE VINCENT MOORE

Earle Vincent Moore was born September 27, 1890, at Lansing; still living.

Mr. Moore's varied activities in this community have made him so well known to students and citizens alike that to speak of him is to "carry coals to Newcastle." He is a graduate of the University of Michigan and a holder of the A. M. degree from that institution. His musical education was obtained in the University School of Music, of which he is a graduate and for several years a member of its Faculty.



Photo by Renschler

Marian Stuble





These studies have been further enriched under Widor of Paris, in which city at one time he held the position of organist of the American Church. He is a brilliant concert organist, as we all know, and as Assistant Professor of Music in the University has displayed rare gifts as a teacher and power as an investigator. The writer of these lines, in common with many others, feels that Mr. Moore's real strength lies along creative lines. With his stirring college song, "Varsity," in mind, the student body will say "Amen!" to this statement.

The "Voyage of Arion," which Mr. Moore offers this afternoon, will substantiate all that has been said regarding his creative ability, and, in view of this work, it is to be hoped that in the future he will find abundant opportunity for devoting himself to composition in the serious forms.

"The Voyage of Arion" is divided into seven parts. Part I, "To Sea"—D major, *Allegro con spirito*, 6-8 time—is introduced by an instrumental section marked *Allegro furioso*, which soon yields to the chorus, which is an admirable example of how to write for children, with the result that it is delineative to a marked degree. It will be discovered, as this lovely cantata unfolds its beauties, that Mr. Moore has realized a fact that has escaped many who have written for children. It is this—while there are decided limitations to the *tessitura* adapted to children's voices, those limitations lie in the lower rather than in the upper register. Children's voices—like their demands—run high, and they delight in singing passages which tax the resources of the ordinary soprano. A lack of recognition of this fact has wrecked many otherwise admirable compositions.

Part II, "Praise to Arion"—G major, *Andante*, 2-4 and 3-4 time—is very melodious, while the use of the old Greek 5-4 time imparts to its measures a distinct charm, and emphasizes the Hellenic atmosphere of the story.

Part III, "Song of the Crew"—A flat major, *Andante*, common time—is a typical sailor's song. As it grows in intensity *Andante* ceases to be indicative of the movement and retires in favor of *Allegro*, and later, *Allegro vivo*. At its climax it modulates into E major, introducing Part IV, in which Arion asks of the crew that they allow him to sing for them before he plunges "to doom in the weltering wave."

Part V is a splendid baritone solo for Arion, "Arion's Farewell"—D flat major, *Maestoso*, 3-4 time. Nothing but a full orchestra can do justice to the brilliant accompaniment to this solo, and we trust that the future may bring a repetition of the work with orchestral accompaniment.

Parts VI and VII—D major, *Allegro con spirito*, 6-8 time (Part VI), and B minor, *Allegro vivo*, 6-8 time (Part VII)—need no explanation, as their strongly conceived melodies and sweeping rhythms tell the tale, while the concluding section in B major forms a fitting climax to the entire work.

In closing, it must be emphasized that it is seldom that a composer is given so inspiring and truly poetical a text to set to music as that for which we are indebted to Dr. Marion C. Wier of the University.

The argument of "The Voyage of Arion" runs as follows: Arion, after having become famous in Greece as a poet, wandered to Italy and Sicily, where through his

art he amassed great wealth. Once he had occasion to go from Tarentum to Corinth. When on the sea the sailors conspired to kill him and seize his wealth. The poet, aware of his fate, asked permission to sing for the last time; so, singing his death song, he leapt into the sea. The ship sailed on to Corinth, and later the sailors were confronted by Arion, who had been miraculously preserved by Poseidon. The crew was glad to restore the plunder and escape by putting out again to sea.

### I—TO SEA

CREW.—Hippi' Anax, Poseidon, ho!  
 Feather the oars and breast them, so!  
 Sheet home sails for the winds to blow,  
     Hark to the wide sea calling!  
 All things change to the roll of the years,  
 The frost of winter, the warm spring tears,  
 The mellow summer that autumn cheers  
     For the vine leaf sere and falling.

Hippi' Anax, Poseidon, ho!  
 Over the broad blue rollers go,  
 Where the foam of the Ocean steeds like snow  
     In the face of the wind is flying;  
 All things change, so enough of ease,  
 Breast the oar, trim sail to the breeze,  
 Thence welcome the roll of the wine-dark seas,  
     And the wild sea voices crying.

### II—PRAISE TO ARION

(Passengers, assembled on board, pay homage to Arion)

PASSENGERS.—Come, set a chaplet on his hair,  
     And nectar pour to gladden lips  
     Where honey of the muses drips  
 In song the wind blows everywhere.

Companion of our journeying,  
     The Lord of melody and song,  
     Great Helios will the day prolong  
 If once again for us thou sing.

Thy songs we find in Athens fair,  
     All fragrant with her violets,  
     And who culls them e'er forgets  
 Arion's fingers set them there?

And as they watch the moon arise  
Across the hills and sail-flecked sea,  
Fair maidens hum thy melody,  
And each one thinks of thee and sighs.

III—RIDICULE OF ARION

CREW.—There are many strange things in this world of ours,  
On the fruitful land and the wine-dark sea,  
But the strangest is this, a poet with powers  
To win him wealth through minstrelsy.  
The blind old bard of the sea-girt isle,  
Who talked with the gods over windy Troy,  
Felt never the warmth of Plutus' smile  
To gladden his heart with its golden joy.

But lo, this swaggering, blear-eyed swine,  
He swaggers aboard with his jars of gold,  
And gloats o'er the men and the maids who twine  
His lyre with bay, like a god of old.  
Sing ho, yo-ho, let his wealth be ours:  
A bold imposter, no bard is he;  
We'll save his gold for our leisure hours,  
And him we'll send to the gods of the sea.

IV—SCENE—ARION AND CREW

ARION.—A boon, good sailors, a boon I crave,  
Give heed to my ultimate cry;  
E'er I plunge to the weltering wave  
Aglare 'neath a pitiless sky,

I would lift my voice to the Aether wide  
That leaps to the rim of the ocean tide,  
And chant the beauties of vale and hill  
And praise the demons of hill and vale.

SAILORS.—Go on, why linger? Go on and sing,  
And twang away on your thin-voiced lyre;  
And puff away till your bellows tire.

*Official Program Book*

## V—FAREWELL

ARION.—O Lord of light that warms the day  
 And paints the earth and ocean fold,  
 O Lord of song whose magic sway  
 Makes glad the young and cheers the old,  
 Lend to my aid, O king, I pray,  
 Thy silver bow and harp of gold.

The valleys careen  
 'Neath the crest of the hills;  
 O'er their curves gold and green  
 Leap the silver-white rills,  
 And the heaven is vibrant with rapture  
 That deep to the earth bosom thrills.

Now I feel on my lips  
 The god-kindled fire,  
 As I strike with the tips  
 Of my fingers the lyre  
 And never a blossom of song will be sere  
 By the flame of my pyre.

Poseidon, warder of the world,  
 And shaker of the land and sea,  
 Behold me to thy ocean hurled,  
 Blameless, and have thou pity on me.

## VI—HOMING SONG

CREW.—Merry men, up, hold hard the oar,  
 Weather her head to the breaker's roar;  
 Home! and the stress of the sea is o'er,  
 Shoreward the gale is singing.  
 Mottled shadows along the hills  
 Sway to the splash of tremulous rills,  
 Where Bacchus the tufted wineskin fills,  
 And the Maenad shout is singing.

ARION.—Halt! Stand fast, ye men of the sea!  
 Restore me the treasure ye wrested from me.  
 Io, I am he you forced to leap  
 Into the ocean's hungry deep.  
 But gods still hear the righteous cry;  
 So here before you, Io, am I!

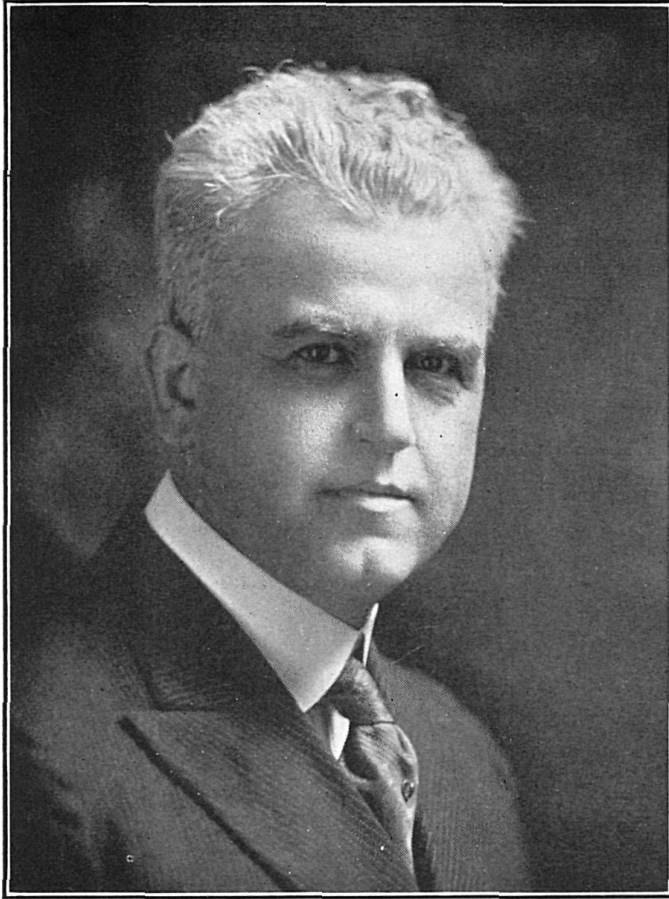


Photo by Becker

*Geo Oscar Bonner*



CREW.—Yes, we have sinned; Hope led in vain  
 To fill our purse with others' gain.  
 And e'er we could our clearance get,  
 She caught us in her clinging net.  
 Come, fair singer, here's thy gold for thee;  
 Come and take it all, and set us free.

VII.—OUTWARD BOUND

CREW.—Steady! give way, give way, ye crew!  
 Seaward we point the prow anew.  
 Many a league we shall furrow through,  
 And the evening shadows falling.  
 All things change, so enough of ease;  
 Breast the oar, trim sail to the breeze,  
 Thrice welcome the roll of the wine-dark sea.  
 Hark to the wild waves calling!

—MARION C. WIER.

"SPANISH DANCES" - - - - - SARASATE  
 MARIAN STRUBLE

Pablo Sarasate (Pablo de Militon Sarate y Navascuez) was born March 10, 1844, at Pamplona, Spain; died September 21, 1908, at Biarritz.

During his life Sarasate enjoyed a primacy among virtuosi, the memory of which still lingers, and was equally popular as a composer. Most of his works are facile rather than deep, and today are not regarded as great contributions to the literature of the violin. Sarasate was unique in that he gave expression to national idioms, wherein he differed from the majority of Spanish composers, who, from Christoforo Morales—who entered the Papal Chapel in 1540, and whose sacred works were considered then, and now, equal to those of Palestrina—to Jules Manen, whose works are superlatively German in style and content, utterly ignored Spanish idioms. Of the works Sarasate has given to the world, the one on our program enjoys the greatest popularity.

- a. "IT WAS A LOVER AND HIS LASS" - - - - - MORLEY
- b. "SWEET REPOSE" . - - - - BENEDICT
- c. "IN LIFE, IF LOVE WE KNOW NOT" - - - - - REINECKE  
 CHILDREN'S CHORUS

- a. "IT WAS A LOVER AND HIS LASS" - - - - - MORLEY

Thomas Morley was born in 1557; died in 1604.

Thomas Morley, Mus. Bac. Oxford, 1586, Gentleman of the Chapel Royal, 1592, Epistler and Gospeler, etc., was one of the English group of madrigalists who were worthy rivals of the Italians in that form of composition.

He was a contemporary of Luca Marenzio (1550-1599), but in spite of his genius cannot be considered his equal. The typical selection included in this group was published in 1600 in "The First Booke of Aires or Little Short Songes to Sing and Play to the Lute with the Base-Viol." The text is taken from Shakespeare's "As You Like It," Act V, Scene III.

Such phrases as "And a hey, and a hey nonny no," abound in the refrains of Old English madrigals, though occasionally "La, la, la, la, la," is substituted, the latter bearing the same relation to the text as "Ah!" in the coloratura arias of Donizetti, Bellini, and the early Verdi. With the exception of Festa (1490-1545), no Italian madrigalist of importance employed such a meaningless patter as "La, la, la, la, la."

It was a lover and his lass,  
 With a hey, and a ho,  
 And a hey, and a hey nonny no,  
 That o'er the green cornfield did pass  
 In spring-time,  
 In spring-time,  
 The only pretty ring-time,  
 When birds do sing,  
 Hey ding a ding a ding,  
 Sweet lovers love the spring.

This carol they began that hour,  
 With a hey, and a ho,  
 And a hey, and a hey nonny no,  
 How life was but a flow'r  
 In spring-time,  
 In spring-time,  
 The only pretty ring-time,  
 When birds do sing,  
 Hey ding a ding a ding,  
 Sweet lovers love the spring.

And therefore take the present time,  
 With a hey, and a ho,  
 And a hey, and a hey nonny no,  
 For love is crowned with the prime,  
 In spring-time,  
 In spring-time,  
 The only pretty ring-time,  
 When birds do sing,  
 Hey ding a ding a ding,  
 Sweet lovers love the spring.

—WILLIAM SHAKESPEARE.



b. "SWEET REPOSE" . . . . . BENEDICT

Julius Benedict was born November 27, 1804, at Stuttgart; died June 5, 1885, at London.

Sir Julius Benedict (for he was knighted in 1871) was a popular teacher, concert-giver, and conductor in London for many years. In addition to the activities noted above, he composed eight operas, four cantatas, two symphonies, and many miscellaneous works. The measure of his creative ability is indicated by the fact that one must search in musical dictionaries for evidences of its existence rather than on concert programs or opera-house bills. Still, he wrote some very beautiful music, otherwise he could not have attained the honorable position accorded him in the land of his adoption; but, in spite of this and his brilliant work as a conductor, he is now enrolled in the long and constantly increasing list of the forgotten.

He is represented in this concert by a charming song, so for the nonce he will live again through his music. Note the lovely rocking motive for the altos—"Lullaby"—which runs through the entire song, lending it atmosphere.

Sweet repose is reigning now!  
 So, my baby, slumber thou;  
 Nothing save the wind we hear  
 Murmuring, then slumber, dear.  
 Lullaby, slumber, dear.

As the birds their petals close,  
 Shut thine eyes in sweet repose.  
 When the beams of morning break,  
 Then thine eyes like flow'rs shall wake.  
 Lullaby, slumber, dear.

c. "IN LIFE, IF LOVE WE KNOW NOT" - - - - REINECKE

Carl (Heinrich Carsten) Reinecke was born June 23, 1824, at Altona; died March 10, 1910, at Leipzig.

The name of Carl Reinecke, to those who knew him in his prime, calls up memories of his wonderful interpretations of Mozart, for it is doubtful whether any pianist before or since has surpassed him in this particular field. He was a composer who was great in smaller forms and lacking in greater, like his pupil, Arthur Sullivan. As illustrative of his power in simple forms the short part-song on our program may be put forth. It is written in the canon form, an ancient and honorable style of writing, as attested by *Summer is a Cumin' In* (thirteenth century), the first English melody, which was a canon. Those who know little or nothing of this treatment will note that

in this song the altos enter one measure later than the sopranos, repeating the melody sung by them four tones lower, with certain tonal modifications arising from its different position in the scale. The time of entrance and the interval relationship of the voice or voices in a canon are variable. In passing, it must be pointed out that singing canons is a great joy to children, for they revel in the independence of the voices through which they can reveal a characteristic quite in line with their outlook on life. Possibly they do not realize the dependence of the voices in the enthusiasm with which they maintain the parts.

In life, if love we know not,  
'Tis as vines where tendrils grow not;  
In life, if faith abound not,  
'Tis as vines where grapes are found not.  
If then of all, all fate bereave thee,  
These two beware it leave thee.

—FRIEDRICH VON BODENSTEDT.



Photo by Marceau

*Lucy Mervin*



# FOURTH CONCERT

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Friday Evening, May 20

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CHORALE AND FUGUE . . . . . BACH-ABERT

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

It was a happy thought that inspired Johann Joseph Abert (Kockowitz, Bohemia, September 21, 1832—) to give to the immortal G minor organ fugue of the great Leipzig Cantor a setting for the modern orchestra. Why he should have preceded it by the prelude to a fugue in the same key from the "Well-tempered Clavichord" (No. 4), instead of the infinitely greater one which Bach designed for the introduction to the more important fugue we shall hear this evening, is an unsolved mystery with which we are not concerned. The original chorale—scored for the brass—which Abert introduced between the two is very effective and forms such a splendid and appropriate introduction to the fugue that nowadays the prelude is generally omitted. A contemporary of Bach, referring to his organ-playing, said: "The great feature of his playing is his constant changes in registration." Until recently, organists have not followed the example of the great master, but have made of his fugues veritable orgies for the full organ. This practice, and the utter lack of recognition of the poetic side of Bach on the part of many concert pianists, has not been conducive to a real appreciation of this aspect of his art on the part of those who cannot resist the thrall of his forceful rhythms and majestic harmonies.

The justification for such a treatment as Abert embodied in the selection on our program—and by the practice of the greatest modern organists—lies in the nature of this type of composition, and may be stated as follows: The fugue is the highest manifestation of polyphonic (many-voiced) writing; polyphony rests on counterpoint; the essence of counterpoint is melody; melody implies phrasing; phrasing is unthinkable without light and shade; light and shade are attributes of color; therefore, registration on the organ and the employment of the multi-colored resources of the instruments of the orchestra are necessary to set forth the interrelationships of theme and counter-theme constituting the warp and woof of fugal compositions. Two concrete examples of the proper treatment of this type of composition may be cited with profit, viz., the E minor Fugue of Mendelssohn, Opus 35, No. 2, and the last movement of Mozart's C major ("Jupiter") Symphony.

RECITATIVE AND ARIA—"Giunsi alfin il momento," from "Marriage of

Figaro" - - - - - MOZART  
MME. LUCREZIA BORI

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

The definition of music as "the theory of harmony and the practice of discord" found its justification on the occasion of the first performance of *Le nozze di Figaro*, May 1, 1786, at Vienna. The Italians at that time were the arbiters of musical taste in Vienna, and through the intentional lapses of Italian singers the opera all but failed of the success it deserved. It aroused great enthusiasm at Prague, and, as a consequence, the next year *Don Giovanni* was given its first performance in that city, October 29, 1787. The latter opera is regarded as his greatest, but in the opinion of many this would be true were it not for *Figaro*. *Figaro* is devoid of such a stirring episode as the entrance of the Commander in the last act of *Don Giovanni*, but it makes up for that by its wealth of melody and its incisive, sparkling wit.

Of the many wonderful recitatives and arias with which *Figaro* teems, the one chosen for this evening's program contains all the beauty of melody, simplicity of harmony, symmetry of form, and dramatic clarity we associate with all of Mozart's music. It falls in Act IV, and the text, in an English translation by Charles Lamb Kenny, is given below:

RECITATIVE—SUSANNA.—Welcome, happiest moment, when I may free from terror  
rest in his soft embraces.

Go, idle tremors! nor mar love's joyful feeling; let me taste unalloy'd its balsam  
healing!

Doth it not seem as tho' love's tender power, grac'd by this blooming bower, all  
Nature were now reflecting, e'en as night sweet hidden love is protecting.

ARIA.—Ah, come, nor linger more, my soul's fond treasure.

Hark, to the voice of love that calls to pleasure,

While heaven still in starry light rejoices,

While the earth is dark, and hush'd her voice is.

Soft murmurs now the brook, the breeze is playing,

Their soft music the heart's fond woes allaying.

The flow'rs breathe sweet perfume, the sense delighting,

All seems to love's rapture sweet inviting.

Come to these bowers, where tranquil love reposes,

Come, my treasure!

And round thy temples I'll wreath a crown of roses.

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\* In a footnote to his article on Mozart in Grove's "Dictionary of Music and Musicians," C. F. Pohl gives the following information: "He was christened in full, Joannes Chrysostomus Wolfgangus Theophilus; instead of Theophilus his father wrote Gottlieb—in Latin, Amadeus. In his earlier letters Mozart added his confirmation name, Sigismundus. In private life he was always Wolfgang."

Although Mozart's sorrows were many, he was spared the necessity of reading translations of the texts of his operas, even though in most cases the texts themselves could not be considered contributions to literature.

SYMPHONIC POEM—"Attis," Opus 16 - - - - - A. A. STANLEY

Attis, a beautiful Greek youth full of dreams and fancies, passionate, eager for new experiences, suddenly determines to sail away across the sea to Phrygia, there to become a priest of Cybele, goddess of the earth. Scarcely has he arrived at this decision when he experiences one of those revulsions of feeling common to unregulated natures. Thoughts of home and all that he must leave behind, mingled with premonitions of disaster, crowd upon him, and for the moment he hesitates. Soon, however, he comes back to his first resolve, and, together with a company of youths whom his enthusiasm has inspired, he goes on board ship and resolutely sets sail. As the voyage nears its end tender memories fill his heart with sadness. At the first sight of land there is an outburst of joy, but as Attis touches the shore he is again overcome by thoughts of home. Returning to his purpose, Attis summons his companions to follow and presses on to the sacred grove in the still depths of which rises the temple of Cybele. They approach the shrine as dusk comes on, and discover to their dismay a stone image where they had expected to find the beautiful goddess. The image of the goddess gives no sign of welcome, but stands grim and silent in the gathering shadows. Filled with vague distrust, but not despairing, they turn sorrowfully away. But they cannot yet give up the hope that the great goddess of the earth will by some visible sign show her acceptance of their worship, and again they approach the shrine with chanting. Before they reach it the air seems to be pervaded by a strange influence that dulls all thought of self and moves them with a new and irresistible impulse. The air is filled with soft music which gradually takes on the character of a dance. As the music increases in intensity, the youths, drawn on by its stirring rhythms, move more and more quickly. Frenzy takes possession of all; the dance becomes a wild and fearful orgy. At length, utterly exhausted, Attis sinks down, senseless, upon the ground. As he comes to himself, he seems to hear an old melody of the homeland wafted over the seas. Responding to its suggestions, he resolves to seek again his home and kindred. But Cybele, angered at the inconstancy of her devotee, unyokes a lion from her chariot, and bids him frighten the wavering Attis into submission. The youth, terror-stricken, flees to the shrine, and gives himself forever to the service of the goddess.

