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THIRTY-FIRST ANNUAL  
MAY FESTIVAL

OF THE  
UNIVERSITY OF MICHIGAN  
1924



OFFICIAL PROGRAM BOOK

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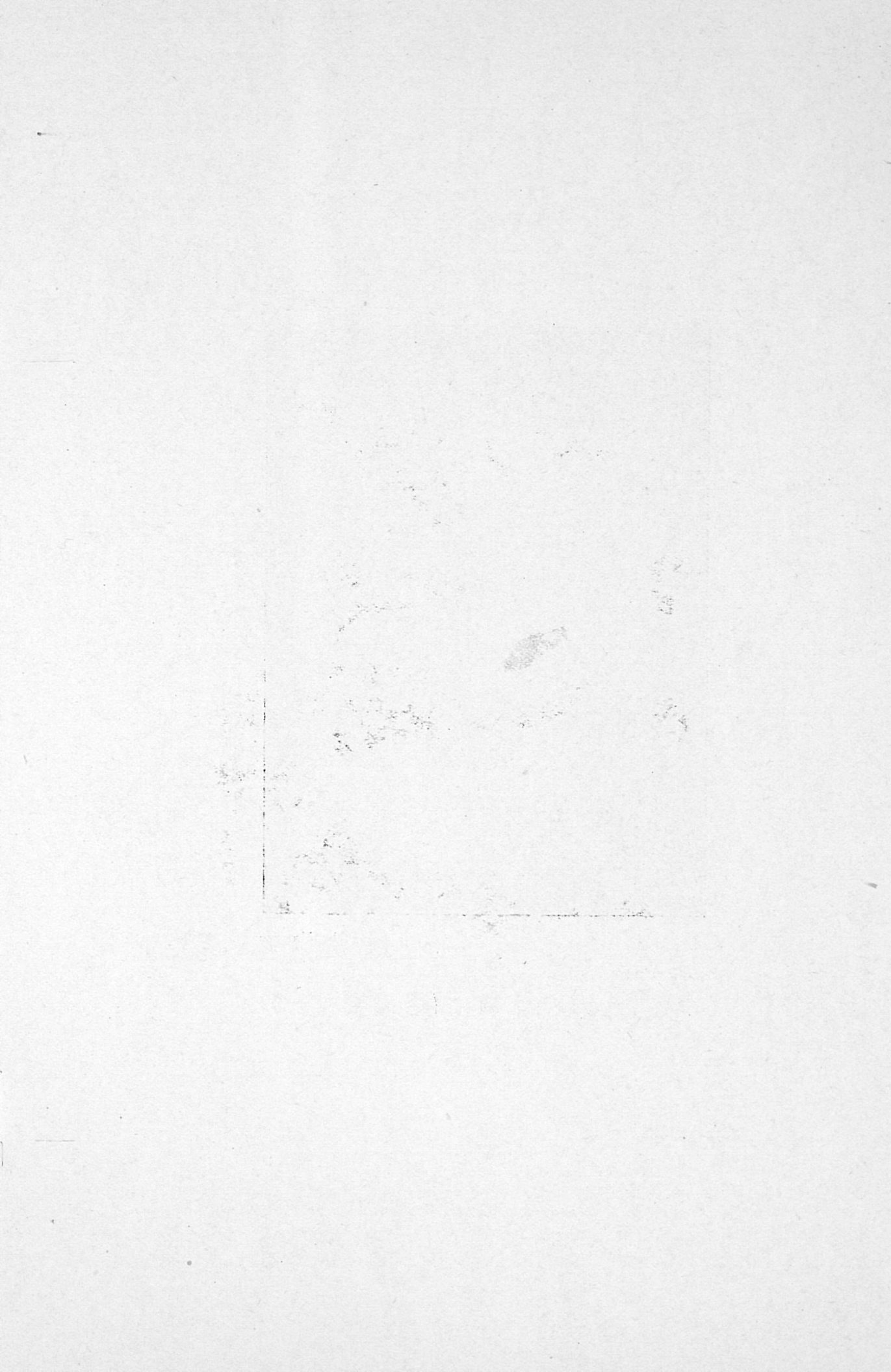




Photo by Matzene

Frederick A. Stock

[OFFICIAL]

THIRTY - FIRST

# ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM  
ANN ARBOR, MICHIGAN

May 21, 22, 23, 24  
1924

ANN ARBOR, MICHIGAN  
UNIVERSITY MUSICAL  
SOCIETY  
1924

# UNIVERSITY                      MUSICAL                      SOCIETY

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EARL V. MOORE, A.M., MUSICAL DIRECTOR

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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, and by the United States Post Office Department in admitting its publications to second-class privileges.

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# List of Concerts and Soloists

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

## OPENING CONCERT

SOLOISTS

EMMY KRUEGER, *Soprano*

PALMER CHRISTIAN, *Organist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK AND ERIC DELAMARTER, *Conductors*

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THURSDAY EVENING, MAY 22, 8:00 O'CLOCK

## CHORAL CONCERT

"SEA DRIFT" and "B MINOR MASS"

DELIUS

BACH

SOLOISTS

CLAIRE DUX, *Soprano*

ROYAL DADMUN, *Baritone*

SYLVIA LENT, *Violinist*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE AND FREDERICK STOCK, *Conductors*

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FRIDAY AFTERNOON, MAY 23, 2:30 O'CLOCK

## CHILDREN'S CONCERT

SOLOIST

ALBERTO SALVI, *Harpist*

CHILDREN'S FESTIVAL CHORUS

GEORGE OSCAR BOWEN, *Conductor*

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FRIDAY EVENING, MAY 23, 8:00 O'CLOCK

## MISCELLANEOUS CONCERT

SOLOISTS

SOPHIE BRASLAU, *Contralto*

TITO SCHIPA, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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SATURDAY AFTERNOON, MAY 24, 2:30 O'CLOCK

## SYMPHONY CONCERT

SOLOIST

HAROLD BAUER, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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SATURDAY EVENING, MAY 24, 8:00 O'CLOCK

## CHORAL CONCERT

"LA PRIMAVERA"

RESPIGHI

SOLOISTS

DUSOLINA GIANNINI, *Soprano*

FORREST LAMONT, *Tenor*

VICENTE BALLESTER, *Baritone*

CESARE BAROMEIO, *Bass*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*



# CHORAL UNION SERIES—1923-1924

FORTY-FIFTH SEASON

SEVENTH CONCERT

No. CCCCVIII COMPLETE SERIES

## First May Festival Concert

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

### SOLOISTS

EMMY KRUEGER, *Soprano*

PALMER CHRISTIAN, *Organist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK AND MR. ERIC DELAMARTER, *Conductors*

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### PROGRAM

- OVERTURE, "The Secret of Susanne" - - - - - WOLF-FERRARI
- ARIA, "An die Hoffnung" - - - - - BEETHOVEN  
EMMY KRUEGER
- TWO NOCTURNES - - - - - DEBUSSY  
Clouds  
Festivals
- THREE SONGS WITH ORCHESTRA - - - - - SCHUBERT  
Dem Unendlichen  
Der Tod und Das Mädchen  
Ständchen  
MME. KRUEGER
- CONCERTO No. 1 for Organ and Orchestra - - - - - DELAMARTER  
Fast, with verve; Very Slowly; Brightly  
PALMER CHRISTIAN  
(Conducted by the Composer)
- Intermission*
- ARIA, "Dear Hall of Song," ("Tannhaeuser") - - - - - WAGNER  
MME. KRUEGER
- SELECTIONS from "Tristan and Isolde" - - - - - WAGNER  
Introduction—Tristan's Vision—Arrival of the Ships—  
Isolde's Love Death

(Arranged for Concert Performance by Frederick Stock)

# CHORAL UNION SERIES—1923-1924

FORTY-FIFTH SEASON

EIGHTH CONCERT

No. CCCCIX COMPLETE SERIES

## Second May Festival Concert

THURSDAY EVENING, MAY 22, 8:00 O'CLOCK

### SOLOISTS

CLAIRE DUX, *Soprano* SYLVIA LENT, *Violinist* ROYAL DADMUN, *Baritone*

UNIVERSITY CHORAL UNION—EARL V. MOORE, *Conductor*

CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

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### PROGRAM

OVERTURE, "A Pilgrim Vision" - - - - - CARPENTER  
ARIA, "Deh vieni non tardar ("Marriage of Figaro") - - - - - MOZART  
CLAIRE DUX

SYMPHONIC POEM, "Pastorale d'Été" - - - - - HONEGGER  
CONCERTO IN G MINOR for Violin - - - - - BRUCH  
Allegro moderato—Adagio; Allegro energico  
SYLVIA LENT

### *Intermission*

CANTATA, "Sea Drift," for Baritone Solo, Chorus and Orchestra - DELIUS  
(First time in America)  
ROYAL DADMUN AND UNIVERSITY CHORAL UNION

ARIA, "Me voilà seule" ("Les Pêcheurs de Perles") - - - - - BIZET  
MISS DUX

SELECTIONS from the "B minor Mass" - - - - - BACH  
(a) "Crucifixus"  
(b) "Resurrexit"  
(c) "Qui tollis"  
(d) "Sanctus"

UNIVERSITY CHORAL UNION

# CHORAL UNION SERIES—1923-1924

FORTY-FIFTH SEASON

NINTH CONCERT

No. CCCCX COMPLETE SERIES

## Third May Festival Concert

FRIDAY AFTERNOON, MAY 23, 2:30 O'CLOCK

SOLOIST

ALBERTO SALVI, *Harpist*

CHILDREN'S FESTIVAL CHORUS—GEORGE OSCAR BOWEN, *Conductor*

AVA COMIN-CASE, *Accompanist*

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### PROGRAM

THE SUN WORSHIPPERS - - - - - ZUNI INDIAN MELODY  
VOICE OF EVENING - - - - - WEBER  
VIKING SONG - - - - - COLERIDGE-TAYLOR

CHILDREN'S FESTIVAL CHORUS

IMPROMPTU - - - - - SCHUECKER  
THE FOUNTAIN - - - - - DEBUSSY  
SPANISH DANCE - - - - - TEDESCHI

ALBERTO SALVI

NIGHT HYMN AT SEA - - - - - GORING-THOMAS  
O BEAUTIFUL VIOLET - - - - - REINECKE  
SPRING SONG - - - - - MENDELSSOHN  
PHILOMEL, WITH MELODY - - - - - BARRATT

CHILDREN'S SEMI-CHORUS

GOOD NIGHT, PRETTY STARS - - - - - G. SCHUMANN  
MORNING - - - - - FARWELL  
CRADLE SONG - - - - - SCHUBERT

CHILDREN'S FESTIVAL CHORUS

FANTASIE IMPROMPTU - - - - - CHOPIN  
ITALIAN SERENADE }  
SCHERZO } - - - - - SALVI

MR. SALVI

WHIRL AND WHIRL ("Flying Dutchman") - - - - - WAGNER  
WALTZ SONG ("Faust") - - - - - GOUNOD  
INVITATION OF THE BELLS ("Chimes of Normandy") - - - - - PLANQUETTE

CHILDREN'S FESTIVAL CHORUS

# CHORAL UNION SERIES—1923-1924

FORTY-FIFTH SEASON

TENTH CONCERT

No. CCCCXI COMPLETE SERIES

## Fourth May Festival Concert

FRIDAY EVENING, MAY 23, 8:00 O'CLOCK

### SOLOISTS

SOPHIE BRASLAU, *Contralto*

TITO SCHIPA, *Tenor*

CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

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### PROGRAM

- OVERTURE, "Bohemia" - HADLEY  
RECITATIVE AND ARIA, "Gerechter Gott" ("Rienzi") - - - - - WAGNER  
SOPHIE BRASLAU
- SELECTIONS from Suite No. 2 - MILHAUD  
Overture; Final
- ARIA, "M'appari" ("Martha") - FLOTOW  
TITO SCHIPA
- CHOREOGRAPHIC POEM, "The Waltz" - RAVEL
- Intermission*
- SONGS WITH ORCHESTRA - MOUSSORGKY  
Serenade of Death  
The Banks of the Don  
On the Dnieper  
MISS BRASLAU
- TWO TRANSCRIPTIONS FOR ORCHESTRA
- Molly on the Shore - GRANGER  
The Irish Washerwoman - SOWERBY
- ARIA, "Ossian's Song" ("Werther") - MASSENET  
MR. SCHIPA
- TWO SLAVONIC DANCES - DVORAK

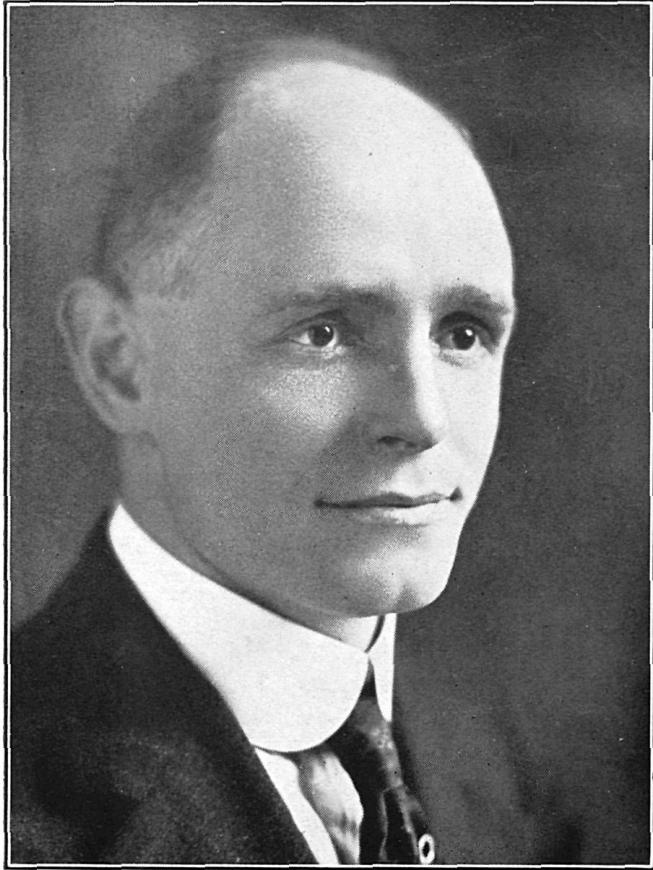


Photo by Rentschler

*Earl V. Moore*



CHORAL UNION SERIES—1923-1924

FORTY-FIFTH SEASON

ELEVENTH CONCERT

No. CCCCXII COMPLETE SERIES

**Fifth May Festival Concert**

SATURDAY AFTERNOON, MAY 24, 2:30 O'CLOCK

SOLOIST

HAROLD BAUER, *Pianist*

CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

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**PROGRAM**

OVERTURE, "Cockaigne" - - - - - ELGAR  
A LONDON SYMPHONY - - - - - WILLIAMS

Lento—Allegro Risoluto; Lento; Scherzo;

Andante—Allegro; Epilogue.

*Intermission*

CONCERTO FOR PIANOFORTE No. 5, E flat major - - - BEETHOVEN

Allegro; Adagio un poco moto—Rondo.

HAROLD BAUER

The piano used is a Mason and Hamlin

# CHORAL UNION SERIES—1923-1924

FORTY-FIFTH SEASON

TWELFTH CONCERT

No. CCCCXIII COMPLETE SERIES

## Sixth May Festival Concert

SATURDAY EVENING, MAY 24, 8:00 O'CLOCK

### SOLOISTS

DUSOLINA GIANNINI, *Soprano*

FORREST LAMONT, *Tenor*

VICENTE BALLESTER, *Baritone*

CESARE BAROME0 (Chase Sikes), *Bass*

GRACE JOHNSON-KONOLD, *Soprano*

DORIS HOWE, *Contralto*

MRS. GEORGE B. RHEAD AND AVA COMIN-CASE, *Pianists*

PALMER CHRISTIAN, *Organist*

UNIVERSITY CHORAL UNION

CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

### PROGRAM

INTRODUCTION AND "HYMN TO THE SUN" ("Iris") - - - MASCAGNI

"LA PRIMAVERA" (Spring) - - - - - RESPIGHI

A Lyric Poem for Soli, Chorus, Orchestra and Organ

(First performance in America—English translation by DR. M. C. WIER)

DUSOLINA GIANNINI . . . . . Sirvard

VICENTE BALLESTER . . . . . One Praying

FORREST LAMONT . . . . . One Praying

CESARE BAROME0 . . . . . Old Man

GRACE JOHNSON-KONOLD . . . . . First Maiden

DORIS HOWE . . . . . Second Maiden

Voices of the Air, Flowers, Water, etc.

THE UNIVERSITY CHORAL UNION

### *Intermission*

FINALE, ACT II, "Forza del Destino" - - - - - VERDI

MR. BAROME0, MISS GIANNINI, MR. BALLESTER, AND MALE CHORUS

EXCERPTS from "Aida" - - - - - VERDI

Act I. Aria, "Ritorna Vincitor"

MISS GIANNINI

Act I. Aria, "Celeste Aida"

MR. LAMONT

Act III. Scene and Duet, "Ciel! mio padre"

MISS GIANNINI AND MR. BALLESTER

Act II. Triumphal March

UNIVERSITY CHORAL UNION



## Notices and Acknowledgments

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All Concerts will begin on time (Eastern Standard time).

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

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

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

To the officers of Universal Edition, Publishers of *Sea Drift* and *La Primavera*, the Musical Director of the Festival wishes to express his appreciation of their invaluable assistance and cooperation in the many details incident to the first performance of these works in America at this Festival.

The writer of these analyses is indebted to Dr. M. C. Wier, Assistant Professor of Rhetoric in the University of Michigan for his able translation of *La Primavera*.

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 Zelma Hales, 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 Dr. A. A. Stanley and Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the preceding May Festivals and of the Chicago Symphony Orchestra, respectively, are authoritative contributions to contemporary criticism.

The programs of the important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series) are given in the final pages of this publication.

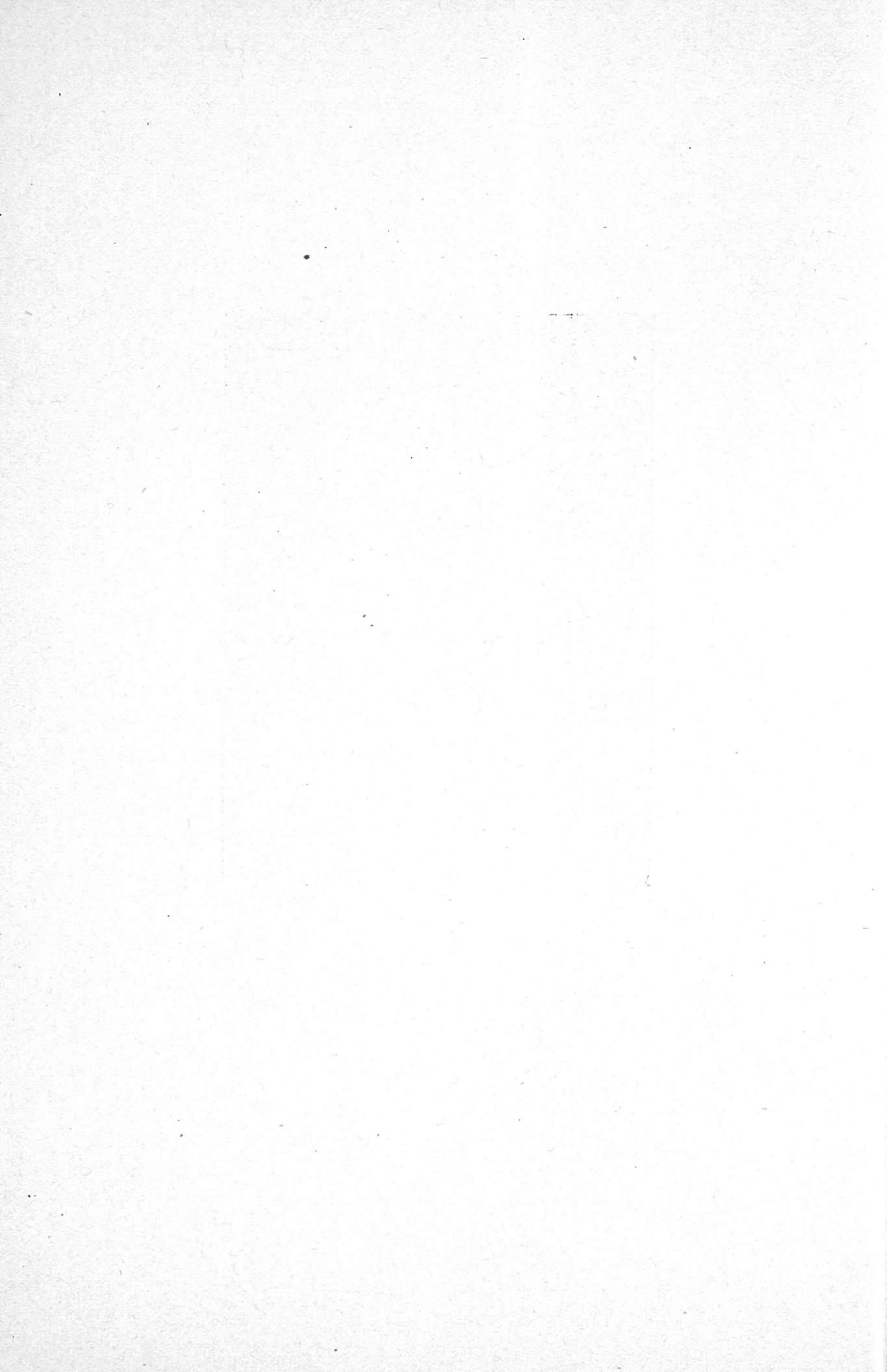
The UNIVERSITY MUSICAL SOCIETY desires to express its deep appreciation of the loyal support extended by this community to it in its endeavor to create a genuine and intelligent appreciation of the best music. As it continues the work so successfully carried on for thirty-three years under the régime of Dr. Albert A. Stanley, it is with the conviction that the same support will be extended in the future, that all that has been accomplished in the past years may be but a prophecy of what the future has in store.





Photo by Ruf

Ermy Kräper



# Descriptive Programs

ANALYSES BY  
EARL V. MOORE

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1924



# FIRST CONCERT

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Wednesday Evening, May 21

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OVERTURE, "The Secret of Susanne" - - - - - Wolf-Ferrari

Ermanno Wolf-Ferrari was born January 12, 1876, at Venice.

*The Secret of Susanne* is designated an intermezzo in one act, and has only two singing characters, the third character being a dumb servant. Its first performance in America, by the Chicago Opera Co. at Philadelphia, fell on March 29, 1911. Since then its popularity has been sustained largely by its melodic appeal.

The sparkling overture, which opens in the key of D major, 2-4 time, *Vivacissimo*, is simple and logical in design, but does not err on the side of subserviency to the stereotyped formal traditions.

ARIA, "An die Hoffnung," Op. 94 -- - - - - Beethoven

EMMY KRUEGER

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

The subject of Hope seems to have held a peculiar challenge for Beethoven, for on three different occasions he set to music poems dealing with this theme: *An die Hoffnung*, Op. 32 (1802), for voice and piano; *O Hoffnung*, no opus number (1818), for mixed chorus; *An die Hoffnung*, Op. 94 (1815), for voice and piano. The latter setting was written for the singer Wild and first sung by him at a "little musical festival given in the home of an art-lover." Beethoven was present and played the accompaniment for this song and also his better known *Adelaide*. The text is from Tiedge's *Urania*, and Vincent d'Indy in his *Beethoven* (Boston Music Co.) calls attention to the fact that the music is "curiously arranged from a tonal point of view, is almost a fragment of a drama, and seems like a sketch for the introduction to the third act of *Parsifal*." Though Beethoven did not possess the unique genius necessary to a perfect style of writing for the voice (especially is this noticeable in the *Ninth Symphony* and the *Missa Solemnis*), his excursions in this less familiar field during the third period of his writing are of far greater interest than those of the other two periods. The breadth and sincerity of his conceptions must not be denied, even if they are not cast in the facile or spectacular Italian manner.

Who but God knows?  
 If our poor appealing tearful yearnings  
 He will e'er fulfill  
 Or wait we and find a Judgment day this mysterious  
 To be revealing?  
 Hope and question not, my soul, be still!  
 Thou who the sacred calm of darkness hailest,  
 And with such tender mercy veilest  
 The poor weak soul unquiet fears,  
 Oh Hope! vouchsafe the suff'rer meek endurance  
 O grant from Heav'n a full assurance  
 That there an angel counts his tears.  
 When each dear voice of consultation dying  
 When, under wither'd branches sighing  
 In lonely grief the memr'y droops  
 Oh Hope, through thee  
 He thy forlorn one aided.  
 Who in the depth of midnight shaded  
 O'er this sunk urn desponding stoops  
 Should he look up, his happiness fate upbraiding  
 As slowly in the distance fading  
 His days' last golden ray declines  
 O, let him when his earthly dream is broken  
 In silver clouddrim view a token  
 Of the bright sun that near it shines  
 Thou who the sacred calm of darkness hailest, etc., etc.

TWO NOCTURNES: "Clouds;" "Festivals" - - - - - Debussy

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

Debussy has written three Nocturnes for orchestra. The first two, performed upon this occasion, are *Nuages* and *Fêtes*; the third, entitled *Sirènes*, is written for orchestra with chorus of female voices. The pieces were composed in 1897-'99, and in the United States the first performance of the three Nocturnes was given at a Chickering "Production" concert in Boston, February 10, 1904.

Debussy has explained the significance of his nocturnes in the following words:

*Clouds*—The unchanging aspect of the sky, and the slow, solemn movement of the clouds, dissolving in gray tints, lightly touched with white.

*Festivals*—The restless, dancing rhythm of the atmosphere, interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision) passing through and through and mingling with the aerial reverie; but the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things.