In the program-book of the Chicago Symphony Orchestra for April 8 and 9, on which dates "Attis" was performed under Frederick Stock's baton, Mr. Felix Borowski, whose criticisms rest on a foundation of musical scholarship and profound erudition, gave the following interesting information which we quote in its entirety:

Attis, or Atys, according to the ancient myth, was son of Nana, the daughter of the river god Sangarius. He was brought up first among the wild goats of the forests, later by some shepherds, and he grew up so beautiful in form and feature that the Phrygian goddess, Cybele-Agdistis, fell in love with him. Wishing to marry the daughter of the King of Pessinus, Attis was driven to madness by the attentions of Cybele, and eventually committed suicide at the foot of a pine tree, and from his blood violets sprang. Cybele besought Zeus

that the body of her beloved might suffer no corruption. A tomb was raised to him on Mount Didymus, and a festival of orgiastic character was celebrated in his honor in the spring.

The myth has been used as the basis of operatic works by various composers of the seventeenth and eighteenth centuries. The first was "Cibele et Ati" of Antonio Bertali (Vienna, 1666). Jacobo Antonio Perti and Tosi (Pier Francesco) produced their "Atide" at Bologna in 1679; and Ariosti (Attilio) his "Atide" at Luxemburg in 1700. Another Italian composer—Nicola Piccini—brought forward an "Attys" at the Académie Royal de Musique, Paris, in 1780. The book of the production had been written by Quinault, but Lully (Fr. Jean Baptiste de Lully) had preceded Piccini by staging Quinault's opera at Saint Germain, January 5, 1677, and in Paris the following April. Joseph Mysliweezek, a Bohemian composer, brought forward his "Atide" at Padua in 1714. There were parodies of Lully's work. "Atis," in one act and a prologue, was anonymously produced at the Théâtre de l'Opéra Comique, Paris, in 1726, and in that year, too, "Arlequin Atys," by Ponteau, was given in the same city.

"Attis" is written in the modern form of the symphonic poem, and is scored for the full concert orchestra. The subject has been given a free interpretation in order that a proper artistic sequence might be made possible. The first theme, the "Attis" motive—G minor, *Andante appassionato*, 3-4 time—

No. 1.  
*Andante appassionato.*

*f*

*espressivo*  
*mp*

*f*

stated by the violins, violas and 'celli—aims at the portrayal of the successive steps by means of which Attis arrives at the determination to become a votary of Cybele. Then follows a quieter motive (*poco adagio*) for clarinet, horns and English horns, expressive of the tender emotions which he experiences as soon as he comes to his decision.

No. 2.





Photo by Ray Hoff

*Fannie Bloomfield Zeisler*



This is violently interrupted by a sharp, incisive figure for the violins which leads eventually to the first theme of the second division—the sea voyage—C minor, *Allegro ma non troppo*, 2-4 time.

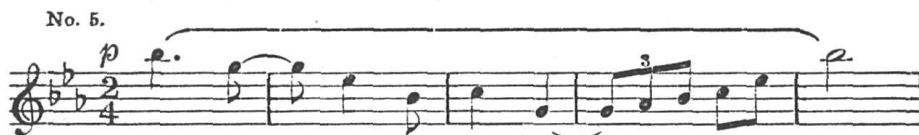
No. 3.  
*Allegro vivace.*

The second subject—in E flat major—is expressive of the nobler side of Attis's character, and has national suggestion through the incorporation of a metrical structure essentially Greek (5-4 time).

No. 4.  
*Maestoso.*

In the short "free fantasia" which now follows—the first part not being repeated—several purely musical themes are introduced leading to a variant of the "Attis" motive, which now takes on a somewhat dreamy and sorrowful character. The theme

soon develops into a canonic duo between the oboe and English horn. This is followed in turn by a contemplative theme for flute, oboe, and English horn.



These themes are accompanied by a figure suggestive of the movement of the waves, and are hushed by the cries of "Land!" announced by blasts of the horns, repeated by the strings. At the third call the full orchestra responds with a statement of the "Attis" motive—*Maestoso*. The *reprise* now follows. As the vessel touches the shore, Attis, overcome by tender memories, looks questioningly across the seas towards home. This mood is expressed by a quiet theme for the muted strings—E major, *Poco adagio*—leading into solos for violin and 'cello, while the strings sustain a dominant seventh chord. This is followed by a choral-like theme played by the wood-wind—F minor, *Maestoso*—which, rising to a climax on  $\sharp$  chords for the brass, finally sinks into subdued harmonies as Attis and his companions stand awe-struck before the insensate image. The "Prayer" motive—G flat major, *Adagio*, 3-4 time—



is given out by the bass clarinet accompanied by violas and 'celli *pp*, and is repeated several times in appropriate combinations. As there comes no response, the desire for some answer to the prayer is voiced by the strings, in a second subject, in conjunction with the "Prayer" motive.



The theme dies away and the choral chant is repeated in F sharp minor. At the conclusion of this movement, just as the "Prayer" motive should enter again, the violins sustain B natural, while a harsh dissonance resolving by an upward chromatic leading of the lower voice is followed by a figure which, after three repetitions, leads directly into a dance—G major, *Allegro con brio*, 3-4 time—based on the "Prayer" motive and its counter-subject. This dance, written in a free adaptation of the Minuet form, gradually develops into a wild Bacchanale. As this change takes place the tonality grows vague and the rhythms become more and more agitated. All the themes already

heard are introduced, but so transformed that they stand as expressions of the swift play of passion, which has brought about so complete a debasement of their better natures.

As the orgiastic music ceases, a long sustained tone in the violins leads into the next movement—E major, *Poco Andante molto espressivo*, 5-4 time. The flute gives out a quaint Greek theme—a quotation from the "Hymn to Apollo." A solo horn answers with the "Attis" motive. Again the Greek melody is heard, this time answered by the strings—eventually by the full orchestra—in a concise statement of the principal themes of the introductory division. As the concluding measures are about to end in a full cadence, the Finale—G sharp minor, *Allegro vivace, quasi presto*, 2-4 time—

No. 8.

*Molto allegro con fuoco*

with its turbulent figures, interrupts it, and we are precipitated directly into the struggle, which finally results in driving Attis and his companions back to the service of Cybele. As if to heighten the awful situation, a short episode for horns and woodwind is introduced—one glimpse of their despair—leading to a final statement of a part of the "Attis" theme. With a few subdued measures, the work is brought to a close—the future course of events being left to the imagination.

The Galliambic metre which Catullus employed in "Attis"—the poem which forms the basis of this setting—is seemingly full of suggestion, but a musical utilization of these possibilities results in a vulgarity bordering on "rag-time," for which reason it has been avoided.

MEPHISTO WALTZ - - - - - LISZT

Franz Liszt was born October 22, 1811, at Raiding, Hungary; died July 31, 1886, at Bayreuth.

It may be that we are too sophisticated in these days, or the reverse, but at all events a waltz is almost an anachronism. There are those in this audience who measure their youth (rather than old age) by decades, to whom a waltz still gives pleasure, to whom it is the "poetry of motion" rather than the prose, or doggerel, of commotion, like most of our modern alleged dance music. Heaven save the mark! The waltz on our program owes its existence to the composer's interest in Lenau's "Faust." Believing the old German proverb, "All good things are in threes," he wrote three versions in which Mephisto's versatility is displayed. One can easily realize

that, when resting from his activities in our larger cities and his occasional visits to university campuses, he would seek the solace of the dance and trip it on the "light fantastic toe." That forked tail of his must have been as difficult to manage as a lady's train, and it may be that the floors of ballrooms graced by his presence—even though by proxy—still show the marks of his cloven hoof, in no instance more plainly than in the village inn in which he gave as signal proofs of his ability to manipulate the fiddle-bow as many of his disciples now display when they "draw the long bow." The import of the scene from which he drew the inspiration for this waltz—begun in 1858, completed in 1861, and first performed March 8, 1861, at Weimar—is as follows:\*

A peasant wedding is being celebrated with song and dance in a village tavern. Mephistopheles, disguised as a hunter, and Faust peer through the window, and Mephistopheles beckons to his companion to enter the room with him. Faust is captivated by a black-eyed damsel, but he is not daring enough to greet her. Mephistopheles laughs at him "who has just had it out with hell, and is now abashed before a woman." Suddenly he addresses the musicians. "Dear fellows," he cries, "you draw your bows much too sleepily. Sick pleasure may dance on lame toes to your waltz, but not youth, filled with blood and fire! Give me the fiddle; in my hands it will sound differently, and there will be another kind of springing in the tavern!" Mephistopheles plays. The dancing becomes wild; the souls of the dancers are filled with strange emotions. Faust presses the hand of the dark-eyed girl and stammers oaths of love. Together they dance through the open door, through the meadows and garden-paths, and with the strains of the violin floating to their ears dance on until they reach the forest. Fainter and fainter becomes the sound of the music as it is heard through the singing of nightingales.\*

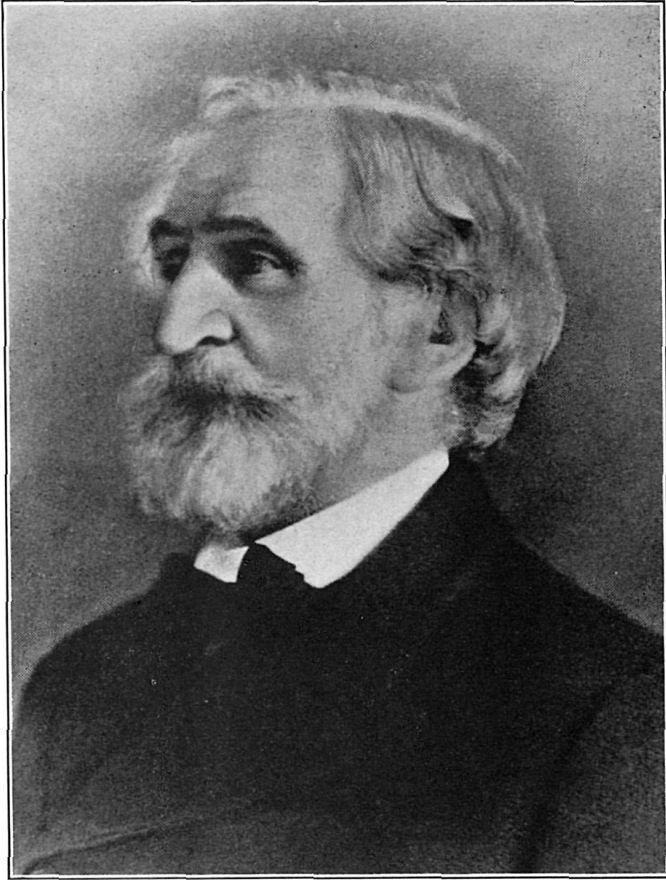
The "Mephisto Waltz" is scored for a large orchestra, in which, however, the so-called "unusual" instruments are not included. The term "unusual" has already fallen into innocuous desuetude, as nothing is unusual nowadays but what formerly one called usual. But the rehabilitation of obsolete instruments, already shadowed forth by Richard Strauss in his last opera—"The Woman without a Shadow," Vienna, November, 1920—may lead to a resuscitation of this designation.

ARIA—"Depuis le jour," from "Louise" - - - - - CHARPENTIER  
MME. BORI

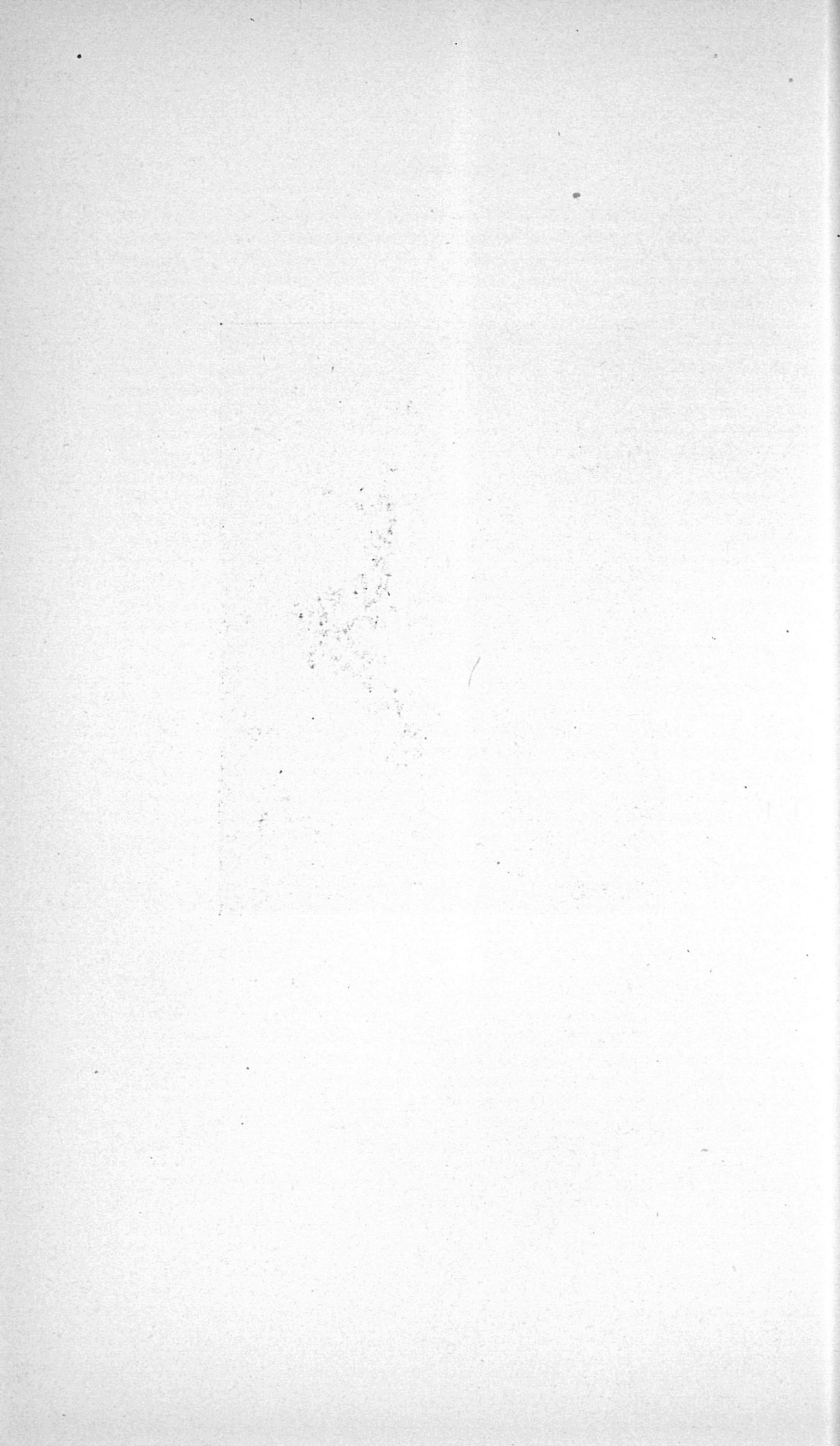
Gustav Charpentier was born June 25, 1860, at Dieuze-Lorraine; still living, in Paris.

Gustav Charpentier comes from a distinguished ancestry, for Marc Antoine Charpentier (1634-1702) was a brilliant contemporary of Jean Baptiste de Lulli (1633-1687), the founder of French opera. Of greater scholarly attainments than the great Italian—though of inferior inventive power—the large number of religious works accredited to the elder Charpentier shows that he fixed his gaze on the nobler aspects of life. The younger representative of the family, on the contrary, has the circumscribed view of the realist, who is enthusiastic only when he ranges along paths trod-

\* Quoted by Felix Borowski in the program of the Chicago Symphony Concerts, February 18 and 19, 1921.



Giuseppe Verdi





den by those whose existence is spent in the midst of depravity and vice, though both be gilded. It must be admitted that Charpentier attempts to bring out whatever of light there may be in that gloom. A sensitive nature like César Franck's could not have endured the contact with the life that moves along the lower levels which is necessary for the exploitation of whatever in that life may be deemed worthy of emphasis. In this we may find an explanation of the fact that, while the reputation of César Franck is constantly increasing, that of Charpentier remains a fixed and stationary quantity. Art bestows her highest honors on idealists only. Giving due weight to his good intentions, the composer of "Louise" must come under the condemnation of Tchaikowsky by virtue of his choice of subject. While the position assumed by the pure-minded Russian did him honor, we may seriously question whether it is justifiable to restrict ourselves to the praise of the ideally good—which needs no praise—to the virtual exclusion of sufficient study of the bad to determine whether it is irremediable. To attempt to portray the struggle for the attainment of the best that is possible under oppressive environment is neither ignoble nor undesirable, but the real texture of a man is determined by the manner in which he accentuates the conflicting moral elements which in the lowest strata are exhibited in their nakedness. It must be admitted that Charpentier reveled in the life of the Montmartre Quartier—which in itself is no sin,—and—if we can trust his music, as we must—was at his best when glorifying phases of that life which in no wise tend to the clarification of its moral atmosphere. If this seems unjust, what of the following from M. Pierre de Breville, writing of "Louise"?—"Charpentier, who owes so much to Zola, whose romantic naturalism he practices, is himself the hero in 'L'Oeuvre,' who, wishing to glorify Paris, has created a Minotaur—a Moloch—who eats the children of nearly all street-sweepers. And it is before this monster, whom he places before us after the manner of sermonizers, that the lovers kneel, and in whose honor they recite their prayers. Why bind music, that universal language which never grows old, to subjects of ephemeral actuality? Why attach it to the hawser of the galley that is already three-quarters sunk through naturalism?" The answer is simple—the composer was purely theatrical in his outlook, not dramatic in the highest sense. But why the selection on our program? Because Charpentier is an interesting figure in modern French music, a writer worthy of representation, one "who knows how to captivate through his undoubted power as a musician"—and "Louise" is a work of real distinction. The text is herewith given:

LOUISE.—Ever since the day when unto thee I gave me, radiant with flowers seemed  
 my pathway before me;  
 I seem to dream 'neath a fairyland heaven, with my soul still drunk with the joy  
 of thy first kiss.  
 Ah! how sweet is life! my dream has not been merely dreaming!  
 Ah! I am so happy! for love o'er me his wings is spreading!  
 In the realm of my heart new is the joy that's singing!  
 All nature doth rejoice with me and with me triumph!  
 And all around I see but laughter, light and joy,  
 And I tremble with exquisite delight when I recall

The charm of our first day of love.  
 Oh! how sweet is life! Ah! I am so happy! all too happy!  
 And I tremble with exquisite delight when I recall  
 The charm of our first day of love.

SUITE—"Woodland," A minor, Opus 42 - - - - - MACDOWELL  
 In a Haunted Forest; Summer Idyll; The Shepherdess' Song; Forest Spirits.

Edward Alexander MacDowell was born December 18, 1861, at New York; died there January 23, 1908.

Of Edward MacDowell it may be said, quoting Vergil, "Earth ne'er contained a whiter soul." Possibly—or undeniably—the greatest musical genius America has yet produced, to those who knew him the personality of the man is still no less potent in its charm than the products of a creative activity which covered many phases of music's infinite possibilities. Of a deeply poetic nature, sensitive to a superlative degree, he was restrained from emotional excesses by a keen intellectual perspective, a fine sense of proportion, and the virility of a strong man. He was free from affectation, both personal and artistic, and above all things abhorred the idea that native composers should seek the "shelter of the flag" by appearing on special programs in which the nationality of the composer is emphasized. He was a composer—not an American composer. He was right in his judgment that the only thing for an American composer to do is to write as good music as possible, and not claim special consideration because of his nationality. Some composer on this side of the Atlantic may strike a new note—but as the result of a deliberate, conscious effort—*never!*

Dismissing this side issue, it must be noted that MacDowell's music has within it all that makes for great art. He never mistook conceits of fancy for flights of imagination—neither did he consider noise as synonymous with vigor—nervousness with intensity—nor mistake posing for originality. His music is imaginative, vigorous, intense, and original, and these elemental virtues are fused into a style at once unique and effective. Of the work on our program it must be said that it displays all these qualities. Of the meaning of the various numbers the titles convey all that is vital. It was included in the second program of the first May Festival (1894), at which the "Manzoni Requiem" was sung.

The pathetic clouding of this rare intellect and his premature death constitute one of the tragedies of our musical development, a development to which no one has contributed more of lasting value than Edward Alexander MacDowell.

On the technical side, the following statements of the keys and tempi of the various movements will suffice:

I. "In a Haunted Forest"—A minor, *Largamente, misterioso*, 6-8 time—followed by *Allegro furioso*.

II. "Summer Idylls"—A major, *Allegretto grazioso*, 6-8 time.

III. "In October" is omitted.

IV. "Shepherdess's Song"—C major, *Andantino semplice*, 4-4 time.

V. "Forest Spirits"—A minor, *Molto allegro*, 2-4 time; D minor, *Misterioso, un poco piu lento*, 2-2 time.

ARIA—"Mi chiamano Mimi," from "La Bohème" - - - - - PUCCINI  
MME. BORI

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

In the estimation of the majority of modern opera-goers, Puccini has justified Verdi's statement that he "is the most promising of my successors," for the proofs of his signal ability he has put forth since his first opera—*Le Ville* (1884)—have given him a world-wide vogue. Whether his present popularity will extend far into the future is doubted by others, who indulge in that stimulating but futile form of guessing which we call prophecy. In the revaluation of erstwhile favorites, "La Bohème" will lose less than "The Girl of the Golden West" or "Manon Lescault." "La Bohème" was first produced in Turin in 1896, and immediately won an approval which the years have increased. The aria on our program occurs in Act I, and the text, in an English translation, runs as follows:

MIMI.—They call me Mimi,  
But my name is Lucia;  
My story is a short one:  
Fine satin stuffs or silk  
I deftly embroider;  
I am content and happy;  
The rose and lily I make for pastime.  
These flowers give me pleasure,  
As in magical accents  
They speak to me of love,  
Of beauteous springtime.  
Of fancies and of visions bright they tell me,  
Such as poets, and only poets, know.  
Do you hear me?