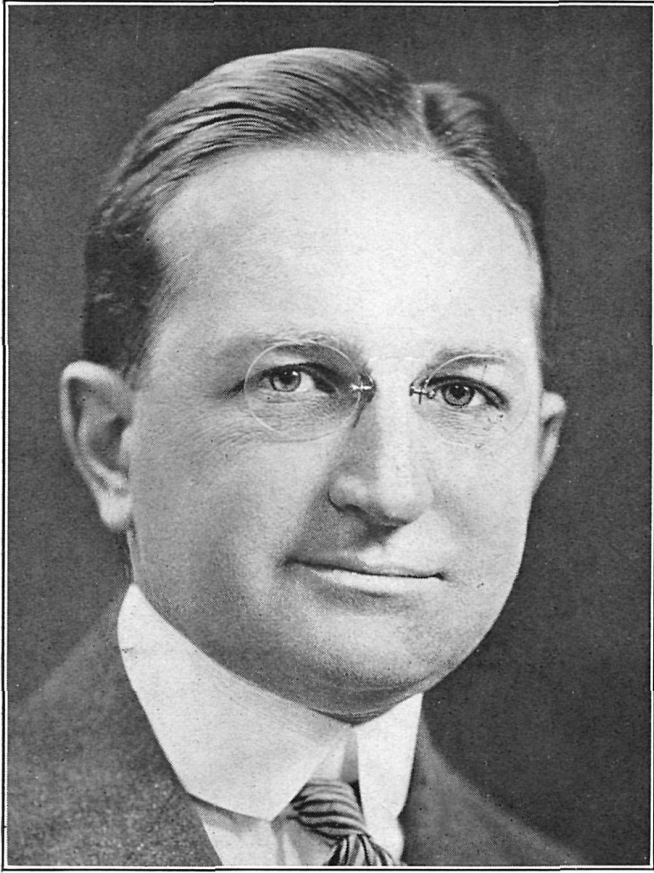


Photo by Wilhite

Palmer Christian



THREE SONGS WITH ORCHESTRA:

- (a) Dem Unendlichen
  - (b) Der Tod und Das Mädchen
  - (c) Ständchen
- } - - - - - Schubert

MME. KRUEGER

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

(a) DEM UNDENLICHEN

How uplifted the heart, which to Thee, Eternal One, turns!  
 How lowly, when on itself it bends the gaze!  
 Sorrow it findeth within and darkest death,  
 Yet Thou wilt call me through the night,  
 Thou wilt save me from the pangs of death!  
 'Tis then I can feel that my soul lives for e'er,  
 Mighty One, though we praise Thee on the earth or at Thy Throne,  
 O Lord, Thy glory a mortal son ne'er can sing or sound!  
 Life's trees bend before Him to sounding of harps!  
 Mingle thy music with sounding harps, thou crystal stream!  
 No whisper, no song, no harp can e'er sound praise to Him!  
 God is great! God is great in His might!  
 Planets thunder and whirl upon your way.  
 Planets thunder and join the heav'nly host!  
 Resound, ye stars that shed celestial rays,  
     join all the Heav'nly host!  
 Your thunder O Planets, and all the heav'nly host  
     ne'er can praise His might!  
 God, in His might, God! God is great, in His Might!

(b) DEATH AND THE MAIDEN

Forbear me, ah, forbear me,  
 Thou bony man so wan!  
 I yet am young, oh spare me!  
 I pray thee, now begone!

Give me thy hand, thou fair and tender maid  
 Thy friend am I, nor will I harm thee;  
 I am not wild: be not afraid!  
 Sweet sleep within mine arm shall charm thee.

## (c) SERENADE

Warm entreaties gently pleading  
 Through the night to thee  
 Say while all is calm and silent,  
 Whispering branches softly murmur  
 In the moonlight clear;  
 None may watch thee,  
 None can harm thee,  
 Wherefore dost thou fear?

Hear the Nightingale so tender,  
 Would her strain were thine!  
 Ev'ry note lamenting, echoes  
 Some fond sigh of mine.  
 And she knows the lover's wishes,  
 Mourns when hopes depart,  
 Moving with her silv'ry cadence  
 Ev'ry drooping heart.

Let thy pity then restore me,  
 Dearest, art thou near?  
 Oh! I tremble lest I lose thee!  
 Come, and bless me here!

CONCERTO No. 1, for Organ and Orchestra - - - - - *DeLamarter*  
 Fast, with verve; Very Slowly; Brightly

PALMER CHRISTIAN

The Composer Conducting.

Eric DeLamarter was born February 18, 1880, at Lansing, Michigan.

The composer of this work received his musical education from Wm. Middelschulte (Organ) and Miss Chase (Piano) both of Chicago. Mr. DeLamarter was a student at Albion College and later spent a season in Paris where he continued his organ studies mainly with Widor. In his theoretical work, he states he has been greatly aided by the counsels of Adolf Weidig and Adolf Brune, and, in regard to his orchestral works, by the criticisms of Mr. Stock.

Mr. DeLamarter went to Chicago in 1899, and since that time has been intimately identified with the musical activities of that city. He has achieved nation wide prominence in his development of the service at Fourth Presbyterian Church, where he is Organist and Director of Music, and in which work Mr. Christian was associated prior to his coming to Ann Arbor. Mr. DeLamarter has been music critic on *Inter-Ocean*, *Record Herald*, and *Tribune*; he conducted the Musical Art Society from 1911 until 1913. In 1917 he was appointed assistant conductor and organist of the Chicago

Symphony Orchestra. His published compositions comprise a short oratorio, *The Testimony of John*; a suite, *In Miniature*, for organ, etc.

Other orchestral works by Mr. DeLamarter include a symphony in D major; a serenade; overture to a fantastic comedy, *The Faun*; overture, *Masquerade*, written for the convention of the National Federation of Women's Clubs at Los Angeles, 1916; suite, *Alice in Wonderland* (drawn from incidental music written for the dramatization of Lewis Carroll's story); *The Fable of the Hapless Folk-tune*; a suite drawn from incidental music for Maeterlinck's drama *The Betrothal*; two concert overtures; a suite; a solo cantata for solo baritone and orchestra; and a second concerto for organ.

I. The first movement (*Fast, with verve*, 3-4 time, E major) begins with an orchestral figure, used later as a motive, the solo instrument stating the principal theme shortly afterward. The second theme is a twin, so to speak: the one aspect given to the strings, and the other to the organ. After a few bars from the strings the Recapitulation takes place, with a very brief coda.

II. The second movement (*Very slowly*, 4-4 time, C major), also is in simple "ternary" form, the main theme given out by the organ, a subsidiary motive by solo clarinet and oboe, followed by a figured variation for the solo instrument. In A minor are heard three short phrases from the English horn and solo 'cello, with antiphonal commentary from the organ. A climax with organ, strings and brass is followed by a quiet close, the main theme of the movement being the basis.

III. The last movement (*Brightly*, 6-8 time, E minor) is begun by a rhythmic motive in the orchestra and a cadenza for the organ pedals. The organ gives out the main theme (somewhat in "Gregorian" vein) and the remainder of the movement is a sequence of variations, with orchestral interludes, mainly based, also, on the principal theme. A coda, with a suggestion of the previous pedal cadenza, brings the work to a close.

ARIA, "Dear Hall of Song" from "Tannhaeuser" - - - - - Wagner

MME. KRUEGER

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

*Tannhaeuser* has been heard in concert form so recently in these concerts that an extended analysis or critique of the work is unnecessary in connection with the aria on this evening's program. It is sufficient to recall that this opera was written after *Flying Dutchman* and before *Lohengrin*; that in it, Wagner has not entirely broken with the past: he employs the customary divisions of the several acts into arias, duets, scenes, etc.; that the source of the plot is in Teutonic legend; that the music does not exploit the *motif* theory; and that the work was first produced at Dresden, October 19, 1854.

The aria, *Dear Hall of Song* is sung at the opening of the second act by Elizabeth, as an apostrophe to the Hall of Song, Wartburg Castle, in which the action of the act takes place. The text, in English translation, follows:

Dear hall of song, I give thee greeting!  
 All hail to thee, thou hallowed place!  
 'Twas here that dream, so sweet and fleeting,  
 Upon my heart his song did trace.  
 But since by him forsaken,  
 A desert does thou seem!  
 Thy echoes only waken  
 Remembrance of a dream!  
 But now the flame of hope is lighted,  
 Thy vault shall ring with glorious war,  
 For he, whose strains my soul delighted,  
 No longer roams afar!  
 All hail to thee,  
 Thou hall of glory, dear to my heart!

EXCERPTS from "Tristan and Isolde" - - - - - *Wagner*  
 Introduction; Tristan's Vision; Arrival of the Ships; Isolde's Love Death.

Arranged for concert performance by FREDERICK STOCK

These excerpts drawn from the third act of the music-drama epitomize almost the whole division of the work. In the second act of the drama the love of Tristan and Isolde has been disclosed by the traitorous Melot to King Mark, Isolde's husband; and Melot, whose hatred of Tristan has not been satisfied with the betrayal of his former friend, has fought and wounded him. Tristan has been taken by his faithful servant Kurvenal to his old dilapidated castle on the coast of Brittany, in the garden of which the third act opens.

"The lover of Isolde lies on a couch beneath a lime tree, Kurvenal anxiously bending over the half-unconscious form of the master, in whom the flame of life burns dimly. The mournful notes of a shepherd's pipe are heard, and at the sound Tristan awakens to consciousness. Kurvenal, eagerly welcoming the signs of life in his master, explains the presence of Tristan and of himself in Brittany; explains, too, that even as he speaks, Isolde is hastening to the side of her wounded lover. Tristan feverishly watches the sea. There is no sail in sight, and he urges Kurvenal to ascend the watch tower, the better to scan the horizon for the ship. The joyful sounds of the shepherd's pipe are heard. Kurvenal starts to his feet; the tune is a signal that the herdsman has sighted the sail of Isolde's boat. In feverish excitement Tristan tosses upon his couch, and finally, unable to bear suspense a moment longer, he springs to the ground to meet Isolde. As he reels forward he tears the bandage from his wound, and the blood streams out upon the earth. Isolde's voice is heard crying, "Tristan! Tristan! Beloved!" and, as she hastens in, Tristan falls into her arms, and dies. The final scene is the "Love Death" of Isolde, in which, in frenzied ecstasy, she sings her last song of passion over the dead body of Tristan.



Photo by Moffet

*Clairity.*





# SECOND CONCERT

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Thursday Evening, May 22

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OVERTURE, "A Pilgrim Vision" - - - - - Carpenter

John Alden Carpenter was born February 28, 1876, at Park Ridge, Illinois.

Since 1912 when a set of eight songs were published, Mr. Carpenter has continuously produced works in both vocal and instrumental forms, which have brought him conspicuously and favorably to the attention not only of his fellow countrymen, but to the musical *cognoscenti* across the Atlantic. Having graduated from Harvard University in 1897, where he had been a pupil of Professor Paine, he immediately entered his father's business in Chicago—railroad and vessel supplies—and in 1909 became vice-president of the company. Mr. Carpenter's training for his avocation began under his mother who had been a pupil in singing of Marchesi and of Wm. Shakespeare of London. Later on in addition to receiving pianoforte instruction, he studied composition with Bernhard Ziehn (Chicago), and for a short period with Sir Edward Elgar.

Perhaps Mr. Carpenter's *Gitanjali*, a set of six songs with texts by Rabindranath Tagore, has had the widest dissemination of all his works to date. Many of his songs have justly been included in "American groups" in the programs of leading concert artists.

In the orchestral field, his suite *Adventures in a Perambulator* and his *Krazy Kat*, a Jazz Pantomime, have been most conspicuous successes. For piano and orchestra he has written a charming *Concertino*, which is not as diminutive in content or proportions as the title would imply.

*A Pilgrim Vision* was written for the Mayflower Celebration held in Philadelphia in 1920 to mark the tercentenary of the landing of the Pilgrims, and it was performed for the first time at concerts of the Philadelphia Orchestra, November 26-27. Leopold Stokowski was the conductor. On the occasion of that production the program book contained the following matter, contributed to it by Mr. Carpenter:

"In order that the purpose of the composer may be made clear, we are asked to imagine the grim little Pilgrim band in a last religious service in England, the march to the sea, the embarkation. We are asked to watch their ship as it sails away and disappears under the edge of the sky. Surely an extraordinary adventure! And surely, at the moment when the sea seems *its most tremendous*, and the Pilgrim ship *its most forgotten*, it is easy to think that in that moment 'The Eye of God' rested

upon them and smiled. For the sea speeds them on their way, and they come at last to the shore of their hope. We can share in the exultation of their landing, in the joy of their discovery, and we can feel with them the thrill of the future America."

Concerning the musical significance of *A Pilgrim Vision* there is given below an analysis written for the Philadelphia performance of the work by Lawrence Gilman:

"We hear first (*Lento*, A major, 2-2 time) on the organ, the 'Old Hundred'—which was at least seventy years old when the Pilgrim band sang it, as we may suppose with fearfully uplifted hearts, at that last service before their departure. With the end of the hymn appears a gravely processional song in the strings (*Largo*, D major, 4-4 time). There is a *crescendo*, and a climax for the full orchestra, with the bells ringing solemnly and the chief theme (might one call it the theme of Faith?) proclaimed, *fortissimo*, by the brass.

"Then follows what the imagination hears as music of the sea—the sea as mystery, as caprice, as menace; the sea vast and terrible and endless by night under the cold October stars, or angered by November gales, or bright with the promissory gold of the west; but in a moment of gracious airs and calm seas the orchestral skies clear for a while, and, enclosed by a shimmering veil of harp tones and the shining of the glockenspiel, a solo trombone sings its consolatory reminder of a watchful, smiling Providence (for this phrase is annotated in the score: "The Eye of God"). But the clouds gather again, and the fortitude of the immortal band on their little ship is long and cruelly tested. There are sinister and threatening phrases from the brass under agitated string tremolos, answered by affirmations of exalted courage; and finally there is the triumph of faith and valor. As they 'come at last to the shore of their hope' the orchestra becomes jubilant with songs of praise; and amid the pealing of bells and the chanting of trombones and trumpets celebrating the beneficent mercy of Providence, the hearer remembers the assurance of that admirable Puritan, Jonathan Edwards, that 'God's excellency, wisdom, and love seemed to appear in everything; in the clouds, in the blue sky, in the water and all nature.'

"And thus we leave the Pilgrims as they land near a certain boulder, set 'among divers cornfields and little running brooks,' thrilling with their new vision and their superb hope."

ARIA, "Deh vieni non tardar" from "Marriage of Figaro" - - - Mozart

CLAIRE DUX

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

With the sparkling music of Mozart wedded to a merry comedy full of clever dialogue and farcical situations—da Ponte, a successful librettist of that day, had done over into an opera text the popular comedy, "The Barber of Seville" by Beaumarchais—there resulted a most delightful comic opera in the true sense of the term. The same subject has been used before and since by numerous composers, but Rossini's *Barber of Seville* is the only rival of the Mozart setting.

In spite of the inherent comedy and fine music which *The Marriage of Figaro* contains, its initial success in Vienna (1786) was short lived. Mozart regained public favor with his *Don Giovanni* the next year, and was then able to bring about a revival of *Figaro*, which is now the most frequently produced of all Mozart's Operas.

Of the many 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 is sung in Act IV, in the Garden of the Count's Chateau, by Susanna disguised as the Countess, as a soliloquy in which she pours out her soul to an imaginary lover, that she may increase the jealousy of Figaro, whom she knows is hidden within sound of her voice.

A translation by Charles L. Kenney is appended:

RECITATIVE—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.

SYMPHONIC POEM, "Pastorale d'été" - - - - - Honegger

Arthur Honegger was born March 10, 1892, at Havre.

In the Montparnasse quarter of Paris near the rendezvous of artists, the "Cafe de la Rotunde," there came together in 1917 under the watchful eye of the police, a group of painters, sculptors, musicians and men of letters to escape from the depressing atmosphere of circles in which war was the sole topic of conversation. Durey, Auric and Honegger were later joined by Milhaud, Poulenc and Mlle. Taillefer and this group of independents became famous as "The Six". (The title was given them by the critic of *Comoedia* on the ground that this coterie of Six resembled the well known Russian Group of "Five": Borodine, Rimsky-Korsakoff, Moussorgsky, Balakireff, and Cui.) Some have professed to see in the group a common endeavor based on (1) a reaction against impressionism, and (2) a return to simplicity. Be

that as it may, all branches except church music are represented in the output of this group which does not pretend to inaugurate a "school," but is merely an association in which each member is free to go his own way in the light of his own ideals and temperament. At the least, this group has achieved considerable publicity and effected a wide spread interest in their compositions, which otherwise might have gathered dust for a decade or more.

Honegger's training in music was received first at Havre and then at Zurich. Afterward he went to Paris and entered the Conservatoire as a pupil in composition of André Gedalge and Charles Widor. Orchestration Honegger studied with Vincent d'Indy.

Honegger's principal works include *Le dit des jeux du monde*, a masque; Music for Max Jacob's *La Mort de St. Almeine* (1919); Hymn for ten strings (This was composed for new stringed instruments invented by Léo Sir); *Le Roi David* (Théâtre du Jorat, Mézières, Switzerland, 1921); Funeral March in *Les Mariés de la Tour Eiffel*, a ballet in which others of "The Six" were represented (1921); Ballet, *Skating Rink*, produced by the Swedish Ballet (1922); Prelude to *Aglavaine et Sélysette* (1917); *Chant de Nigamon* (1920); *Pastorale d'Été* (1921). Honegger has also contributed to the literature of chamber music—string quartet (1917); two sonatas for pianoforte and violin (respectively 1916 and 1919); sonata for viola and pianoforte (1920); sonata for violoncello and pianoforte (1921); sonata for two violins; Rhapsody for two flutes, clarinet and pianoforte.

Honegger is disdainful of rapid success and builds up laboriously works which combine solid constructions with deep thought. Though a typical Romantic (especially true in the poetic and impressionistic *Pastorale d'Été*) he inclines toward rugged or violent subjects.

*Pastorale d'Été* won the Verley Prize in 1921, and was published the following year.

The work is scored for a small orchestra: One flute, one oboe, one clarinet, one bassoon, one horn and strings. The form is simple. The first section of the piece opens after three introductory measures in the strings with a theme for the horn. Following an *accelerando*, the second division of the work (*Vif et gai*) is presented, its subject being announced by the clarinet. Other wind instruments take it up and the material is worked over. The third section consists of a return to the material of the first, the solo formerly given to the horn now being played by the bassoon.

CONCERTO FOR VIOLIN, No. 1, in G minor, Op. 26 - - - Bruch

Allegro moderato—Adagio; Allegro energico

SYLVIA LENT

Max Bruch was born January 6, 1838, at Cologne; died October 3, 1920, at Berlin.

Bruch wrote in all, four concertos for the violin, the first of which was written in 1865 and 1866 from sketches made in 1857. The first performance was at a concert in Mannheim with the composer conducting and the solo part being played by

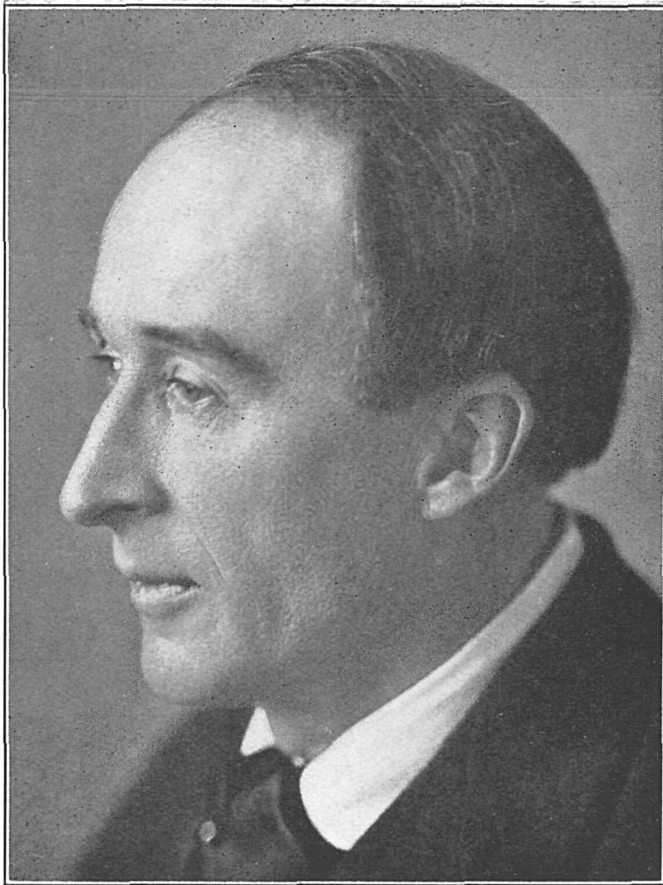
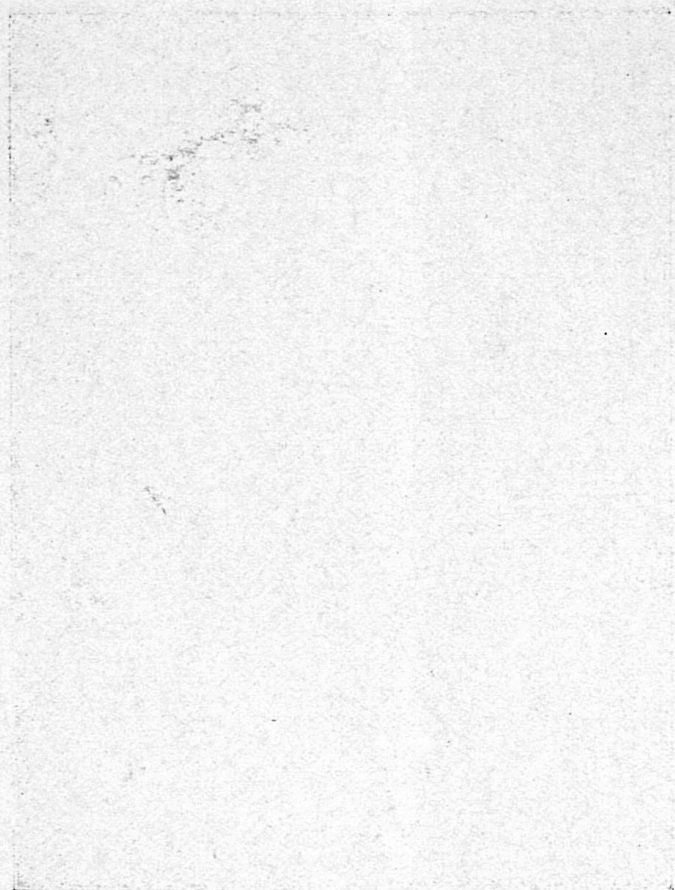


Photo by Muller

*Frederick Delius*



Königslöw, a violin teacher in the Cologne Conservatory, who, on short notice, took the place of the concert master of the Mannheim Orchestra who had prepared the work. Following the concert, the work was thoroughly revised and submitted to Joachim who suggested still further alterations. Anent the latter's note that perhaps, because of the freedom in the construction of the opening movement, it might better be styled a "fantasie" than a "concerto," Bruch wrote: "I find that the title 'concerto' is fully justified; for a 'fantasie,' the last two movements are too completely and symmetrically developed. The different sections are brought together in beautiful relationship, and yet—and this is the principal thing—there is sufficient contrast. Spohr, moreover, called his 'Gesangscene' a 'concerto'." Bruch made a number of changes in the work, and in the revised form it was brought out for the first time by Joachim at Bremen in 1868.

Of the three movements, the greatest is the *Adagio*, the melody of which has that poise and character which makes it one of the finest conceptions of the nineteenth century; as the slow movement of a symphony or concerto is the test of the composer, this work needs no further analysis or commendation other than to state that the first movement is a preparation for the *adagio* which follows without pause, and that the third movement is a typical finale; the thematic material is a Spanish dance rhythm contrasted with a second theme that is more expressive in character. Attention is directed to the *canonic* treatment of this theme on its second entrance.

CANTATA, "Sea Drift" - - - - - *Delius*

For Baritone, Chorus, and Orchestra

Poem by WALT WHITMAN

ROYAL DADMUN AND THE CHORAL UNION

(First time in America)

Frederick Delius was born in 1863 at Bradford, (Yorkshire) England.

As an orchestral composer, Delius is not an unknown name to the patrons of these concerts; his tone poems *The Dance of Life* and *Dance Rhapsody* have been heard in the 1915-16 and 1916-17 Festivals respectively. The brief and illuminative biography in Dr. Stanley's inimitable style is here quoted in its entirety:

"The title of the composition\* which introduces this composer to our Festival patrons is quite in keeping with the career of the creator. Born in what might be considered at first blush the uncongenial atmosphere of an industrial center, with a father whose aspirations were entirely commercial, the young man found little to his liking in the introductory section of his *Life's Dance*. It is also quite in evidence that getting close to Nature as an orange planter in Florida did not fill his soul with joy nor his portfolio with scores. Finally he kicked over the whole commercialized house of cards and hied him to Leipzig, where he devoted himself to the serious study

\* *The Dance of Life*, Fourth Festival Concert, 1915-16.

of his chosen art. Then this son of German parents—born in England—chastened by American experience—educated in Germany—settled down as a resident of France.

"Delius has been a fairly prolific composer and is one of the men with whom the future of creative art largely rests. He is decidedly original; is not obsessed by blind devotion to traditions that need dusting and, best of all, looks to real life experiences for his subjects, even to those of a lowly and commonplace nature."

Delius is almost a recluse; he prefers to remain at home and develop his own musical aspirations. He composes slowly, and does not allow any of his compositions to go out into the world until he is satisfied that they fully express his conception. Every chord written is meant. He has no theory of chord treatment but writes what fits his feeling. He considers himself a "cosmopolitan" composer. He neither conducts, nor gives concerts, nor teaches; he has received no honorary degrees. He is, indeed, a mysterious, enigmatic figure who possesses a remarkable individuality which has been allowed to be developed unfettered by external considerations. His long life has allowed a full development of his powers of expression.

His first publications date from 1890—a set of five Grieg-like songs—after which nothing appeared for fifteen years. *Sea Drift* and *Appalachia* were written in 1902-3, the latter being the result of sojourn in Florida fourteen years before. *Sea Drift* belongs to a different style than *Appalachia* and like *Songs of Sunset*, sings of passion frustrated, and is full of strength and sorrowful beauty that resignation alone can bring. Delius' severest critics admit his greatness in dealing with retrospects and in epitomizing the past, as for example, the closing section of *Sea Drift*.

The text of this evening's work is drawn from Walt Whitman's *Out of the Cradle Endlessly Rocking*, first published in 1860 as one of the *Sea Shore Memories*, and later in *Leaves of Grass*.

It is unnecessary to take the poem literally—especially the excerpts which Delius has set. The entire poem (192 lines), too long for quotation here, relates the incident of a small boy finding on the coast of Long Island the nest of "two feathered guests from Alabama" containing "four light-green eggs, spotted with brown;" and how, when one of the birds disappears its mate calls piningly for her return; and how the lad interprets the anguish of the call:

*O past! O life! O songs of joy!*  
*In the air—in the woods—over fields;*  
*Loved! Loved! Loved! Loved! Loved*  
*But my love no more, no more with me!*  
*We two together no more!*

There is an elusiveness and formlessness about the composition which, together with sudden harmonic changes, renders the work difficult of full appreciation on first hearing. As one critic said, "Sullivan suggests the Sea in *The Golden Legend*, but Delius goes further and describes it beautifully; he brings to the mind of the hearer all the incidents of the poem and completes the picture which Whitman suggests and intensifies the atmosphere with which the text is informed."



Delius' style is both chromatic and orchestral; he disregards the diatonic scale and uses vocal intervals that formally were not allowed. He recognizes very clearly that what will sound very harsh and unmusical when all the notes of a chord are sounded with equal dynamic force, will be quite satisfactory and of fine effect when the notes are of varying *timbre* and power. Ernest Newman says of Delius' style, "Melody, harmony, and orchestration are one and indivisible. The ideas are not merely orchestrated; nor is the orchestration merely the clothing of ideas, but a very part of their tissue."

In response to inquiries Mr. Delius graciously communicated the following information:

"*Seadrift* was composed at Grez-sur Loring, France, and as far as I remember between 1901-1903. I have always been a fervent admirer of Walt Whitman. Strange to say the work was first performed in a German translation (done by my wife, and entirely adapted to the music) at Essen in 1906 at a big Musical Festival, with *Appalachia*, another work on an American subject, for orchestra and chorus. It was the first of my large works to be published. In 1908 Sir Henry Wood gave its first English performance at the Sheffield Musical Festival. It has been performed many times in England since; Sir Thomas Beecham especially gave a number of beautiful performances, on one occasion even conducting it entirely by heart.

"In Germany it has been performed very often, viz. in Elberfeld, Wiesbaden, Frankfort, Grefeld, etc., also at Basel and Munich."

The excerpts from *Out of the Cradle Endlessly Rocking* which Delius selected for his setting, and to which the title *Sea Drift* was given, are as follows:

#### CHORUS

Once, Paumanok,  
When the lilac-scent was in the air, and the Fifth-  
month grass was growing,  
Up this sea-shore, in some briers,  
Two feathered guests from Alabama—two together,  
And their nest, and four light-green eggs, spotted with brown.

#### BARITONE

And every day the he-bird, to and fro, near at hand,  
And every day the she-bird, crouch'd on her nest, silent, with bright eyes,  
And every day I, a curious boy, never too close, never disturbing them,  
Cautiously peering, absorbing, translating.

#### CHORUS

*Shine! Shine! Shine!*  
*Pour down your warmth, great Sun!*  
*While we bask—we two together.*

*Two together!*  
*Winds blow South, or winds blow North,*

*Day come white, or night come black,  
Home, or rivers and mountains from home,  
Singing all the time, minding no time,  
While we two keep together.*

## BARITONE

Till of a sudden,  
Maybe kill'd, unknown to her mate,  
One forenoon the she-bird crouch'd not on the nest,  
Nor return'd that afternoon, nor the next,  
Nor ever appear'd again.

And thenceforward, all summer, in the sound of the sea,  
And at night, under the full of the moon, in calmer weather,  
Over the hoarse surging of the sea,  
Or flitting from brier to brier by day,  
I saw, I heard at intervals, the remaining one, the he-bird,  
The solitary guest from Alabama.

## CHORUS

*Blow! blow! blow!  
Blow-up, sea-winds, along Paumanok's shore!  
I wait and I wait, till you blow my mate to me.*

## BARITONE

Yes, when the stars glisten'd,  
All night long on the prong of a moss-scallop'd stake,  
Down, almost amid the slapping waves,  
Sat the lone singer, wonderful, causing tears.

He call'd on his mate;  
He pour'd forth the meanings which I, of all men, know.  
Yes, my brother, I know;  
The rest might not—but I have treasur'd every note;  
For once, and more than once, dimly, down to the beach gliding,  
Silent, avoiding the moonbeams, blending myself with the shadow,  
Recalling now the obscure shapes, the echoes, the sounds and sights after their  
sorts,

The white arms out in the breakers tirelessly tossing,  
I, with bare feet, a child, the wind wafting my hair,  
Listen'd long and long.

Listen'd to keep, to sing—now translating the notes,  
Following you, my brother.

## CHORUS

*Soothe! soothe! soothe!  
Close on its wave soothes the wave behind,  
And again another behind, embracing and lapping, every one close,  
But my love soothes not me, not me.*



Photo by Mishkin

*Sylvia Lent*



Second Concert

29

*Low hangs the moon—it rose late;  
O it is lagging—O I think it is heavy with love—with love.*

BARITONE AND CHORUS

*O madly the sea pushes, pushes upon the land,  
With love—with love.*

*O night! do I not see my love fluttering out there among the breakers?  
What is that little black thing I see there in the white?*

*Loud! loud! loud!  
Loud I call to you, my love!  
High and clear I shoot my voice over the waves;  
Surely you must know who is here, is here;  
You must know who I am, my love.*

*O rising stars!  
Perhaps the one I want much will rise, will rise with some of you.*

*O throat! O trembling throat!  
Sound clearer through the atmosphere!  
Pierce the woods, the earth;  
Somewhere listening to catch you, must be the one I want.*

*Shake out, carols!  
Solitary here—the night's carols!  
Carols of lonesome love! Death's carols!  
Carols under that lagging, yellow, waning moon!  
O, under that moon, where she droops almost down in-to the sea!  
O reckless, despairing carols.*

*But soft! sink low;  
Soft! let me just murmur;  
And do you wait a moment, you husky-noised sea;  
For somewhere I believe I heard my mate responding to me,  
So faint—I must be still, be still to listen;  
But not altogether still, for then she might not come immediately to me.*

*Hither, my love!  
Here I am! Here!  
With this just-sustain'd note I announce myself to you;  
This gentle call is for you, my love for you.*

*Do not be decoy'd elsewhere!  
That is the whistle of the wind—it is not my voice;  
That is the fluttering, the fluttering of the spray;  
Those are the shadows of leaves.*

*O darkness! O in vain!  
O I am very sick and sorrowful.*

## BARITONE

O brown halo in the sky, near the moon, drooping upon the sea!  
 O troubled reflection in the sea!  
 O throat! O throbbing heart!  
 O all—and I singing uselessly, uselessly all the night.

O past! O life! O songs of joy!  
 In the air—in the woods—over fields;  
 Loved! loved! loved! loved! loved!  
 But my love no more, no more with me!  
 We two together no more!

## CHORUS

No more! No more!

ARIA, "Me voilà seule," from "Les Pêcheurs de Perles" - - - - Bizet

Miss Dux

George Bizet was born October 25, 1838, at Paris; died June 3, 1875, at Bougival.

The tremendous success achieved by *Carmen*, though too late to bring satisfaction to its composer, has tended to dwarf and obscure the other works of this brilliant Frenchman whose early death was a genuine loss to the music of his country. *Les Pêcheurs de Perles* (The Pearl Fishers), an opera in three acts with text by Cormon and Carre, achieved only a moderate success, lasting for eighteen performances after its premiere at the Théâtre Lyrique, Paris, in September 1863.

The story of *The Pearl Fishers* concerns the virgin, Leila, who is charged by the Cingalese to station herself upon a high rock and pray for the safety of the pearl fishers. Leila has taken oath to allow no man to approach her during her term of service; but two fishermen—Zurga and Nadir—climb the rock, and Nadir tells Leila of his love, and she gives her heart to him. The two men are discovered, captured and condemned to death, but Zurga assists Leila and Nadir to escape, he himself being killed by the infuriated populace.

The cavatina "Me voilà seule dans la nuit" is sung by Leila at the beginning of the second act, in a ruined temple overlooking the starlit sea, where she is to spend the night praying for Brahma's protection for the fisherman. The following is an English translation of the French text:

RECIT: Alone in the night!  
 Alone in this solitary place, where silence reigns,  
 With fear I tremble, and sleep flees from me;  
 But he is there—my heart divines his presence!

AIR: As in other days, in the sombre night,  
 Hidden in thick foliage  
 He was near me in the shadows.  
 I sleep then and awake in peace.

He watches near me, in the shadows,  
 As in other days.  
 'Tis he whom my eyes have discovered;  
 He who has brought comfort to my soul.  
 O happiness! O joy unlooked for!  
 He has returned to see me once again!  
 O happiness! He has come; he is there!  
 Near to me, as in other days, in the sombre night, etc.

SELECTIONS FROM "MASS IN B MINOR" - - - - - Bach

- (a) "Crucifixus"
- (b) "Resurrexit"
- (c) "Qui tollis"
- (d) "Sanctus"

UNIVERSITY CHORAL UNION

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

By virtue of character, sublimity of genius, and wealth of musical equipment, Bach became the one composer who could take the *Mass*—the great Catholic form—breathe into it the spirit of Protestantism, and make it universal. The paradox of a profound and devoted Lutheran, in the services of a Protestant church in a Protestant community—St. Thomas school and church, Leipzig—creating the most sublime and enduring setting of the supreme Catholic form of worship, is partially explained by the immediate circumstances of Bach's position at Leipzig. From the many musicians in the generations of Bachs before him Johann Sebastian inherited a deep-seated belief in the tenets of the Lutheran church, and dedicated his artistic powers to the glorification of Protestant church music, based on the German style, as Palestrina, a century before in Italy, had enriched the musical investiture of the Catholic forms of worship.

At the very outset of Bach's years at Leipzig, uneasy relations began with his immediate official superiors at the St. Thomas school. His only court of appeal was the Roman Catholic ruler of Saxony. It was in July, 1733, while Bach was in Dresden for the installation of his son, Friedmann, as organist of the Sophienkirche, that he presented to Friedrich August a portion of a mass, together with a letter of explanation, portions of which are quoted here:

"I lay before your Majesty this trifling proof of the science which I have been able to acquire in music, with the humble petition that you will be pleased to regard it, not according to the measure of the composition, but with a gracious eye, as well befits your Majesty's world-famed clemency, and condescend to take me under your Majesty's most mighty protection. For some years, and up to the present time, I have had the direction of the music in the two principal churches of Leipzig; but I have had to suffer, though in all innocence, from one or another vexatious cause, at

different times, a diminution of the fees connected with this function, which might be withheld altogether unless your kingly majesty will show me grace and confer upon me the predicate of your Majesty's Court Capelle, and will issue a high command to the proper persons for the granting of a patent to that effect. And such a gracious accedence to my most humble petition will bind me by infinite obligation; and I hereby offer myself in most dutiful obedience to prove my indefatigable diligence in composing church music, as well as in your orchestra, whenever it is your kingly Majesty's most gracious desire, and to devote my whole powers to your Majesty's service, remaining, with constant fidelity, your Majesty's most humble and obedient servant,

Dresden, July 27, 1733.

Johann Sebastian Bach."

The "trifling proof" which was not to be regarded "according to the meanness of the composition" was nothing else than the Kyrie and Gloria (the first two choruses) of the B minor Mass. The work was not complete at that time, and since its colossal proportions render it unfit for performance as part of the Roman Catholic ceremonial of the mass, or any church service, for that matter, it is almost certain that Bach never presented it to the monarch in its entirety.

In view of the facts that the spirit of public worship was more affected by the Reformation than the form; that in the principal churches of Leipzig in Bach's time many of the important portions of the Latin mass were still in use as insertions in the regular scheme of the Lutheran service; and that the composition of this great work was spread over a period of years, we may infer that Bach was moved, primarily, by devotional impulses to create the B minor Mass, which has been described as "a compilation of huge independent entities, juxtaposed rather than consecutive, and fused into one more by the consistency of the personality of J. S. Bach and his religious feelings than by the principles of scheme in an organic sense." Moreover, three of the numbers (two of which are being performed this evening) in the work are expansions and adaptations taken from shorter church cantatas; the artistic justification for this procedure (if one be needed) lies in the fact that but for this transference some of the most beautiful movements (*Agnus Dei*, *Qui tollis*, and *Crucifixus*) would have had slight opportunity of being heard.

Parry, in his illuminating and authoritative study of Johann Bach,\* writes thus of the B minor Mass: "Whether the expressly composed movements or the borrowed movements are concerned, all alike show the fervor of intention and intuition, the depth of brooding thought, and the unsurpassable power to convey in the richest and most exalted manner the spiritual meaning which the composer felt to be embodied in the words."

The B minor Mass contains twenty-four numbers, of which fifteen are for chorus; the remaining nine are arias and duets for the usual soprano, mezzo-soprano, alto, tenor, and bass solo voices. Without depreciating the quality of inspiration displayed in the writing for solo parts, it is unquestionably in the music allotted to the chorus that Bach rises to the sublimest heights of expression.

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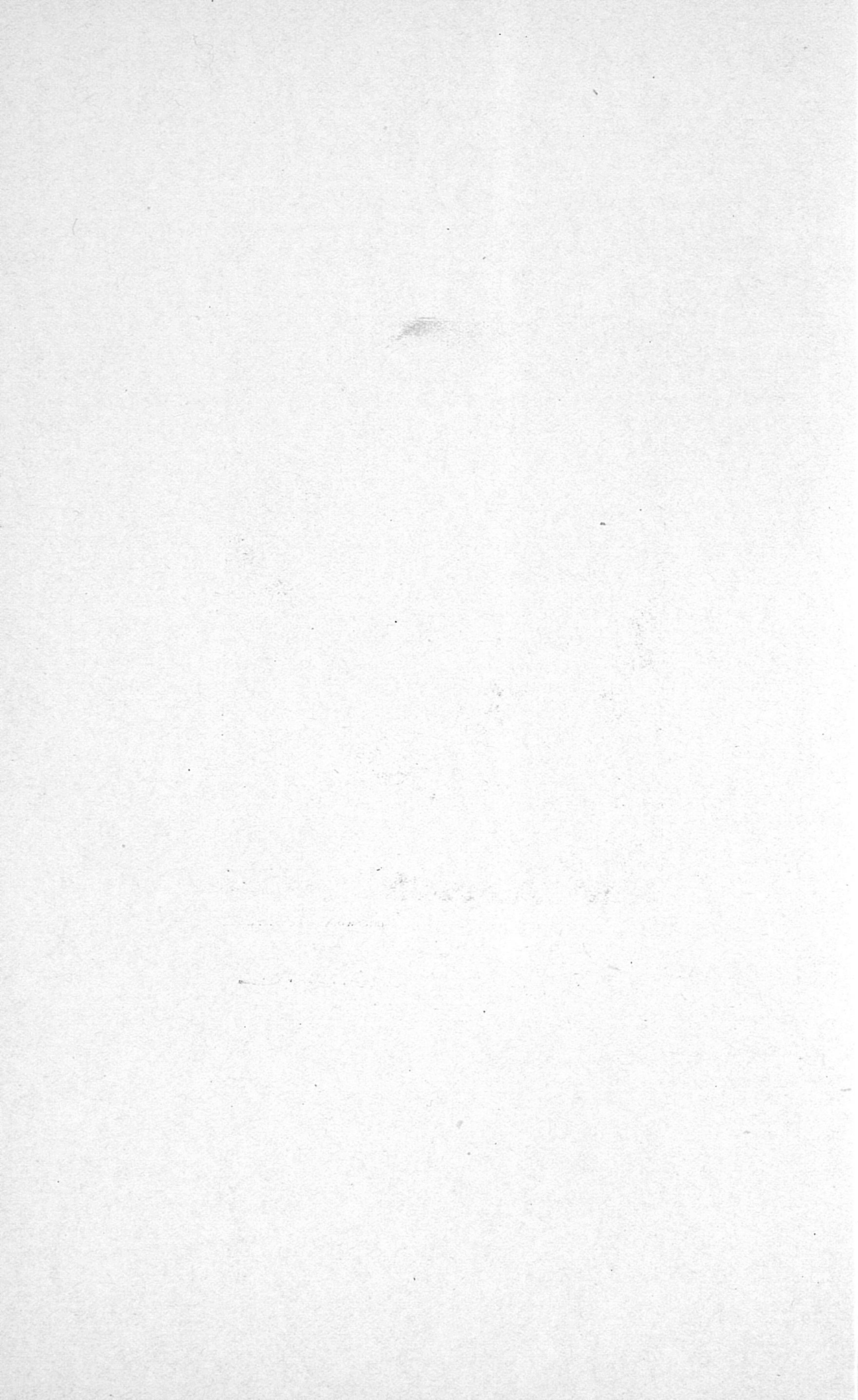
\* *Johann Sebastian Bach*, C. H. H. Parry. G. P. Putnam's Sons (1910).





Photo by Underwood & Underwood

*Royal D. Admire*



"The *Crucifixus* is the most deeply emotional chorus in the whole work. It is a slightly amplified version of the first part of the first chorus of the cantata *Weinen, Klagen, Sorgen, Zagen*, and is knit into the closest unity by the employment of a chromatic ground-bass, the persistence of which adds to the tragic intensity of the expression. Each voice enters separately as with an amazed soul-stricken ejaculation of the single word "Crucifixus," and then all joining together in the reflective "etiam pro nobis," warm to a passion too deep for tears. Bach's supreme mastery of the expressive harmonies which are obtainable by polyphonic treatment here finds its highest manifestation. Even colour lends its aid to the effect; for the bass voices, having a part which is mainly independent of the true bass, descend near the end to a low part of their scale and produce an extraordinary effect of sombre depth. The final passage to the words "sepultus est" is one of the supreme moments in music. Its wonder lies in its combining, like a psychological condition, many different phases. While the rare harmonies and the melody descending to the lowest available notes in the voices express the depths of overwhelming sorrow, the subtle alteration of the progression of the bass from the long reiterated formula which has persisted throughout the movement suggests to the mind mysteriously the sense of something great that is coming. So the very passage which embodies the utmost exhaustion of despair suggests at the same time the premonition of the triumphant *Resurrexit*, which seems to leap from the very close of the *Crucifixus*, and is sustained with a perfect blaze of jubilant exhilaration throughout. A very striking feature of this chorus is the fine passage for the basses alone to the words "et iterum venturus est," which is, as it were, intruded out of sheer exuberance, and not only shows Bach's characteristic vein of melody in a very forcible aspect, but is also a stroke of genius of a high order from the psychological side."

The *Qui tollis*, a four-part chorus, is one of Bach's most concentrated and deeply felt movements. The scheme is a fugal exposition with free developments proceeding therefrom and independent figurations for the accompanying flutes and strings. The vocal subject seems even to spring spontaneously from the verbal syllables, and every individual note has its meaning and function in the scheme of melodic expression, of which fact the pathetic little phrase of the "Miserere nobis" would leap to the memory as a spontaneous stroke of genius. But the fact is that the movement was not composed to the words, but is borrowed from the cantata *Schauet doch und sebet*. True it is that there is the closest kinship of meaning between the German words of the cantata "Behold and see if there is any sorrow like unto my sorrow" and the Latin "Thou that takest upon Thee the sins of the world, have mercy on us," but it would scarcely be believed that music could be so aptly transferred from German to Latin unless it were here seen. Apart from the perfection of the transference, Bach improved the movement in the process. He made its texture a little richer and transposed it a minor third lower, thereby giving it a more mournful character. The B minor Mass has frequently been visualized as the musical analogue of a great Gothic cathedral: the various sections of the work being similar in appeal to the portal, the tremendous lift of the arches of the interior, the long nave, and the transepts. As we reach, in spirit, the supreme physical expression of the instinct of worship, the altar with its mystic splendor, the *Sanctus* is heard.

The *Sanctus* is written for a six-part chorus, and is in two divisions, the first of which (*Largo*, 4-4 time) is the greatest conception of the whole mass. The music conveys the suggestion of "multitudinous hosts singing in adoration, and the rolling of tumultuous harmonies through the infinite spaces of heaven. The majestic, massive swing of the rhythm befits the solemnity of the text, 'Holy, Holy, Holy, Lord God Almighty.'" In contrast is the second section, in brighter rhythm and fugal style, as demanded by the words, "Heaven and earth are full of Thy Glory."

The texts are as follows:

- (a) Crucifixus, etiam pro nobis sub Pontio Pilato, passus, et sepultus est.
- (b) Et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedit ad dexteram Dei Patris; et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.
- (c) Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.
- (d) Sanctus, Sanctus, Sanctus, Dominus, Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.

# THIRD CONCERT

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Friday Afternoon, May 23

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- (a) THE SUN WORSHIPPERS - - - - - *Zuni Indian Melody*  
(b) VOICE OF EVENING - - - - - *Weber*  
(c) VIKING SONG - - - - - *Coleridge Taylor*

## CHILDREN'S FESTIVAL CHORUS

- (a) THE SUN WORSHIPPERS - - - - - *Zuni Indian Melody*

Rise, arise, arise!  
The dawn is here; day is calling thee.  
The dawn is here; ever thankful be.  
Mighty Day-god,  
He is watching thee.  
Glorious Life-god he is guarding thee.  
Rise, arise, arise!  
Rise, arise, arise!  
Glowing Spirit, light the way for us;  
Aid thy children, save thy people  
Greet the dawn!

Hear the echo, every heart responds  
To the music of the sunlight  
Hail, the morn!  
The dawn is here, day is calling thee,  
The dawn is here, ever thankful be.  
Mighty Day-god, he is watching thee.  
Glorious Life-god, he is guarding thee.  
Rise, arise, arise!  
Rise, arise, arise!

- (b) VOICE OF EVENING - - - - - *Weber*

Softly sighs the voice of evening,  
Stealing, stealing through yon willow grove;  
While the stars like guarding spirits,  
Set their watch, their watch above.

*Official Program Book*

Through the dark blue vault of ether,  
 Silence, silence reigns with soothing power;  
 But a storm o'er yonder mountain  
 Darkly seems, now seems to lower.

## (c) VIKING SONG - - - - - Coleridge-Taylor

Clang, clang, clang on the anvil,  
 In the smithy by the dark North Sea;  
 Is it Thor that is smiting with the hammer?  
 Is it Odin with the leather on his knee?  
 Clang, clang, clang on the anvil  
 There are steel ships wanted on the sea!

Clang, clang, clang on the anvil  
 And the flames of the forges leap.  
 Old Thor, with his red beard glowing,  
 Has his eyes on the furrows of the deep.  
 Clang, clang, clang on the anvil  
 For the forge, the forge of the Viking may not sleep.

Clang, clang, clang on the anvil  
 And the hammers of the island leap;  
 Britannia with her bright hair glowing,  
 Has her eye on the furrows of the deep.  
 Clang, clang, clang on the anvil  
 For the blood, the blood of the Viking may not sleep.

Clang, clang, clang on the anvil  
 On the margin of the soulbright sea,  
 Is it Odin that is watching in the shadow?  
 Is it Thor where the sparks fly free?  
 Clang, clang, clang on the anvil  
 There are steel ships wanted on the sea.  
 Clang, clang, clang, clang.

## (a) IMPROMPTU - - - - - Schuecker

## (b) THE FOUNTAIN - - - - - Debussy

## (c) SPANISH DANCE - - - - - Tedeschi

ALBERTO SALVI

## (a) NIGHT HYMN AT SEA - - - - - Goring-Thomas

## (b) O BEAUTIFUL VIOLET - - - - - Reinecke

## (c) SPRING SONG - - - - - Mendelssohn

## (d) PHILOMEL WITH MELODY - - - - - Barratt

CHILDREN'S SEMI-CHORUS

*Third Concert*

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(a) NIGHT HYMN AT SEA - - - - - *Goring-Thomas*

Night sinks on the wave  
Hollow gusts are sighing;  
Seabirds to their cave  
Thro' the gloom are flying.  
O should storms come sweeping,  
Thou in Heav'n unsleeping,  
O'er thy children vigil keeping,  
Hear and save,  
Hear and save.

Stars look o'er the sea,  
Few and sad and shrouded,  
Faith our light must be  
When all else is clouded.  
Thou whose voice came thrilling,  
Wind and billow stilling,  
Speak once more thy prayer fulfilling;  
Pow'r dwells with thee.

(b) O BEAUTIFUL VIOLET - - - - - *Carl Reinecke*

O beautiful violet,  
Thou sayest, "At my going, come the roses."  
Them would we have, but keep awhile the violet.  
O beautiful violet,  
Thou sayest, "At my going, come the roses."  
Them would we have, but keep awhile the violet.  
O thou pure lily  
On earth to bloom wert thou not created,  
Thee angelic hands only bear.  
O lily!  
O beautiful violet!  
Thou sayest, "At my going, come the roses."  
Them would we have, but keep awhile the violet.