They call me Mimi,  
But I know not why;  
All by myself I take my frugal supper,  
To Mass not oft repairing,  
Yet oft I pray to God.  
In my room live I lonely,  
Up at the top there, in my little chamber  
Above the housetops so lofty.  
Yet the glad sun first greets me;  
After the frost is over  
Spring's first, sweet, fragrant kiss is mine,  
Her first bright sunbeam is mine.  
A rose as her petals are opening  
Do I tenderly cherish. Ah! what a charm  
Lies for me in her fragrance!

Alas! those flowers I make,  
 The flowers I fashion, alas! they have no perfume!  
 More than just this I cannot find to tell you,  
 I'm a tiresome neighbor that at an awkward moment intrudes upon you.

PRELUDE—"The Mastersingers of Nuremberg" - - - - - WAGNER

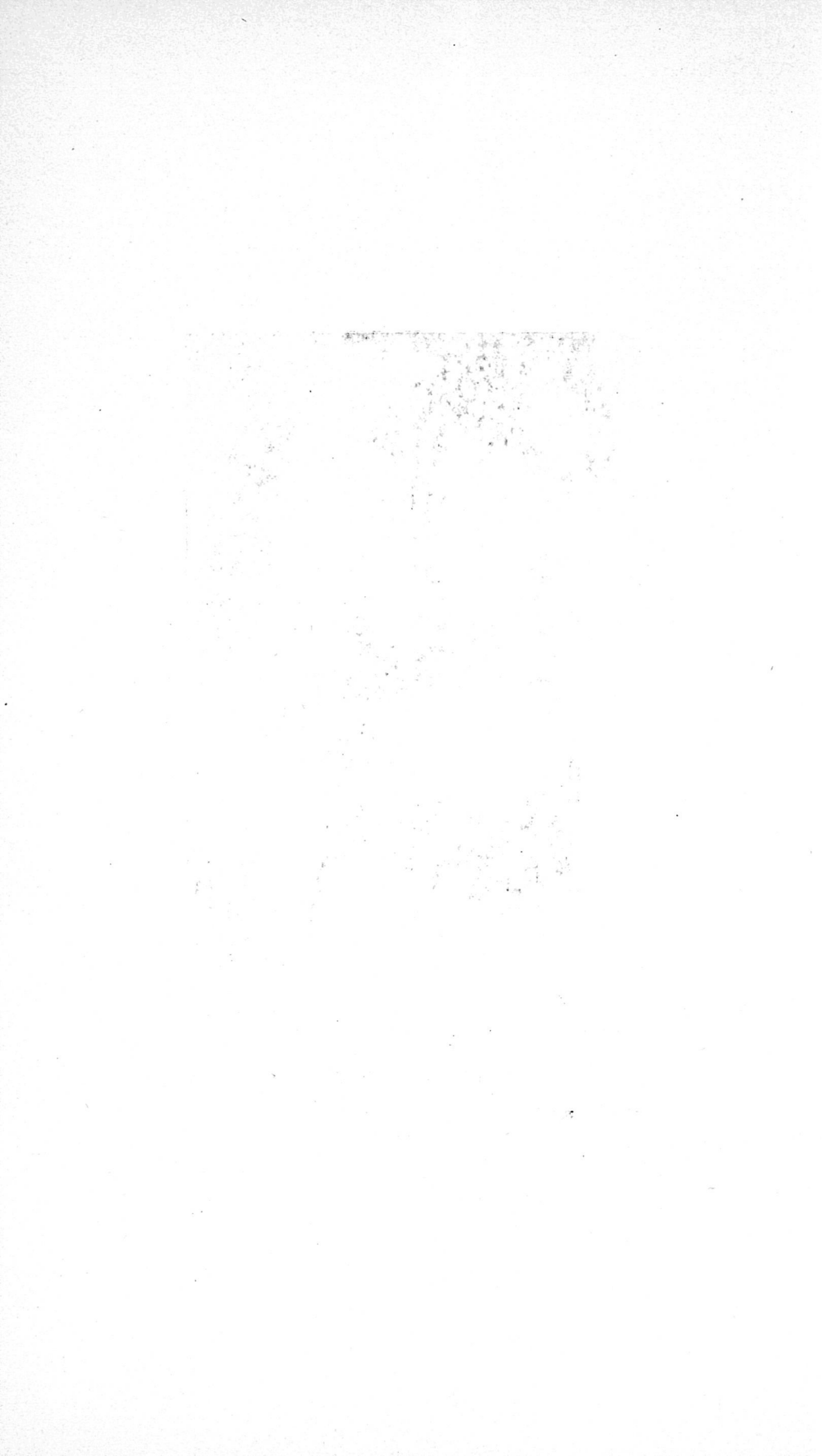
Wilhelm Richard Wagner was born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.

Among the great instrumental works whose fundamental principle is that polyphony, which in the time of Palestrina was the expression of the religious idea as applied to mankind in the mass, but which now serves as the expression of the many sidedness of individual character as well as the complexities of modern life—the Prelude to "The Mastersingers of Nuremberg" stands at the head. What a triumph for the man who was derided for his lack of scholarship, because he showed no ambition to bury himself alive in dust, but who constructed with surety of control of all the resources of the most abstruse counterpoint—with no sacrifice of naturalness, simplicity, truthfulness, nor power of expression—a monument of polyphonic writing, such as has not seen the light since the days of Bach! In the prelude we have a synopsis of the whole plot of the music-drama that follows; the sturdy pride of the burghers of Nuremberg; the angularity of the Meistersinger's art; the spirit of romanticism, personified by Walter von Stolzing; the dance of the apprentices, the spontaneous expression of the joy of living on the part of these young men who were learning the mysteries of the art divine while wrestling with the problems of the cobbler, the butcher, the baker, etc., and in the magnificent climax the triumph of the art principles for which the composer stood. The work is an epitome of the great tendencies which from time to time have influenced music. Masterly counterpoint, glowing melody, expressive harmony—note the order—strength, tenderness, naiveté, passionate intensity, pervade the score, and over all there reigns a dignity that is elemental. At one point three of the principal motives—"Mastersingers," "Prize Song," "Apprentices"—are so happily combined that they nullify Rousseau's oft-quoted dictum: "No one can listen to three melodies at once." We must remember, however, that, while Rousseau as a critic was prophetic, as a pseudo-musician he exposed wide and obvious limitations. Moreover, in his statement he referred to musical complexity alone, not to the interrelationships of motives whose meaning is known to us, and which in the music-drama constitute but one factor in a complicated organism.



Photo by Mishkin

*Leuora Sparkes*  
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# FIFTH CONCERT

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Saturday Afternoon, May 21

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OVERTURE—"Magic Flute" - - - - - MOZART

In the early dawn of December 5, 1791, Wolfgang Amadeus Mozart—the "Raphael of Music"—breathed his last. He was weighed down by apprehension for the future of those whom he left behind; the last music he heard (portions of his immortal Requiem) but intensified his morbid condition, and he died unblessed, for the priest who was called to his bedside refused him the last sacrament because he was a Freemason. Dying without the pale of the church, his funeral (on the 6th) was held in the open air. He died of malignant typhus, but neither this fact, nor the driving storm in the midst of which his remains were hurried away, can account for the strange neglect of those to whom he had been a faithful, self-sacrificing friend. Even the faithful few who followed his remains turned back at the city gate (*Stubenthor*). His wife, overcome by grief and worn out by constant attendance, was unable to leave her bed, and thus was spared the misery of seeing the mean coffin of the greatest musical genius of his age lowered into an unmarked pauper's grave by unfeeling hands. "Oh, he's only a musician!" said one of the hirelings. Of the experiences of the closing years of his life we may not speak, neither can the fortuitous circumstances and the fateful coincidences, against the suggestions of which he could summon neither moral courage nor the resources of a well-trained mind, be touched upon, but there is no doubt that his superstitious nature so reacted upon a body weakened by disease that his death was thereby materially hastened. How much the world lost by reason of his early death may be realized by listening to his last great opera, "The Magic Flute." Emanuel Schikaneder (1751-1812), a brother Freemason, brought to Mozart, on the 7th of March, 1791, the book of a fairy opera in which were incorporated many of the mysteries of Freemasonry. As Schikaneder was in financial distress, Mozart, always too generous for his own good, gladly undertook its composition. Schikaneder did not redeem his promises, and proved himself so ungrateful that Mozart, who was ever charitable in his judgments, called him *Der Lump*. It was first performed on September 30, 1791, in Vienna. The house program of that date shows the name of Emanuel Schikaneder in capitals at the top, while the name of Mozart, as the composer of the music and conductor, occurs in fine print at the bottom. It was successful, but the presumptuous Schikaneder stated at the time that "it would have been more successful had not Mozart spoiled it." The first twenty-four performances brought Schikaneder over 8,000 guildens, and Mozart—nothing. Future years, how-

ever, have brought Schikaneder a few lines in musical dictionaries, and Mozart—immortality. To this immortality the beautiful overture on our program has contributed not a little. It was written on the night before the performance, in the little summer house, which is a holy spot to those who journey to Salzburg, because there Mozart was born.

It is so direct in statement, so clear and convincing in thematic development and so compelling in its effect that the following short analysis will suffice:

An Introduction—E flat major, *Adagio*, 2-2 time—the distinctive feature of which is a series of imposing chords heard in Scene I, Act III, leads into a lovely fugue, *Allegro*. The implied criticism of this form contained in Browning's "Master Hugues of Saxe-Gotha" does not hold when applied to this particular fugue, nor has it any force excepting in the case of the products of certain pedants, who, like their laboriously wrought out conceptions—if one can apply this term to products of the midnight oil and dependence on dry theoretical treatises—have turned to dust. The importance of the great chords mentioned is indicated by their interpolation in the "development" section, where they seem to say, "Lest we forget!"

"The Magic Flute" influenced composers who immediately followed Mozart more than any works of the period. It was peculiarly dear to its creator, who, when entering the "valley of the shadow of Death," feebly hummed Papageno's Air, and beat the time with hands palsied by the near approach of dissolution.

Those who would know more of the Salzburg master's work should consult Dent's masterly work, "Mozart's Operas," which is the most important authority extant. His version of the libretto of "The Magic Flute," contained in "Mozart's Opera, the Magic Flute, its History and Interpretation," clearly demonstrates that it is possible to give an English translation of the text superior to the original.

SYMPHONY No. 10, C major - - - - - SCHUBERT  
Andante—Allegro ma non troppo; Andante con moto; Scherzo; Finale.

Franz Peter Schubert was born January 31, 1797, at Lichtenthal; died November 19, 1828, at Vienna.

As in this program Schubert, the High Priest of Melody, is brought into relation to Wagner through the memories of the masterpiece which closed last evening's program, certain obvious distinctions between the treatments of the melodic element by these masters deserve consideration. The proper relations between the themes in a symphony do not depend upon external conditions determined by considerations whose implications and force *we may know*—as in the music-drama—but are determined by laws evolved from music's inner essence. There may be variety in the melodic structure of the symphony,—indeed, there must be, else were it pitiful art—but individualized motives, made individual through definite dramatic aim, do not come into contact with each other, as do the vital elements constituting the warp and woof of the drama. In one the imagination of the listener is a creator. She may call up pictures and color them as she will; she may see visions and help to realize them; she may poetize with no restrictions as to form or content. In the other she is an interpreter. She may clothe her interpretations in vivid language, but she may not create; her



pictures are already fixed in outline and in color; she may see visions, but they are not her own; she may listen to, or recite, the poetry of another, but she may not poetize, or at least only by absolute submission to an external autocratic authority. If this analysis be correct, one might draw inferences that would be unjustified, for in symphonic—that is, absolute—music the appeal is made through the ear alone; in the music-drama we *see* and hear; hence, in some particulars, two quite distinct points of view are involved. Again, in a symphony which calls in the aid of the human voice the problem is not the same as in the music-drama, for the two elements do not meet as equals; so, in the last analysis in such works we meet only an extension of the ordinary processes of listening—not a new and extraordinary process. The music-drama in its relation of the qualifying and energizing text to the music presents a new problem to the listener, one that obtrudes itself on the purely musical side. For in the music, as such, we are obliged to preserve the balance between a *melos* which reflects the meaning of the text and focuses action, and purely musical themes, *i. e.*, with no dramatic significance, which, however, serve as a background against which are displayed significant (musical) motives, which through association become dramatic. These may refer to hidden springs of action, to past events, or become prophetic of results, which—depending on the past and running in hidden channels in the present—can only display themselves when the future shall bring about the necessary conditions. Thus, it may be unwillingly, we are “driven into a conscious act of the Understanding when we would lose ourselves in Feeling,” to quote R. Wagner. But we do so gladly, for we are conscious of the dramatic necessity—and herein lies the justification for this type of music. On the other hand, could not the music yield unalloyed pleasure to the one who listens fancy-free, as he would to a symphony, it would be of no value in the music-drama. Music must make its appeal, as such, before it can be of real value as an interpreter of that which is generally considered foreign to its *real* province. We must have surrendered ourselves fully to its authority before we can accept its interpretations of that which might have its meaning made clear through other media.

These reflections call up many important issues and suggest lines of thought none of which can be carried to logical conclusions. May we submit—as our only reflection—that a composer who achieves entire or partial success in any musical form can not do so by the negation of music's ultimate bases. Had nine out of ten of the Wagner controversialists taken this truth to heart, the polemic literature of music would have been reduced by fully one-half. But with a superb disregard of the logic of the past, the most of them are barking up the same tree. Answering the eternal questioner, and his foolish question, “Which is the greater, Schubert or Wagner?” it may be said that comparisons based on such differing applications of fundamental concepts are idle. When the Psalmist wrote, “There is one glory of the Sun, another glory of the Moon, and another of the Stars,” he gave the answer to the perennial questioner, although he may be persistent enough to ask, “Which is the Sun?”

Whatever mistakes may be laid at the doors of the critics—and, when one considers the hopelessness of the task many of them assume, they very frequently invite pity rather than censure—in *der Fall Schubert* they have displayed better judgment than in *der Fall Wagner*. To be sure, they were different individuals, but criticism, it would seem, knows not age nor men. The task was a comparatively easy one, for

Schubert propounded no new problems in his symphonies and other instrumental works. He was a prophetic genius only in his great songs, as many of the great composers seemed in the smaller forms to have escaped the limitations of their own natures—limitations which prevented freedom of utterance in the larger. In Schubert's case the only limitations lay in the patience of the audience. He filled his symphonies to overflowing with melodies which developed rare beauty, and which seemed to have been the result of an unconscious productivity. Reveling in their sweetness, with confidence that every listener would endorse him, Schubert repeats them far beyond the limits of his forms, and when at last a movement comes to an end, we would find no fault were we to hear those melodies just once—or twice—more. But losing them in one movement, we know that we shall gain others of equal beauty in each succeeding number. What can criticism do when thus held in thrall? In the main, just what was done in Schubert's time and just what is being done now—refer to his prolixity and call attention to his lack of dramatic power. Naturally, a style so discursive as his would not lend itself to dramatic music—*i. e.*, on the stage. But were Schubert to write now, in this the year of our Lord 1921, would he have written thus? Schubert was a product of German Romanticism. Held in check, or kindled into fiery enthusiasm by the poet, Schubert, the song-writer, could be concise and dramatic. Could some great poet have filled him with enthusiasm for some compelling subject, stated in proper terms, he might have given the world something distinctively dramatic along different lines than the conventional opera. If one were to search for the reason—for the poetical as well as the musical failure to do this—it might be given in one word, Romanticism. Whatever they may attain in literature, in painting, or in absolute music, the real romanticists generally fail to reach dramatic altitudes. Too intense, too untrammelled for classicism,—neither intense enough nor sufficiently, or intelligently, elastic for the modern dramatic school, the romanticist, who becomes a romanticist because he eschews limitations, is held in leash by barriers on either side he, in the exercise of freedom, has erected. Verily, Music's coat-of-arms should display the Paradox, rampant. There are places in Schubert's C major Symphony where one feels the cold thrills, but they are few and are mere matters of detail. Still, it might be maintained that Schubert could have been a Wagner much easier than the great dramatist could have been a Schubert. That excessive discursiveness may not characterize remarks, which can have no such valid excuse as may be offered in the case of Schubert's melodies, we will now ignore the call of all alluring bypaths and consider the symphony on our program more from the point of view of non-technical analysis than from that of the pedantic critic.

Written in 1828—"Symfonie, März 1828—Frz. Schubert mpia," stands on the MSS.—it was first performed at a Gewandhaus Concert in Leipzig, March 21, 1839. Robert Schumann received the manuscript from Schubert's brother Ferdinand some time in 1838-39, and sent it to Leipzig that it might be performed under Mendelssohn's direction. In the *Neue Zeitschrift für Musik* (March 10, 1840), he writes of *Die Symphonie von Franz Schubert* with great enthusiasm, stating that, "I hardly know where to begin or where to stop." He speaks of its "heavenly length," as a "storehouse of riches," of its inner essence as "life, color and romance." In one place he cites a horn passage which seems to "sound from a far distant realm of magic." When Schubert turned the manuscript over to the "Society of the Friends of Music" (Vienna), it

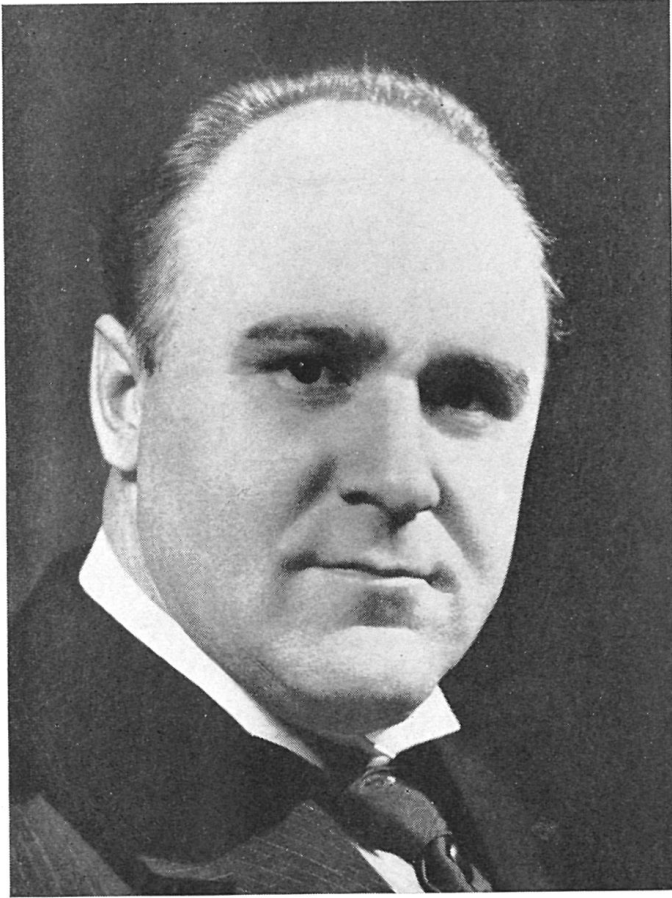
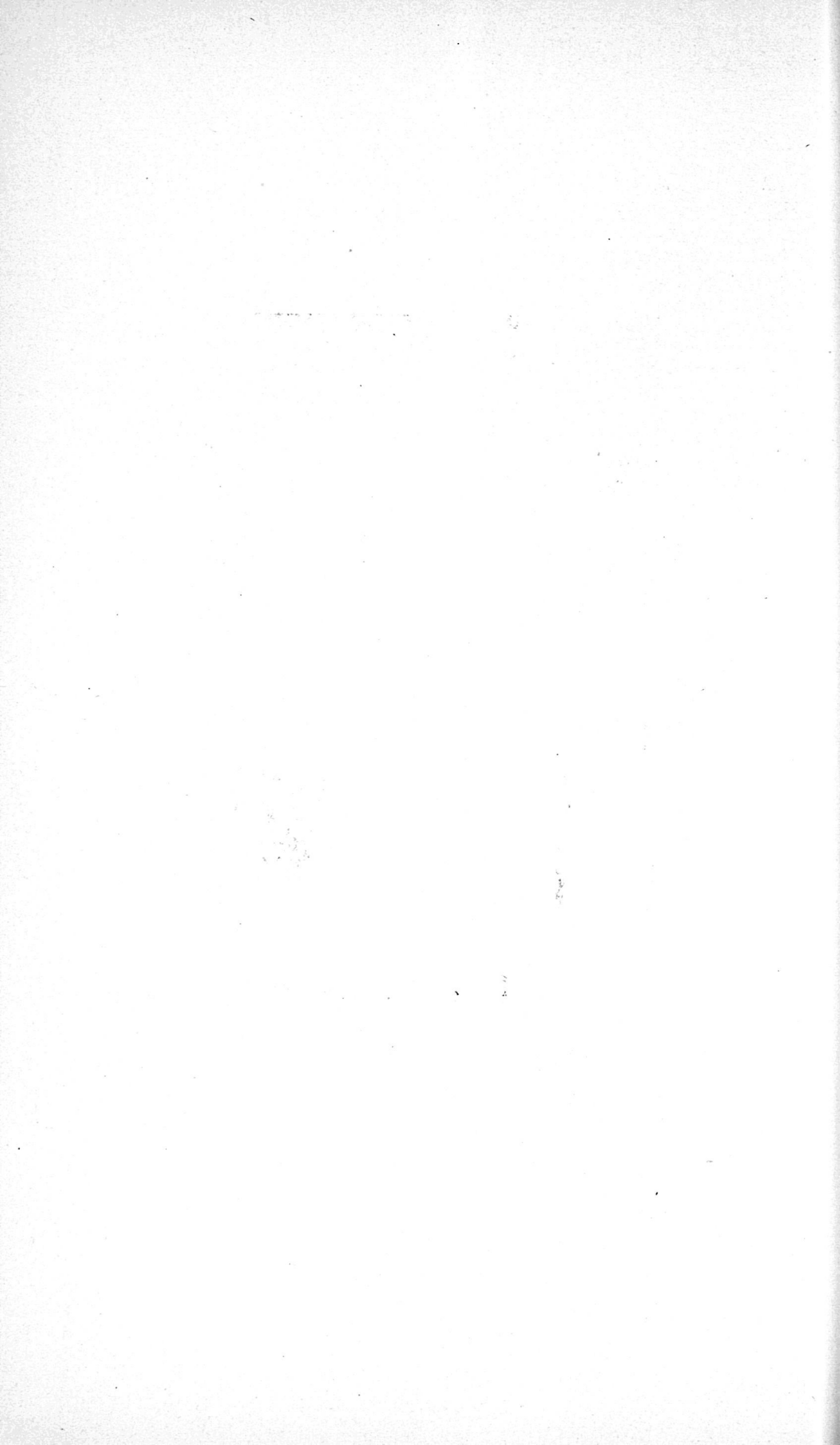


Photo by Atwell

*Charles Marshall*



was considered too difficult for performance. Even after several Leipzig performances proved its practicability, as well as its essential greatness, they found it, to quote from Castelli's *Allgemeinen Musikalischer Anzeiger* (Wein. 1839, No. 52), "a skirmish of instruments. Although a thorough knowledge of composition was shown, Schubert did not seem able to control masses of tone—I believe it would have been better to have let the work rest in quiet"!!! It was given in its entirety in Vienna in 1850, under Hellmesberger's direction, and in Paris in 1851. Long before this Habeneck, in 1842, had vainly tried to persuade his orchestra to attempt the second movement after they had demonstrated that the first was not lacking in sane moments. Oh! the good old days!