(c) SPRING SONG - - - - - *Mendelssohn*

Winter days have passed, those days so dark so drear,  
The leaves are unfolding and the skies are bright and clear;  
Fragrant buds and blooming swallows sweetly sing  
To tell us of the coming of Spring.  
Spring with verdure clad,  
Spring with welcome glad  
Natures' voice  
Bids the world rejoice,

Our hearts with rapture glowing,  
 We sing thy praise in golden days, the golden spring!  
 We sing thy praise in golden days that only come in Spring.  
 Ah!

Summer brings its radiant sunshine, fragrant flow'rs;  
 But Summer cannot bring the bliss we feel in Springtime hours;  
 All the earth awakens, when Springtime calls,  
 Its spell entralls and after days of winter drear,  
 How welcome comes the Spring,  
 Yes, after days of winter drear, we hail the gentle Spring,  
 Our song we sing to greet thee Spring  
 Thy praise we sing, thrice welcome Spring.  
 We greet the Spring, thrice welcome Spring.

—A. Denvir.

(d) PHILOMEL, WITH MELODY - - - - - *A. Barratt*

Philomel, with melody  
 Sing in our sweet lullaby;  
 Lulla, lulla, lulla, lullaby.

Philomel, with melody  
 Sing in our sweet lullaby  
 Never harm, nor spell, nor charm  
 Come our lovely lady nigh;  
 Weaving spiders, come not hence  
 You long legg'd spinner, hence.  
 Beetles black, approach not near;  
 Worm, nor snail, do no offence.  
 Philomel, with melody.  
 Sing in our sweet lullaby;  
 Lulla, lulla, lulla, lullaby;  
 So goodnight, with lullaby,  
 So goodnight, with lullaby,  
 So, goodnight, with lull-lullaby  
 Hm—Hm.

Wm. Shakespeare.

"Midsummer Night's Dream"—Act II, Scene II.

- (a) GOOD NIGHT, PRETTY STARS - - - - - *Georg Schumann*  
 (b) MORNING - - - - - *Farwell*  
 (c) CRADLE SONG - - - - - *Schubert*

CHILDREN'S FESTIVAL CHORUS



(a) GOOD NIGHT, PRETTY STARS - - - - - *Georg Schumann*

Good night, pretty stars,  
with your yellow eyes;  
Good night, lady moon,  
in the evening skies;  
Good night, dusky world,  
and the mighty deep;  
I am tired now,  
It is time to sleep.  
Good night, good night!  
Good night, pretty stars,  
lady moon, Good night!

(b) MORNING - - - - - *Arthur Farwell*

And the squirrel from the boughs  
Sees the day begin to break,  
And the light shoots like  
A streak of subtle fire;  
The winds blow cold,  
While the morning doth unfold.  
Now the birds begin to rouse,  
And the squirrel from the boughs  
Leaps to get his nuts and fruit.  
The early lark, that erst was mute,  
Carols to the rising day  
Many a note and many a lay.

(c) CRADLE SONG - - - - - *Schubert*

Slumber, slumber, tender little flower,  
Mother's loving care doth around thee twine;  
Sweet and restful be this hour,  
Soothing fall this lullaby of mine.

Slumber, slumber, little faded flower,  
Still doth mother's love around thee glow;  
Stronger is it than death's power,  
Guarding thee where'er thy spirit go.

Slumber, slumber, little angel flower,  
Tho' thou liest 'neath the mossy sod,  
Thou shalt wake in rosy bower;  
Roses grow around the throne of God.

## Official Program Book

- (a) FANTASIE IMPROMPTU - - - - - Chopin  
 (b) ITALIAN SERENADE - - - - - Salvi  
 (c) SCHERZO - - - - - Salvi

MR. SALVI

- (e) WHIRL AND TWIRL, from "Flying Dutchman" - - - - - Wagner  
 (b) WALTZ SONG from "Faust" - - - - - Gounod  
 (c) INVITATION OF THE BELLS from "Chimes of Normandy" - Planquette  
 CHILDREN'S FESTIVAL CHORUS

- (e) WHIRL AND TWIRL, from "Flying Dutchman" - - - - - Wagner

Gaily, gaily turn and swiftly spin thee round  
 Round and round, my wheel keep flying  
 Spin and win me threads supplying  
 Swift my wheel then bound;  
 I love to hear thy sound.

My love is on the stormy deep,  
 He longs his home again to see,  
 When all around doth sleep, I weep.

Oh may he soon return to me!  
 Oh may he soon return to me!

Swiftly hie thee  
 Deftly ply we,

Tra la ra la la la la la

Round and round, my wheel keep flying  
 Gaily, gaily turn and swiftly spin thee round  
 Spin and win me threads supplying  
 Swift my wheel then bound;  
 I love to hear thy sound.

On stormy deep my love doth roam  
 In golden lands he seeks for store,  
 Ah, could thy whirling bring him home!

For me he seeks the distant shore,  
 For me he seeks the distant shore,  
 Swiftly hie thee

Deftly ply we,

Tra la ra la la la la la

- (b) WALTZ SONG from "Faust" - - - - - Gounod

Light as air at dawn of the morning,  
 Our fleet they fly over the ground,  
 To the music's merry sound,  
 For the flute and gayer viol  
 Are today in cheerful trial,  
 To make the dance go round.

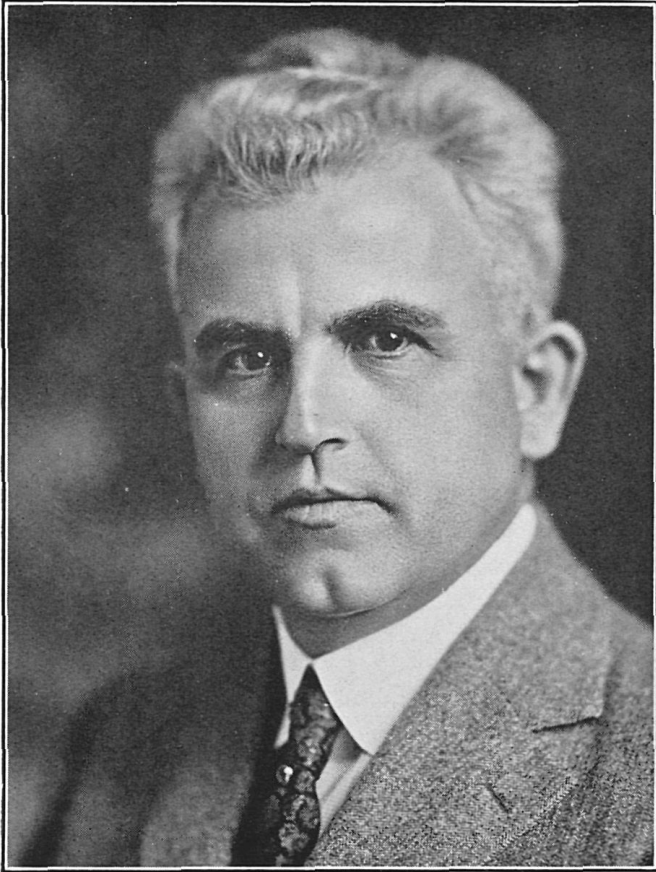


Photo by Rentschler

*Geo Oscar Boman*



*Third Concert*

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To the music entrancing  
Only see how ev'ry form is swaying with grace divine!  
Spirits making lighter far than wine.  
Oh, let me for ever be dancing.

'Tis like a dream of love that charms all our senses  
A dream of delight with no thought of the morrow's woe  
To mar our joy as we trip to and fro.

Light as air at dawn of the morning  
Our feet they fly over the ground,  
To the music's merry sound  
For the flute and gayer viol  
Are today in cheerful trial  
To make the dance go round.  
Go on, go on, go on again.

All glowing and parting,  
Let us dance on!  
Pleasure enchanting!  
Till breath be gone  
All glowing and panting  
Let us dance on!  
The earth it is reeling,  
The bliss of a trance!  
Wildly are we feeling,  
Long live the dance!  
Old Earth,  
Earth is reeling,  
Long, long live the dance!  
What bliss, what bliss, are we feeling!  
Long live the dance.

(c) INVITATION OF THE BELLS from "Chimes of Normandy" - *Planquette*

Plaintive and sweet, transient and fleet  
Voices of bells fill the air.  
Softly they chime, swaying in rhyme,  
Melody swells ev'rywhere.  
Gaily they swing, joyfully ring,  
Sending their notes far away.  
Glad is their call, welcome to all;  
Theirs is a song for a holiday.

Caroling gladly, merrily, madly,  
Filling the air with a jubilant strain.

*Official Program Book*

Questioning mildly, answering wildly,  
Chanting with laughter the ancient refrain.  
Swelling and speeding, softly receding,  
Over and over in frolicsome play;  
Clearly ascending, cheerily blending  
All in one chorus in harmony gay.

So the bells are ringing,  
So the chimes will play  
Invitation ringing  
For a holiday.  
Those who never hear them  
Know not what they miss,  
Life means joy on a day like this.  
Stop awhile and listen almost any time,  
Watch the sunlight glisten,  
Heed the joybells' chime!  
Answer when you hear them  
Join them in their song  
There's a call for us all  
In the bells' ding dong,  
Ding dong, ding, dong.

# FOURTH CONCERT

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Friday Evening, May 23

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OVERTURE, "In Bohemia" - - - - - Hadley

Henry K. Hadley was born December 20, 1871, at Sommerville, Mass.

In Henry K. Hadley, we have a composer of whom America may justly be proud. From the age of twenty he has been creating music, and his compositions cover well nigh the entire field, including songs, symphonies, overtures, operas, oratorios, etc. At the twenty sixth Festival (1915-1916) his *Ode to Music* was given a fine performance, and on other occasions his orchestral conceptions have been presented. At the present time Mr. Hadley is Associate Conductor of the New York Philharmonic Orchestra, and has recently been appointed Conductor of the Worcester Musical Festival.

*In Bohemia* was written at the request of the Bohemian Club in 1900 and was to have been produced that summer in the Bohemian Grove, California, under the composer's baton at the annual High Jinks of the club. Mr. Hadley having been called to Europe at that time, the performance was postponed. In the meantime the work was heard in nearly every large city throughout Germany. Mr. Victor Herbert was the first to play the work in America, in Pittsburgh.

The title, "In Bohemia," in this instance has no national meaning but refers only to that Elysium where true artists dwell. The score is dedicated to both Victor Herbert and the Bohemian Club of San Francisco.

*In Bohemia* is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, side drum, campanella, bass drum, cymbals, triangle and strings.

The principal subject (*Allegro con brio*, E flat major, 6-4 time) opens at once in the full orchestra *fortissimo*. A subsidiary idea comes forward in the wood-wind, re-enforced by the strings *pizzicato*. A quieter passage (wood-wind) leads to the second subject (*Meno moto*) heard in the first violins, oboe and horn in B flat major. A *ritardando* is followed by a return to the original mood and tempo, the full orchestra setting forth an exuberant section in which the material of the first part is developed—the principal theme and the second subject. The Recapitulation begins with the first theme in the full orchestra as before. The second subject—now in E flat major—is given to the trumpet and the violas. The coda (*Maestoso e moderato*) brings back the principal theme in the full orchestra in augmentation and in 3-2 instead of 6-4 time. The original time recurs, however, twenty-five measures from the end.

ARIA, "Gerechter Gott" from "Rienzi" - - - - - Wagner

SOPHIE BRASLAU

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

*Rienzi*, the first of Wagner's mature operas, was conceived on such broad lines as to make its production on an ordinary stage impossible. This was intentional as Wagner wished to write an opera whose broad outlines and excitements of action would gain him triumph in the field of spectacular dramatic compositions, then so thoroughly under the domination of Meyerbeer and Spontini. His ambitions, as far as Paris was concerned, were in vain; yet he was fortunate in securing the first performance in Dresden where the spirit of von Weber was still felt, and where the public was in sympathy with Wagner's ideas even though shortly after he was subjected to ridicule.

As is well known, Wagner drew his plot from the novel by Bulwer-Lytton, "Rienzi, The Last of the Tribunes," a subject in which military pomp and splendor had free reign. In the music to this opera Wagner was not yet launched upon his revolutionary methods and ideals. He still clung to the Italian practices, but in beauty of melodic invention, vigor of harmonic successions and opulence of orchestral color he surpassed the models of that day.

"Gerechter Gott" is sung in the third act of *Rienzi* by Adriano Colonna, who is torn by conflicting passions—his loyalty to his father and the Roman nobles, who are arrayed against the tribune Rienzi, and his love for the latter's sister Irene.

The following is an English translation of the German text:

SCENE: Just God, so 'tis already decided! The people cry for arms—'tis no longer a dream! O earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head? (*He falls exhausted upon an overturned column.*)

ARIA: My life fades in its blossom; all my knighthood is gone; the hope of deeds is lost; happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart. (*Tocsin signals are heard.*) Where am I? Ha! where was I but now? The tocsin! God, 'tis soon too late! What shall I do! Ha! only one thing! I will flee outside the walls to my father; perhaps his son will succeed in reconciliation. The tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love; arm me with strength and blessing; let reconciliation be my sacred office! (*He hurries off.*)





Photo by Mishkin

*Alberto Chiriz*



## SELECTIONS FROM SUITE, No. 2—Overture; Final - - - - Milhaud

Darius Milhaud was born September 4, 1892, at Aix-en-Provence.

Darius Milhaud, one of the group of "Six"\* received his musical instruction at the Paris Conservatoire, which he entered in 1909, as a student in harmony of Leroux, in counterpoint of Gédalge, and in composition of Widor. In violin, counterpoint and composition he won several prizes, and during the war he served as attaché to the French legation at Rio de Janeiro. Returning to Europe in 1919 he became associated with Honegger, Durey, etc. as related elsewhere in these notes, and quickly came into prominence both in his native land and America, which he visited in 1922-23 in the dual capacity of pianist and conductor. Milhaud's own version of the designation of the "Six" is interesting: "We came together after the war, as friends in art, hiring a small, cold hall in an inaccessible part of Paris. Had it been a large, comfortable concert room in the middle of the city, nobody would have given us any attention. But because it was cheerless and hard to reach, all elegant Paris ran to us. The press at the same time took us up, and one day a writer for the musical and dramatic journal, *Comoedia*, came to us for material for a discussion. A little while afterward there appeared in *Comoedia* an article referring to the famous five Russians and the French 'Six'. On the strength of that comparison, quite casually made, we received our designation.

"We have individually, very different musical traits, which give us, as a group, the independence we need, and which permit us to develop as individuals along our own lines; and it is just this freedom of thought of which we are so proud. Auric studied at the Conservatoire, then at the Schola. He was a pupil of Caussade, then of d'Indy, and of Roussel, who accord him the highest admiration, in which we all share. Poulenc worked with Ricardo Vines for piano, and for composition with Koechlin. Honegger and I were at the Conservatoire together in the classes of Gédalge and Widor, as well as in d'Indy's class for orchestration. Germaine Taillefer was in the classes of Widor and Caussade, and took all the harmony and counterpoint prizes available. She studied orchestration with Ravel.

"With such varied tastes and such a classical training, how can we consider ourselves the slaves of a given theory? We all were influenced by different traditions: Auric, by those of Chabrier and the Schola; Durey, by Satie and Ravel; Honegger, by Wagner, Strauss, and Florent Schmitt; Poulenc, by Mozart and Stravinsky; Taillefer was influenced strongly by French impressionism, and I know personally that I was greatly influenced by Berlioz and Magnard."

It is hoped that the music of this Suite will not have the same effect upon this evening's audience as it had upon those assembled at the first performance of the Suite, at a Colonne Concert in Paris, October 24, 1920, at which Gabriel Pierné conducted. The unconventional character of the music provoked great indignation in a certain section of the audience. The overture and the second number of the suite were received with jeers and howls. The conductor vainly appealed to the

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\* See page 23 for further details concerning the "six".

protesters to "authorize the performance of the music as set forth on the program," but this appeal had little effect, and the police cleared the balcony of many of the noisy objectors.

The second suite is drawn from music composed by Milhaud to a play entitled "Protée," which was written (1914) by his friend Paul Claudel. It was Claudel who, in the French diplomatic service, accompanied Milhaud to Rio de Janeiro. The music was composed in 1919. The score of the second suite dedicated to the memory of Albéric Magnard, calls for the following orchestra: Three flutes (the third flute interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, four bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, tambourine, cymbals, triangle, fouet (this instrument is the German rute, found in the scores of Strauss, Mahler, etc., and consists of wooden clappers), celesta, harp and strings. The suite comprises the following movements:

- I. Overture.
- II. Prélude et Fugue.
- III. Pastorale.
- IV. Nocturne.
- V. Final.

Of these movements only Nos. I and V will be performed.

ARIA, "M'appari" from "Martha" - - - - - *Flotow*

TITO SCHIPA

Friedrich von Flotow was born April 27, 1812, at Teutendorf; died, January 24, 1883, at Darmstadt.

Educated with a view to diplomatic service, Flotow left Germany for Paris in 1827 at a time when opera comique was the dominant type. He studied and composed operas for the theaters of that city until his natural instinct for the stage, his grace of melodic invention and his keen sense of the values of rhythm and piquant orchestration were so developed as to gain a hearing for his operas in London, Hamburg, Vienna, etc. His best known works are *Stradella* and *Martha*. The aria on this evening's program displays Flotow's genius for a tone line of great simplicity and chaste beauty but with little emotional depth and no fresh harmonic combinations. It is sung in the third act by *Lionel* as an expression of his hopeless love for *Lady Harriet* whom he knows only as *Martha*.

Like a dream bright and fair  
Chasing ev'ry thought of care  
Those sweet hours with thee  
Made the world all joy for me  
But alas! thou art gone,

And that dream of bliss is o'er  
 Ah! I hear now the tone  
 Of thy gentle voice no more;  
 Oh! return happy hours fraught with hope so bright  
 Come again, sunny days.  
 Sunny days of pure delight.  
 Fleeting vision clothed in brightness,  
 Wherefore thus so soon depart;  
 O'er my pathway shed thy lightness  
 Once again, and cheer my heart.

CHOREOGRAPHIC POEM, "The Waltz" - - - - - Ravel

Maurice Ravel was born March 7, 1875, at Cibourne.

On the authority of Alfredo Casella, who, with the composer, played a two piano arrangement of "The Waltz" in Vienna (1920), the composition had been sketched during the war and was completed in 1920; the themes are of Viennese character and though Ravel had no exact idea of choreographic production, he conceived it with the idea of its realization in a dance representation. Casella further describes the composition; "The Poem is a sort of triptych:

"(a) The Birth of the Waltz. (The poem begins with dull rumors as in *Rheingold*, and from this chaos gradually develops.)

"(b) The Waltz.

"(c) The Apotheosis of the Waltz."

The following "program" of *La Valse* is printed in the score: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The lights of the chandeliers burst forth, *fortissimo*. An Imperial Court about 1855."

The first performance of *La Valse* in the United States was at a concert of the San Francisco Symphony Orchestra, Alfred Hertz, director, October 28, 1921. When the work was played at Boston the following year (January 13-14), Mr. Hale wrote that the music suggested to the critic, Raymond Schwab, who heard it at the first performance in Paris, "the atmosphere of a court ball of the Second Empire, at first a frenzy indistinctly sketched by the *pizzicati* of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

## SONGS WITH ORCHESTRA - - - - - Moussorgsky

- (a) "Death's Serenade"
- (b) "The Banks of the Don"
- (c) "On the Dnieper"

MISS BRASLAU

Modest Petrovitch Moussorgsky was born March 28, 1839, at Karev, Russia; died March 28, 1881 at Petrograd.

In his songs are to be found the finest expressions of Moussorgsky's artistic ideals. He was a realist, and was at his best in setting to music those themes in which the psychology of the Russian people is reflected. In the more extended forms of composition his technic and craftsmanship, especially in orchestration, were unequal to his inspirations, but in the simple direct vocal expression in songs and song cycles, his genius finds no hampering limitations.

## (a) "DEATH'S SERENADE"

This work is the third number of a cycle, entitled *Songs and Dances of Death*, whose texts were written by Moussorgsky's friend Count A. Golenitchew-Koutousow. Three of the four songs in the cycle were written in 1875. They are *Le Trepak*, *La Berceuse* and *La Sérénade*. The fourth, *Le Chef d'Armée*, was composed in 1877.

Sweet scented breath of night, soft and caressing,  
 Trembling blue twilight of June—  
 Bowing her head on her bosom, the maiden  
 Harkens to night's gentle croon.  
 Sleep will not come to her eyes, bright with fever;  
 Life calls in vain to the maid;  
 Under her window, in silence of midnight,  
 Death sings a grim serenade:  
 "Lonely and fettered, in darkness of bondage,  
 Youth now is fading from thee;  
 Roaming as errant knight, vested with magic pow'r  
 I come thy young soul to free.  
 Raise thee and look in thy glass. Ah, what beauty  
 Limpidly glows in thy face!  
 Rosy thy cheeks are; thy shim'ring tresses,  
 Cloud-like, thy body embrace;  
 Clear is the gleam of thine eyes, blue and lambent,  
 Bright as the glow of the sky;  
 Sweet wafts thy fragrant breath, warm as the noontide;  
 Magic thy charm draws me nigh.  
 Soon must thou yield to the spell of my singing;  
 Now thy true gallant is near;  
 Heeding thy call, he is coming to claim thee.



Photo by Mishkin

*Aphia* *Waxton*





Lo! the supreme hour is here!  
Dainty thy form, so enchanting thy trembling!  
Oh! thou shalt swoon and decline  
Under my kisses! Dost hear what I whisper?  
Listen! Lie still! Thou art mine!"

(b) "THE BANKS OF THE DON"

This is a song written in 1867 by Moussorgsky to a text by Koltzow. The following English version of the Russian poem was made for the collection of Moussorgsky's songs (published by G. Schirmer) by Kurt Schindler and Deems Taylor:

By the Don a flow'ry lane  
    Passes through my garden green;  
Often, from my lattice window,  
    Have mine eyes beheld the scene.  
There, at eve fair, Masha pass'd me,  
    From the well returning.  
Smiling up with bashful glances,  
    Cheeks with blushes burning,  
Shyly she'd return my greeting  
    In the sunset's glowing.  
Once she absently tipp'd her water-jar,  
    Spilt it, overflowing.  
By the Don a flow'ry lane  
    Passes through my garden.

(c) "ON THE DNIEPER"

Moussorgsky composed *On the Dnieper* to a text written by T. G. Schevtchenko and entitled *The Haidamaks*. Composed in 1866, the song was taken up and revised by Moussorgsky in 1880.

Dnieper, ho! Dnieper, hark!  
Dnieper, my broad river!  
Dnieper, my deep river!  
You've borne the red blood of Cossacks  
On your long, winding course  
To the far-distant sea.  
Only was the sea never satisfied.  
Today you are waiting,  
My Dnieper, so broad.  
Today God prepares for Ukraina its feasting,  
Its feasting so frightful,  
For flowing is blood in great torrents.

The Cossack revives;  
 The hetman arises in garments resplendent;  
 Once more comes the day when Ukraina shall live,  
 And far o'er the steppe on the graves of our brothers  
 The foeman shall fall 'neath the gleam of our blades.  
 Anew shall the Cossack sing his song freely,  
 Unfettered and boldly in praise of Ukraina:  
 "Our land shall be free to the sea of Polish and Jewish blood!"  
 Down the river float now bones of our enemies,  
 Blood of Polish victims, blood of Jewish victims,  
 Now flows down the river, feeding the sea!  
 Dnieper, halt! Dnieper, hark!  
 Soon will be thy victory; soon wilt thou be quieted.  
 Dnieper, halt!  
 O my river deep!

## TWO TRANSCRIPTIONS FOR ORCHESTRA:

- (a) "Molly on the Shore" - - - - - Grainger  
 (b) "The Irish Washerwoman" - - - - - Sowerby

## (a) "MOLLY ON THE SHORE"

Percy Grainger was born at Brighton, Melbourne, Australia, July 8, 1892.

For sheer freshness and originality of ideas both philological and musical, Grainger has gained the center of the stage at a bound, so to speak. He delights in portraying subjects in which common people, their doings and their outlook set the pace. His directions for performing his compositions are in the vernacular, and are no less startling for the tinge of slang they possess. For example in his *Mock Morris* he indicates the tempo thus: "At jog-trotting speed," and for the usual *crescendo* he substitutes the attention arresting phrase, "Louder lots, bit by bit."

## (b) "THE IRISH WASHERWOMAN"

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

For a second time in this Festival the work of a Michigan composer is brought to a hearing. Whereas Mr. DeLamar's organ Concerto was a serious piece of writing, Mr. Sowerby must not be judged by this bit of orchestral buffonery. In a spirit of fun he has "dressed up orchestrally"—to use the composer's expression—the tune of an old jig that was originally composed by Walter Jackson, an eighteenth century gentleman of wealth who lived in Ballygarry, County Limerick and who had considerable reputation for playing the bag pipe and for composing jigs and reels.

Mr. Sowerby received his musical training in Chicago, where his unusual capacities were quickly recognized. His compositions already cover a wide field and

are full of vigorous, new idiomatic expressions. At present he is residing in Rome as the holder of the Roman Prize to which he was elected in 1921, as the first American recipient. His most significant composition is the Ballade "King Estmere" for two pianos and orchestra which was introduced with tremendous success this past season by Messrs. Maier and Pattison.

But to return to the immediate present, the transcription consists of the tune (sixteen measures long) constantly repeated with continuously shifting changes of harmony and instrumental color.

ARIA, "Ossian's Song" from "Werther" - - - - - *Massenet*

MR. SCHIPA

Jules Émile Frédéric Massenet was born May 12, 1842 at Monteaux (Loire), France; died August 13, 1912 at Paris.

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 latter quality. He was a master of orchestration and few understood better than he the management of voices, both in solo and ensemble.