The principal theme of the first movement—C major; 2-2 time; *Allegro ma non troppo*—follows a conventional slow introduction, and moves along with a resolute determination that stirs the blood and displays the vigor of Schubert's muse. The form in which the theme displays itself



varies somewhat from the original conception and shows how much may be done through a change of one note. Whether we call this theme Schubertian or Beethovenesque, the second



foreshadows the typical Mendelssohn utilization of the mediant minor, and in its melodic character has much in common with that composer's style. As these themes develop in all their length and breadth, Schubert displays excellent scholarship and discretion, and rises to occasional heights. Lucidity and fervor in the thematic treatments are never sacrificed for brevity; indeed, it may be doubted whether Schubert ever heard the saying, "Brevity is the soul of wit." Well! there are many who do not lay it up against him, if he did not acknowledge its force.

Were the oboe to be personified—be given life—and asked to choose one melody as the most perfect illustration of its real self—it would not err greatly were it to select this beautiful theme,

*Andante con moto.*



Oboe.  
*p*

*etc.*

which, sweet and naive, with a tinge of sadness to make it even more human, is one of the rarest gems in the symphonic literature. After a supplementary melody, in the major (A), and a turbulent episode which prepares the way for a repetition of the principal theme, comes the following theme (in F major, *pp.*)

Strings.



*pp*

*etc.*

which sings of comfort. If when Handel wrote the "Hallelujah Chorus" he "saw the Heavens opened," Schubert must have seen a vision and dreamed a dream of Paradise when he wrote this movement.

The two themes, the first—C major; 3-4 time; *Allegro vivace*—

*Allegro vivace.*



Strings.  
*f*

Oboe.  
*sf*

*p*

*etc.*

bustling, breezy and bursting with elation, and the second



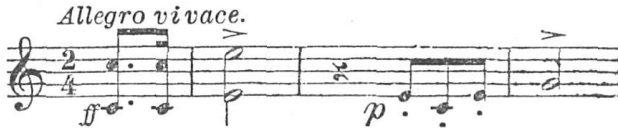
*f*

*etc.*

broad and noble, combine into a magnificent Scherzo, treated with a fulness of expression worthy of its genial content.



While Haydn and Mozart retained the old-time Minuet, as is well known to students of the evolution of musical forms, Beethoven, while utilizing its structural characteristics, transformed this early, dignified dance into the light and playful Scherzo.

The initial figure of the last movement—C major; 2-4 time; *Allegro vivace*—which is now heard



bears a strange resemblance to the "Parsifal" motive in its rhythmical structure and *verve*, and contains within itself a certain propulsive power (if it may be thus stated) that carries the first section along as in the grasp of a powerful current, and leads it through a natural formal evolution to the interesting first theme—oboes and bassoons.



This theme, which is embellished by genial figures in the strings, is accompanied by the first two measures of the initial rhythmical motif, which seems either to point out the beauties of the theme as it develops,  and  or to remind us of its relation to this initial idea. At any rate, when the second theme enters, sounded by



the horns, answered by the wood-winds, and developing into a simple, old-fashioned melody, the triplet figure of No. 7 accompanies its progress. A genial idea! In due course of time this movement comes to an end, and with it the symphony as a whole. As it develops one is amazed at Schubert's power. His genius seems to have become epic. As, with its final measures still ringing in our ears, we look back over the entire work, and realize, as we must, that this product of his last year on earth made his immortality secure, its organic unity suggests a final thought. It is this: The essential difference between modern symphonies and the classical type seems to be very largely a question of the power of sustained effort. The number of "one work composers" in the ranks of our modern musicians would seem to indicate that there is a tendency in modern music to intensify and condense to an extent that makes sustained effort along symphonic lines impossible. Schubert was not as needlessly prolix as some modern composers who have written longer symphonies than this, and who, at the end, leave us dazed and wondering what it was all about. As music has accomplished much in the past in the way of extending her power of speech, it may be that much that is now difficult of apprehension by those who have not thoroughly mastered her later idioms will be solved by an earnest study of these newer forms of expression. Men of talent may appear to have solved problems, but the world can never be sure whether the new note they sound is an accident or a discovery, and calls for genius to decide. A genius with an urgent message will always find the form of expression in which he can best voice that which he must say. The world has long since decided that Schubert was of this class.

CONCERTO FOR PIANOFORTE No. 2, F minor, Opus 21 - - - CHOPIN  
Maestoso; Larghetto; Allegro vivace.

MADAME FANNIE BLOOMFIELD ZEISLER

Frédéric (François) Chopin was born at Juliasov Volia, near Warsaw, February 22, 1810; died at Paris, October 17, 1849.

John Field (1782-1837), who should have known better, declared that "Chopin's talent was of a sick-chamber order," and Kalkbrenner (1788-1849) found fault with his style of fingering. Both of these worthies were decidedly in error. The first had more in common with Chopin than any of his contemporaries, as shown by his beautiful nocturnes, while the second, who was a pianist of real merit, but a "dry as dust" pedagogue, has long since sunk below the musical horizon. Bearing in mind Chopin's "Revolutionary Etude" and the "Heroic Polonaise," one can scarcely conceive of the appellation "sick-chamber order," nor have any patience with criticism of a style of fingering which has resulted in a real emancipation of the resources of the pianoforte. It is more in line with the facts to endorse the estimate of the French painter, Eugène Delacroix (1799-1863), an intimate friend of Chopin, who, in his *Journal* (3 Vols., Paris; Plon, Nourrit et Cie., 1893) reveals the composer as "the exact opposite of the superficial ideas which have made of him a lymphatic, effeminate figure, the sentimental picture of a keepsake, an Alfred de Musset of Music, more distinguished but less spiritual." In his unfinished portrait of the master Delacroix shows us the com-





Photo by Matzene

*Cyrena Hawgood*



poser of the "Heroic Polonaise." On one of those intimate occasions when the two were exchanging opinions on their respective arts—Delacroix was speaking in detail of the reactions of color, when Chopin interrupted him—"You confuse me; it all savors of alchemy!" There were many of Chopin's contemporaries who were confused by the reactions of his daring harmonic and melodic schemes, his apparently involved rhythms, and who could not appreciate his delicate *nuances* of expression. To them the fairylike arabesques which charmed Delacroix, and whose charm is still potent, "savored of alchemy" or something worse. To us they savor of the magic of transcendent genius.

Robert Schumann (1810-1856), with his keen critical insight, gave a worthy evaluation of Chopin's genius when he greeted the appearance of his Opus 2 with "Hats off, gentlemen! A genius!"\* Eight years later he wrote: "He is indeed the boldest and proudest poetic spirit of the time."† Chopin's position, however, is so universally recognized at this time, as it has been for decades, that there is no necessity for pointing out anew either the range of his imagination, the far-reaching character of his technical innovations, nor the clarity and plasticity of his style.

The concerto on our program comes in fitting sequence, as the composer most wonderfully expresses the spirit of romanticism which found utterance in the noble symphony to which we have just listened. Chronologically, it comes before the E minor, No. 1, which, composed three months later, was published three years before the No. 2. It was first performed, by the composer, in Warsaw, March 17, 1830. Regarding its reception, we append Chopin's testimony:

"The first *Allegro* of the F minor concerto (not intelligible to all)," he wrote, "received indeed the reward of a 'Bravo!' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The *Adagio* and *Rondo* produced a very great effect. After these the applause and the 'Bravos!' came really from the heart."

The first movement—F minor, *Maestoso*, 4-4 time—follows the then time-honored custom of announcing the material of the "exposition" section by the orchestra before the entrance of the solo instrument. After this tribute to tradition, the pianoforte enters with the principal subject, which is preceded by four introductory measures. In proper sequence, through a *ritardando*, the second subject—A flat major—is brought to evidence. Following a somewhat brilliant episode in C minor, the "development" is ushered in by the orchestra, followed in turn by the solo instrument, after which they combine in ingenious exploitations of a part of the principal subject. The second subject is not introduced in this "working out." The "recapitulation," as a matter of course, commences with an orchestral *tutti*, and the solo concerns itself with a somewhat abbreviated treatment of the principal subject, which in due time yields to the second subject, in which A flat major, the original key, eventually gives way to F minor, thus enforcing the fact that Chopin followed the leadings of the orthodox formal procedure, which implies the conclusion of the movement by the orchestra.

\* *Neue Zeitschrift für Musik*, 1839.

† Collected works, 3d ed., 1875, Vol. II, p. 95.

As Adam de la Hale (c. 1240-1287), through the magical appeal of "a pair of blue eyes," forsook his monastery and his vocation to become one of the greatest of the French troubadours, so Chopin was inspired to write the *Adagio* of this concerto by thoughts of a beautiful vocal student in the Warsaw Conservatory, Constantia Gladowska, of whom he wrote, "I dream of her every night."

This movement—A flat major, *Larghetto*, 4-4 time—is aptly characterized by the expression-mark accompanying the principal theme—*molto con delicatezza*. Of it Franz Liszt said: "The whole of the piece is of a perfection almost ideal; its expression now radiant with light, now full of a tender pathos. It seems as if one had chosen a happy vale of Tempé, a magnificent landscape flooded with summer glow and luster, as a background for the rehearsal of some dire scene of mortal anguish."

The third movement—F minor, *Allegro vivace*, 3-4 time—is opened immediately by the solo instrument, a short orchestral section following later. With the introduction of the second subject—A flat major—the material is ready to be subjected to the various treatments through which every implication is worthily developed. After running its usual course the movement ends with a coda, introduced by a solo for horn.

This work is one of the great masterpieces of the concerto literature; a marvelous product of genius which at that time was unfolding its charm and attaining maturity. It well deserves the place it has filled in the affection of music-lovers since that memorable occasion on which its creator first demonstrated its strength and beauty. It is superfluous, but only fair, to add that in Madame Zeisler we have one of the greatest Chopin interpreters known to our generation.

# SIXTH CONCERT

Saturday Evening, May 21

"AIDA"—An Opera in Four Acts - - - - - VERDI

## CAST

LENORA SPARKES	- - - - -	Aida
CYRENA VAN GORDON	- - - - -	Amneris
GRACE JOHNSON-KONOLD	- - - - -	High Priestess
CHARLES MARSHALL	- - - - -	Radames
ARTHUR MIDDLETON	- - - - -	{ Amanasro
GUSTAF HOLMQUIST	- - - - -	{ Ramphis
ROBERT McCANDLISS	- - - - -	The King
		Messenger

MINISTERS AND CAPTAINS; PRIESTS; SLAVE PRISONERS; PRIESTESSES;

THE PEOPLE

THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

ALBERT A. STANLEY, Conductor

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

The year 1813 was not alone of significance politically, but it marked the birth of two geniuses who dominated the field of opera in their century. These men, Richard Wagner and Giuseppe Verdi, represented, the one—revolution; the other—evolution. Wagner, a German full of the Teutonic spirit, revolutionized musico-dramatic art, or, as some would say, created it; Verdi, an Italian, no less truly national in spirit, from an exponent of a conventional form of opera, by a gradual process of evolution—in the course of which as he advanced in years he seemed to renew his youth—developed a style in which, without losing either his individuality or nationality, the spirit of his German contemporary came to be a guiding principle.

He accomplished this result without subjecting philosophy to torture, as was frequently the case with his great contemporary, who persistently held to the opinion that he was a great dramatist because he was an equally great philosopher, ignoring

the fact that his sublime musical genius often made amends for philosophical concepts that were puerile, and lapses from his own ideals of dramatic fitness.

In the operas preceding "Aida" we see the Verdi of the old school of Italian opera. In them we find wonderful melodies, now hackneyed, largely because their beauty made them popular, and partly because since the days of these earlier operas we have been gaining in appreciation of other elements than mere melody.

In these early operas he was hampered by the frequently absurd librettos delivered by men who worshipped conventionality, and to whom dramatic consistency was an evil to be avoided.

If, in "Aida," we may date the advent of the greater Verdi, in whose works the beauty of melody of the Italian and the dramatic intensity and forceful use of the orchestra of the German schools happily combine, we may see one reason for its success in the fact that in its preparation he had the assistance of a poet of dramatic perception as well as facility in rhyming. Another, and very important, reason was—Verdi himself—who entered into the preparation of the libretto with such ardor that the life of the poet Ghislanzoni was anything but calm. An illuminating article by Dr. Edgar Istel\* shows that Verdi deserves to be ranked with Gluck and Wagner, for he displays the same fearlessness, initiative and appreciation of dramatic values as these geniuses to whom the musical world has hitherto accorded a monopoly of these virtues. Referring to changes in a certain scene Verdi wrote to his librettist: "I know very well what you will say to me: 'And the verse, the rhythm, the stanza?' I have no answer, but I will immediately abandon rhyme, rhythm and strophic form if the action requires." Incidentally, anyone who doubts Verdi's musical scholarship may be referred to the masterly fugue in the "Liberia Me" of the "Manzoni Requiem." In the Finale to Act II, "Aida," five melodies are most marvellously combined. To this increasing interest in the "end of expression"—the drama—and constant development of power in the "means of expression"—music—we may attribute the fact that, in the last compositions, the "Quattro Pezzi Sacre," published in 1898—we see no diminution in creative power, even though they are the work of one long past the allotted time of man's existence.

Verdi's part in the evolution of the "Aida" book, which, by the way, is founded on fact, went far beyond mere criticism. It was constructive, as is shown by the correspondence with Ghislanzoni, and much of the effectiveness of the drama, as such, is due to Verdi's keen sense of dramatic implications and his constructive ingenuity. The stage of the final scene is a case in point.

"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, sonorous harmonies—there was no jarring note in the chorus of criticism. Nor has there been since—for even those who are worshipers at the shrine of what many

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\* "The Musical Quarterly," January, 1917, p. 34. This publication is the most important review in its field our country has yet produced. It is edited by Oscar G. Sonneck, and published by Schirmer of New York. It can be recommended unreservedly.



Photo by Alpeda

Arthur Middleton





of us love to think are really more exalted ideals can but feel its originality and force. It has a most dramatic plot—full of action—giving opportunities for display of Oriental pomp and ceremony—for dancing and all the apparatus of the grand opera—while the deeper elements of dramatic power as shown in the characters of Aida, Amneris, Radamès and Ramphis come to the front with a truthfulness and regard for dramatic consistency unknown to most operas of his countrymen. It is a story of love, war, and loyalty—contrasted with hatred, revenge, and intrigue—dominated by the influence of the cruel and arrogant Egyptian priesthood. It abounds in grand chorus effects, notably in Acts I and II—while from beginning to end there is not a moment when one feels there is any uncertainty in the mind of the composer as to the effect he desires to produce, nor any lapse from sustained power of portrayal. There are certain Oriental characteristics displayed in some of the melodies and harmonies, as in the scene in which appears the High Priestess, in conjunction with the Priestesses and the Priests, while some of the dances have a barbaric quality in rhythm and color. Of “typical motives” in the ordinary acceptance of the word we find no trace, but there are certain themes to which dramatic significance may be given.

To use the typical motive as Wagner employed it was not Verdi's way of expressing himself, and the power of the work lies—as has been stated—in its naturalness.

In a concert performance of an opera it becomes a necessity to make omissions, for the time has past when a concert was not only a means of musical stimulation but also a test of endurance. Many works which are effective on the stage are more so on the concert platform when judiciously pruned. As the leading roles in an opera can only be successfully presented by opera-singers, and as the texts are so wedded to the music that the two are one, it follows that to sing a familiar role in an unfamiliar tongue often takes away from the freedom which is necessary to real interpretation. In spite of the agitation in favor of English translations, and the practice on foreign stages of using the native tongue, from one point of view it would seem that an opera should be sung in the language in which the “book” was written. But, for several reasons, another point may be urged with equal consistency. No one demands that a drama by a French, Italian, Spanish, or German author in English-speaking countries should be given in the original. It is interesting to note that a large number of foreign opera-singers are more insistent than the general public in endorsing the practice of singing in English. Again, to say that the dramatic situations of an opera like the *Walküre* should be put forth in a tongue unintelligible to the majority of the auditors is to deny that, in the last analysis, the opera is a form of the drama. Moreover, it is a negation of what Wagner called the “essential weakness of the existing form of opera—viz.: “The *means of expression* (music) is made the *end*, whereas the *end of expression* should be the *drama*, and the music should be the *means*.” Just here two difficult factors are interjected into the equation. Nothing can be said against the desirability of using English texts for works in another language, *provided* the translations have literary merit and, above all, take vocal requirements into consideration. The latter involves the choice of words with vowels suitable for the *tessitura*, the use of strong initial consonants to enforce dramatic implications, and a fine sense of rhythm. From this it follows that literary qualifications are not enough—the translator must be a musician. That such translators are rare is shown by a casual study of the average English editions of standard

operas. Given a good translation and one is brought face to face with another difficulty, viz., the majority of our native singers neglect English diction to such an extent that they might just as well sing in the language which is used by the composer. In spite of the example set by many foreign singers, who invariably "put their English over," the lamentable condition above mentioned still obtains. It must be stated, however, that there are many exceptions to the rule. When our larger cities maintain opera companies in addition to symphony orchestras this criticism will have lost its force.

## ACT I—INTRODUCTION

SCENE I.—*Hall in the Palace of the King at Memphis. To the right and left a colonnade with statues and flowering shrubs. At the back a grand gate, from which may be seen the temples and palaces of Memphis and the Pyramids.*

(RADAMES and RAMPHIS in consultation.)

RAMPHIS.—Yes, it is rumored that the Ethiop dares  
Once again our power, and the valley  
Of Nilus threatens, and Thebes as well.  
The truth from messengers I soon shall learn.

RADAMES.—Hast thou consulted the will of Isis?

RAMPHIS.—She hath declared who of Egypt's renowned armies  
Shall be the leader.

RADAME.—Oh, happy mortal!

RAMPHIS.—Young in years is he, and dauntless.  
The dread commandment I to the King shall take.

(Exit.)

RADAMES.—What if 'tis I am chosen, and my dream  
Be now accomplished! Of a glorious army I the chosen leader,  
Mine glorious vict'ry by Memphis received in triumph!  
To thee returned, Aida, my brow entwined with laurel:  
Tell thee, for thee I battled, for thee I conquer'd!

Heav'nly Aida, beauty resplendent,  
Radiant flower, blooming and bright;  
Queenly thou reignest o'er me transcendent,

Bathing my spirit in beauty's light.  
Would that, thy bright skies once more beholding,

Breathing the air of thy native land,  
Round thy fair brow a diadem folding,  
Thine were a throne by the sun to stand.

(Enter AMNERIS.)

AMNERIS.—In thy visage I trace a joy unwonted!

What martial ardor is beaming in thy noble glances!

Ah me! how worthy were of all envy the woman

Whose dearly wish'd for presence  
Could have power to kindle in thee such rapture!

RADAMES.—A dream of proud ambition  
in my heart I was nursing:

Isis this day has declar'd by name the warrior chief

Appointed to lead to battle Egypt's hosts!

Ah! for this honor, say, what if I were chosen?

AMNERIS.—Has not another vision, one more sweet,

More enchanting, found favor in your heart?

Hast thou in Memphis no attraction more charming?

RADAMES (*aside*).—I!

Has she the secret yearning  
Divin'd within me burning?

AMNERIS (*aside*).—Ah, me! my love if spurning

His heart to another were turning!

RADAMES.—Have then mine eyes be-  
tray'd me,  
And told Aïda's name!

AMNERIS.—Woe if hope should false  
have play'd me,  
And all in vain my flame.

(Enter AIDA.)

RADAMES (*seeing AIDA*).—She here!

AMNERIS (*aside*).—He is troubled.  
Ah! what a gaze doth he turn on her!  
Aïda! Have I a rival?  
Can it be she herself?

(*Turning to AIDA.*)

Come hither, thou I dearly prize.  
Slave art thou none, nor menial;  
Here have I made by fondest ties  
Sister a name more genial. Weep'st  
thou?  
Oh, tell me wherefore thou ever art  
mourning,  
Wherefore thy tears now flow.

AIDA.—Alas! the cry of war I hear,  
Vast hosts I see assemble;  
Therefore the country's fate I fear,  
For me, for all I tremble.

AMNERIS.—And art thou sure no deeper  
woe now bids thy tears to flow?  
Tremble! oh, thou base vassal!

RADAMES (*aside, regarding AMNERIS*).—  
Her glance with anger flashing  
Proclaims our love suspected.