While *Werther* has not met with the favor accorded *Thais*, *Manon*, or *The Juggler of Notre Dame*, it contains typical illustrations of the composer's skill in writing effectively for the voice. The aria on this evening's program is sung by Werther as he reads some verses of the poet Ossian which seem to interpret his sadness at the loss of his beloved, Charlotte, who had, in obedience to a dying command of her mother, married another. Werther's plans to end his life are reflected in the verse of Ossian.

A free translation of the scene is appended:

CHARLOTTE moves toward the clavecin, from which she takes a manuscript; she then returns to Werther saying: "Here are the verses of Ossian which you have commenced to translate."

WERTHER: (*taking the manuscript*)

Translate?

Ah! how often my dreams arise on the wings  
of these verses; you, dear poet, have  
interpreted me most often.

(*with inspired sadness*)

My whole soul is there!  
Why waken me, O breath of spring?  
On my brow I feel your caresses!  
And yet how near is the season of  
    tempests and sadnesses.  
Why waken me, O breath of spring.

Tomorrow in the dale will come the traveller  
 Remembering my former glory  
 And his eyes vainly seeking my splendor.  
 They will find only mourning and distress.  
 Alas! why waken me, O breath of Spring!

TWO SLAVONIC DANCES, Op. 46 - - - - - Dvorák

Anton Dvorák was born September 8, 1841, at Muhlhausen; died May 1, 1904 at Prague.

It was his Slavonic Dances, originally written for piano (four hands), that first brought fame to Anton Dvorák. He had been brought to the attention of Johannes Brahms in 1877, and that master, struck by the gifts disclosed by Dvorák in his *Klänge aus Mähren*, a series of thirteen duets for soprano and contralto with piano-forte accompaniment, recommended their publication to Simrock. The duets met with success and Simrock proposed to Dvorák the composition of a number of Slavonic Dances in the style of the Hungarian Dances by Brahms, which had won great popularity when they had been published ten years before. The Slavonic Dances, in their piano form, were brought out in 1879, and met with immediate success. It was partly this success, and partly the realization that they would be effective in symphonic form that moved Dvorák to arrange the dances for orchestra.

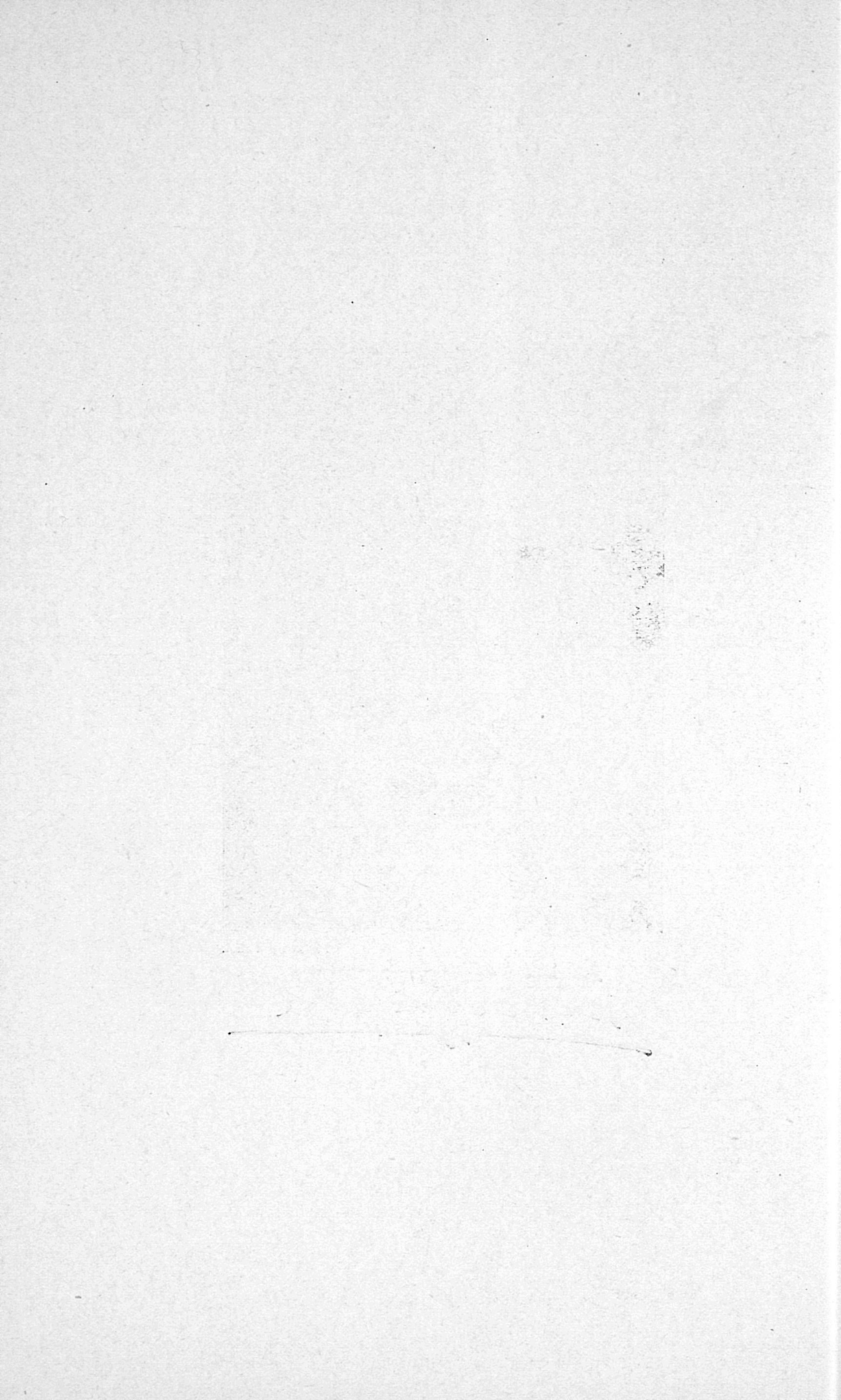
The two dances that are performed on this occasion are drawn from the first book. Their keys and *tempi* are as follows:

- I. *Poco Allegro*, A flat major, 2-4 time.
- II. *Presto*, C major, 3-4 time.



Photo by Toffek

Titostrepa



# FIFTH CONCERT

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Saturday Afternoon, May 24

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OVERTURE, "Cockaigne" - - - - - Elgar

Sir Edward Elgar was born at Broadheath (near Worcester, England), June 1, 1857.

In sharp contrast to the program for the Fifth Concert of the Festival of last year which dealt with the Rhine and the moods that it evoked (Bruch's *Die Lorelei* Overture and Schumann's *Rhenish* Symphony were performed), the *locale* for the program this afternoon has been transferred across the English Channel, and we are to "see London Town" and delight in its power to inspire an Elgar and a Williams to imprison in a scheme of rhythm, tones and orchestral color the great underlying moods and the imperturbable spirit that characterizes that complex of bricks and stones, and surging humanity which makes unique the city through which ceaselessly flows "Father Thames."

Sir Edward Elgar has frequently been denominated the most significant figure in English music since Purcell (1658-1695). When the passing years have given perspective to the work of his younger contemporaries, Holst, Williams, Bax, and Goosens to mention only a few, there is slight doubt that Elgar's position will be altered, even though he belongs to a period in which a premium was not placed upon directness and compactness of expression; even though his is not a condensed, paragraphic style, nor the idiom of the moderns. His craftsmanship and knowledge of the technic of his profession are not to be denied, though it is possible that the composers of the present day may surpass him in the eternal and enduring qualities of inspiration and aesthetic expression.

The *Cockaigne* overture—subtitled "In London Town"—was first produced in London in 1901, at a concert of the Philharmonic Orchestra given at Queen's Hall, and was conducted by the composer. (In the same year, Sir Alexander MacKenzie brought out his suite for orchestra, *London, Day by Day*.) The overture was published in 1901, and the score bears this inscription: "To My Many Friends, the Members of British Orchestras." Though no "program" was attached to the score, by which the significance of the music may be elucidated, there has appeared in the program books of many concerts in which the work has been conducted by the composer, a "story" which apparently has been inspired by him. In the review of the first performance, the writer for the *Musical Times* (London) of July 1, 1901, intimates that however much the "program" may add to the meaning of the score, the attempt to "follow it while listening to the music proved arduous."

Notwithstanding the possible diversion of interest during performance, the following descriptive analysis, based on one in Ernest Newman's "Elgar" in *The Music of the Masters* series (London and New York, 1906), is offered:

The gladsome nonchalant feelings of a typical easy-going Londoner strolling through St. James' Park on a lovely summer day are described in the opening theme (its two first measures are given out by the first violins). Several presentations of the bustling, jaunty first theme lead to another subject given out *nobilmente* by the second violins, violas, oboes and clarinets, which brings a more serious mood into the music. It represents the stronger side of the London character. More vociferations of the first theme in the brightest color of the brass, and then tranquil feelings come uppermost; we are introduced to a pair of happy, tender lovers on their walk. A preliminary phrase for the second violins leads into the love theme proper—in the strings—which may be regarded as the second subject of the overture.

After listening for a moment to the lovers' conversation, the composer fastens on the little phrase in the second violins, just referred to, passes it through various modifications, and finally makes it conduct us to another scene, where we are introduced to the perky, self-confident, unabashable London street-boy. This theme, given to the clarinet, *scherzando*, and taken up at the third measure by the second violins, is evoked out of that of the graver "Londoners," just as Wagner obtained the theme of his Nuremberg apprentices out of that of the Mastersingers. This is tossed about merrily from one key to another, until the first subject reappears in a more assertive form. Continuing to play with this in the strings (the drums assisting later on) the composer once more takes up the love theme and modifies it.

The Development section opens with the "serious Londoner" theme high up in the strings *legato e dolce*, and followed by an equally smooth presentation of the end of the lovers' theme. This is shown in one dreamy form or another; at one or two points a solo clarinet breaks in upon the scene with an anticipation of the rough strains that are soon to disturb the love idyll. There is a military band approaching from somewhere, but as yet its noise is attenuated by distance. Rushing scale passages in strings and wind, however, interspersed with further suggestions of military music, indicate that the band is drawing nearer. Soon we hear it in full blast: against whirr of tone in strings and woodwind the cornets and trombones blare out their impudent, swaggering theme. This is developed largely, and the joy of the youngsters in the soldiers, the band and the procession is shown by snatches of the "street-boy" motive flitting about like broken ejaculations of delight.

The turmoil dies away, and fragments of the opening subject make their reappearance. The lovers are supposed to make for a quiet church, to avoid the crowd and the din; on their way their ears are assailed by the corybantic strains of a Salvation Army band that is stationed down a side street. The big drum and the tambourine are faintly heard; then the clarinets play a typical piece of Salvation Army music (a metamorphosis of the military band theme) horribly out of tune with the basses, which are in F while the tune is in G flat. The basses obligingly change their tonality in the hope of putting things right, but the unskilled clarinetists repay their courtesy by getting out of the key; this time the basses hold G, while the tune is in A flat. These episodes alternate with a short, tender phrase in



the violins, that may be taken to denote the feelings of the lovers. These are now in the church, and a calm phrase in the clarinets and horns is worked as a counterpoint with a figure in the strings. The noisy outer world is forgotten for a moment, but it soon obtrudes itself again, snatches of the "urchins" theme mixing themselves up with that of the "lovers."

The tempo quickens again to that of the opening of the overture and the first subject reappears in the trombones, marking the Recapitulation section, and also—so far as the program is concerned—the point at which the lovers leave the church and re-enter the streets. The subject is enunciated in full form with brilliant scoring. The "lovers" theme and second subject is treated with the same richness of color. The joyous "urchin" motive scampers about exuberantly, dies down quickly to *piano*, and makes way for new reminders of the coming of the military band, whose strident strains are soon to be heard again in full force. Finally the "London" theme comes out in the utmost fullness of scoring and nobility of phrasing, and the overture ends with a reminiscence of the sprightly opening subject.

A LONDON SYMPHONY - - - - - Williams

Lento—Allegro Risoluto; Lento; Scherzo; Andante—Allegro; Epilogue.

Ralph Vaughan Williams was born October 12, 1872, at Down Ampney (Wiltshire) England.

On several occasions during his visit to Ann Arbor last spring, Gustav Holst spoke in glowing terms of the personality and work of his friend and contemporary, Ralph Vaughan Williams. The close and stimulating friendship existing between the composers of the two most discussed symphonies of the day—*The Planets* and *A London Symphony*—merits record. The absence of petty jealousy and narrow egotistical professional spirit, in their daily contact with men and things, is clearly evidenced by the breadth and scope of their artistic conceptions: the one interprets the spheres; the other a great city. Perhaps the clarity and sanity of their expressions of these vast themes is due to their retaining the simplest of human contacts and relationships with their fellow men.

Williams' student days were spent at the Royal College of Music (London) where, among kindred spirits, Holst and others, there developed a consciousness that in England the finest type of creative expression was being stifled by the then existing methods of teaching. After two years at this institution he entered Cambridge University in 1892, where he took the degrees of Bachelor of Music and Bachelor of Arts respectively in 1894 and 1895. His instructors there were Charles Wood (Composition) and Alan Gray (Organ). In the autumn of 1895 Williams returned to the Royal College of Music studying composition with Sir C. H. Parry and Sir Charles Villiers Stanford; organ with Sir Walter Parratt and piano with Graham P. Moore. Two years later, still feeling the need of further training, Williams went to Berlin, there to enter the Akademie der Kunste as a pupil of Max Bruch. After a short period in England, where he accepted a position as organist at South Lambeth Church,

he journeyed in 1908 to Paris where he further supplemented his training by study with Maurice Ravel. During the war Williams enlisted—at the age of forty-two—as a private in the medical corps and he served as stretcher bearer both in France and at Salonika.

The principal works of Dr. Williams—the composer is a Doctor of Music both of Oxford and Cambridge Universities—are as follows: For orchestra: *Serenade for small orchestra* (1898); *Two Orchestral Impressions—Harnham Down and Boldrewood* (1904); *Symphonic Impression, In the Fern Country* (1905); *Heroic Elegy* (1906); *Norfolk Rhapsody No. 1* (1906); *Norfolk Rhapsody No. 2* (1907); *Sea Symphony* for chorus, solo and orchestra (1903-09); overture *The Wasps* (1909); *Five Mystical Songs* for solo, chorus and orchestra (1910-11); *Fantasia on a Theme by Tallis*, for string orchestra (1910); *Fantasia on Christmas Carols*, for baritone, chorus and orchestra (1912); *London Symphony* (1912-13); *The Lark Ascending*, fantasie for violin and orchestra (1914); *Pastoral Symphony* (1921). Dr. Williams' chamber music includes a quintet in C minor (1904), a quintet in G minor (1908), fantasy quintet (1913). He has composed numerous songs, but his contributions to the literature of the piano are negligible.

The *London Symphony*, composed in 1912-13, was first performed at an orchestral concert in Queen's Hall, London, and was conducted by Geoffrey Toye.

After this first production of the symphony—which took nearly an hour to interpret—Dr. Williams made a revision of the work and this was played under the direction of Adrian C. Boult. Still other changes were made, and a third and final version was given to the public, under the direction of Albert Coates, at one of the British Music Society's concerts, Queen's Hall, London, with the London Symphony Orchestra, May 4, 1920.

In America, Dr. Williams' symphony was heard for the first time at a concert of the New York Symphony Society, December 30-31, 1920. Albert Coates, who made his first appearance in America on that occasion, was the conductor.

When the *London Symphony* was produced for the first time in London, the reviewer for the *Musical Times* of that city wrote:

“Somewhere behind all the daily incidents, behind the extravagant enthusiasms for new amusements from Paris or New York, and the equally extravagant enthusiasms after seriousness, behind the incongruities of stately mediaeval buildings jostled by the latest enormities in architecture, reared in concrete blocks upon steel girders, behind the cries of the newsboys and the voices of the preachers, whether of the churches or Hyde Park, there is something steady and constant which unites the London of today with the London of Samuel Pepys, and which the Londoner owns often unconsciously as the spirit of the place.

“It seems to be that which Dr. Vaughan Williams has tried to get at in his music, and though at one point in the first movement he breaks out into a preposterous rag-time tune, and again in the slow movement works in the calls of lavender sellers and other street traders, though the scherzo suggests the bustle of the streets at night, and, if we like, we may find the flashing sky-signs in certain sudden points of bright color, all these things are only excrescences on the surface. There is a big impulse, a



Photo by Alpeda

*Harold Kane*



big rhythmic line underlying the whole design, which makes it a real symphony and a real reflection of the London spirit; a spirit which we feel all the more strongly because it is disguised beneath a myriad of attractions and distractions."

The *London Symphony* is scored for the following orchestra: Three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

The score, published in London "under the scheme of the Carnegie United Kingdom Trust," is dedicated "To the Memory of George Butterworth".\*

When the *London Symphony* was performed for the first time in America under the direction of Albert Coates, the program contained the subjoined programmatic description of the work by Mr. Coates:

## FIRST MOVEMENT

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery:

No. 1. *Lento.* Violins.

V'cellos.

*ppp*

London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (*Allegro*):

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\* George S. K. Butterworth went as a boy to Eton, and later to Trinity College, Oxford. Gifted musically, a composition of his was performed even during the period of his boyhood at Eton. For a short period he studied at the Royal College of Music, principally with Charles Wood. When the war broke out Butterworth joined the forces in France, having obtained a commission as lieutenant. He was killed August 5, 1916, while taking an enemy trench at the head of a bombing party. He composed a number of songs, of which the best known are the cycle from Housman's "Shropshire Lad" (1911). His "Shropshire Rhapsody" for orchestra was performed at the Leeds Festival of 1913 under the direction of Arthur Nikisch.

No. 2.  
*Allegro risoluto.*  
Sva - - - - -

*fff*

One is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the coster-monger (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

“Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river, and suddenly the noise ceases, shut off as though by magic.

No. 3.  
English Horn.

*p*

We are in that part of London known as the Adelphi—formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets, haunted principally by beggars and ragged street urchins.

“We return to the Strand and are once again caught up by the bustle and life of London—gay, careless, noisy, with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city—yet, nevertheless, full of that mixture of good humor, animal spirits, and sentimentality that is so characteristic of London.

#### SECOND MOVEMENT

“In the second movement the composer paints us a picture of that region of London which lies between Holburn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets, over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghost-like. A silence hangs over the neighborhood, broken only by the policeman on his beat.

No. 4.  
*Lento.*  
English Horn.

*p Misterioso.*

"There is tragedy, too, in Bloomsbury, for among the many streets between Holburn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub,' whose lights flare through the murky twilight, stands an old musician playing the fiddle. His tune is played in the orchestra by the viola.



In the distance the 'lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.

"The gloom deepens, and the movement ends with the old musician still playing his pathetic little tune.

### THIRD MOVEMENT

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple embankment (that part of the Thames embankment lying between the Houses of Parliament and Waterloo bridge). On our side of the river all is quiet, and in the silence one hears from a distance, coming from the other side of the river, all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast network of very poor quarters and slums.)

No. 6.  
*Allegro vivace.*



On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this, softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

## FOURTH MOVEMENT

"The last movement deals almost entirely with the crueller aspect of London, the London of the unemployed and unfortunate. After the opening bars we hear the 'Hunger March'—a ghostly march of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.



"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueller aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under'; the man 'out of a job,' who watches the other man go whistling to his work; the man who is starving, watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben' chiming from Westminster tower.

"There follows the epilogue, in which we seem to feel the great deep soul of London—London as a whole, vast and unfathomable—and the symphony ends as it began, with the river—old Father Thames—flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery."

## CONCERTO FOR PIANOFORTE No. 5, E flat major, Op. 73 - - Beethoven

Allegro; Adagio un poco moto—Rondo

HAROLD BAUER

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

Beethoven's sketch book for 1808 was devoted entirely to material for the Choral Fantasia and the E flat piano concerto, which was destined to be the last of five concertos for pianoforte, although sketches and some sixty pages of score exist for a sixth in D minor. The concerto was not completed until the next year, for during the occupation of Vienna by the French, Beethoven was prohibited from taking his customary walks in the gardens and fields from which he gained so much inspiration, and as a result contented himself, as Thayer remarks, with "putting the finishing touches on the E flat Concerto, Op. 73 and making some studies for new symphonies and sonatas."

For two years the concerto lay in Beethoven's portfolio unplayed and unpublished. It was heard for the first time toward the close of 1810 in a concert in Leipzig,



Johann Schneider being the interpreter. The *Allgemeine Musik Zeitung* reported that "the concerto put a numerous audience in such a state of enthusiasm that it could hardly content itself with ordinary expressions of recognition and enjoyment." It is interesting to note that Beethoven had retired from concert playing in 1808, appearing only occasionally thereafter, and then usually in benefits, and had to rely upon others, especially his pupils, Baroness Ertmann and Czerny, for the presentations of his piano compositions.

The first public hearing of his concerto in Vienna was in a curious concert given February 12, 1812, at which this work, played by Czerny, was sandwiched in between inconsequential arias and a showing of new paintings. The reason for the cold reception of the work is given by the reviewer in Castelli's *Thallia*:

"If this composition which formed the basis of the concert which had been announced, failed to receive the applause it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The score, published by Breitkopf and Härtel in 1811, bears this title: *Grand Concerto pour le pianoforte avec accompagnement de l'orchestre, composé et dédié à son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven. Oeuv 73.*"

I. (*Allegro*, E flat major, 4-4 time.) Although the construction of the first movement is that of the modified sonata form peculiar to nearly all concertos of Mozart's and Beethoven's day—and the principal modification lay in the employment of a double exposition, for orchestra and for the solo instrument respectively—Beethoven departed from the general order of things by preceding the first exposition (for orchestra) by passages for the piano. A loud chord for the orchestra announces the appearance of the arpeggio passages given to the solo instrument. There are three presentations of the chord, and of the piano material following it. The principal theme now enters in the first violins. The second subject begins, *pianissimo*, in E flat minor, but is taken up by the horns in E flat major nine measures later.

The piano gives out the principal theme in chords. After some passagework, the second subject—also given to the piano—is heard in B minor (*pizzicato* accompaniment in the strings). A modulation is made to B flat major and the theme is repeated in the full orchestra, *forte*. Development now takes place, principally in connection with the first subject. The principal subject in the Recapitulation is announced by the full orchestra, *forte*. The second theme begins in the solo instrument in C sharp minor, but a modulation brings it back, in the full orchestra, to E flat major. At the pause, after which it was customary for the soloist to introduce a cadenza, Beethoven directed that no cadenza should be inserted, but that the soloist should proceed at once to the material which followed. A coda concludes the movement.

II. *Adagio un poco moto*, B major, 4-4 time. Sir George Grove described the

form of this movement as "quasi-variations," the material being, for the most part, developed from the theme given out at the beginning by the muted strings. At the close of the movement there is a suggestion of the principal subject of the rondo, and that closing division of the work follows without pause.

III. Rondo. (*Allegro*, E flat major, 6-8 time.) The principal theme is allotted to the piano, and is taken up by the full orchestra, *forte*. A second theme follows in the solo part also in E flat, but a second section of it appears in B flat major, this being succeeded by a repetition of the first subject. There is development, followed by the customary Recapitulation, and a coda, in which occurs an important part for the kettledrum as accompaniment of the piano.

# SIXTH CONCERT

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Saturday Evening, May 24

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INTRODUCTION AND "HYMN TO THE SUN" from "Iris" - - - Mascagni

UNIVERSITY CHORAL UNION

Pietro Mascagni was born December 7, 1863, at Leghorn, Italy.

*Iris*, an opera in three acts, text by Illica has been heard occasionally in this country, though it has in no way achieved the popularity of *Cavalleria Rusticana* by which Mascagni became an international figure in matters operatic. It was first produced in Rome in 1898. The story is somewhat symbolical and, being laid in Japan, the simple plot is full of the poetic philosophy of the Island Kingdom. The Introduction and "Hymn to the Sun" for orchestra and chorus, supplants the usual instrumental overture. Mascagni has given us, in true Italian style, a tone picture of a Japanese sunrise.

A translation of the *Hymn to the Sun* follows:

Behold me beside your portal,  
I am Life and Pow'r immortal  
In earth and Heav'n above;  
I bid you love for ever,  
I am he that changes never,  
I am Love, I am Love!

Thro' me the birds are singing,  
Thro' me the flow'rs are springing,  
And every heart uncloses  
Thro' me the flow'rs are springing.

I shine alike for all  
On high and low I fall  
And pity and tender story,  
And song's eternal glory  
And Light, Beauty and Light, all are mine  
I am Love!

LYRIC POEM, "La Primavera" ("Spring") - - - - - Respighi

For Soli, Chorus, Orchestra and Organ

(First time in America)

For Soli, Chorus, Orchestra and Organ

SIRVARD . . . . .	DUSOLINA GIANNINI
ONE PRAYING . . . . .	VICENTE BALLESTER
THE YOUNG MAN . . . . .	FORREST LAMONT
THE OLD MAN . . . . .	CESARE BAROMEO
TWO MAIDENS . . . . .	} GRACE JOHNSON-KONOLD DORIS HOWE
VOICES OF THE AIR, FLOWERS, WATER, ETC., UNIVERSITY CHORAL UNION	

FREDERICK STOCK, Conductor

Ottorino Respighi was born July 9, 1879, at Bologna.