AMNERIS.—Yes, tremble, base vassal,  
tremble,  
Lest thy secret stain be detected.

RADAMES.—Woe! if my hopes all dash-  
ing,  
She mars the plans I've laid!

AMNERIS.—All in vain thou wouldst dis-  
semble,  
By tear and blush betrayed!

AIDA (*aside*).—No! fate o'er Egypt  
looming,  
Weighs down on my heart dejected,  
I wept that love thus was dooming  
To woe a hapless maid!

(*Enter the KING, preceded by his  
guards and followed by RAMPHIS,*

*his Ministers, Priests, Captains,  
etc., etc., an officer of the Palace,  
and afterwards a Messenger.*)

THE KING.—Mighty the cause that sum-  
mons  
Round their King the faithful sons of  
Egypt.

From the Ethiop's land a messenger  
this moment has reached us.

Tidings of import brings he. Be  
pleased to hear him.

Now let the man come forward!

(*To an officer.*)

MESSENGER.—The sacred limits of Egyptian  
soil are by Ethiops invaded.  
Our fertile fields lie all devastated, de-  
stroy'd our harvest.

Embolden'd by so easy a conquest, the  
plund'ring horde  
On the Capital are marching.

ALL.—Presumptuous daring!

MESSENGER.—They are led by a warrior,  
undaunted, never conquered:  
Amonasro.

ALL.—The King!

AIDA.—My father!

MESSENGER.—All Thebes has arisen, and  
from her hundred portals  
Has pour'd on the invader a torrent  
fierce,  
Fraught with relentless carnage.

THE KING.—Ay, death and battle be our  
rallying cry!

RADAMES, RAMPHIS, CHORUS OF PRIESTS,  
CHORUS OF MINISTERS AND CAPTAINS.  
—Battle and carnage! war unrelent-  
ing!

THE KING (*addressing RADAMES*).—Isis,  
revered Goddess, already has ap-  
pointed

The warrior chief with pow'r supreme  
invested:  
Radames!

AIDA, AMNERIS, CHORUS OF MINISTERS  
AND CAPTAINS.—Radames!

RADAMES.—Ah! ye Gods, I thank you!  
My dearest wish is crown'd!

AMNERIS.—Our leader!

AIDA.—I tremble!

THE KING.—Now unto Vulcan's temple,  
Chieftain, proceed,  
There to gird thee to vict'ry, donning  
sacred armor.  
On! of Nilus' sacred river  
Guard the shores, Egyptians brave,  
Unto death the foe deliver,  
Egypt they never, never shall enslave!

RAMPHIS.—Glory render, glory abiding,  
To our Gods, the warrior guiding;  
In their pow'r alone confiding,  
Their protection let us crave.

AIDA (*aside*).—Whom to weep for?  
Whom to pray for?  
Ah! what pow'r to him now binds me!  
Yet I love, tho' all reminds me  
That I love my country's foe!

RADAMES.—Glory's sacred thirst now  
claims me,  
Now 'tis war alone inflames me;  
On to vict'ry! Naught we stay for!  
Forward, and death to every foe!

AMNERIS.—From my hand, thou warrior  
glorious,  
Take thy stand, aye victorious;  
Let it ever lead thee onward  
To the foeman's overthrow!

ALL.—Battle! No quarter to any foe!  
May laurels crown thy brow!

AIDA.—May laurels crown thy brow!  
What! can my lips pronounce language  
so impious!  
Wish him victor o'er my father—  
O'er him who wages war but that I  
may be restored to my country,  
To my kingdom, to the high station I  
now perforce dissemble!  
Wish him conqu'ror o'er my brothers!  
E'en now I see him stain'd with their  
blood so cherished,  
'Mid the clam'rous triumph of Egyp-  
tian battalions!  
Behind his chariot a King, my father,  
as a fetter'd captive!

Ye Gods watching o'er me,  
Those words deem unspoken!  
A father restore me, his daughter  
heart-broken!

Oh, scatter their armies, forever crush  
our foe!

Ah! what wild words do I utter?  
Of my affection have I no recollection?  
That sweet love that consol'd me, a  
captive pining,

Like some bright, sunny ray on my  
sad lot shining?

Shall I invoke destruction on the man  
for whom in love I languish? \*

Ah! never yet on earth liv'd one  
whose heart

Was torn by wilder anguish!  
Those names so holy, of father, of  
lover,

No more dare I now utter or e'en  
recall;

Abashed and trembling, to heav'n fain  
would hover

My prayers for both, for both my  
tears would fall.

Ah! all my prayers seem transformed  
to blaspheming!

To suffer is a crime, dark sin to sigh;  
Thro' darkest night I do wander as  
dreaming,

And so cruel my woe, I fain would die.  
Merciful Gods! look from on high!

Pity these tears hopelessly shed.

Love, fatal pow'r, mystic and dread,  
Break thou my heart, now let me die!

SCENE II.—*Interior of the Temple of  
Vulcan at Memphis. A mysterious  
light from above. A long row of col-  
umns, one behind the other, vanishing  
in darkness. Statues of various dei-  
ties. In the middle of the stage, above  
a platform covered with carpet, rises  
the altar, surmounted with sacred em-  
blems. Golden tripods emitting the  
fumes of incense.*

(RAMPHIS AND PRIESTS at the foot  
of the altar.)

HIGH PRIESTESS (*in the interior*).—Lo,  
we invoke thee!

RAMPHIS AND PRIESTS.—Thou who  
mad'st ev'ry creature,  
Earth, water, air and fire,  
Lo, we invoke thee!



Photo by Hutchinson

*Gustaf Holmquist*



HIGH PRIESTESS.—Flame uncreated, eternal,  
Fount of all light above,  
Hail! lo, we invoke love,  
Thee we invoke!

RAMPHIS AND PRIESTS.—Life-giver, universal,  
Source of unending love,  
Thee we invoke!

HIGH PRIESTESS AND PRIESTESSES.—Almighty Phthà!  
(*Sacred Dance of Priestesses.*)  
Almighty Phthà!  
Thee we invoke!

RAMPHIS (*to RADAMES*).—Of gods the favor'd mortal,  
To thee confided be the favor of Egypt.  
Thy weapon, temper'd by hand immortal,  
In thy hand shall bring to the foeman  
Alarm, agony, terror!

PRIESTS.—Thy weapon, temper'd by hand immortal, etc.

RAMPHIS (*turning to the god*).—Hear us, oh, guardian deity!  
Our sacred land protecting,  
Thy mighty hand extending,  
Danger from Egypt ward.

RADAMES.—Hear us, each mortal destiny,  
War's dreadful course directing,  
Aid unto Egypt sending,  
Keep o'er her children ward.

CHORUS OF PRIESTS.—Thy weapon, temper'd by hand immortal, etc.

CHORUS OF PRIESTESSES.—Almighty Phthà!

## ACT II

SCENE I.—*A hall in the apartments of AMNERIS. AMNERIS surrounded by female slaves who attire her for the triumphal feast. Tripods emitting perfumed vapors. Young Moorish slaves waving feather-fans.*

FEMALE SLAVES.—Our songs his glory praising,  
Heavenward waft a name,

Whose deeds the sun out-blazing,  
Outshine his dazzling flame!  
Come, bind thy flowing tresses round  
With laurel and with flow'rs,  
While loud our songs of praise resound  
To celebrate love's pow'rs.

AMNERIS—(Ah! come, love, with rapture fill me!  
To joy my heart restore!)

FEMALE SLAVES.—Ah! where are now the foes who dared  
Egypt's brave sons attack?  
As doves are by the eagle scar'd,  
Our warriors drove them back.  
Now wreaths of triumph glorious  
The victor's brow shall crown,  
And love, o'er him victorious,  
Shall smooth his war-like frown.

AMNERIS.—Be silent! Aida hither now advances.  
Child of the conquer'd, to me her grief is sacred.

(*At a sign from AMNERIS the slaves retire.*)

(*Enter AIDA.*)

On her appearance,  
My soul again with doubt is tortur'd.  
It shall now be reveal'd, the fatal mystery!

(*To AIDA, with feigned affection.*)

'Neath the chances of battle succumb thy people,  
Hapless Aida! The sorrows that afflict thee  
Be sure I feel as keenly.  
My heart tow'rd's thee yearns fondly;  
In vain naught shalt thou ask of me:  
Thou shalt be happy!

AIDA.—Ah! how can I be happy,  
Far from my native country, where I can never know  
What fate may befall my father, brothers?

AMNERIS.—Deeply you move me! yet no human sorrow  
Is lasting here below. Time will comfort  
And heal your present anguish.  
Greater than time is e'en the healing power of love.

AIDA.—Oh, love, sweet power! oh, joy  
tormenting!  
Rapturous madness, bliss fraught with  
woes,  
Thy pangs most cruel a life contenting,  
Thy smiles enchanting bright heaven  
disclose!

AMNERIS.—Yon deadly pallor, her bosom  
panting,  
Tell of love's passion, tell of love's  
woes.  
Her heart to question, courage is want-  
ing.  
My bosom feels of her torture the  
throes.

(*Looking at her fixedly.*)

Now say, what new emotion so doth  
sway my fair Aida?  
Thy secret thought reveal to me:  
Come, trust securely, come,  
Trust in my affection.  
Among the warriors brave who  
Fought fatally 'gainst thy country,  
It may be that one has waken'd  
In thee gentle thoughts of love?

AIDA.—What mean'st thou?

AMNERIS.—The cruel fate of war not all  
alike embraces,  
And then the dauntless warrior who  
Leads the host may perish.  
Yes! Radames by thine is slaughter'd;  
And canst thou mourn him?  
The gods have wrought thee ven-  
geance.

AIDA.—What dost thou tell me! wretched  
fate!  
Forever my tears shall flow!  
Celestial favor to me was ne'er ex-  
tended.

AMNERIS (*breaking out with violence.*)  
Tremble! thou art discovered!  
Thou lov'st him! Ne'er deny it!  
Nay, to confound thee I need but a  
word.  
Gaze on my visage; I told thee falsely:  
Radames liveth!

AIDA (*with rapture*).—Liveth! Gods, I  
thank ye!

AMNERIS.—Dost hope still now deceive  
me?

Yes, thou lov'st him!  
But so do I; dost hear my words?  
Behold thy rival! Here is a Pharaoh's  
daughter!

AIDA (*drawing herself up with pride*).  
Thou my rival! What tho' it were so!  
For I—, too!

(*Falling at AMNERIS' feet.*)

Ah! heed not my words! Oh, spare!  
forgive me!  
Ah! on all my anguish sweet pity take.  
'Tis true, for his love I all else forsake.  
While thou art mighty, all joys thy  
dower,  
Naught save my love now is left for  
me!

AMNERIS.—Tremble, vile bond-maid!  
Dying heart-broken,  
Soon shalt thou rue the love thou  
hast spoken.  
Do I not hold thee fast in my power,  
Hatred and vengeance my heart owes  
for thee!

CHORUS OF PEOPLE.—On! Of Nilus' sa-  
cred river  
Guard the shores, Egyptians brave!  
Unto death the foe deliver.  
Egypt thy never shall enslave.

AMNERIS.—In the pageant now preparing  
Shall a part by thee be taken:  
While before me thou in dust art  
prone,  
I shall share the royal throne!

AIDA.—Pray thee, spare a heart despair-  
ing!  
Life's to me a void forsaken;  
Live and reign, thy anger blighting  
I shall no longer brave;  
Soon this love, thy hate inviting,  
Shall be buried in the grave.  
Ah! then spare!

AMNERIS.—Come now, follow, I will  
show thee  
Whether thou canst vie with me.

AIDA.—Powers above, pity my woe!  
Hope have I none now here below.  
Deign, ye Immortals, mercy to show!  
Ye gods! ah, spare! ah, spare! ah,  
spare!



SCENE II.—*An avenue to the City of Thebes. In front, a clump of palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy. At back, a triumphal arch. The stage is crowded with people.*

*(Enter the KING, followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards AMNERIS, with AIDA and slaves. The KING takes his seat on the throne. AMNERIS places herself at his left hand.)*

CHORUS OF PEOPLE.—Glory to Isis, who  
from all  
Wardeth away disaster!  
To Egypt's royal master  
Raise we our festal song!  
Glory! Glory!  
Glory, O King!

CHORUS OF WOMEN.—The laurel with  
the lotus bound  
The victor's brows enwreathing!  
Let flow'rs sweet perfume breathing  
Veil warlike arms from sight!  
Ye sons of Egypt, dance around,  
And sing your mystic praises!

ALL.—As round the sun in mazes  
Dance all the stars in delight.

*(The Egyptian troops, preceded by trumpeters, defile before the KING—the chariots of war follow the ensigns—the sacred vases and statues of the gods—troops of Dancing Girls, who carry the treasures of the defeated—and lastly RADAMES, under a canopy borne by twelve officers.)*

*(The KING descends from the throne to embrace RADAMES.)*

CHORUS OF PEOPLE.—Hither advance, O  
glorious band!  
Mingle your joy with ours;  
Green bays and fragrant flowers  
Scatter their path along.

CHORUS OF PRIESTS.—To powers war de-  
ciding  
Our glances raise we;  
Thank we our gods and praise we,  
On this triumphant day!

THE KING.—Savior brave of thy coun-  
try, Egypt salutes thee!  
Hither now advance and on thy head  
My daughter will place the crown of  
triumph.

*(RADAMES bends before AMNERIS, who hands him the crown.)*

What boon thou askest, freely I'll  
grant it.  
Naught can be denied thee on such a  
day!  
I swear it by the crown I am wearing,  
by heav'n above us!

RADAMES.—First deign to order that the  
captives  
Be before you brought.

*(Enter Ethiopian prisoners sur-  
rounded by guards, AMONASRO last  
in the dress of an officer.)*

RAMPHIS AND PRIESTS.—Thank we our  
gods!

AIDA.—What see I? He here? My  
father!

ALL.—Her father!

AIDA *(embracing her father)*.—Thou!  
captive made!

AMONASRO *(whispering to AIDA)*.—Tell  
not my rank!

THE KING *(to AMONASRO)*.—Come for-  
ward—  
So then, thou art?

AMONASRO.—Her father. I, too, have  
fought,  
And we are conquer'd; death I vainly  
sought.

*(Pointing to the uniform he is wear-  
ing.)*

This my garment has told you already  
That I fought to defend King and  
country;  
Adverse fortune against us ran steady,  
Vainly sought we the fates to defy.  
At my feet in the dust lay extended  
Our King; countless wounds had  
transpierc'd him;  
If to fight for the country that nurs'd  
him  
Make one guilty, we're ready to die!

But, O King, in thy power transcendent,  
Spare the lives on thy mercy dependent;  
By fates though today overtaken,  
Ah! say who can tomorrow's event descry?

AIDA.—But, O King, in thy power transcendent, etc.

SLAVE-PRISONERS.—We, on whom heaven's anger is falling,  
Thee implore, on thy clemency calling;  
May ye ne'er be by fortune forsaken,  
Nor thus in captivity lie!

RAMPHIS AND PRIESTS.—Death, O King, be their just destination,  
Close thy heart to all vain supplication.  
By the heavens they doom'd are to perish,  
We the heavens are bound to obey.

PEOPLE.—Holy priests, calm your anger exceeding;  
Lend an ear to the conquer'd foe, pleading.  
Mighty King, thou whose power we cherish,  
In thy bosom let mercy have sway.

RADAMES (*fixing his eyes on AIDA*).—  
See her cheek wan with weeping and sorrow,  
From affliction new charm seems to borrow;  
In my bosom love's flame seems new lighted  
By each teardrop that flows from her eyes.

AMNERIS.—With what glances on her he is gazing!  
Glowing passion within them is blazing!  
She is lov'd, and my passion is slighted?  
Stern revenge in my breast loudly cries!

THE KING.—High in triumph since our banners now are soaring,  
Let us spare those our mercy imploring:  
By the gods mercy, aye, is required,  
And of princes it strengthens the sway.

RADAMES.—O King! by heav'n above us,  
And by the crown on thy brow, thou swore'st,  
Whate'er I asked thee thou wouldst grant it.

THE KING.—Say on.

RADAMES.—Vouchsafe then, I pray, freedom and life to freely grant  
Unto these Ethiop captives here.

AMNERIS.—Free all, then!

PRIESTS.—Death be the doom of Egypt's enemies!

PEOPLE.—Compassion to the wretched!

RAMPHIS.—Hear me, O King! and thou, too,  
Dauntless young hero, lost to the voice of prudence!  
They are foes, to battle hardened,  
Vengeance ne'er in them will die;  
Growing bolder if now pardoned,  
They to arms once more will fly!

RADAMES.—With Amonasro, their warrior King,  
All hopes of revenge have perish'd.

RAMPHIS.—At least, as earnest of safety and of peace,  
Keep we back then Aida's father.

THE KING.—I yield me to thy counsel;  
Of safety now and peace a bond more certain will I give you.  
Radames, to thee our debt is unbounded.  
Amneris, my daughter, shall be thy guerdon.  
Thou shalt hereafter o'er Egypt with her hold conjoint sway.

AMNERIS (*aside*).—Now let yon bondmaid, now let her  
Rob me of my love; she dare not!

THE KING.—Glory to Egypt's gracious land,  
Isis hath aye protected;  
With laurel and with lotus  
Entwine proudly the victor's head.



Photo by Rentschler

*Robert John McCandless*



RAMPHIS AND PRIESTS.—Praise be to  
Isis, goddess bland,  
Who hath our land protected,  
And pray that the favors granted us,  
Ever be o'er us shed.

SLAVE-PRISONERS.—Glory to Egypt's gra-  
cious land!  
She hath revenge rejected,  
And liberty hath granted us  
Once more our soil to tread.

AIDA.—Alas! to me what hope is left?  
He weds, a throne ascending;  
I left my loss to measure,  
To mourn a hopeless love.

RADAMES.—Now heaven's bolt the clouds  
has cleft,  
Upon my head descending;  
Ah! no, all Egypt's treasure  
Weighs not Aida's love.

AMNERIS.—Almost of every sense bereft,  
By joy my hopes transcending;  
Scarce I the triumph can measure  
Now crowning all my love.

AMONASRO (to AIDA).—Take heart,  
there yet some hope is left,  
Thy country's fate amending;  
Soon shalt thou see with pleasure  
Revenge light from above.

PEOPLE.—Glory to Egypt's goddess bland,  
Who hath our land protected!  
With laurel and with lotus  
Entwine proudly the victor's head.

## ACT III

SCENE I.—*Shores of the Nile. Granite  
rocks overgrown with palm-trees. On  
the summit of the rocks a temple dedi-  
cated to Isis, half hidden in foliage.  
Night; stars and a bright moon.*

CHORUS (in the Temple).—Oh, thou who  
to Osiris art  
Mother and consort immortal,  
Goddess that mak'st the human heart  
In fond emotion move,  
Aid us who seek thy portal,  
Parent of deathless love.

HIGH PRIESTESS.—Aid us thy portal who  
seek.

(*From a boat which approaches the  
shore descend AMNERIS and RAM-  
PHIS, followed by some women  
closely veiled. Guards.*)

RAMPHIS (to AMNERIS).—Come to the  
fane of Isis, the eve  
Before the day of thy bridal, to pray  
the goddess  
Grant thee her favor. To Isis are the  
hearts  
Of mortals open. In human hearts  
whatever  
Is hidden, full well she knoweth.

AMNERIS.—Aye; and I will pray that  
Radames  
May give me truly his heart.  
Truly as mine to him was ever de-  
voted.

RAMPHIS.—Now enter. Thou shalt pray  
Till the daylight; I shall be near thee.  
(*All enter the Temple.*)  
(*AIDA enters, cautiously veiled.*)

AIDA.—He will ere long be here! What  
would he tell me?  
I tremble! Ah! if thou comest to bid  
me,  
Harsh man, farewell forever,  
Then, Nilus, thy dark and rushing  
stream  
Shall soon o'erwhelm me; peace shall  
I find there,  
And a long oblivion.  
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, O streamlets  
gently flowing—  
Thee, O 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 win-  
ter-blighted flowers:  
Land of my fathers, ne'er shall I see  
thee more!  
(*Enter AMONASRO.*)  
Heav'n! my father!

AMONASRO.—Grave cause leads me to  
 seek thee here, Aida.  
 Naught escapes my attention.  
 For Radames thou'rt dying of love;  
 He loves thee: thou await'st him.  
 A daughter of the Pharaohs is thy  
 rival.  
 Race accursed, race detested, to us aye  
 fatal!

AIDA.—And I am in her grasp!  
 I, Amonasro's daughter!

AMONASRO.—In her power thou! No!  
 If thou wishest,  
 Thy all-powerful rival thou shall van-  
 quish;  
 Thy country, thy scepter, thy love,  
 shall all be thine.  
 Once again shalt thou on our balmy  
 forests,  
 Our verdant valleys, our golden tem-  
 ples gaze!

AIDA.—Once again I shall on our balmy  
 forests,  
 Our verdant valleys, our golden tem-  
 ples gaze!

AMONASRO.—The happy bride of thy  
 heart's dearest treasure,  
 Delight unbounded there shalt thou  
 enjoy.

AIDA (*with transport*).—One day alone  
 of such enchanting pleasure,  
 Nay, but an hour of bliss so sweet,  
 then let me die!

AMONASRO.—Yet recall how Egyptian  
 hordes descended  
 On our homes, our temples, our altars  
 dar'd profane!  
 Cast in bonds sisters, daughters, unde-  
 fended,  
 Mothers, graybeards, and helpless chil-  
 dren slain.

AIDA.—Too well remembered are those  
 days of mourning!  
 All the keen anguish my poor heart  
 that pierc'd!  
 Gods! grant in mercy, peace once more  
 returning,  
 Once more the dawn soon of glad days  
 may burst.

AMONASRO.—Remember! Lose not a  
 moment.  
 Our people arm'd are panting  
 For the signal when to strike the blow.  
 Success is sure; only one thing is  
 wanting:  
 That we know by what path will  
 march the foe.

AIDA.—Who that path will discover?  
 Canst tell?

AMONASRO.—Thyself will!