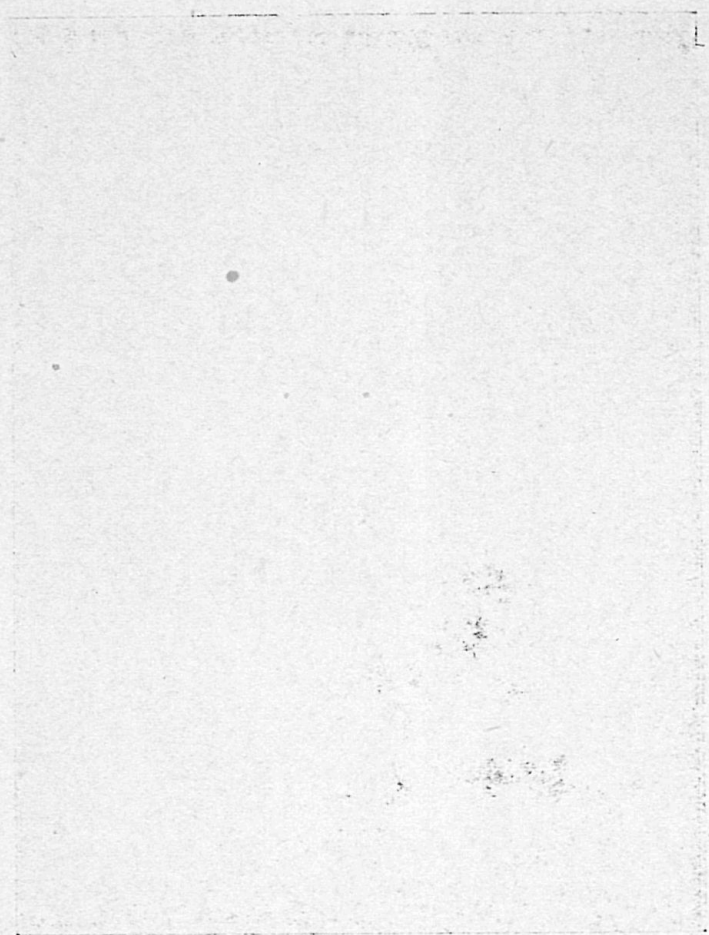
The composer of *La Primavera* received his first musical training from his father, and continued in the Liceo Musicale, Bologna, as a pupil in composition and violin. Graduating in 1901, Respighi traveled in foreign countries and in Petrograd received instruction in composition from Rimsky-Korsakoff. In 1913 he was appointed professor of composition in the Liceo Musicale, Bologna. At the present time Respighi is director of the Musical College of St. Cecilia, Rome. Respighi's compositions include the following: Operas—*Re Enzo* (Bologna, 1908), *Semirâma* (Bologna, 1910), *Maria Vittoria*; *Aretusa*, cantata for mezzo-soprano and orchestra; Suite in G minor for orchestra; dramatic symphony; Suite in G major for string orchestra and organ; *Notturmo* and *Burlesca* for orchestra; concerto for piano and orchestra; symphonic poem, *The Fountains of Rome*, by which work he has been brought to the attention of the musical public in America; string quartets, songs and pieces for piano, organ and violin. *La Primavera* was written in 1922, and was published the following year by the Universal Edition, Vienna and New York.

Although the composer has not offered any information in response to inquiries as to date, place, conductor, etc. of the first performance of this work in Europe, internal evidence on the manuscript score and orchestral material indicates at least one presentation which must have been in Italian.

As a reading of the translation will show, the text, which is drawn from the first part of Constant Zarian's *Sirvard, Daughter of the Earth*, makes no pretensions to a continuous narrative or a connected series of dramatic incidents; it describes in light, deft touches the varying moods of the coming of springtime to earth, to sky, to water, to flowers, and to man. The text serves but as a source for the fresh and richly varied inspiration of the musician who paints with the aid of his orchestral palette a tone picture of the advent of spring in which voices and instruments conspire in a new beauty of expression.



*Ottorino Respighi*



Respighi uses several definite themes through the work but with the freedom of the Italian nature, as against the studied weaving of *motifs* in the music dramas of Wagner. He thus gains coherence and a certain intensity of expression by the varied treatments accorded the significant themes. Like other moderns, his harmony must not be judged in the cold gray color of the pianoforte score, apart from the inherent and necessary coloring of the orchestra. The mere overlaying, simultaneously, of several dynamic or color values, instead of causing auditory discomfort, is so deftly managed and is so much a part of the expression of the immediate mood that it seems to be the very embodiment of a new form of beauty. Cacophony is merely a means to an end. Dissonances are more the result of converging melodies and harmonies all beautiful in themselves, and doubly enriched by their juxtaposition or superposition. Individually the several tone lines, whether for instruments or voices, betray a startling degree of diatonic melodic fluency: the Italian *flaire* for the creation of a pure, charming melody, is clearly in evidence; note the themes for the Women's Chorus: *Is heaven fashioned of flowers*, and the rich sweep of the theme for the men to the text: *All heaven is admiring*.

Much space might profitably be devoted to the details of novel groupings of instruments, and the fresh, convincing touches of genius in the orchestral score—he has attained a wealth of varied tints and shades that grow increasingly more beautiful with repeated hearing—but we would not destroy by microscopic analysis of the art work, the freshness and bloom of a first hearing. Those who desire more intimate acquaintance with the richly garbed, lyric poem of Spring, are invited to attend the rehearsals, and are advised to procure a copy of the score transcribed for pianoforte and voices.

The orchestral score calls for the following instruments: Piccolo, two flutes, three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, three timpani, triangle, piatti, tam tam, two harps, celesta, pianoforte (4 hands), campanelli, organ and the usual strings.

The score contains the following program:

"God is a child, for his countenance is frank and trusting like that of a man smitten with love."

*"Fields, flowers, water of a lake. In the distance a forest of crowded slender trees. Near at hand the hut of a forest guard covered with climbing vines, circled with roses. Calm glory of a fair day filled with sunshine, drunken with butterflies. It is spring with its laugh of childhood, that scatters rubies and topazes, that gives love and takes love in return, that resembles a new-born child, amazed at the sight of the blue sky. Far away the forest is mysterious and dark."*

The work begins in B Flat-Molto *vivace* 7-4 time, with two measures of reiteration of F as an introduction, which continues for several measures, while the subjoined *principal theme* (perhaps it might be designated the Motive of Spring) is heard.

## No. 1.

*Molto vivace.*  
*f gaiamente.*

etc.

After being taken up in turn by the other instruments of the orchestra leading to a *fortissimo* statement by the trumpets, a *second theme* is abruptly introduced. This is given out by piccolo and piano against a tremolo of violins, and contrasts strongly in all respects with the first theme. It may represent the light, fluttering, sparkling bird calls of Springtime, though later on in a different orchestral tint, it becomes reflective and more tranquil.

## No. 2.

etc.

Following a brief *tremolando* on C, and an abrupt chord on E flat, another version of theme 1 appears (No. 3). The unusual 7-4 rhythm has been compressed into the more commonplace 2-2 time by a change of the accents in the last six notes of the theme. These two forms of the Spring motive will be encountered frequently during the course of the work.

## No. 3.

etc.

Theme 3 is heard in the trumpets, taken up by the horns, and develops into a *tutti* which leads boldly into the Invocation, delivered by the baritone.



*Sixth Concert*

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ONE PRAYING

God, now in the season  
When rustle burgeoning buds  
As they blossom,  
Sheds on the spirit of all men  
The soft perfume  
Breathing his mystery,  
Outspreads a veil of gentle laughter  
And beautifies earth  
And fills the air with his incense,  
Gives to the world his blessing  
In all the ardent gleam of the sunshine.

Theme No. 1 is heard in the trumpets as the singer concludes. An interlude of interesting color (piano 4 hands, sustained strings and horns) continues an accompaniment for

The hour of light is come,  
Hour when all is glad,  
Hour of limpid and tender joy  
Of a child all wonderstricken,  
Facing infinity.  
Alleluia, alleluia.

As the "alleluia" is ended the orchestra modulates into an impressive C major chord, *fortissimo*.

To constantly changing "atmospheric" accompaniment SOPRANOS AND ALTOS announce:

Last night in passing beheld us  
Mounting high up in the star-land  
There to kiss the gold of their gleaming.  
And then we sudden find us  
Near the flowers, our sisters.

The falling cascades, yea, the falling cascades,  
They are our voices so light and melodious.

TENORS AND BASSES

All heaven is admiring its likeness  
In mirror of silver hue.  
The branches outreaching lean to us  
In desire of love's fond embracing.  
Wherefore we come  
From towering peaks of mountains lofty,

VOICES OF FLOWERS

We are the blessed little company of  
Perfumes,  
And we make incense float  
Upon field and air and water,  
On shadows that drift to the border of  
night-land.  
It is springtime!

The heralding of Spring is intensified by the orchestral re-statement of Theme 1. Returning to the mood and style of the Invocation, the ONE PRAYING continues:

And he doth behold the enchantment of  
prairies  
And touches light with his fingertips  
loving  
The least thing he created;  
That the host of his creatures

May waken and thrill  
And the mass be intoned  
In language light and joyous.  
Then for this reason sing I:  
Alleluia!

When all is still after a zepher has borne the far away pipings of the shepherd imitating the melody of the birds of spring (Theme 2), the CHORUS meditates, and is inspired to exultation in its reverie:

What delightful breezes!  
Then away the blossoms of flowers  
Before the sound shed with the sweet-  
ness of honey  
From tender young hearts all a-tremble.  
They are our lovers  
The diamonds bright of the sunshine.  
Now rejoicing!

ONE PRAYING  
In the bright gleaming of roses,  
The symbol, clear, of a spirit  
Close-joined with the poppy of sleep,  
Look on the vision,  
Look on the vision of springtime.

Over an accompaniment restating theme 1, the chorus in a new melody and rhythm, 7-4 time, (theme 4) brings this mood to a climax:

No. 4. *Vivo.*  
Soprano.  
Alto.  
etc.

Petals like these of ours  
Are but the flame of desire;  
Now rejoice . . . !  
Lovers now be drinking

In mighty draughts of that water;  
There manifest  
Is the countenance of God.  
Come now, rejoicing . . . !

An orchestral interlude of some length follows utilizing the above themes and bringing forward a new one, which, after several "shadowings," is heard in its entirety (No. 5) as oboe solo over a sustained harmonic background, to be answered by the distant recurrence of No. 2.



Photo by Underwood & Underwood

*Dusolina Giannini*



## Sixth Concert

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No. 5. *Lento non troppo.*

Oboe.

Strings. *scherz.*

Horns. *pp*

etc.

The YOUNG MAN (2nd measure of No. 5 is woven into the orchestral fabric of the accompaniment) relates:

The winter, a sad recollection,  
Has fled far off  
Unto his unseen cavern.  
At dawn is born to us gladness,  
Rich with all the fire and the roar of life,  
The splendid awakening.  
In the woodlands I've broken a twig  
Embroidered by heaven,  
Dear little stars all canorous,  
And now I am singing a song  
Concordant with my heart-beats.  
See hilltops, forests, flowers,  
Shadows, scintillating butterflies,  
All rocking their wealth of passion  
In this spirit of mine, remote and lonely.

And lo, now the whole of my life  
Have I stolen from dreamland,  
And lo, now dreaming,  
I await what is destined.

When last I saw her,  
The ultimate vision,  
The virgin of footsteps all lightness  
And girdled with sunshine;

Then gathering sweetly and gently  
The plants and flowers,  
Weaving her garlands.  
O, I wonder, I wonder  
Where now is that virgin so airy. And  
her eyes  
Are the eyes more than fairest.

With her nimble and delicate arms  
Light as a wavelet,  
Remote and all unknown to me,  
And yet so very near me,  
Near to my life and soul—  
On what road unseen is she going  
In the light raiment of the goddess Au-  
rora,

My dear little maiden?  
And her eyes, softer than velvet,  
Are the eyes far the fairest.  
Why, O why wander my thoughts  
Disconsolate and unresting,  
Seeking her, pale and weary,  
Sad-eyed on green wastes of meadow,  
And over the hilltops,  
Unknown and nameless,

The nameless fair maid of my dreams?  
And her eyes are the eyes more than  
fairest.

## CHORUS

Sun, with wings that scatter the sun-  
shine,  
Welcome—

## THE OLD MAN

Yes, I will wander on  
A little farther,  
To the end of the meadow  
Where the apple trees grow all a-blos-  
som,—  
While innocent blossoms  
In childhood they have stood,  
In my playing;  
And when, a young man,  
I saw how the rosy fancies  
Light the living.

## THE YOUNG MAN

Thyme and sweet marjoram  
Out along the foot of the hills  
Are drinking the sunlight  
With their eager lips open,  
There to kindle all the flames  
Of their colors.

## THE OLD MAN

Again I would see for a moment  
That tall tree,

Fragments of themes 1 and 2 appear  
with varied orchestration.

And gaze long in my pleasure,  
For air is clear and the sun is caressing.  
No, I would not wish to die  
Ere I beheld once again springtime,  
Springtime in all its glory.

## THE YOUNG MAN

The old man who shall live  
Over the border of springtime  
Has long time to live,  
So the village wise men often tell us.

## THE OLD MAN

Man was always earth's little minion:  
With the earth he came to bud,  
With her he withers.

Mark you how the earth is a-tremble,  
How pulsates her heart in its ecstasy,  
How her blood flows in rhythmic pro-  
fusion.

## CHORUS

Is heaven fashioned of flowers, of sun-  
shine?

The winds all made of silken sounds,  
of touch unknowing?

Just why, O my sisters, O why, dearest  
my sisters,

Do the very roses all call aloud,  
From the reviving gems on their  
branches,

And why, O my sisters, why am I so  
shaken

By the nesting music, all hidden away  
Deep in the bushes? O why?

Voices clear as crystal fall and press on  
my eyelids,

Press round my throat and over all my  
body,

And they gird me with soft veils of ca-  
resses

And heaps all over me melancholy.

What is the mystery that makes all the  
wide world shudder?

What is the trembling round us going  
and returning

And again going, like to the surges?

April has covered again the fields  
With glowing buttercups, maybells de-  
mure and sweet.

Thickets in bud are breaking,  
Branch and twig is hung with blossom.

On my hands enkindle a fever,  
O'er my spirit, cast the garment of hope.

Pour, pour out, O thou sun,  
Pour the dew from out the calix!

Fill with delight, make drunk my mouth  
Where you would enkindle fires of kisses.

To us what giveth blossoming April?  
Expectation.

She has rocked us light in the infinite.

On every lip is enkindled a rosebud all  
flaming.  
The billows, the billows of what so mys-  
terious  
Hath she to us here upraised?

## SECOND MAIDEN

Take this beautiful flower  
Symbol of all my devotion,  
And kiss me now,  
Or else my poor heart will be breaking,  
My heart will be broken.

## FIRST MAIDEN

I love you, dearest,  
And your body, frail and all a-tremble,  
And your eyes, wide and burning.

## SECOND MAIDEN

Deep—in my bosom  
Is a tremulous white-feather dove  
That is tempting me, is tempting me.

## FIRST MAIDEN

Thine eyes are bright as stars,  
Two gleaming stars, two gleaming stars.

## SECOND MAIDEN

I would bow down on my knees  
And fain would I kiss thy feet.

## CHORUS

On through the forest,  
On through the forest,  
Runs a pathway.  
Of this you are thinking.

## ONE PRAYING

Here is where mystery rises.  
God, who hast laurel  
That is hope's symbol,  
Like the roses, full of sweetness  
Are the lips of thine.  
Grasses are nodding  
To fancies fraught with the sweetness  
of yearnings  
And everything breaks in fire;  
Kindles, flames with opening petals.

Go, ye magical tokens,  
Where pattering fountain descending  
In purest of diamonds,  
Leaps to life under the kiss of the sun.  
Here, here beginneth life's dark secret.

Themes 5 and 2 recur in an orchestral  
intermezzo.

## YOUTH

Hail to thee, maiden, so fortunate, glad-  
some;  
Butterfly drunken art thou,  
In bosom of nature restored to life.  
Tell me, what is your language  
In talk with trees and flowers.

## SIRVARD

I ask your pardon; never once  
Have I seen you come unto the dwelling  
Of my father, nor have I ever seen you  
at mass.

## THE YOUNG MAN

I am only a wanderer lonely, now here  
and now there.  
Just a wanderer going his way as the  
way leads.  
At clear dawn's awakening.

Here are to be heard recurrences of  
theme 1, in the wood wind instruments.

Unto our lady, her of lovely springtime,  
The sunshine, to these  
I lift up my prayers in passing.  
Before me naught I pursue  
But a shadow or a folly  
I weave my dreaming

Theme 2 is heard in the clarinet.

And in the dreams I fare  
To lands of most wonderful vision.  
For I am a wanderer only.  
And when in their converse the earth  
and heaven,

The clarinet and celesta sound theme  
5; the violins bring forward theme 3,  
while the oboe follows with theme 5.

Give answer in our language,  
I fall on my knees, with all folly  
That ever follows me roaming,  
And then I pray.

SIRVARD

Not I; never have I left my native village.

THE YOUNG MAN

Hark to my speaking;  
In your eyes now,  
I see them, there are mysteries,  
Prayers that are hidden,  
In thousands of flashes.  
Deep in your heart is concealed a secret,  
Very strange.  
Tell me, 'tis true, then, 'tis true, then?

SIRVARD

Your speech is words without meaning.

THE YOUNG MAN

Tell me, is it true?

SIRVARD

I don't know—I've no time—time to de-  
lay  
And loiter; I should like much now to  
go.  
In the distance stands a small tree  
With white bloom on its branches,  
Like a bridge, newly wedded,—  
Tree that I prize above all others.

THE YOUNG MAN

Might I accompany you?

SIRVARD

Do you wish to?

THE YOUNG MAN

Should you agree—

SIRVARD

Then come.

ONE PRAYING

Spring time has come, life's fair season.

Themes 1, 3 and 5 are heard until the  
conclusion of the work.

Sunshine greets us in the colors of the  
flowers.

Springtime has come, life's fair season,  
And love is singing with the voice  
Of every mystery.

Our life is the springtime.

CHORUS

It is spring time, come is the spring time.  
The life time flowers in springtime  
The Winds all eager through the fol-  
iage sweeping  
Far off are singing  
'Tis come, The springtime  
Come is the Springtime.  
Ah!

FINALE, ACT II, from "La Forza del Destino" - - - - - Verdi

LEONORA . . . . .	DUSOLINA GIANNINI
GUARDIANO . . . . .	CESARE BAROMEIO
MELITONE . . . . .	VICENTE BALLESTER
MONKS . . . . .	MALE CHORUS

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

*La Forza del Destino*, an opera in four acts with libretto by Piave, was written to fulfill a commission from the Imperial Theatre, Petrograd, and was produced there November 10, 1862. It was only a *succès d'estime*, the Court and the Russian public not being greatly moved by it. No doubt its doleful and gloomy plot has been





Photo by White

*Clare Sices*



responsible for its cool reception everywhere. Despite the lack of public approval the opera represents a transition in Verdi's style from *Trovatore*, *Traviata* and *Masked Ball* representative of his early period, to *Aida*, *Othello* and *Falstaff*, in which the composer's fully evolved expression is displayed.

The finale of Act II from *Forza del Destino* is one of the telling dramatic scenes in the opera. Leonora has fled to the Convent through fear of her brother who has sworn to kill both her and her lover, who unwittingly killed her father. She confesses to Father Guardiano, who procures for her a nun's robe and directs her to a cave where she may be hidden; he utters a curse upon any who seek to know her name or enter her abode. She sings a solemn prayer of thanks which blends with the prayer of the monks.

The text in free translation follows:

## FINALE ACT II

SCENE: *As the great door of the church opens, the high altar is seen illuminated. The organ sounds, from the sides of the choir proceed two long lines of monks with lighted candles; a little later Father Guardiano precedes Leonora who is disguised as a Monk; he leads her out of the church. The monks rank themselves around them. Leonora prostrates herself before him who solemnly extending his hands over her, sings:*

GUARDIANO: The Holy Name of God, the Master, be praised. A soul comes to lament its sins, among these stones it begs an asylum. The holy cavern we reveal, is the place known to you?

MELITONE AND  
MONKS: I know it!

GUARDIANO: To that asylum, sacred, let no one approach.

MELITONE AND  
MONKS: I will obey.

GUARDIANO: The lowgirdle is not to be passed, that draws it here.

MELITONE AND  
MONKS: I will not cross it.

GUARDIANO: Whoever dares to break that decree, or of that soul you try to learn the name or the mystery, curse on you!

GUARDIANO, MELITONE,  
AND MONKS: Curses! curses!  
Heaven with its thunderbolts might burn the impious mortal if so much he might dare;  
Against him is unchained every element; his foul ashes are destroyed by winds. Heaven strikes with a thunderbolt the impious mortal against whom are raised curses loud and deep.

GUARDIANO: (*to Leonora*)

Rise! go! Turn away the danger!  
 Saved! For you, come is the last day.  
 I would comfort your soul before it returns to God.

GUARDIANO, MELITONE,  
 AND MONKS:

The virgin of the angels,  
 May she cover you with her veil and protect you.  
 May the watchman, God's holy Angel, protect you.

LEONORA:

The virgin of the angels  
 May she cover me with her veil and protect me  
 May the watchman, God's holy Angel, protect me.

LEONORA, GUARDIANO,  
 MELITONE,  
 AND MONKS:

The virgin of the angels, etc.

*Leonora kisses the hand of Father Guardiano, goes to the lonely place alone.  
 Guardiano extends his arms toward her and blesses her!* (Curtain).

SELECTIONS FROM "AIDA," An opera in Four Acts - - - - Verdi

In the operas preceding "Aida" we see 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.

"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 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.

## (a) "RITORNA VINCITOR" (Aida), Act I

MISS GIANNINI

When Radames leaves the Palace to prepare for an expedition to Egypt to push back the invasion of that territory by an army under the command of Amonasro, Aida's father, Aida, who is a slave, gives way to her grief and her love for Radames:

<p>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 Egyptian                  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,</p>	<p>A captive pining,          Like some bright, sunny ray on my sad                  lot shining?          Shall I involve destruction on the man                  for whom in love I anguish?          Ah! never yet on earth liv'd one whose          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 woes, 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!</p>
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## (b) "CELESTE AIDA" (Radames), Act I

MR. LAMONT

As the curtain rises on Act I, disclosing a hall in the Palace through the gate at the rear of which may be seen the Pyramids and the Temples of Memphis, Radames

and Ramphis are discussing the impending invasion of Ethiopa. Radames hopes that he may be chosen commander, and promises to lay his triumphs at the feet of his beloved one, Aida.

RADAMES: What if 'tis I am chosen, and my dream  
 Be now accomplished! Of a glorious army I am 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.

(c) DUET, "Ciel! mio padre!" (Aida and Amonasro), Act III

MISS GIANNINI AND MR. BALLESTER

The Ethiopian army, led by Amonasro, has been vanquished and brought captive to the palace, and in this dramatic scene in the third act, Amonasro, still a prisoner, reproaches Aida for her love for Radames, and tells her that to save her native land she must secure from her lover his plans for a new campaign.

(*Amonasro enters*)

AIDA.—Heaven 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 Pharoahs 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,

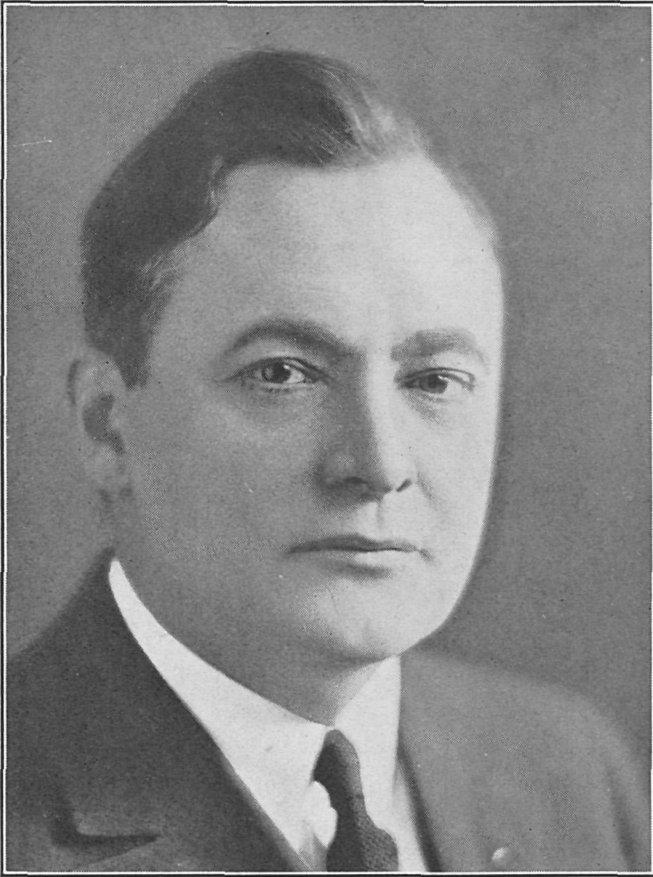


Photo by Daguerre

*Fürst Lamont.*





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, undefended,  
Mothers, graybeards, and helpless children 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 wil' discover?  
Canst tell?

AMONASRO.—Thyself will!

AIDA.—I?

AMONASRO.—Radames knows thou art  
waiting.  
He loves thee, he commands the Egyptians.  
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 Pharoahs thou art a bond-  
maid!

AIDA.—O spare thy child!  
Father! no, their slave am I no longer.

Ah! with thy curse do not appal 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 conqu'ror,  
 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.*)

(d) GRAND MARCH, Act II, (Scene 2)

UNIVERSITY CHORAL UNION

The scene is a gate of the city of Thebes. The King and his court are assembled to receive the conquering army. People and priests welcome the troops who are followed by chariots of war, flags, statues of the gods, slaves, dancing girls carrying treasures, and finally Radames under a canopy, in brilliant array. This is one of the splendid spectacles in the opera.

CHORUS OF PEOPLE:

Glory of Iris, 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 flower's sweet perfume breathing  
 Veil warlike arms from sight!

Ye sons of Egypt, dance around,  
 And sing your mystic praises!  
 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, Oh, glorious band!  
 Mingle your joy with ours;  
 Green bays and fragrant flowers  
 Scatter their path along.

CHORUS OF PRIESTS:

To powers war deciding  
 Our glances raise we;  
 Thank we our gods and praise we,  
 On this triumphant day!

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RUCKLE, L.  
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## *English Horn—*

NAPOLILLI, F.

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EVENSON, S.  
MEYER, C.  
BUSSE, A.

## *Bass Clarinet—*

MEYER, C.

## *Bassoons—*

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RABE, H.  
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## *Contra-Bassoon—*

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FORTY-FIFTH SEASON  
1923-1924

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*Vicente Ballester*



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Camp, Joan  
Canby, Robert  
Cave, Jack  
Cowden, Jean  
Culver, Margaret  
Cummings, Mary Lou  
Cummings, Robert  
Cristy, Jimmy  
Dale, James  
Davidson, Virginia  
Day, Emerson  
Decker, Arthur  
Dickhoff, Annetta  
Dunlap, Dorothy  
Fries, Corinne  
Gass, Daisy  
Gill, Lewis  
Graham, Wallace

Hall, Mary Ellen  
Hanford, Barbara  
Hickey, Guy  
Hatto, Rose  
High, Jessie Marie  
Immel, Earl  
Jay, June  
Jennings, Lorna  
Johnson, Karl  
Kempf, Emerson  
Kirby, Jack  
Lapointe, June  
Lovejoy, Ruth  
Lucas, Evelyn  
MacNamee, Jane  
Menefee, Charles  
McCrachran, Hugh  
McLeod, Norman  
Norton, Margaret  
O'Hara, Emma  
Parker, Winifred  
Peralto, Giralamo  
Potter, Jack  
Prochnow, Durwood  
Quackenbush, Fay  
Raszal, Grace  
Royce, J. D.  
Shaw, Brackley  
Smith, Frances

Smith, Loraine  
Simmons, Alice  
Summer, Dora  
Senseman, Wilfred  
Stoner, Florence  
Sweet, Frances  
Sellers, Wilfred  
Sugden, Marcel  
Stevens, Harlow  
Waggoner, Lyle  
Wild, Karl  
Wood, Arthur  
Wagner, Mary Elizabeth  
White, John  
Weber, Jack  
Winchester, Bob

### *Eighth Grade*

Bailey, Benjamin  
Beebe, Pearson  
Blaess, Lucille  
Bradshaw, Earl  
Bragg, Stanley  
Brittain, Helen  
Brown, Beverly  
Buell, Doris  
Bunton, Edward  
Buss, Gertrude  
Buss, Karl

Buss, Stewart  
 Carey, Miriam  
 Cave, Charles  
 Cissel, Martha  
 Clark, Donald  
 Cleveland, Alice  
 Cole, John  
 Cooper, Ada  
 Crittenden, Edward  
 Cummings, Agnes  
 Cummings, Leland  
 Curtis, Willard  
 Dicken, Katherine  
 Dreyer, Dorothea  
 Eric, Alice  
 Fahndrick, Violet  
 Freeman, Grace  
 Garland, Shirley  
 George, Lucille  
 Gingerich, Horace

Graham, Agnes  
 Handford, Margaret  
 Hawley, Dorothy  
 Hawxhurst, Helen  
 Hirschfield, Helen  
 Hoffstetter, Veronica  
 Howell, Geraldine  
 Howell, Roger  
 Jolly, Carleton  
 Kennel, Lester  
 Ladd, Elizabeth  
 Lockwood, Albertine  
 Lyndon, Thomas  
 Malcolm, Dorothy  
 May, Marian  
 Millen, Homer  
 Montgomery, Almerene  
 Mowerson, Dorothy  
 McCarl, Eleanor  
 McOmber, Betty

Muncy, Irene  
 Norton, Elizabeth  
 Norris, Dorothy  
 Parks, Raymond  
 Ranous, Charles  
 Ruthven, Peter  
 Richards, Ned  
 Rufus, Herman  
 Scott, Barbara  
 Shepherd, Arthur  
 Smith, Gardner  
 Stringer, Nettie  
 Thornton, Frances  
 Verner, Anne  
 Verner, Caroline  
 Vogt, Sheldon  
 Wilson, Edward  
 Wiselogle, Frederick

#### PHILIP BACH SCHOOL

MISS PATTON, Teacher

#### *Seventh Grade*

Barlow, Eric  
 Batchelor, Maude  
 Benz, Helen  
 Cushing, Clara  
 Clark, Arthur  
 Dupslaff, Edna  
 Davenport, Clyde  
 Gauss, Esther  
 Graff, Edwin  
 Groh, Jane  
 Haisch, Albert  
 Hand, Ellen  
 Haab, Hilda  
 Hoffman, Irene  
 Horning, Karl  
 Jahnke, Frederick  
 Jewell, Virginia  
 Judson, William  
 Kensler, Dorothy  
 Koch, Christian  
 Lonsberry, Alice  
 MacPherson, Ruth  
 Mahlke, Marian  
 Mahlke, Elmer

Marquardt, Thelma  
 Marsden, Margaret  
 Mayfield, Robert  
 McFall, William  
 Michelfelder, Edward  
 Miller, Leona  
 Miller, iRichard  
 Mitchell, Mary  
 Muehlig, Erwin  
 Noll Clifford  
 Parkinson, Edward  
 Pfeifle, Marie  
 Prouty, Dorothy  
 Radke, Agnes  
 Radke, Frederick  
 Ransom, Dorothy  
 Splitt, Merill  
 Steeb, Robert  
 Steinke, Gertrude  
 Steinke, Ruth  
 Toney, Karl  
 Vogel, Louisa  
 Vorce, Autumn  
 Vreeland, Evert  
 Wagner, Kenneth

Warren, Ellen  
 Way, Josephine  
 Weimer, Helen  
 Whitting, Clair  
 Williams, Dorothy

#### *Eighth Grade*

Ballinger, Dorothy  
 Boylon, Jane  
 Fischer, Marian  
 Gall, Sophie  
 Gauss, Lucile  
 Hartsuff, Florence  
 Hertler, Irma  
 Huss, John  
 Kurtz, Celia  
 Lutz, Erwin  
 McCleery, Dorothy  
 Nagel, Helen  
 Roehm, Amanda  
 Schleede, Frances  
 Seitz, Elza  
 Splitt, Edna  
 Trubey, Marguerite  
 Voelker, Lawrence

ELISHA JONES SCHOOL

MISS HALES and MISS PFISTERER, Teachers

*Seventh Grade*

Becker, Priscella	Pagel, Carl	Edghill, Thelma
Benz, Margaret	Pierson, Paul	Hahn, Viola
Bird, Edith	Powell, Russell	Hard, William
Brewer, Leona	Rowe, Lawrence	Hoard, Douglas
Braun, Bertha	Royal, Alberta	Horning, Walter
Brink, Ruth	Schwaheron, Donald	Jenkins, Charles
Brown, Roger	Sheldon, Ida	Kenyon, Geraldine
Collins, Freeman	Shelby, Allene	Lansky, Samuel
Dean, Pearl	Schmidt, Madenna	LaVear, Leona
Dorow, Dorothea	Sibert, Donald	Lowrey, Evelyn
Dorow, Verna	Staebler, Warren	Meyer, Herbert
Deighton, Irene	Staebler, Douglas	Miller, Harold
Eastman, Beulah	Spaulding, Robert	Miller, Julia
Elsifor, Floyd	Van Deventer, John	Millspaugh, Ruth
Farbolin, Walter	Van Zwalinberg, Bennie	Morse, Frances
Godden, Florence	Wright, Fern	Perkins, Virginia
Gray, Lucille	Wurster, Edna	Porter, Beatrice
Hahn, Marian	Young, Frederick	Richardson, Florence
Hanby, Dorothy		Royer, William
Hartman, Harold	<i>Eighth Grade</i>	Sasse, Katherine
Hough, George	Adam, John	Schlanderer, Muriel
Hurley, Neil	Andres, Charles	Schmidt, Frieda
Iler, Edward	Browne, Fletcher	Schroeder, Fred
Jones, Guymeth	Burton, Olive	Shankland, Veeder
Kalmbach, Raymond	Cady, Lucile	Shankland, Wilmont
Ladd, Wendall	Cantrell, Martha	Scott, Marie
Ludwig, Louis	Cantrell, Pierce	Stimpson, Naida
MacLean, Virginia	Cook, Hail	Sweet, Helen Mary
Mayer, Edna	Corwin, Blanche	Thurston, Ruth
McCotter, Kenneth	Dunkley, Rose	Young, Ruth
	Edgehill, Gladstone	

CHRISTIAN MACK SCHOOL

MISS BESS BRADSHAW, Teacher

*Seventh Grade*

Atwell, Ralph	Efner, Howard	Meffert Ruth
Barnes, Paul	Granzhorn, Lila	Mitchell, Marian
Bauer, Gerhardt	Graham, Robert	Morhardt, Dorothy
Borst, Mary Ellen	Greenbaum, Frank	Murray, Burton
Bowman, Bernita	Hitt, Herman	Pennycock, Leona
Burchfield, Virginiamæ	Horning, Esther	Pullen, Myrtie
Carpenter, Raymon	Korzuck, Donald	Reeve, Minnie
Cook, Henrietta	Krumrei, Harry	Schaefer, Frieda
Doane, Luella	Kruse, Viola	Schauer, Lucille
Dosey, Dorlo	Kuster, Harold	Schwemmin, Harold
	Lohrke, Leone	Salter, Clyde

Seybold, Edward  
 Snow, Hazel  
 Wolf, Clara  
 Ziefe, Helen

*Eighth Grade*

Bohnet, Erwin  
 Bucholz, Gertrude  
 D'Eath, Dorothy  
 Fahrner, Genevieve

Graham, Keith  
 Green, Fannie  
 Greenbaum, Lillian  
 Jedele, Viola  
 Mayne, Mark  
 Muehlig, Wilbur  
 Mueller, Lois  
 Mueller, Lucille  
 Ponto, Hilton  
 Pullen, Franklin

Schairer, Roy  
 Stauch, Lucille  
 Stauch, George  
 Steinke, Eugene  
 Straith, Orville  
 Straube, Glenford  
 Tessmer, Edith  
 Wagner, Margaret  
 Winslow, Celia  
 Wolf, Eunice

**W. S. PERRY SCHOOL**

MISS CARRIE L. DICKEN, Teacher

*Seventh Grade*

Anderson, Dorothy  
 Anderson, Emma Pearl  
 Boyd, Clark  
 Briegel, Bertha  
 Clark, Bernice  
 Cook, Donald  
 Darling, Wilhelmina  
 Diehl, Leona  
 Dow, David  
 Finkbeiner, Pauline  
 Gorton, Kenneth  
 Gross, Albert  
 Hadden, Stuart  
 Hardwick, Constance  
 Havens, Forest  
 Helber, Howard  
 Hellems, Paul  
 Henwood, Elizabeth  
 Hunter John  
 Hutchison, Blair  
 Jacobson, Harold  
 Jaeger, Frederick  
 Jones, Earl  
 Knight, Alice  
 Lougher, Wynne  
 Lovelace, Thelma  
 Luenser, Hugo  
 McGill, Edward  
 McDougall, Owen  
 Monks, George

Mummery, Glenn  
 Palmer, Durward  
 Palmer, Fern  
 Pierce, Robert  
 Pray, Rane  
 Prieskorn, Wolfert  
 Sample, Virginia  
 Schutt, Clarice  
 Seeger, Esther  
 Silver, Leo  
 Steinke, Luella  
 Stevens, Jack  
 Tillotson, Harry  
 Ward, Harvey  
 Wild, Dorothea  
 Wilder, Myron

*Eighth Grade*

Anderson, Margareta  
 Atkins, Samuel  
 Bartolucci, Rosina  
 Begole, Newland  
 Berger, Florence  
 Conger, Frederick  
 Cossar, Ross  
 Davis, Newman  
 Del Prete, Mafalda  
 Diehl Grace  
 Diehl, Mary  
 Forsythe, Virginia  
 Fuhrman, Catherine

Gos, Anna  
 Hertzberg, Ida  
 Hitchcock, Virginia  
 Hoffman, Gertrude  
 Husband, Ada  
 Janowski, Ruth  
 Koernke, Helen  
 Laubengayer, Ruth  
 Lutz, Helen  
 Malloy, James  
 Marksman, Carrol  
 McDougall, Homer  
 Otto, Rolland  
 Panck, Clarissa  
 Poor, Cecile  
 Riley, Mildred  
 Robinson, Lowell  
 Schaffer, Paul  
 Scott, Vivian  
 Selke, Edna  
 Starbuck, Marian  
 Stark, Anthony  
 Stevens, Virginia  
 VanWalkenburgh, Marjorie  
 Walker, Dorothy  
 Walz, Lawrence  
 Wilder, Winifred  
 Whitcomb, Donald  
 Zebbs, Anna

# CONCERT REPERTOIRE

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The final concert in the Festival Series this year will be number 413, 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 thirty-one 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. In the Festivals, 12 to 28, the Chicago Symphony Orchestra, with Frederick Stock and Albert A. Stanley as conductors, took part. The Twenty-ninth and succeeding Festivals were conducted by Frederick A. Stock and Earl V Moore. At the Thirtieth Festival, Gustav Holst of London was a guest conductor.

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

## Repertoire of The May Festival Series From 1894 to 1924 Inclusive

### 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-Klaifsky, 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; Phantasia, "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," Tchaikowsky; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tchaikowsky; Violin Concerto, Op. 22, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

## FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadschi, 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; Symphonie Pathétique, Tchaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "Espana," 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, Moskowsky; Symphony, No. 3, Raff; Overture, "Benvenuto Cellini," Berlioz; Overture, "Hänsel and Gretel," Humperdinck; Symphony, "Rustic Wedding," Goldmark; Overture, "Robespierre," Litolf; "Samson and Delilah," Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

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

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

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

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Golden Legend," Sullivan; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaikowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Wieniawski; 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, Tchaikowsky; 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," Tchaikowsky; 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, Tchaikowsky; 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 Yorx, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "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.

*Official Program Book*

## 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, Tchaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasie, Op. 44, Guilmant.

TWENTIETH FESTIVAL

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

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. 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.

## 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; "Mid summer Night's Dream" Music, Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Magic Fire Music," Wagner.

## TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

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

## PRINCIPAL WORKS

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

## TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

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

## PRINCIPAL WORKS

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

## 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 Giuseppi 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, Mme. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Seguro, 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, Tchaikowsky; 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 Leonora 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; "Aida," Verdi; "Voyage of Arion," Moore; Symphony, No. 10, C major; Schubert; Symphony, No. 2, C minor, Op. 17, Tchaikowsky; 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-Fantasie, with Chorus, "Triumphalis," Op. 14, Stanley.

## TWENTY-NINTH FESTIVAL

May 17, 18, 19, 20, 1922—Six Concerts

Soloists: Mme. Frieda Hempel, Mme. Florence Easton, Miss Adele Parkhurst, Sopranos; Mme. Cyrena Van Gordon, Miss Kathryn Meisle, Contraltos; Mr. Mario Chamlee, Mr. William Wheeler, Mr. Paul Althouse, Tenors; Mr. Reinald Werrenrath, Mr. Carl Schlegel, Baritones; Mr. Rollin Pease, Bass; Mr. William Bachaus, Pianist.

## PRINCIPAL WORKS

"La Vita Nuova," Wolf-Ferrari; "A Psalmic Rhapsody," Stock; "Tannhäuser" (Paris version), Wagner; "A Song of Spring," Busch; Symphony, No. 2, E minor, Rachmaninow. Overtures: "Academic Festival," Brahms; "Benvenuto Cellini," Berlioz; "Springtime of Love," Georg Schumann. Suite, Opus 19, Dohnanyi; Ballade, "Tam O'Shanter," Chadwick. Symphonic Poems: "Tasso, Lamento e Trionfo," Liszt; "Le Rouet d' Omphale," Saint-Saëns; "Death and Transfiguration," Strauss; "Procession of the Knights of the Holy Grail," Wagner. Concert Waltz, No. 2, Glazounow; "Midsummer Wake," Alfven; Concerto for Pianoforte, G major, Beethoven.

THIRTIETH FESTIVAL  
May 16, 17, 18, 19, 1923—Six Concerts

Soloists: Miss Susanne Keener, Miss Florence Macbeth, Sopranos; Miss Mabelle Addison, Mme. Jeanne Gordon, Contraltos; Beniamino Gigli, Arthur Kraft, Charles Marshall, Tenors; Guiseppe Danise, Clarence Whitehill, Henri Scott, Baritones and Basses; Erna Rubinstein, Violinist; Ernest Schelling, Pianist; Gustav Holst, Guest Conductor.

PRINCIPAL WORKS

Selections from the "B minor Mass," Bach; "The Hymn of Jesus," "A Dirge for Two Veterans," Holst; "Samson and Delilah," Saint-Saëns; Symphony in D minor, Franck; Symphony, No. 3, in E flat, "Rhenish," Schumann-Stock; Oriental Suite, "Beni Mora," Suite from the opera "A Perfect Fool," Holst; "The Sorcerer's Apprentice," "Le Peri," Dukas; Fantastique Suite, Schelling; Prelude to "Die Konigskinder," Humperdinck; Prelude to "Die Lorelei," Bruch.

THIRTY-FIRST FESTIVAL  
May 21, 22, 23, 24, 1924—Six Concerts

Soloists: Mme. Emmy Krueger, Miss Dusolina Giannini, Miss Claire Dux, Sopranos; Miss Sophie Braslau, Contralto; Tito Schipa, Forrest Lamont, Tenors; Vicente Ballester, Royal Dadmun, Cesare Baromeo (Chase Sikes), Baritones and Basses; Miss Sylvia Lent, Violinist; Alberto Salvi, Harpist; Harold Bauer, Pianist; Palmer Christian, Organist.

PRINCIPAL WORKS

"La Primavera" (Spring), Respighi (first time in America); "Sea Drift," Delius (first time in America); Selections from the "B Minor Mass," Bach; Selections from "Aida" and "Forza del Destino," Verdi; A London Symphony, Williams; Concerto for Organ, No. 1, DeLamarter; Concerto for Piano, E flat Major, Beethoven; Concerto for Violin, G minor, Bruch; Overtures: "Secret of Susanne," Folf-Ferrari; "A Pilgrim Vision," Carpenter; "Bohemia," Hadley; "Cockaigne," Elgar; Symphonic Poem, "Pastorale d'Été," Honegger; Suite No. 2, Milhaud; "La Valse," Ravel.

## Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1924 Inclusive

### List of Organizations, Artists, and Works

(The figures in parenthesis indicate the complete number of performances.)

#### ORCHESTRAS

Boston Festival (51)	Cincinnati (2)	New York Symphony
Boston Symphony (5)	Detroit (10)	Philadelphia (2)
Chicago Festival (3)	Detroit Symphony (17)	Pittsburgh (7)
Chicago Symphony (102)	New York Philharmonic	

#### BANDS

United States Marine Band	Sousa's Band
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#### CHAMBER MUSIC ORGANIZATIONS, ETC.

Adamowski Trio	Flonzaley Quartet (7)	New York Chamber Music
Detroit Philharmonic Club (4)	Kneisel Quartet (4)	Society (2)
Detroit String Quartet	New York Philharmonic Club	Spiering Quartet
Elsa Fisher Quartet		Trio de Lutece
		Ukrainian National Chorus

#### OPERA COMPANIES

Hinshaw Opera Company (2)
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#### CONDUCTORS

Damrosch	Kunwald	Sousa
DeLamarter	Mollenhauer (31)	Stanley (91)
Gabrilowitsch (13)	Moore (3)	Stock (68)
Herbert (3)	Muck	Stokowski (2)
Holst (Guest) (3)	Nikisch (2)	Stransky
E. Killeen	Pauer (3)	Thomas (6)
Kneisel	Rosendecker	Urach
Kolar (4)	Santelmann	Zeitz
Koshetz	Seidel	

#### ARTISTS

##### SOPRANOS

Mme. Alda	Miss Inez Barbour	Mlle. Ina Bourskaya
Miss Leonora Allen	Mrs. Bishop (5)	Mme. Brema
Miss Perceval Allen (4)	Mme. Blauvelt	Miss Broch
Miss Bailey (2)	Mme. Bori	Mrs. Bussing



*Detailed Repertoire*

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Mme. Calvé  
 Miss Anna Case  
 Mrs. Cumming  
 Miss Dux (2)  
 Miss Doolittle  
 Miss Easton  
 Mme. Farrar  
 Miss Fay  
 Miss Anna Fitziu  
 Mrs. Ford (2)  
 Mme. Fremstad (2)  
 Mme. Gadski (3)  
 Mme. Galli-Curci (2)  
 Miss Mary Garden  
 Miss Lucy Gates  
 Mlle. Giannini  
 Miss Goodwin  
 Mme. Gluck (2)  
 Miss Harrah  
 Miss Frieda Hempel (3)  
 Mrs. Henschel  
 Miss Hiltz  
 Miss Hinkle (6)  
 Miss Howell

Miss Huntington  
 Miss Johnson (3)  
 Miss Susanne Keener  
 Mrs. Johnson-Konold (3)  
 Miss Johnston (5)  
 Mme. Juch (3)  
 Mme. Kaschoska  
 Mme. Kileski (2)  
 Mme. Klafsky  
 Miss Kleyn (2)  
 Mme. Krueger  
 Mme. Linne  
 Miss Liebling  
 Miss Lohmiller  
 Miss Florence MacBeth  
 Mrs. Sammis MacDermid  
 Mme. Maconda (2)  
 Miss Marvin  
 Miss Nina Morgana  
 Mme. Muzio  
 Mrs. Nikisch  
 Mme. Nordica (2)  
 Miss Osborne  
 Mrs. Osborne Hannah (2)

Miss Parkhurst  
 Miss Parmeter  
 Mme. Pasquele (2)  
 Miss Ponselle  
 Mrs. French-Read (2)  
 Mrs. Rider-Kelsey (6)  
 Mme. Rappold (3)  
 Miss Rio (5)  
 Miss Rumsey  
 Mme. de Vere-Sapio (2)  
 Mme. Sembrich  
 Miss Sharlow (2)  
 Mme. Slobodskaja  
 Miss Sparkes (2)  
 Mme. Steinbach  
 Miss Stevenson  
 Miss Stewart (5)  
 Mme. Tanner-Musin  
 Mrs. Walker (2)  
 Miss Williams  
 Mrs. Winchell (2)  
 Mrs. Wood (2)  
 Mrs. Zimmerman (2)

**CONTRALTOS**

Miss Mabelle Addison  
 Mrs. Alcock (2)  
 Mrs. Bloodgood (3)  
 Mme. Bouton (4)  
 Miss Braslau (2)  
 Miss Buckley (2)  
 Mrs. Clements (2)  
 Miss Crawford  
 Miss Foster  
 Miss Glenn  
 Mme. Jeanne Gordon  
 Miss Hall  
 Miss Heinrich  
 Miss Doris Howe

Mme. Homer (8)  
 Miss Hunt  
 Mme. Jacoby (2)  
 Miss Keyes (7)  
 Miss Komenarski  
 Miss Lazzari (2)  
 Miss Marsh  
 Mme. Matzenauer (6)  
 Miss Meisle (2)  
 Miss Christine Miller  
 Miss Mulford (3)  
 Miss Munson (2)  
 Miss Palmer  
 Mrs. Pease (2)

Miss Roberts  
 Miss Roselle (2)  
 Mrs. Scott  
 Mme. Schumann-Heink (6)  
 Miss Janet Spencer (6)  
 Miss Stein (10)  
 Miss Stoddard  
 Miss Towle  
 Mme. van der Veer  
 Mme. van Gordon (3)  
 Miss Weed  
 Mrs. Wright  
 Miss Wirthlin

**TENORS**

Althouse (2)  
 Beddoe (3)  
 Berthald (4)  
 Bonci (2)  
 Carpi  
 Caruso

Carallo  
 Chamlee  
 Crooks  
 Cowper (2)  
 Davies  
 Davis

Dippel (2)  
 Gigli  
 Gordon  
 A. Hackett  
 Hall (8)  
 Hamlin (5)

*Official Program Book*

Hamilton (3)  
Harrold  
House  
Johnson (5)  
Jordon (2)  
Kingston (2)  
Knorr (2)  
Kraft  
Lamont

Lavin  
Lazaro  
Marshall (2)  
Martin  
Martinelli (3)  
McCormack (2)  
McGranahan  
McKinley (2)  
Murphy (5)

Patton (2)  
Schipa  
Stevens (4)  
Towne (3)  
van Hoose (4)  
van Yorx  
Wegener  
Wheeler (2)  
Williams (4)

## BARITONES AND BASSES

Amato (4)  
Ballester  
Baromeo  
Bresford (2)  
Bispham (6)  
Campanari (11)  
Campbell  
Campion  
Chaliapin  
Chalmers  
Clark  
Connell (2)  
Crane  
Dadmun  
Danise  
D'Arnalle (3)  
Del Punte  
De Luca (2)  
Dieterle (5)  
Gogorza (6)

M. Green (2)  
P. Green (2)  
Harrison (4)  
Heinrich (9)  
Hemus  
Henschel  
Hierapolis  
Hinshaw  
Holmes  
Holmquist (5)  
Howland (11)  
E. Killeen (2)  
Lamson (6)  
Martin (7)  
McCandliss  
Meyn (5)  
Middleton (2)  
Miles (5)  
Mills (2)  
Munson

Nash  
Pease  
Remington  
Rothier  
Ruffo  
Schlegel  
Scott (5)  
de Segurola  
Senger  
Sikes (4)  
Spaulding (4)  
Stracciari  
Tyler  
Werrenrath (5)  
Whitehill (5)  
Whitney (2)  
Witherspoon (7)  
Zanelli

## PIANISTS

d'Albert  
Augierias  
Aus der Ohe (4)  
Bachaus  
Bauer (5)  
Benoist  
Busoni  
Carreno (2)  
Cortot  
Dumesnil  
Gabrilowitsch (4)  
Dohnanyi (2)  
Durno-Collins (2)  
Friedheim (2)

Friedman  
Ganz  
Grainger  
Hambourg  
Hofmann  
Jonas (5)  
Koenemann  
Lachaume (2)  
Leginska (2)  
Lerner (2)  
Levitzki  
Lhevinne (3)  
Mme. Lhevinne  
A. Lockwood (3)

Maier  
Netzorg  
Nyiregyhazi  
de Pachmann (2)  
Paderewski (4)  
Pattison  
Prokofieff  
Pugno  
Rachmaninoff  
Roxas  
Samaroff (2)  
Schelling  
Schmall (3)  
Seyler (2)

*Detailed Repertoire*

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Shattuck  
Sickiez  
Sieveking

Sternberg (3)  
Sumowska  
van den Berg

von Grave (2)  
Zeisler (3)

VIOLINISTS

T. Adamowski  
Bendix  
Miss Botsford  
Breeskin  
Burmeister  
Elman (2)  
Ern  
Flesch  
Halir  
Heerman  
Heifetz  
Hubermann  
Kramer

Kreisler (4)  
Miss Lent  
Lichtenberg  
S. Lockwood  
Loeffler  
MacMillen  
McBeath  
Miss Morini  
Musin  
M. Press  
Miss Powell (2)  
Ricarde  
Rosen

Miss Rubinstein  
Scholnik  
Seidel  
Spaulding  
Strum (2)  
Vidas  
Winternitz  
Ysaye (2)  
Yunk (2)  
Zeit (3)  
Zimbalist

VIOLONCELLISTS

Abbas  
Abel  
J. Adamowski  
Bramsen  
Bronson  
Casals  
Diestel

Gegna  
Gerardy  
Giese  
Heberlein  
Heindl  
Hekking  
Hoffman

Kindler  
Ruegger (2)  
Schmidt  
Schroeder  
Steindel

ORGANISTS

Archer  
Biggs  
Bonnet (2)  
Christian

Courboin  
Eddy (2)  
Guilmant  
Kinder

Kraft  
Middleschulte  
Moore  
Renwick (8)

MISCELLANEOUS

Berenguer (Flute)

Salvi (Harp)

## List Of Works

(Composers Alphabetically Arranged)

(This list includes only large and small choral works, selections and arias with orchestral accompaniment, symphonies, symphonic poems, orchestral selections, overtures, concertos, and chamber music. In addition, a large number of smaller pieces for pianoforte, violin, violoncello, organ, etc., together with many songs and arias, have been performed in these series. Unless indicated by figures placed in parentheses, the work has been performed only once. The numbers at the extreme right indicate the program (complete Choral Union and Extra Concert Series) on which the composition was last performed. Compositions without numbers were performed prior to the opening of Hill Auditorium.)