AIDA.—I?

AMONASRO.—Radames knows thou art  
 waiting.  
 He loves thee, he commands the Egyp-  
 tians.  
 Dost hear me?

AIDA.—O horror! What wilt thou that  
 I do?  
 No! Nevermore!

AMONASRO (*with savage fury*).—Up,  
 Egypt, fierce nation  
 Our cities devoting  
 To flames, and denoting  
 With ruins your path.  
 Spread wide devastation,  
 Your fury unbridle,  
 Resistance is idle,  
 Give rein to your wrath!

AIDA.—Ah! Father!

AMONASRO (*repulsing her*).—Dost call  
 thee my daughter?

AIDA.—Nay, hold! have mercy!

AMONASRO.—Torrents of blood shall  
 crimson flow,  
 Grimly the foe stands gloating.  
 Seest thou? from darkling gulfs below  
 Shades of the dead upfloating!  
 Crying, as thee in scorn they show:  
 "Thy country thou hast slain!"

AIDA.—Nay, hold! ah, hold! have mercy,  
 pray!

AMONASRO.—One among those phantoms  
 dark  
 E'en now it stands before thee:  
 Tremble! now stretching o'er thee

Its bony hand I mark!  
Thy mother's hands see there again  
Stretch'd out to curse thee!

AIDA (*with the utmost terror*).—Ah! no!  
my father, spare thy child!

AMONASRO (*repulsing her*).—Thou'rt my  
daughter!  
No! of the Pharaohs thou art a bond-  
maid!

AIDA.—O spare thy child!  
Father! no, their slave am I no longer.  
Ah! with thy curse do not appall me;  
Still thine own daughter thou mayest  
call me;  
Ne'er shall my country her child dis-  
dain.

AMONASRO.—Think that thy race down-  
trampled by the conqueror,  
Thro' thee alone can their freedom  
gain!

AIDA.—O then my country has proved  
the stronger!  
My country's cause than love is  
stronger!

AMONASRO.—Have courage! he comes!  
there! I'll remain.  
(*Conceals himself among the palms.*)

RADAMES (*with transport*).—Again I see  
thee, my own Aida!

AIDA.—Advance not! Hence! What  
hopes are thine?

RADAMES.—Love led me hither in hope  
to meet thee.

AIDA.—Thou to another must thy hand  
resign.  
The Princess weds thee.

RADAMES.—What sayest thou?  
Thee only, Aida, e'er can I love.  
Be witness, heaven, thou art not for-  
saken!

AIDA.—Invoke not falsely the gods  
above!  
True, thou wert lov'd; let not untruth  
degrade thee!

RADAMES.—Can of my love no more I  
persuade thee?

AIDA.—And how then hop'st thou to  
baffle the love of the Princess.  
The King's high command, the desire  
of the people,  
The certain wrath of the priesthood?

RADAMES.—Hear me, Aida!  
Once more of deadly strife, with hope  
unfading,  
The Ethiop has again lighted the  
brand.  
Already they our borders have in-  
vaded.  
All Egypt's armies I shall command.  
While shouts of triumph greet me vic-  
torious,  
To our kind monarch my love dis-  
closing,  
I thee will claim as my guerdon glori-  
ous,  
With thee live evermore in love re-  
posing.

AIDA.—Nay, but dost thou not fear then  
Amneris' fell revenge?  
Her dreadful vengeance, like the light-  
ning of heaven,  
On me will fall, upon my father, my  
nation!

RADAMES.—I will defend thee!

AIDA.—In vain wouldst thou attempt it.  
Yet if thou lov'st me,  
There still offers a path for our escape.

RADAMES.—Name it!

AIDA.—To flee!

RADAMES.—To flee hence?

AIDA.—Ah! flee from where these burn-  
ing skies  
Are all beneath them blighting;  
Toward regions now we'll turn our  
eyes,  
Our faithful love inviting.  
There, where the virgin forests rise,  
'Mid fragrance softly stealing,  
Our loving bliss concealing,  
The world we'll quite forget.

RADAMES.—To distant countries ranging,  
 With thee thou bid'st me fly!  
 For other lands exchanging  
 All 'neath my native sky!  
 The land these armies have guarded,  
 That first fame's crown awarded,  
 Where first I thee regarded,  
 How can I e'er forget?

AIDA.—There, where the virgin forests  
 rise,  
 'Mid fragrance softly stealing,  
 The world we'll quite forget.

RADAMES.—Where first I thee regarded  
 How can I e'er forget?

AIDA.—Beneath our skies more freely  
 To our hearts will love be yielded;  
 The gods thy youth that shielded  
 Will not our love forget;  
 Ah! let us fly!

RADAMES (*hesitating*).—Aida!

AIDA.—Me thou lov'st not! Go!

RADAMES.—Not love thee?  
 Ne'er yet in mortal bosom love's flame  
 did burn  
 With ardor so devouring!

AIDA.—Go! go! Yon awaits for thee  
 Amneris!

RADAMES.—All in vain!

AIDA.—In vain, thou sayest?  
 Then fall the axe upon me,  
 And on my wretched father!

RADAMES (*with impassioned resolution*).  
 Ah, no! we'll fly then!  
 Yes, we'll fly these walls now hated,  
 In the desert hide our treasure;  
 Here the land to love seems fated,  
 There all seems to smile on me.

AIDA.—'Mid the valleys where nature  
 greets thee,  
 We our bridal couch soon spreading,  
 Starry skies, their lustre shedding,  
 Be our lucid canopy.  
 Follow me, together flying,  
 Where all love doth still abide!  
 Thou art lov'd with love undying!  
 Come, and love our steps shall guide.

(*They are hastening away when sud-  
 denly AIDA pauses.*)

But tell me: by what path shall we  
 avoid  
 Alighting on the soldiers?

RADAMES.—By the path that we have  
 chosen  
 To fall on the Ethiops:  
 'Twill be free until tomorrow.

AIDA.—Say, which is that?

RADAMES.—The gorges of Napata.

AMONASRO.—Of Napata the gorges!  
 There will I post my men!

RADAMES.—Who has overheard us?

AMONASRO.—Aida's father, Ethiopia's  
 King!

RADAMES (*overcome with surprise*).—  
 Thou! Amonasro! thou! the King!  
 Heaven! what say'st thou?  
 No! it is false!  
 Surely this can be but dreaming!

AIDA.—Ah, no! be calm, and list to me;  
 Trust! love thy footsteps guiding.

AMONASRO.—In her fond love confiding,  
 A throne thy prize shall be!

RADAMES.—My name forever branded!  
 For thee I've played the traitor!

AIDA.—Ah, calm thee!

AMONASRO.—No; blame can never fall  
 on thee!

It was by fate commanded.  
 Come where, beyond the Nile arrayed,  
 Warriors brave are waiting;  
 There love each fond wish sating,  
 Thou shalt be happy made. Come  
 then!

(*Dragging RADAMES.*)

AMNERIS (*from the temple*).—Traitor  
 vile!

AIDA.—My rival here!

AMONASRO.—Dost thou come to mar my  
 projects!  
 (*Advancing with dagger towards  
 AMNERIS.*)





Photo by Rentschler

*Carl V. Moore*



RADAMES (rushing between them).—Desist, thou madman!

AMONASRO.—Oh, fury!

RAMPHIS.—Soldiers, advance!

RADAMES (to AIDA and AMONASRO).—Fly quick! delay not!

AMONASRO (dragging AIDA).—Come then, my daughter!

RAMPHIS (to the guards).—Follow after!

RADAMES (to RAMPHIS).—Priest of Isis, I yield to thee!

#### ACT IV

SCENE I.—*A hall in the King's palace. On the left a large portal leading to the subterranean hall of justice. A passage on the right leading to the prison of Radames.*

AMNERIS.—She, my rival detested, has escaped me;  
And from the priesthood Radames  
Awaits the sentence on a traitor.  
Yet a traitor he is not; tho' he disclosed  
The weighty secrets of warfare, flight was  
His true intention, and flight with her, too!  
They are traitors all, then! deserving to perish!  
What am I saying? I love him, still I love him!  
Yes, insane and desp'rate is the love  
My wretched life destroying!  
Ah! could he only love me!  
I fain would save him. Yet can I?  
One effort! Soldiers, Radames bring hither.

(Enter RADAMES, led by guards.)

Now to the hall the priests proceed,  
Whose judgment thou art waiting;  
Yet there is hope from this foul deed  
Thyself of exculpating;  
Once clear to gain thy pardon  
I at the throne's foot kneeling,  
For mercy appealing,  
Life will I render thee.

RADAMES.—From me my judges ne'er will hear

One word of exculpation;  
In sight of heaven I am clear,  
Nor fear its reprobation.  
My lips I kept no guard on.  
The secret I imparted;  
But guiltless and pure-hearted,  
From stain my honor's free.

AMNERIS.—Then save thy life, and clear thyself!

RADAMES.—No!

AMNERIS.—Wouldst thou die?

RADAMES.—My life is hateful! Of all pleasure  
Forever 'tis divested,  
Without hope's priceless treasure,  
'Tis better far to die!

AMNERIS.—Wouldst die, then? Ah!  
thou for me shalt live!  
Live, of all my love assured;  
The keenest pangs that death can give  
For thee have I endured!  
By love condemn'd to languish,  
Long vigils I've spent in anguish;  
My country, my power, existence,  
All I'd surrender for thee!

RADAMES.—For her I, too, my country,  
Honor and life surrendered!

AMNERIS.—No more of her!

RADAMES.—Dishonor awaits me,  
Yet thou wilt save me?  
Thou all my hope has shaken,  
Aida thou has taken;  
Haply thou hast slain her,  
And yet offerest life to me?

AMNERIS.—I on her life lay guilty hands?  
No! She is living!

RADAMES.—Living!

AMNERIS.—When routed fled the savage  
bands,  
To fate war's chances giving,  
Perish'd her father.

RADAMES.—And she then?

AMNERIS.—Vanish'd, nor aught heard we  
then further.

RADAMES.—The gods her path guide,  
then,  
Safe to her home returning!  
Guard her, too, e'er from learning  
That I for her sake die!

AMNERIS.—But if I save thee, wilt thou  
swear  
Her sight e'er to resign?

RADAMES.—I cannot!

AMNERIS.—Swear to renounce her for-  
ever,  
Life shall be thine!

RADAMES.—I cannot!

AMNERIS.—Once more thy answer:  
Wilt thou renounce her?

RADAMES.—No, never!

AMNERIS.—Life's thread wouldst thou  
then sever?

RADAMES.—I am prepared to die.

AMNERIS.—From the fate now hanging  
o'er thee  
Who will save thee, wretched being?  
She whose heart could once adore thee  
Now is made thy mortal foe!  
Heaven, all my anguish seeing,  
Will revenge this cruel blow!

RADAMES.—Void of terror death now  
appeareth,  
In the hour when I perish,  
Since I die for her I cherish!  
With delight my heart will glow;  
Wrath no more this bosom feareth;  
Scorn for thee alone I know!  
(Exit RADAMES, attended by guards.  
AMNERIS, overcome, sinks on a  
chair.)

AMNERIS.—Ah, me! 'tis death ap-  
proaches!  
Who will save him?  
He is now in their power, his sentence  
I have seal'd!  
Oh, how I curse thee, Jealousy, vile  
monster!

Thou who hast doom'd him to death,  
And me to everlasting sorrow!

(The Priests cross and enter the  
subterranean hall.)

Now yonder come, remorseless,  
Relentless, his merciless judges.  
Ah! let me not behold those white-  
rob'd phantoms!  
He is now in their power!  
'Twas I alone his fate that seal'd!

RAMPHIS AND CHORUS.—Heavenly spirit,  
in our hearts descending,  
Kindle of righteousness the flame  
eternal;  
Unto our sentence truth and right-  
eousness lending.

AMNERIS.—Pity, O heav'n, his heart so  
sorely wounded!  
His heart is guiltless! Save him,  
pow'rs supernal!  
For my sorrow is despairing, deep,  
unbounded!  
(RADAMES crosses with guards, and  
enters the subterranean hall. She  
sees RADAMES and exclaims.)  
Ah! who will save him?  
I feel death approach!

RAMPHIS (in the crypt).—Radames!  
Radames! Radames!  
Thou hast betrayed of thy country the  
secrets  
To aid the foeman. Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! ne'er was  
he guilty!  
Ah! spare him, heaven! ah! spare his  
life!

RAMPHIS.—Radames! Radames! Ra-  
dames!  
Thou hast deserted the encampment  
the very day  
Before the combat! Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! save him,  
O heav'n!  
Ah! spart him, heav'n! ah! spare his  
life!

RAMPHIS.—Radames! Radames! Ra-  
dames!  
Hast broken faith as a traitor to  
country,  
To King, to honor. Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! save him,  
O heav'n!  
Ah! heav'n, spare him! heav'n, spare  
his life!

RAMPHIS AND PRIESTS.—Radames, we  
thy fate have decided:  
Of a traitor the fate shall be thine:  
'Neath the altar whose god thou'st  
derided  
Thou a sepulchre living shall find!

AMNERIS.—Find a sepulchre living! Oh,  
ye wretches!  
Ever bloodthirsty, vengeful, and blind,  
Yet who serve of kind heaven the  
shrine!  
(*The Priests re-enter out of the  
crypt.*)

AMNERIS (*confronting the Priests*).—  
Priests of Isis, your sentence is odious!  
Tigers, ever exulting in slaughter!  
Of the earth and the gods all laws ye  
outrage!  
He is guiltless whose death ye devise!

RAMPHIS AND PRIESTS.—He is con-  
demned! He dies!

AMNERIS (*to RAMPHIS*).—Priest of Isis,  
this man who you murder,  
Well ye know, in my heart I have  
cherish'd:  
May the curse of a heart whose hope  
has perish'd  
Fall on him who mercy denies!

RAMPHIS AND PRIESTS.—He is con-  
demned! He dies!  
(*Exeunt RAMPHIS and Priests.*)

AMNERIS.—Impious priesthood! curses  
light on ye all!  
On your heads heaven's vengeance will  
fall!

SCENE II.—*The scene is divided into two  
floors. The upper floor represents the  
interior of the Temple of Vulcan, re-  
splendent with gold and glittering light.  
The lower floor is a crypt. Long ar-  
cades vanishing in the gloom. Colos-  
sal statues of Osiris with crossed hands  
support the pillars of the vault. Ra-  
dames is discovered in the crypt, on  
the steps of the stairs leading into the  
vault. Above, two Priests are in the  
act of letting down the stone which  
closes the subterranean apartment.*

RADAMES.—The fatal stone upon me now  
is closing!  
Now has the tomb engulf'd me;  
I never more shall light behold!  
Ne'er shall I see Aida!  
Aida, where now art thou?  
Whate'er befall me, may'st thou be  
happy;  
Ne'er may my frightful doom reach  
thy ear.  
What groan was that! 'Tis a phan-  
tom,  
Some vision dread! No! sure that  
form is human!  
Heav'n! Aida!

AIDA.—'Tis I, love!

RADAMES (*in the utmost despair*).—  
Thou? with me here buried?

AIDA.—My heart foreboded this thy  
dreadful sentence,  
And to this tomb, that shuts on thee  
its portal,  
I crept unseen by mortal.  
Here, far from all, where none can  
more behold us,  
Clasp'd in thy arms, I am resolved to  
perish!

RADAMES.—To die! so pure and lovely!  
For me thyself so dooming,  
In all thy beauty blooming,  
Fade thus forever!

Thou whom the heav'ns alone for love  
 created,  
 But destroy thee was my love then  
 fated!  
 Ah! no! those eyes so clear I prize,  
 For death too lovely are!

AIDA (*as in a trance*).—Seest thou,  
 where death, in angel guise,  
 In heav'nly radiance beaming,  
 Would waft us to eternal joys,  
 On golden wings above?  
 See, heaven's gates are open wide,  
 Where tears are never streaming,  
 Where only joy and bliss abide,  
 And never fading love.

PRIESTESSES AND PRIESTS.—Almighty  
 Phthà, that wakest  
 In all things breathing life,  
 Lo! we invoke thee!

AIDA.—Doleful chanting!

RADAMES.—Of the Priests 'tis the invo-  
 cation.

AIDA.—It is our death chant resounding!

RADAMES (*trying to displace the stone  
 closing the vault*).—Cannot my  
 lusty sinews move from its place  
 A moment this fatal stone!

AIDA.—In vain! All is over!  
 Hope on earth have we none!

RADAMES (*with sad resignation*).—I fear  
 it! I fear it!

AIDA AND RADAMES.—Farewell, O earth!  
 Farewell, thou vale of sorrow!  
 Brief dream of joy condemn'd to end  
 in woe!

To us now opens the sky, an endless  
 morrow

Unshadow'd there eternally shall glow.  
 Ah! now opens the sky!

(AMNERIS *appears habited in mourn-  
 ing, and throws herself on the  
 stone closing the vault.*)

AMNERIS (*suffocating with emotion*).—  
 Peace everlasting! Oh, my beloved!  
 Isis, relenting, greet thee on high!

PRIESTS.—Almighty Phthà!

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MEYER, G.  
SCHROETER, R.  
FITZEK, R.  
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|-------------------|--|--|
| Virginia Bailey   |  |  |
| Doris Brown       |  |  |
| Helen Cody        |  |  |
| Elizabeth Covert  |  |  |
| Joseph Cox        |  |  |
| Sam Domborajian   |  |  |
| Genevieve Fahrner |  |  |
| Marion Finch      |  |  |

## W. S. PERRY SCHOOL

EULA V. AVERY, NELLIE KAHOE, and FLORA B. REINHARDT, Teachers

## SIXTH GRADE

Ellen Benz  
 Gerald Butler  
 Ethel Constas  
 Louise Coon  
 Lucile Cossar  
 Henry Deters  
 Samuel Fiegel  
 Marie Fingerle  
 Elizabeth Haught  
 Augusta Jaeger  
 Ruth Janowski  
 Nancy Kent  
 Ella Kuehner  
 Clifford Lovelace  
 William Mast  
 Edith Miller  
 Paul Minnis  
 Margaret Neumann  
 Margaret Nissle  
 Lois Parker  
 Arthur Schlanderer  
 Jessie Spaulding  
 Dorothy Stephens  
 Gertrude Stodden  
 Ethelwyn Vandever

Harold Whitney  
 Kathleen Whittle  
 Gertrude Wilkinson  
 Marian Wurster

## SEVENTH GRADE

Helen Andrus  
 Madelon Andrus  
 Gertrude Begole  
 Margaret Benz  
 Sarale Bruce  
 Elizabeth Benz  
 Luther Boes  
 Leona Carbeck  
 Stella Constas  
 Lois Cossar  
 Leone Currie  
 Helen Davis  
 Christine Deters  
 Edward Drake  
 Virginia Elliott  
 Margarita Ewald  
 Helen Finkbeiner  
 Isabelle Grieve  
 Constas Gust

Robert Harding  
 Viola Hahn  
 Lois Inskip  
 Sophie Jaeger  
 Wayne Jury  
 Charles Kingsley  
 Walter Kiow  
 Hannah Lennon  
 Wilson McCormick  
 Aileen McQuinn  
 John Malloy  
 Lucile Miller  
 Mildred Olson  
 Margaret Parker  
 Bill Placeway  
 Eleanor Riley  
 Edna Rogers  
 Helen Schreeter  
 Augusta Schaefer  
 Mildred Stanger  
 Leon Stoll  
 Jane Stevenson  
 Bob Swisher  
 Alma Young  
 Marguerite Walz  
 Clarice Whitcomb



# Repertoire of The May Festival Series

From 1894 to 1921 Inclusive

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The final concert in the Festival Series this year will be number 363, 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-eight Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals 1 to 11 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 WORKS

"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.

## 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," Tschaikowski; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tschaikowsky; Violin Concerto, Op. 2, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

## FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

## PRINCIPAL WORKS

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

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

Overture, "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 Roseille, 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; "Golden Legend," Sullivan; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschai-kowsky; "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, Tschai-kowsky; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet.

*Official Program Book*

## 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-Fantasia, "Romeo and Juliet," Tschaikowsky; Symphony (unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

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

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "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, Tschaikowsky; 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," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "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 Tri-omphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zora-hayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tschaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasia, Op. 44, Guilmant.

TWENTIETH FESTIVAL

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

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schu-mann-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; Over-ture, "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, So-pranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Mur-phy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

*Official Program Book*

## 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," Tschaiikowsky; "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," Tschaiikowsky; 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.



PRINCIPAL WORKS

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

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, Sopranos; Miss Merle Alcock, 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.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

## PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor Symphony, Tschaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

## TWENTY-EIGHTH FESTIVAL

May 18, 19, 20, 21, 1921—Six Concerts

Soloists: Mme. Lucrezia Bori, Mme. Florence Hinkle, Miss Lenora Sparkes, Mrs. Grace Johnson Konold, Sopranos; Mme. Merle Alcock, Mme. Cyrena van Gordon, Contraltos; Mr. Charles Marshall, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Arthur Middleton, Baritones; Mr. Gustaf Holmquist, Mr. Robert McCandliss, Basses; Mme. Fannie Bloomfield Zeisler, Pianist.

## PRINCIPAL WORKS

"Elijah," Mendelssohn-Bartholdy; "Aida," Verdi; "Voyage of Arion," Children's Chorus, Moore; Symphony, No. 10, C major, Schubert; Symphony, No. 2, C minor, Op. 17, Tschaikowsky; Overture, "Husitzka," Op. 67, Dvorák; Overture, "Magic Flute," Mozart; Suite, "Woodland," A minor, Op. 42, MacDowell; Symphonic Poem, "Juventus," de Sabata; Symphonic Poem, "Attis," Op. 16, Stanley; Concerto for Pianoforte, No. 2, F minor, Op. 21, Chopin; Mefisto Waltz, Liszt; Chorale and Fugue, Bach-Abert; March-Fantasia, with Chorus, "Triumphalis," Op. 14, Stanley.

# Detailed Repertoire of the May Festival, Choral Union, and Extra Concert Series

From 1888 to 1921 Inclusive

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## List of Organizations, Artists, and Works

### ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (87); Cincinnati (2); Detroit (10); Detroit Symphony (5); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7); United States Marine Band.

### STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (7); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association, 11 artists, (2).

### CONDUCTORS

Damrosch; Gabilowitsch (5); Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Santelmann; Seidl, Stanley (91); Stock (53); 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; Lucretia Bori; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Doolittle; Mme. Fremstad (3); Mme. Farrar; Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Galski (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hemple (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (6); Miss Johnson (3); Mrs. Johnson-Konold (2); Miss Johnston (5); Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky;

Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nint Morgana (2); Mme. Muzio; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Rosa Ponselle; Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (3); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Miss Sharlow (2); Miss Sparkes (2); Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

## CONTRALTOS

Mrs. Alcock (2); 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; Carolina Lazzari (2); Helena Marsh; Mme. Matzenauer (6); 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; Cyrena van Gordon (2); Miss Weed; Mrs. Wright; Miss Wirthlin.

## TENORS

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

## BARITONES AND BASSES

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

## PIANISTS

d'Albert; Augierias; Aus der Ohe (4); Bauer (3); Benoist; Busoni; Carreno (2); Gabrilowitsch (3); Dohnanyi; Durno-Collins (2); Friedheim (2); Ganz; Percy Grainger; Hambourg; Hoffman; Jonas (5); Lachaume (2); Leginska (2); Tina Lerner (2); Lhévinne (2); Lockwood (3); De Pachman; Paderewski (3); Prokofieff; Puno; Rachmaninoff; Roxas; Saramoff (2); Schmall (3); Seyler (2); Sickiez; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (3).

## VIOLINISTS

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

## VIOLONCELLISTS

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

## ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Guilmant; Kinder; Kraft; Middleschulte; Moore; Renwick (8).

## CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (5); 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" (3); "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"; Tschaikowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (4), "Aida" (4); 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"; Fanning, "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"; Moore, "Voyage of Arion," (Children's Chorus); Rheinberger, "The Night" (2); Saint-Saëns, "Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triumphalis" (5); "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 (3); 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 (2); D major, No. 2 (4); No. 3, F major; No. 4, E minor. Chausson—B flat. Dubois—"Symphonie Française." 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 (3). Schumann—B flat (4); D minor (2); "Rhenish." Scriabine—No. 3, "The Divine Poem," in C. Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—C minor, No. 2; E. minor, No. 5 (6); F minor; "Pathetic" (4).

#### SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody." Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (3). Bach-Abert—Chorale and Fugue. Beethoven, Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" Symphony; Danse des Sylphes"; Menuetta, "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." Debussy—"An Afternoon of a Faun" (4); "March Ecossaise"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." de Sabata—"Juventus." 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. Hosmer—"Southern 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). Leoncavallo—Prologue, "Pagliacci." Laidow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Préludes" (5); "Tasso" (2); Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz. MacDowell—Suite, Op. 42 (3); "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-Korsakow—Symphonic Poem, "Scherherazade" (2); Capriccio Espagnol, Op.

34 (2). Saint Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaëton." Schillings—"Vorspiel," Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelins—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (3); "En Saga." Sinigaglia—"Suite Piemontesi"; Perpetuum Mobile (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad" (2); "On the Moldau" (3). Stanley—Symphonic Poem, "Attis" (3); 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, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (3); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaikowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei 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" (4); "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"; Prelude and "Love Death" (Tristan) (2). von Weber—"Invitation to the Dance" (2). Wolf—"Italian Serenade."

## OVERTURES

d'Albert—"Der Improvisator." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3); "Lenore," Nos. 1 and 2; No. 3 (9). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Bizet—"Patrie." Brahms—"Akademische Fest" (4); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "Husitzka"; "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3). Glazounow—"Carnival"; "Solonelle" (2). Glinka—"Russlan and Ludmilla" (2). Humperdinck—"Hänsel and Gretel" (2). Litolff—"Robespierre." Mendelssohn—"Fingal's Cave" (2); "Midsummer Night's Dream" (3); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (4); "Der Schauspieldirektor." Nicolai—"Merry Wives of Windsor." 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.—"Geneveva" (2); "Manfred." Sinigaglia—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (3). Thomas—"Mignon." Tschaikowsky—"1812" (3); "Romeo and Juliet";

Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (10); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (11); "Tristan" (5). von Weber—"Eury-anthe" (4); "Freischütz"; "Oberon" (7); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

## CONCERTOS

Beethoven—C major (Pianoforte); E flat (Pianoforte). F. 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) (2). de Grandvaal—D minor (Oboe). Guilmant—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Kummer—For 2 Violoncelli. Lalo—"Symphonie Espagnol" (Violin). Linder—(Violoncello). Liszt—E flat (2); 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). Tartini—D minor (Violin). Tchaikowsky—B flat minor (Pianoforte) (2); Variations on a Rococo Theme, Op. 33 (Violoncello). Wieniawski—D minor (Violin) (7). Vieuxtemps—D minor (Violin).

## ENSEMBLE MUSIC (QUARTETS, ETC.)

Bach—Adagio and Fugue from Sonata in G minor. 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); F major, Op. 59, No. 1; Sonata in A major for Piano and Violoncello; Quintet, E flat major, Op. 16, for Pianoforte, Oboe, Clarinet, Bassoon, and French Horn. Brahms—Quintet, B minor, Op. 115, for Clarinet and Strings. Corelli—Sonata in D. Debussy—"Le Petit Berger," for Flute, Harp, and Violoncello. Dvorák—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105. Franck—D major. Goosens—"Five Impressions of a Holiday," Op. 7, for Pianoforte, Flute, and Violoncello; "By the Tarn"; Suite in C, Op. 6, for Pianoforte, Flute, and Violin. Grainger—"Molly on the Shore." Granados—Danse Espagnole, for Flute, Harp, and Violoncello. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Pianoforte (2); Sonata, No. 4, D major, for Pianoforte and Violin. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. Hue—"Le Rouet," for Flute, Harp, and Violoncello. Jadassohn—Quintet, Op. 76. Kurth—Sextet. Leclair l'Aine—Sonata a Trè (2). Mendelssohn—E flat, Op. 12. Mozart—D major (2). Raff—D minor. Ravel—Sonatina en Trio, for Flute, Harp, and Violoncello. Rubinstein—C minor, Op. 17, No. 2, Op. 19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (3). Schumann—A major, Op. 41, No. 3; Piano Quintet, Op. 44. Smetana—E minor. Spohr—Nonetto in F major, Op. 31. Strawinsky—"Three Pieces." Deems Taylor—Suite, "Through the Looking Glass," Op. 12, for Ensemble of 11 instruments. Tchaikowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italienische Serenade." Wolf-Ferrari—"Sinfonia da Camera," B flat major, Op. 8, for Pianoforte, Violins, Viola, Violoncello, Double-Bass, Flute, Oboe, Clarinet, Bassoon, and French Horn.



## ARIAS

Bach (4); Beethoven (6); Bellini (5); Bizet (5); Caccini (2); Chadwick (3); Charpentier (4); Delibes (2); Danizetti (10); Giordani (2); Gluck (4); Gounod (14); Händel (20); Haydn (4); Leoncavallo (9); Massenet (21); Mercadante (2); Meyerbeer (7); Mozart (21); Pasiello (2); Pergolese (4); Ponchielli (2); Puccini (10); Rossi (3); Rossini (9); Saint-Saëns (4); Thomas, A. (8); Thomas, G. (3); Tschaiakowsky (7); Verdi (23); Wagner (42); von Weber (7).—Auber; Bemberg; Berlioz; Boito; Bononcini; Catalani; Cornelius; David; D'Aqua; Debussy; Godard; Goetz; Gomez; Gretry; Graun; Halevy; Monteverdi; Peccia; Proch; Schubert; Scarlatti; Secchi; Spohr, one each.

## SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Beach (4); Beethoven (5); Bemberg (4); Bizet (2); Bohm (2); Brahms (47); Cadman (5); Carissimi (2); Carpenter (2); Chadwick (11); Chaminade (3); Chopin (3); Cimarosa (2); Clay (7); Cowen (2); Damrosch (2); Debussy (3); Elgar (4); Old English (17); Foote (6); Franz (6); Old French (8); Giordani (3); Gounod (5); Grieg (13); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Old Irish (19); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Massenet (3); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Purcell (5); Rachmaninoff (8); Reger (2); Rimsky-Korsakow (2); Rubinstein (11); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (73); Schumann (60); Old Scotch (7); Schneider (2); Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, G. (15); Tosti (4); Tschaiakowsky (10); Wolf (14).—Alfvén; d'Ambrosio; Bantock; Bishop; Bononcini; Bovio; Branscombe; Bruneaux; Callone; Colburn; Coleridge-Taylor; Cornelius; Cox; Delbruck; Delibes; Fanning; Faure; Franck; Foudrain; Goldmark; Gretchaninoff; Händel; Haydn; Kjerulf; Koemmenich; LaForge; Legrenze; Leoncavallo; Mana Zucca; Marchesi; Mascagni; Pitt; Polak; Poldowski; Quilter; Rabey; Ravasenga; Renard; Rich, Rossini; Salvator-Rosa; Scott, Sgambati; Söderman; Speakes; Spross; Thomas, A.; Trumarchi; Valente; Vieh-Waller; Weingartner; Yradier; one each, and 72 untabulated songs by minor composers.

## PIANO SOLOS

Bach (12); Beethoven (16); Brahms (10); Chopin (23); Dett; Dohnanyi (2); Dvorsky (3); Gardiner; Godard (3); Gluck (4); Grieg (4); Händel (4); Henselt (3); Liszt (52); Mendelssohn (9); Mozkowski (2); Mozart (3); Paderewski (8); Rachmaninoff (5); Rubinstein (7); Saint-Saëns (3); Scarlatti (4); Schubert (5); Schumann (20); Schultz-Evler (2); Scriabine (2); Stanford-Grainger (2).—Arensky; Bach, Ph. Em.; Bach-Busoni; Bach-Taussig; Balakirew; Couperin; Carreno; Daquin; Debussy; d'Albert; d'Aquin; Delibes; Dvorák; Franck; Gabrilowitsch; Grainger; Hambourg; Hinton; Jonas; Kramer; LaForge; Laidon; Laidow; Merkler; Paradies; Poldoni; Pugno; Raff; Rameau; Schütt; Sgambati; Stavenhagen; Stojowski; Strauss, J.—Taussig; Strauss, R.—Godowsky; Tschaiakowsky; von Weber, one each.

## VIOLIN SOLOS

Bach (15); Bazzini (3); Beethoven (7); Beethoven-Auer (3); Brahms (6); Chaminade (2); Chopin-Auer (3); Couperin (2); Ernst (3); Händel (6); Kreisler (4); Mozart (6); Nardini (2); Paganini (6); Pugnani (3); Saint-Saëns (2); Sarasate (6); Schubert (6); Schumann (3); Tartini (2); Vieuxtemps (3); Wagner-Wilhelmj (2); Wieniawski (4); Vitali (2); Zarzysky (2).—Achron; Bach, F; Boccherini; Bruch; Chopin; Cuiz Francoeur; Geminiani; Glazounow; Goldmark; Granados; Halir; Hubay; diKontsky; Kramer; Musin; Martini; Mendelssohn-Achron; Paderewski; Ries; Sinding; Spalding; Spohr; Tschaikowsky; Ysaye, one each.

## VIOLONCELLO SOLOS

Bach (4); Boccherini (3); Fauré (2); Popper (6); Saint-Saëns (2); Schubert (2); Schumann (2).—Arensky; Bruch; Colsmann; Davidoff; Gluber; Goens; Goldbeck; Goltermann; Gluck; Heberlein; Locatelli; Salmond; Servais; Tschaikowsky, one each.

## ORGAN SOLOS

Bach (14); Baldwin (3); Boellman (2); Bonnet (7); Buxtehude (2); Callaerts (2); Dethier (2); Dubois (4); Faulkes (4); Franck (3); Gigout (2); Guilment (21); Hollins (3); Kinder (2); Lemare (2); Liszt (2); Mailly (2); Merkel (3); Parker (2); Renner (2); Saint-Saëns (2); Schumann (5); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Clerambault; Cole; deBock; Debussy; Foote; Fricker; Goldmark; Gounod; Hägg; Hoyt; Johnson; Krebs; Laidow; Lendrai; Liszt; Macfarlane; Malling; Martini; Middleschulte; Moszowski; Piutti; Rachmaninoff; Ravenello; Rimsky-Korsakow; Salome; Silas; Stainer; Verdi; Vierne; Whiting; Yon, one each.

## MISCELLANEOUS SOLOS

CORNET, Hartman; FLUTE, Hue; HARP, Salzedo (3).

# Summary

## Summary of Works

(1888-1921)

40 Larger Choral Works	by 26 composers,	were given	88 performances
26 Smaller Choral Works	" 16	" " "	51 "
37 Symphonies	" 19	" " "	77 "
181 Symphonic Poems, etc.	" 68	" " "	247 "
67 Overtures	" 34	" " "	148 "
39 Concertos	" 28	" " "	57 "
40 Quartets, etc.	" 23	" " "	48 "
356 Piano Solos	" 62	" " performed	
122 Violin Solos	" 49	" " "	
35 Violoncello Solos	" 22	" " "	
138 Organ Solos	" 64	" " "	
4 Flue and Harp Solos			
295 Arias	" 55	" " "	
668 Songs	" 121	" " "	

Total number of Vocal works (including arias and songs)..... 1029

Total number of Instrumental works (including solos)..... 1017

Total..... 2046

## Summary of Organizations and Artists

(1888-1921—363 Concerts)

12 Orchestras	took part in 178 concerts
7 String Quartets, etc.	" " " 19 "
20 Conductors	" " " 207 "
64 Sopranos	" " " 125 "
35 Contraltos	" " " 88 "
36 Tenors	" " " 86 "
47 Baritones and Basses	" " " 143 "
35 Pianists	" " " 65 "
29 Violinists	" " " 38 "
17 Violoncellists	" " " 18 "
11 Organists	" " " 20 "

The activity of the University Musical Society is by no means covered by this list. The 1,225 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at approximately 10,000. These added to the Choral Union total would give considerably more than 12,000 works heard during this period.

# Record of Musical Season

## 1920-1921

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES; EXTRA CONCERT SERIES; FACULTY CONCERTS, AND THE MATINEE MUSICAL SERIES

All concerts in the first three series were given in Hill Auditorium—the Matinee Musicale Series in Pattengill Auditorium (High School).

### Choral Union Pre-Festival Series

FORTY-SECOND SEASON—FIRST CONCERT—No. CCCXLVII COMPLETE SERIES  
THE METROPOLITAN OPERA SEXTETTE

GIOVANNI MARTINELLI, Tenor  
GIUSEPPE CORALLO, Tenor  
MARIE RAPPOLD, Soprano  
NINA MORGANA, Soprano  
HELENA MARSH, Contralto  
THOMAS CHALMERS, Baritone  
EMILIO ROXAS, Pianist

Friday, October 29, 1920

#### PART I

- By *Giacomo Puccini* (1858— )
1. Aria: "E Lucevan le Stelle" . . . . . *La Tosca* (Rome, 1900)  
Mr. Giuseppe Corallo
  2. (a) Aria: "In quelle trine morbide" . . . . . *Manon Lescaut* (Turin, 1893)  
(b) "Vissi d'arte" . . . . . *La Tosca*  
Mme. Marie Rappold
  3. Aria: "Donna non vidi mai" . . . . . *Manon Lescaut*  
Mr. Giovanni Martinelli
  4. Musetta Waltz . . . . . *La Bohême* (Turin, 1896)  
Miss Nina Morgana
  5. Duet: "O quanti occhi fisi" . . . . . *Madame Butterfly* (Milan, 1904)  
Mr. Giovanni Martinelli and Mme. Marie Rappold
  6. Quartette . . . . . *La Bohême*  
Mme. Marie Rappold and Miss Nina Morgana  
Mr. Giuseppe Corallo and Mr. Thomas Chalmers

#### PART II

- By *Giuseppe Verdi* (1813—1901)
7. Duet: "Solonne in quest' ora" . . . . . *La Forza del Destino* (St. Petersburg, 1862)  
Mr. Giovanni Martinelli and Mr. Thomas Chalmers
  8. Duet: "E il sol dell' anima" . . . . . *Rigoletto* (Venice, 1857)  
Miss Nina Morgana and Mr. Giuseppe Corallo
  9. Duet: "Tu in questa tomba" . . . . . *Aida* (Cairo, 1871)  
Mme. Marie Rappold and Mr. Giovanni Martinelli
  10. Aria: "Eri tu che macchiavi" . . . . . *Masked Ball* (Rome, 1859)  
Mr. Thomas Chalmers
  11. Aria: "O Don Fatale" . . . . . *Don Carlos* (Paris, 1867)  
Miss Helen Marsh
  12. Aria: "Caro Nome" . . . . . *Rigoletto*  
Miss Nina Morgana
  13. Aria: "D'amour sull' ali rosee" . . . . . *Il Trovatore* (Rome, 1853)  
Mme. Marie Rappold
  14. Quartette . . . . . *Rigoletto*  
Mmes. Nina Morgana and Helena Marsh  
Mr. Giovanni Martinelli and Mr. Thomas Chalmers

FORTY-SECOND SEASON—SECOND CONCERT—No. CCCXLIX COMPLETE SERIES  
SERGEI RACHMANINOFF, PIANIST

Thursday, November 11, 1920

PROGRAM

Sonate, E minor, Opus 90 . . . . .	Beethoven
Allegro; Andante.	
Six Songs Without Words . . . . .	Mendelssohn
Nos. 32-10-11-37-17-47.	
Ballade } . . . . .	Chopin
Valse }	
Barcarolle }	
"On the Mountains" . . . . .	Grieg
Prelude, C sharp minor { . . . . .	Rachmaninoff
Etude-Tableaux, Opus 33 }	
Rhapsodie Espagnole . . . . .	Liszt

FORTY-SECOND SEASON—THIRD CONCERT—No. CCCLII COMPLETE SERIES

JAN KUBELIK, VIOLINIST

PIERRE AUGIERAS, Pianist

Monday, December 13, 1920

PROGRAM

Concerto for Violin, No. 4, D minor, Opus 31 . . . . .	Henry Vieuxtemps
Moderato; Adagio religioso; Finale marziale.	
Romance . . . . .	Ludwig van Beethoven
	(December 16, 1770; March 26, 1827)
Praeludium . . . . .	Johann Sebastian Bach
	(March 21, 1685; July 28, 1750)
Introduction and Rondo Capriccioso for Violin, Opus 28 . . . . .	Charles Camille Saint-Saëns
	(October 9, 1835; ———)
Ballade, No. 2, Opus 38 . . . . .	Frederick François Chopin
	(February 22, 1810; October 17, 1849)
	Mr. Pierre Augieras
Souvenir de Moscow . . . . .	Henri Wieniawski
	(July 10, 1835; March 31, 1880)
La Campanella . . . . .	Nicolo Paganini
	(October 27, 1782; May 27, 1840)

FORTY-SECOND SEASON—FOURTH CONCERT—No. CCCLIV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, Conductor

SOLOIST—PHILIPP ABBAS, Violoncellist

Monday, January 24, 1921

PROGRAM

Overture: "Midsummer Night's Dream" . . . . .	Mendelssohn
Variations on a Rococo Theme, Opus 33 . . . . .	Tchaikowsky
	Mr. Abbas
Third Symphony, No. 3, "Divine Poem," Opus 43, in C . . . . .	Scriabin
I. Luttés (Struggles); II. Voluptés (Pleasures); III. Jeu Divin (Divine Play)	
(Played without pause)	
	Intermission
"The Afternoon of a Faun" . . . . .	Debussy
"Ride of the Valkyries" . . . . .	Wagner

*Official Program Book*

FORTY-SECOND SEASON—FIFTH CONCERT—No. CCCLV COMPLETE SERIES  
DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, Conductor

SOLOIST—ILYA SCHKOLNIK, Violinist

Monday, February 21, 1921

PROGRAM

- Symphony, No. 2, D major, Opus 36 . . . . . *Beethoven*  
 Adagio molto—Allegro con brio; Larghetto; Scherzo; Allegro molto.  
 Concerto for Violin, in D minor . . . . . *Tartini*  
 Allegro moderato; Grave; Presto.  
 Mr. Ilya Schkolnik  
 Intermission  
 "Death and Transfiguration," Tone-Poem, Opus 24 . . . . . *Strauss*

FORTY-SECOND SEASON—SIXTH CONCERT—No. CCCLVII COMPLETE SERIES  
DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, Conductor

SOLOIST—CYRENA VAN GORDON, Contralto (Chicago Opera Company)

Monday, March 7, 1921

PROGRAM

- Overture to "Russlan and Ludmilla" . . . . . *Glinka*  
 Symphony No. 1, C minor, Opus 68 . . . . . *Brahms*  
 Un poco sostenuto—Allegro; Andante sostenuto; Un poco allegretto e grazioso;  
 Adagio—piu andante—Allegro non troppo, ma con brio.  
 Intermission  
 Recitative and Cavatina, "O mio Fernando," from "La Favorita" . . . . . *Donizetti*  
 Brunhilde's "Walkyr Cry," from "Walküre" . . . . . *Wagner*  
 Cyrena Van Gordon  
 Overture Solonelle, "The Year 1812," Opus 49 . . . . . *Tchaikowsky*

**Extra Concert Series**

SECOND SEASON—FIRST CONCERT—No. CCCXLVIII COMPLETE SERIES  
ALBERT SPAULDING, VIOLINIST

ANDRE BENOIST, Accompanist

Thursday, November 4, 1920

PROGRAM

- Sonata in D . . . . . *Corelli* (1633-1713)  
 Grave—Allegro moderato; Adagio; Allegro.  
 Adagio and Fugue from the Sonate in G minor . . . . . *Bach* (1685-1750)  
 (For Violin alone)  
 Concerto in D minor . . . . . *Wieniawski* (1835-1880)  
 Allegro moderato; Romance; Allegro moderato (alla Zingara).  
 "Castles in Spain" . . . . . *Spalding* (1888- )  
 "Lettre de Chopin" . . . . . *Spalding* (1888- )  
 "Eklog" . . . . . *A. Walter Kramer* (1890- )  
 Waltz (arranged by David Hochstein) . . . . . *Brahms* (1833-1897)  
 "Carmen" Fantasy . . . . . *Sarasate* (1844-1908)

SECOND SEASON—SECOND CONCERT—No. CCCL COMPLETE SERIES

THE UNITED STATES MARINE BAND

CAPTAIN WILLIAM H. SANTELMANN, Leader

Saturday, November 13, 1920

PROGRAM

- Overture: "Tannhäuser" . . . . . Wagner  
 Nocturne: "Dream of Love" . . . . . Liszt  
 Cornet Solo: "Arbucklinian" . . . . . Hartman  
 Musician Arthur S. Whitcomb  
 Invitation to the Dance . . . . . Weber-Weingartner  
 (Transcribed for Military Band by Wm. H. Santelmann)  
 Intermission  
 Prologue: "Pagliacci" . . . . . Leoncavallo  
 Concerto for Two Violoncellos . . . . . Kummer  
 Musicians Fritz Mueller and Gerold Schon  
 Southern Rhapsody . . . . . Hosmer  
 Second Polonaise . . . . . Liszt  
 "The Star-Spangled Banner"

SECOND SEASON—THIRD CONCERT—No. CCCLI COMPLETE SERIES

PERCY GRAINGER, PIANIST

Thursday, December 2, 1920

PROGRAM

- Organ Prelude and Fugue, D major . . . . . Bach—Busoni  
 (J. S. Bach, March 21, 1685—July 28, 1750—F. Busoni, April 1, 1866)  
 (a) Humoresque . . . . . H. Balfour Gardiner  
 (London, England, 1877)  
 (b) Prelude (De Profundis) . . . . . H. Balfour Gardiner  
 (c) A Fragment ("When the Sun's Gone Down") . . . . . A. Walter Kramer  
 (New York City, September 20, 1890)  
 (d) "Juba" Dance . . . . . R. Nathaniel Dett  
 (Drummondsville, Canada, 1882)  
 Variations on a Theme by Paganini, Opus 35, Book 1 . . . . . Johannes Brahms  
 (May 7, 1833—April 3, 1897)  
 (a) "El Albaicin" (from "Iberia") . . . . . Isaac Albeniz  
 "El Albaicin" is the gypsy quarter of Granada. . . . . (May 29, 1861)  
 (b) "Country Grandees" . . . . . Percy Grainger  
 (Brighton, Australia, July 8, 1892)  
 (c) "One More Day, My John" . . . . . Set by Grainger  
 Based on a sailor's chanty (working song) sung to the following words:  
 "One more day, my John;  
 One more day:  
 Oh, rock and roll me over  
 One more day."  
 (d) Leprechaun's Dance . . . . . Sir Charles Villiers Stanford  
 (September 30, 1852)  
 Percy Grainger  
 A leprechaun is a tiny man-fairy clad in knee breeches and a top hat.  
 (e) March-Jig, "Maguire's Kick" . . . . . Stanford-Grainger

Both the above Irish Dances were composed for orchestra by Sir Charles Villiers Stanford, and arranged for piano by Percy Grainger, and are based on folk tunes from the great "Petrie Collection of Ancient Irish Music."

## Official Program Book

SECOND SEASON—FOURTH CONCERT—No. CCCLIII COMPLETE SERIES

## THE FLONZALEY STRING QUARTET

ADOLFO BETTI, First Violin  
 ALFRED POCHON, Second Violin  
 LOUIS BAILLY, Viola  
 IWAN D'ARCHAMBEAU, 'Cello

Monday, January 10, 1921

## PROGRAM

## I

Quartet in F major, Opus 59, No. 1 . . . . . *Beethoven*  
 Allegro: Allegretto vivace e sempre scherzando;  
 Adagio molto e mesto—Allegro (Thème russe).

## II

Quartet in A major, Opus 41, No. 3 . . . . . *Schumann*  
 Andante espressivo—Allegro molto moderato; Assai agitato;  
 Adagio molto; Allegro molto vivace.

## III

"By the Tarn" . . . . . *Goosens*  
 "Molly on the Shore" . . . . . *Grainger*

SECOND SEASON—FIFTH CONCERT—No. CCCLVI COMPLETE SERIES

## THE NEW YORK CHAMBER MUSIC SOCIETY, INC.

CAROLYN BEEBE, Founder

*Artists*—Pierre Henrotte, Violin; Paul Lemay, Viola; Livio Mannucci, Violoncello;  
 Emil Mix, Double Bass; Carolyn Beebe, Piano; Georges Grisez, Clarinet; William  
 Kincaid, Flute; Rene Corne, Oboe; Ugo Savolini, Bassoon; Joseph Franzl, French  
 Horn.

Monday, February 28, 1921

Nonetto in F major, Opus 31 . . . . . *Ludwig Spohr*  
 For Violin, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon,  
 French Horn  
 Allegro; Scherzo—Allegro; Adagio; Finale—Vivace.

Suite in C, Opus 6 . . . . . *Eugène Goosens*  
 For Piano, Flute, Violin

Impromptu—Moderato e espressivo; Serenade—Andante grazioso;  
 Divertimento—Allegro giocoso.

Suite, "Through the Looking Glass," Opus 12 . . . . . *Deems Taylor*  
 For Piano, Violin, Viola, Violoncello, Double Bass, Flute, Clarinet, Oboe, Bassoon,  
 French Horn. (MSS.) (Written for the New York Chamber Music Society)

1. Dedication.
2. Jaberwocky.
3. Looking-Glass Insects.
4. The White Knight.

The CHORAL UNION SERIES is not included in this record.



Faculty Concert Series (Complimentary)

I. Sunday, October 24, 1920, 3:00 P. M.

PROGRAM

"A Pine Tree Stands Forsaken"	}	. . . . .	Liszt
"A Flower Thou Resemblest"			
"Then and Now"			
"The Three Gypsies"			
		William Wheeler	
Gipsy Airs, Opus 20			Sarasate
Romance, E minor			Sinding
Hungarian Dance, No. 7, A major			Brahms-Joachim
		Marian Struble	
"Art"			Fox
"One Year" (1914-1915)			Burleigh
"In the Foggy Dew"			Loomis
Deep-water Song			Brown
		Mr. Wheeler	
Thirty-two Variations			Beethoven
Harmonies du Soir			Liszt
"Invitation to the Trepak"			Tchaikowsky

Albert Lockwood

Accompaniments by Mrs. George B. Rhead  
The Piano used in these Concerts is a Steinway

II. Sunday, November 14, 1920, 3:00 P. M.

UNIVERSITY SYMPHONY ORCHESTRA

SOLOIST—MARIAN STRUBLE, Violinist

PROGRAM

Mock Morris			Grainger-Langey
Concerto, Opus 26, G minor			Bruch
Vorspiel—Adagio; Finale (allegro energico)			
Overture, "Hebrides" (Fingal's Cave), Opus 26			Menælssohn
Coronation March, Opus 117			Saint-Saëns

III. Sunday, December 5, 1920, 3:00 P. M.

PROGRAM

Sonata, Opus 22, G minor			Schumann
So rasch wie möglich; Andantino; Scherzo—Rondo.			
		Mrs. Maud Okkelberg	
"L'Oasis"			Fourdrain
"Chère Nuit"			Bachelet
"Le Moulin"			Pierné
		Mrs. William Wheeler	
Adagio and Perpetual Motion, from Suite Opus 34			Ries
Romance, from Concerto, Opus 35			Tchaikowsky
Mazurka, D major, Opus 19, No. 2			Wieniawski
		Samuel P. Lockwood	
"Memory"			Meagley
"I Know Where I'm Going"			Old Irish
"The Bird"			Fishe
"At the Well"			Hageman
		Mrs. Wheeler	
"Dance of the Elves"			Sapellnikoff
Polonaise, E major			Liszt

Mrs. Okkelberg

Piano Accompaniments by Mrs. George B. Rhead and Mrs. Maud Okkelberg

IV. Sunday, December 12, 1920, 3:00 P. M.  
 UNIVERSITY BAND—WILFRED WILSON, Leader  
 MASS SINGING—GEORGE OSCAR BOWEN, Leader

## PROGRAM

March, "136th U. S. A. Field Artillery" . . . . .	Fillmore
Moderato, "L'Escarpolette" . . . . .	Barus
Selections from "Robin Hood" . . . . .	deKoven
University Band	
A Group of Old Favorites—Mass Singing	
Waltz, "Wedding of the Winds" . . . . .	Hall
Patrol, "Whistling Johnnies" . . . . .	Hager
University Band	
A Group of Newer Favorites—Mass Singing	
"The Convoy" . . . . .	Prell
Selections from "Faust" . . . . .	Gounod
University Band	
Michigan Songs—Mass Singing	
"America"	

V. Thursday, December 16, 1920, 3:00 P. M.

SECOND ANNUAL CHRISTMAS CAROL SING BY THE PUPILS OF THE  
 ANN ARBOR PUBLIC SCHOOLS

Under the Direction of GEORGE OSCAR BOWEN, Supervisor; MISS LOU M. ALLEN,  
 Assistant Supervisor; EARL V. MOORE, Organist

## PROGRAM

Organ Prelude—Mr. Moore	
Carol, "Adeste Fideles" . . . . .	<i>Cantus Diversi</i>
Carol, "The First Noel" . . . . .	<i>Traditional</i>
Carol, "O Come, Little Children" . . . . .	<i>Folk Song</i>
Third Grade Children	
Carol, "Deck the Hall" . . . . .	<i>Welsh Melody</i>
Carol, "Under the Stars" . . . . .	<i>Brown</i>
Fourth and Fifth Grade Children	
Carol, "It Came Upon a Midnight Clear" . . . . .	<i>Willis</i>
Carol, "From the Starry Heavens High" . . . . .	<i>Traditional French Melody</i>
Fifth and Sixth Grade Children	
Carol, "O Little Town of Bethlehem" . . . . .	<i>Redner</i>
Carol, "Cradle Song" . . . . .	<i>Old French Noel</i>
Seventh and Eighth Grade Children	
Carol, "We Three Kings"—The Kings and Chorus	
"O Holy Night" . . . . .	<i>Adams</i>
The High School Glee Clubs	
"There Were Shepherds" . . . . .	<i>Foster</i>
The High School Girls' Glee Club	
Incidental Solos by Hope Bower and Lillian Milliken	
"Shout the Glad Tidings" . . . . .	<i>Avison</i>
The High School Chorus	
Carol, "Silent Night" . . . . .	<i>Haydn</i>
Carol, "Hark, the Herald Angels Sing" . . . . .	<i>Mendelssohn</i>

VI. Sunday, January 9, 1921, 3:00 P. M.

PROGRAM

Sonata, F major, Opus 24 . . . . .	Beethoven
Allegro; Adagio molto espressio; Scherzo (Allegro molto); Rondo (Allegro ma non troppo).	
Miss Marian Struble and Mrs. George B. Rhead	
Recitative, E Strano! } "La Traviata" . . . . .	Verdi
Aria, Ah, fors' e lui }	
Mrs. Grace Johnson-Konold	
Reflets dans l'eau . . . . .	Debussy
"The Contrabandista" . . . . .	Schumann-Tausig
Etude, G flat, Opus 24, No. 1 . . . . .	Moszkowski
Mrs. Rhead	
"To a Hill Top" . . . . .	Cox
"Sunshine Song" . . . . .	Grieg
"Villanelle" . . . . .	Dell'Acqua
Mrs. Konold	
Dorothy Wines-Reed, Accompanist	

VII. Sunday, January 16, 1921, 3:00 P. M.

UNIVERSITY SYMPHONY ORCHESTRA

SOLOISTS—MR. AND MRS. WILLIAM WHEELER, Tenor and Soprano

PROGRAM

Three Pieces for Orchestra, Opus 33 . . . . .	Jensen
1. Alla Marcia; 2. Canzona; 3. Menuetto.	
Angelus ("Prayer to the Guardian Angels")—Strings . . . . .	Liszt
Duet, Micaëla and Don José, from the First Act of "Carmen" . . . . .	Bizet
Symphony, Opus 4, D major . . . . .	Svendsen
Molto allegro; Andante; Allegretto scherzando; Finale (Maestoso—Allegro assai con fuoco)	

VIII. Sunday, January 30, 1921, 3:00 P. M.

LECTURE BY DANIEL GREGORY MASON  
Associate Professor of Music, Columbia University  
Subjects "The Listener's Share in Music"

IX. Sunday, February 13, 1921, 3:00 P. M.

UNIVERSITY BAND—WILFRED WILSON, Leader

COMMUNITY SINGING—GEORGE OSCAR BOWEN, Leader

PROGRAM

March, "With the Colors" . . . . .	Morris
Grand Fantasia from "Maritana" . . . . .	Wallace
"Poupee Valsante" . . . . .	Poldini
University Band	
Community Singing	
Characteristic, "The Boy and the Birds" . . . . .	Hager
Selections from "Bohemian Girl" . . . . .	Balfe
"Serenade Rococo" . . . . .	Meyer-Helmund
University Band	
Community Singing	
Overture, "Alda" . . . . .	McCaughy

X. Sunday, February 27, 1921, 3:00 P. M.  
UNIVERSITY SYMPHONY ORCHESTRA  
SOLOIST—MR. ALBERT LOCKWOOD, Pianist

## PROGRAM

Second Hungarian Rhapsody . . . . .	<i>Liszt-Mueller-Berghaus</i>
Symphony No. 8, B minor (unfinished) . . . . .	<i>Schubert</i>
Allegro moderato; Andante con moto.	
Rhapsody d'Auvergne, Opus 73 . . . . .	<i>Saint-Saëns</i>
Todtentanz . . . . .	<i>Liszt</i>

XI. Sunday, March 13, 1921, 3:00 P. M.

## PROGRAM

Sonata for Piano and Clarinet (or Violin), C minor, Opus 14 . . . . .	<i>Mason</i>
Con moto, amabile; Vivace ma non troppo; Allegro moderato.	
Mrs. Maud Okkelberg and Mr. Samuel P. Lockwood	
Canzonetta, "Gia la Notte" . . . . .	<i>Haydn</i>
Miss Nora Crane Hunt	
Two Pieces for Flute, Clarinet and String Quartet . . . . .	<i>Mrs. Helen M. Snyder</i>
(a) "In Autumn"; (b) "Serenade."	
Mrs. Snyder, Flute; Mr. M. E. Fossenkemper, Clarinet; Miss Marian Struble and Mrs. Lockwood, Violins; Mr. Lockwood, Viola; Mr. M. C. Wier, Violoncello	
"A Matin Song" . . . . .	<i>Oley Speaks</i>
"The Sea" . . . . .	<i>Grant-Schaefer</i>
"Auld Daddy Darkness" . . . . .	<i>Sidney Homer</i>
"The Living God" . . . . .	<i>Geoffrey O'Hara</i>
Miss Hunt	
Two Pieces for Flute, Oboe and Clarinet . . . . .	<i>Mrs. Snyder</i>
(a) Pastorale; (b) Allegretto.	
Mrs. Snyder, Mr. H. R. Evans, Mr. Fossenkemper	
Trio, E flat (Koechel, No. 498), for Piano, Violin and Viola . . . . .	<i>Mozart</i>
Andante; Menuetto; Allegretto.	
Mrs. Okkelberg, Mrs. Lockwood, Mr. Lockwood Accompaniments by Miss Clara Lundell	

XII. Sunday, March 27, 1921, 3:00 P. M.

## PROGRAM

Suite for Piano and Violin, E major . . . . .	<i>Stanley</i>
Allemande; Gavotte I—Gavotte II, à la Musette; Sarabande; Passepied; Aria; Gigue.	
Albert Lockwood and Samuel Lockwood	
Études Symphonique, Opus 13 . . . . .	<i>Schumann</i>
Clara Lundell	
Prelude and Allegro, E minor . . . . .	<i>Pugnani-Kreisler</i>
Havanaise, Opus 83 . . . . .	<i>Saint-Saëns</i>
Samuel Lockwood	
Sonetto del Petrarca, No. 6 . . . . .	<i>Liszt</i>
Étude, Opus 25, No. 6 . . . . .	<i>Chopin</i>
Toccatà, Opus 111 . . . . .	<i>Saint-Saëns</i>
Clara Lundell	
Accompaniments by Mrs. Maud Okkelberg	

XIII. Sunday, April 3, 1921, 3:00 P. M.  
UNIVERSITY SYMPHONY ORCHESTRA

SOLOISTS—MR. NICHOLAS FALCONE, Clarinetist; MR. BERTRAND BRONSON, Violinist

PROGRAM

Symphony No. 4, A major, Opus 90 ("Italian") . . . . .	Mendelssohn
Allegro vivace; Andante con moto; Con moto moderato; Saltarello (presto).	
Romance . . . . .	Svendsen
Concerto No. 2, E flat major, Opus 74 . . . . .	von Weber
Allegro; Romance; Alla Polacca.	
Danse Macabre (Poème symphonique), Opus 40 . . . . .	Saint-Saëns

Matinee Musicale Concert Course

I. RECITAL—CHOPIN PROGRAM  
OSSIP GABRILÓWITSCH

Tuesday Evening, October 19, 1920, 8:00 O'Clock

PROGRAM

Ballade, A flat major, Opus 48; Etude, E major, Opus 10, No. 3; Sonata, B flat minor, Opus 35; Grave—Doppio movimento; Scherzo; Marcia funebre; Presto.

Intermission

Twelve Preludes, Opus 28; Nocturne, G major, Opus 37; Tarantelle, A flat major.

II. RECITAL BY  
CHARLES CARVER, BASSO  
FRANK LAFORGE, Composer-Pianist

Tuesday Evening, November 9, 1920, 8:00 O'Clock

PROGRAM

"Ridente la Calma" . . . . .	Mozart
"The Kiss" . . . . .	Beethoven
"O Sleep, Why Dost Thou Leave Me?" . . . . .	Handel
"Love Has Eyes" . . . . .	Bishop
"Dream at Twilight" . . . . .	Richard Strauss
"O Thou, My Sacred Land" . . . . .	Hugo Wolf
"Maidens Are Like the Wind" . . . . .	Loewe
"Over the Steppe" . . . . .	Gretchaninow
"Thy Warning is Good" . . . . .	Grieg
Romance . . . . .	LaForge
Etude de Concert . . . . .	MacDowell
Frank LaForge	
"Le Procession" . . . . .	Caesar Franck
"Des Pas Des Sabots" . . . . .	Laparra
"Algér le Soir" . . . . .	Fourdrain
Chanson du Tambourineur . . . . .	Old French
"Before the Crucifix" . . . . .	LaForge
"Retreat" . . . . .	LaForge
"A Heart Mislaid" (dedicated to Mr. Carver) . . . . .	LaForge
Two Mexican Folk-songs	

III. RECITAL BY  
SASCHA JACOBINOFF, VIOLINIST  
Tuesday, February 8, 1921, 8:00 P. M.

## PROGRAM

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| 1. Variations on Theme ("La Folia") . . . . .  | Corelli           |
| 2. Concerto in M minor . . . . .   | Saint-Saëns       |
| Allegro non troppo; Andantino quasi Allegretto;<br>Molto moderato e maestoso—Allegro non troppo. |                   |
| 3. Nocturne . . . . .  | Chopin-Wilhelmj   |
| Indian Snake Dance . . . . .   | Cecil Burleigh    |
| Bird as Prophet . . . . .  | Schumann-Auer     |
| Hungarian Dance No. 1 . . . . .  | Brahms-Joachim    |
| 4. Andante Cantabile . . . . .   | Tchaikowsky-Auer  |
| From a Canebrake . . . . .   | Samuel Gardiner   |
| Chanson Indoue . . . . .   | Rimsky-Korsakoff  |
| Gypsy Airs . . . . .   | Sarasate-Kreisler |

At the Piano—Fanchon Armitage

IV. MADAM CLARA CLEMENS  
AT THE PIANO—MARGARET MANNEBACH  
Tuesday, March 2, 1921, 8:00 P. M.

## BRAHMS PROGRAM

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|------------------------------------|--|
| 1. Beneath Her Window              | 11. Sapphic Ode                        |
| 2. 'Neath Willow Trees             | 12. The Little Sandman                 |
| 3. The Swallows Homeward Fly       | 13. O Come, Bewitching Summer Night    |
| 4. Sunday                          | 14. Ever Lighter Grows My Slumber      |
| 5. The Blacksmith                  | 15. A Little Bird                      |
| 6. That I Should no More See Thee  | 16. On Sunday Morn                     |
| 7. Serenade                        | 17. The Hasty Oath                     |
| 8. Sunbrow Lad                     | 18. The Maiden's Song                  |
| 9. Do Thy Thoughts Sometimes Obey? | 19. My Love is Green as the Lilac Bush |
| 10. Roses Three All on One Tree    |  |

V. OLGA SAMAROFF, PIANIST  
THE DETROIT SYMPHONY STRING QUARTET  
Tuesday, March 22, 1921, 8:00 P. M.

Ilya Schkolnik, First Violin                      Herman Kolodkin, Viola  
William Grafig King, Second Violin           Philipp Abbas, 'Cello

March 22, 1921

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| I. Quartet No. 10 . . . . .  | Haydn        |
| Allegro con spirito; Adagio sostenuto; Menuetto (Presto);<br>Allegro ma non troppo.  |              |
| Detroit Symphony String Quartet  |              |
| I. Sonata for Piano and 'Cello, Opus 32 . . . . .  | Saint-Saëns  |
| Allegro; Andante tranquillo; Sostenuto; Allegro moderato.<br>Mme. Samaroff and Mr. Abbas   |              |
| III. Quintet in F minor . . . . .  | César Franck |
| Molto moderato quasi lento; Lento con molto sentimento;<br>Allegro non troppo ma con fuoco.<br>Mme. Samaroff and Detroit Symphony String Quartet |              |

This record is an indication of the scope and character of the musical offerings for the season ending with the Festival. As a contrast, it may be of interest to note that the musical season of 1889-89 consisted of three free organ recitals, one piano recital, and one concert by the Choral Union, with 58 on the stage and 102 in the audience.