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# Summary

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## Summary of Works

1888-1924

44 Larger Choral Works	by 30 composers,	were given	95 performances
31 Smaller Choral Works	" 20 "	" " "	57 "
42 Symphonies	" 21 "	" " "	90 "
193 Symphonic Poems etc.	" 74 "	" " "	276 "
75 Overtures	" 41 "	" " "	168 "
47 Concertos	" 33 "	" " "	69 "
50 Chamber Music Works	" 23 "	" " "	58 "

Practically the entire literature of piano, violin, violoncello, organ, flute, harp, etc., solos, songs and arias has been covered in this series, many of the individual compositions having been performed several times each. The list of individual titles totals more than 2400.

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## Summary of Organizations and Artists

1888-1924—413 Concerts

11 Orchestras	took part in 201 concerts
2 Bands	" " " 2 "
11 Chamber Music Organizations	" " " 23 "
1 Opera Company	" " " 2 "
26 Conductors	" " " 242 "
95 Sopranos	" " " 105 "
41 Contraltos	" " " 87 "
45 Tenors	" " " 96 "
58 Baritones and Basses	" " " 161 "
50 Pianists	" " " 87 "
37 Violinists	" " " 47 "
21 Cellists	" " " 22 "
12 Organists	" " " 21 "
2 Miscellaneous	" " " 2 "

The activity of the University Musical Society is by no means covered by this list. The 1400 programs included in the various concert series of the University School of Music, all of which are complimentary, 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 reasonable conservative estimate of the number of works performed at these concerts would place them at approximately 11,250. These added to the Choral Union total would give considerably more than 13,250 works heard during this period.



# Record of Musical Season

1923-1924

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES; EXTRA CONCERT SERIES; FACULTY CONCERTS, AND TWILIGHT ORGAN RECITALS

All these concerts were given in Hill Auditorium.

## Choral Union Pre-Festival Series

FORTY-FIFTH SEASON—FIRST CONCERT—No. CCCXCVII COMPLETE SERIES

AMELITA GALLI-CURCI, SOPRANO

MANUEL BERENGUER, Flutist

HOMER SAMUELS, Pianist

Friday Evening, October 19, 1923

Pur dicesti (old Italian)	Lotti
Maggiolata	Donaudy
Tacea la notte, from "Trovatore"	Verdi
Perle du Brasil (with flute)	David
Le rossignole des lilas	Hahn
Prisionero de amor (in Spanish)	Taboada
Loreley	Liszt
Polonaise, from "Puritani"	Bellini
Romance	Saint-Saëns
Gipsy Dance	Buechner
Mr. Berenguer	
O Little Drum	Strickland
The Little Bells of Seville	Samuels
Thistledown	Beecher
Qui la voce, from "Puritani" (with flute)	Bellini

SECOND CONCERT—No. CCCIC COMPLETE SERIES

VLADIMIR DEPACHMANN, PIANIST

Monday Evening, November 5, 1923

Compositions of Frederick Francois Chopin (1810-1849)

- I. Nocturne, Op. 27, No. 1, C sharp minor
- Third Ballade, Op. 47, A flat major
- Fourth Scherzo, Op. 54, E major
- II. Etude, Op. 10, No. 7, C major
- Etude, Op. 25, No. 2, F minor
- Etude, Op. 25, No. 3, F major
- Etude, Op. 25, No. 7, C sharp minor
- Berceuse, Op. 57, D flat major
- Polonaise, Op. 40, No. 1, A major

- III. Prelude, Op. 28, No. 3, G major  
 Prelude, Op. 28, No. 22, G minor  
 Prelude, Op. 28, No. 15, D flat major  
 Mazurka, Op. 33, No. 4, B minor  
 Mazurka, Op. 67, No. 4, A minor  
 Valse (Posthumous) E minor  
 Valse, Op. 70, No. 1, G flat major  
 Grand Valse, Op. 42, A flat major

## THIRD CONCERT—No. CCCC I COMPLETE SERIES

William Wade Hinshaw Presents

IRENE WILLIAMS, SOPRANO

in Wolfgang Amadeus Mozart's Comedy Opera in Two Acts

COSI FAN TUTTE

('Tis Woman's Nature)

English Version by Henry Edward Krehbiel

Thursday Evening, November 22, 1923

## CAST OF CHARACTERS

Leonora	} sisters	Irene Williams
Dorabella		Ellen Rumsey
Despina, their waiting-maid		Lillian Palmer
Ferrando, betrothed to Dorabella		Judson House
Guglielmo, betrothed to Leonora		Leo de Hierapolis
Don Alfonso, a bachelor cynic		Pierre Remington
Musical Director		Alfred Calzin

## FOURTH CONCERT—No. CCCC III COMPLETE SERIES

EFREM ZIMBALIST, VIOLINIST

EMANUEL BAY at the Piano

Wednesday Evening, December 12, 1923

Prelude		Bach
Concerto, E minor		Mendelssohn
Gavotte and Musette	} . . . . .	Tor Aulin
Berceuse		
Impromptu	} . . . . .	Cyril Scott
Cherry Ripe		
Danse		Bizet-Sarasate
Carmen		

## FIFTH CONCERT—No. CCCC V COMPLETE SERIES

FEODOR CHALIAPIN

Assisted by

RUDOLPH POLK, Violinist

FEODOR KOENEMANN, Composer-Pianist

Friday Evening, January 25, 1924

Aus der Heimat		Smetana
Serenade Espagnole		Chaminade-Kreisler



Caprice Basque . . . . . Sarasate

Rudolph Polk

CHALIAPIN

Sonnette del Petrarca . . . . . Liszt

Valse Caprice . . . . . Rubinstein

Feodor Koenemann

Prize Song from "Die Meistersinger" . . . . . Wagner-Wilhelmj

Souvenir de Moscou . . . . . Wieniawski

Rudolph Polk

CHALIAPIN

SIXTH CONCERT—No. CCCCVI COMPLETE SERIES

ERNO DOHNANYI, PIANIST

Monday, February 11, 1924

Rhapsodie, in F sharp minor } Op. 11, Nos. 2 and 3 . . . . . Dohnanyi

Rhapsodie, in C major }

Sonata, in F major, Op. 10, No. 2 . . . . . Beethoven

Etudes symphoniques, Op. 13 . . . . . Schumann

Capriccio, in A minor, Op. 23, No. 3 } . . . . . Dohnanyi

Pastorale }

Etude, in F minor, Op. 28, No. 6 } . . . . . Liszt

Rhapsodie Hongroise, No. 13 . . . . . Liszt

Extra Concert Series

FIFTH SEASON—FIRST CONCERT—No. CCCXCVIII COMPLETE SERIES

SOUSA AND HIS BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet

MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

Monday Evening, October 22, 1923

Rhapsody, "The Indian" . . . . . Orem

Cornet Solo, "Cleopatra" . . . . . Demare

Mr. John Dolan

Portraits, "At the King's Court" . . . . . Sousa

(a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

Soprano Solo, "The Lark Now Leaves His Wat'ry Nest" . . . . . Parker

Fantasy, "The Victory Ball" . . . . . Schelling

Caprice, "On With the Dance" . . . . . Strung together by Sousa

Being a medley of famous tunes

(a) Xylophone Solo, "Nocturne and Waltz" . . . . . Chopin

Mr. George Carey

(b) March, "Nobles of the Mystic Shrine" (new) . . . . . Sousa

- Violin Solo, "Faust Fantasia" . . . . . *Sarasate*  
 Miss Rachel Senior  
 Folk Tune, "Country Gardens" . . . . . *Grainger*

## SECOND CONCERT—No. CCCC COMPLETE SERIES

## THE DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

MICHAEL PRESS, Violinist

Monday Evening, November 12, 1923

Compositions of Peter Iljitsch Tschaikovsky (1840-1893)

- Fifth Symphony, in E minor, Opus 64  
 Andante; allegro con anima  
 Andante cantabile  
 Valse: allegro moderato  
 Andante maestoso; allegro vivace  
 Concerto, in D major, for Violin and Orchestra, Opus 35  
 Allegro moderato  
 Canzonetta  
 Finale

## March Slav

## THIRD CONCERT—No. CCCCI COMPLETE SERIES

## THE DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, Conducting

RICHARD CROOKS, Tenor

Tuesday Evening, December 4, 1923

- Symphony in B minor (Unfinished) . . . . . *Schubert*  
 Allegro moderato  
 Andante con moto  
 Lohengrin's Narrative from "Lohengrin" Act III . . . . . *Wagner*  
 Mr. Crooks  
 Ma Mere l'Oye (Mother Goose Suite) . . . . . *Ravel*  
 a Pavane of the Sleeping Beauty  
 b Hop o' My Thumb  
 c Laideronnette, Empress of the Pagodas  
 d The Conversations of the Beauty and the Beast  
 e The Fairy Garden  
 Walther's Prize-Song . . . . . *Wagner*  
 From "Die Meistersinger von Nurnberg," Act III, Scene 2  
 Mr. Crooks  
 Third Suite in G major, Op. 55 . . . . . *Tschaikovsky*  
 Elegie  
 Scherzo  
 Theme and Variations

FOURTH CONCERT—No. CCCCIV COMPLETE SERIES  
THE DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

ARTHUR SHATTUCK, Pianist

Tuesday Evening, January 22, 1924

- Prelude, Chorale and Fugue . . . . . *Bach-Abert*  
 Fourth Symphony, in D minor, Op. 120 . . . . . *Schumann*  
     Introduction—Allegro  
     Romanza  
     Scherzo  
     Finale  
 Fifth Concerto, in F major, for Pianoforte and Orchestra, Op. 103 . . . . . *Saint-Saëns*  
     Allegro moderato  
     Andante  
     Molto Allegro

Mr. Shattuck

- “Omphale’s Spinning Wheel” Symphonic Poem, Op. 31 . . . . . *Saint-Saëns*  
 Scherzo from the music to “A Midsummer Night’s Dream” . . . . . *Mendelssohn*  
 Overture to the Opera “La Gazza Ladra” . . . . . *Rossini*

FIFTH CONCERT—No. CCCCVII COMPLETE SERIES

JOSEF LHEVINNE, PIANIST

In Recital with

MME ROSINA LHEVINNE, Pianist

Monday Evening, February 18, 1924

- Sonata in D major, for two pianos . . . . . *Mozart*  
     Allegro con spirito  
     Andante con moto  
     Allegro molto

Mr. and Mrs. Lhevinne

- Lindenbaum . . . . . *Schubert-Liszt*  
 Presto in E major (from Seven Character Pieces) . . . . . *Mendelssohn*  
 Nocturne in C major Op. 9 . . . . . *Chopin*  
 Polonaise in F sharp minor . . . . . *Chopin*

Mr. Lhevinne

- Second Suite, for two pianos . . . . . *Rachmaninoff*  
     Introduction (Alla marcia) . . . . . Romance (Andantino)  
     Valse (Presto) . . . . . Tarantelle (Presto)

Mr. and Mrs. Lhevinne

- Hungarian Gypsies’ Airs (Rhapsodie Style) . . . . . *Tausig*  
     Slow, dreamy . . . . . Fast, exalted  
     Love melody . . . . . Very fast

Mr. Lhevinne

## Twilight Organ Recital Series

1923-1924

Given by the  
UNIVERSITY OF MICHIGAN  
and the  
UNIVERSITY SCHOOL OF MUSIC

—  
PALMER CHRISTIAN, Organist

## I. Wednesday, January 9, 1924—Complete Series 1350

Concert Overture in C major . . . . .	Hollins
Intermezzo . . . . .	Hollins
Caprice . . . . .	Barnes
Choral . . . . .	Fauchnet
Toccata . . . . .	Mereux
Nocturne . . . . .	Grieg
March (Tannhauser) . . . . .	Wagner

## II. Sunday, January 20, 1924—Complete Series 1352

Sonata in G major, Op. 28 . . . . .	Elgar
Pantomine . . . . .	Jepson
Toccata and Fugue in D minor . . . . .	Bach
The Swan . . . . .	Saint Saëns
Rhapsody . . . . .	Cole
Liebestod (Tristan and Isolde) . . . . .	Wagner

## III. Wednesday, January 23, 1924—Complete Series 1353

Rhapsody on Breton Melodies, No. 1 . . . . .	Saint-Saëns
Angel Scene from "Haensel and Gretel" . . . . .	Humperdinck
Sœur Monique . . . . .	Couperin
Prelude and Fugue in E minor . . . . .	Bach
Scherzo-Pastorale . . . . .	Federlein
Meditation . . . . .	d'Evry
Finale (Symphony 1) . . . . .	Vierne

## IV. Wednesday, January 30, 1924—Complete Series 1356

Rhapsodie Catalane . . . . .	Bonnet
Idylle . . . . .	Bossi
Marche Funebre et Chant Seraphique . . . . .	Guilmant
Scherzo-Caprice . . . . .	Ward
Prelude and Fugue on Bach . . . . .	Liszt
Prelude to "Lohengrin" . . . . .	Wagner
Gavotte (Mignon) . . . . .	Thomas
Benediction . . . . .	Karg-Elert

V. Wednesday, February 6, 1924—Complete Series 1360

Marche Russe . . . . .	Schminke
Aftonfrid (Evening peace) . . . . .	Hagg
Rondo Capriccio . . . . .	Lemare
Sonata V . . . . .	Guilmant
1 Allegro Apassionata	
2 Adagio	
3 Scherzo	
Cavatina . . . . .	Raff
Finale from the "Storm King" Symphony . . . . .	Dickinson

VI. Wednesday, February 13, 1924—Complete Series 1362

Fantasia in G minor . . . . .	Bach
Gavotte . . . . .	Martini
Prelude to "La Damoselle elui" . . . . .	Debussy
Sonata in E minor . . . . .	Rogers
Piece Heroique . . . . .	Franck
Dreams . . . . .	Stoughton

VII. Wednesday, February 20, 1924—Complete Series 1364

Legend and Symphonic Finale . . . . .	Guilmant
Ave Maria . . . . .	Arkadelt
Allegretto . . . . .	Wolstenholme
Passacaglia and Finale on B, A, C, H, . . . . .	Georg Schumann
Minuette antico e Musetta . . . . .	Yon
Berceuse . . . . .	Dickinson
Symphonic Poem "Finlandia" . . . . .	Sibelius

VIII. Wednesday, February 27, 1924—Complete Series 1367

Hosannah . . . . .	Dubois
Nocturne . . . . .	Ferrata
Scherzino . . . . .	Ferrata
Symphonic Chorale on "Jesu, meine Freude" . . . . .	Karg-Elert
1 Introduction (Inferno)	
2 Canzona	
3 Fugue and Choral	
Spring Song . . . . .	Mendelssohn
"Kol Nidrei" . . . . .	Bruch
Largo . . . . .	Handel

IX. Wednesday, March 5, 1924—Complete Series 1368

HARRY RUSSELL EVANS, Guest Organist  
Bay City, Michigan

Allegro from the Sixth Symphony . . . . .	Widor
Largo ("From the New World" Symphony) . . . . .	Dvorak

Salvadora (Berceuse)	Federlein
Fugue on B-A-C-H	Bach
Reverie in G	Evans
Toccatà from the Fifth Symphony	Widor

## X. Wednesday, March 12, 1924—Complete Series 1371

RUSSELL GEE, Guest Organist

Michigan State Normal College Conservatory

Organist, North Woodward Congregational Church, Detroit

Cantabile	Franck
Theme in D flat, with variations	Noble
Fantasia in G minor	Bach
Cantilene	Wolstenholme
Gavotte—Pastorale	Durand
Harmonies du Soir	Karg-Elert
Clair de Lune	
La Nuit	

## XI. Wednesday, March 19, 1924—Complete Series 1374

(Request Numbers)

Rhapsodie Catalane	Bonnet
Idylle	Bossi
Marche Funebre et Chant Seraphique	Guilmant
Scherzo-Caprice	Ward
Prelude and Fugue on Bach	Liszt
Prelude to "Lohengrin"	Wagner
Gavotte (Mignon)	Thomas
Benediction	Karg-Elert

## XII. Wednesday, March 26, 1924—Complete Series 1377

Jubilee Overture	Weber
*Largo (New World Symphony)	Dvorak
Marche-Scherzo	Steere
Allegro and Adagio from Symphony VI	Widor
Berceuse	Spinney
In Springtime	Kinder
Walther's Prize Song (Die Meistersinger)	Wagner
Le Bonheur	Hyde

## XIII. Wednesday, April 2, 1924—Complete Series 1380

Military March "Pomp and Circumstance"	Elgar
Andantino in D flat, No. 1	Lemare
*Magic Fire Scene from "Die Walkuerie"	Wagner
Fugue in D	Guilmant

\*Request

Kammenoi-Ostrow (Reve-Angelique)	Rubenstein
Adagietto	De Lamarter
Caprice de Concert	Archer
Clair de Lune	Karg-Elert

XIV. Wednesday, April 9, 1924—Complete Series 1384

Fantasie on Words from the Holy Script	Huber
Nocturne, Op. 9, No. 2	Chopin
Scherzo	Gigout
Choral Prelude—"O Sacred Head, once wounded"	Bach
Allegro con brio (Sonata in D)	Mailly
Capriccio	Faulkers
Good Friday Music from "Parsifal"	Wagner

Faculty Concert Series (Complimentary)

THIRTY-SECOND SEASON

I.—Sunday, October 28, 1923

Sonata, A major, Op. 69	Beethoven
Allegro ma non tanto; Scherzo (Allegro molto); Adagio cantabile—Allegro Vivace	
Ora Larthard and Maud Okkelberg	
Worship of God in Nature	Beethoven
The Asra	Rubinstein
Aria "E lucevan le stelle," from "La Tosca"	Puccini
James Hamilton	
Nocturne, G major, Op. 42	Popper
Adagio from Concerto, D major	Haydn
Tarantelle, Op. 33	Popper
Miss Larthard	
Come Beloved, from "Atalanta"	Händel
Dedication	Franz
Aria "Vesti la giubba," from "I Pagliacci"	Leoncavallo
Mr. Hamilton	
Accompaniments by Mrs. Maud Okkelberg	

II.—Sunday, December 9, 1923

Elegie	Rameau-Godowsky
Tambourin	Rameau-Godsky
Barcarolle	Moskowski
Dance of the Elves	Sapellnikoff
Maud Okkelberg	
Le Moutin	Pierné
Depuis le Jour	Charpentier

- Chanson Norvegiénne . . . . . *Foudrain*  
Elizabeth Wheeler
- Sonata, Op. 12 . . . . . *Rubinstein*  
Allegro appassionata; Andante largamente; Allegro scherzando; Allegro risoluto  
e con fuco  
Transcribed for two pianos by Albert Lockwood  
Mrs. Okkelberg and Albert Lockwood

III.—Sunday, December 16, 1923

- "THE MESSIAH" . . . . . *George Frederick Handel*  
THE HIGH SCHOOL CHORUS  
George Oscar Bowen, Director  
Miss Virginia Tice, Accompanist  
*Assisted by*  
Mrs. William Wheeler, Soprano  
Miss Doris Howe, Contralto  
William Wheeler, Tenor  
R. Winfield Adams, Bass  
Mrs. George B. Rhead, Pianist  
Earl V. Moore, Organist

IV.—Sunday, January 13, 1924

UNIVERSITY SYMPHONY ORCHESTRA

S. P. Lockwood, Conductor

- Lustspiel-Ouverture, Op. 38 . . . . . *Busoni*  
Symphonic Variations, Op. 23 . . . . . *Boëllmann*  
Ora Larthard, Violinist
- Scherzo, Op. 61, from "Midsummer Night's Dream" . . . . . *Gounod*  
Grace Johnson-Konold, Soprano
- Sigurd Jorsalfar, Op. 56 . . . . . *Grieg*  
1. Vorspiel; 2. Intermezzo; 3. Huldigungsmarsch

V.—Sunday, January 27, 1924

Compositions by Johann Sebastian Bach (1685-1750)

1. Toccata, Adagio and Fugue in C major  
Palmer Christian
2. Spiritual Songs:
  - a. The Day is Done, The Sun Descends in Glory
  - b. O, Saviour Sweet, O Saviour Kind
  - c. Come, Welcome Death, Come, Blessed Repose.
 Aria—" 'Tis Thee I would be Praising" from "Christmas Oratorio"  
William Wheeler
3. Gavotte en Rondeau and Bourrée, from the Sixth Solo-Sonata, E major  
Marion Struble-Freeman



4. Two movements from "Capriccio (On the departure of a well beloved brother)  
 I. Arioso. (His friends flatter the brother to persuade him to stay at home)  
 VI. Aria. (The Postilion's Horn)  
 Choral-Prelude: "O Sacred Head, Now Wounded"  
 Mr. Christian
5. Concerto, D minor. (Transcribed by Albert Lockwood)  
 Allegro; Adagio; Allegro  
 Albert Lockwood  
 Accompanying the Concerto:  
 Mrs. Marion Freeman, Mrs. Angelina Lockwood, Miss Pauline Kaiser, Miss Gertrude  
 Friedrich, Violins.  
 Mrs. Harriet Lattin, Miss Lucile Bellamy, Violas.  
 Miss Ora Larthard, Mr. Fred Lewis, Violoncellos.  
 Mr. Wilfred Wilson, Bass.  
 Piano accompaniments by Mrs. Rhead.  
 Organ accompaniments by Mr. Christian.

VI.—Sunday, February 17, 1924

- Quartet, A minor, Op. 29 . . . . . *Schubert*  
 Allegro ma non troppo; Andante; Menuetto (allegretto); Allegro moderato  
 Mr. and Mrs. Samuel P. Lockwood, violins  
 Mrs. Marian Struble-Freeman, viola  
 Miss Ora Larthard, Violoncello
- Quintet, A major . . . . . *Mozart*  
 Allegro; Larghetto; Menuetto (with two trios); Theme and Variations  
 Mr. Nicholas Falcone, clarinet, and the quartet
- Trio, D minor, Op. 32 . . . . . *Arensky*  
 Allegro moderato; Scherzo; Elegia; Finale  
 Mrs. Maud Okkelberg, piano; Mr. Lockwood, Miss Larthard

VII.—Sunday, February 24, 1924

UNIVERSITY SYMPHONY ORCHESTRA  
 S. P. LOCKWOOD, Conductor

- Symphony No. 1, C major, Op. 21 . . . . . *Beethoven*  
 Adagio molto—Allegro con brio; Andante cantabile con moto;  
 Menuetto (allegro molto e vivace); Adagio—Allegro molto e vivace
- Introduction and Rondo Capriccioso, Op. 28 . . . . . *Saint-Saëns*  
 Marian Struble-Freeman, Violinist
- Ballet Music to "Les Petits Riens" . . . . . *Mozart*  
 Overture; Andante—Andantino molto grazioso—Allegro—Gavotte gracieuse  
 (6-8 time) — Pantomime (andante)—Gavotte—Presto—Adagio—  
 —Gavotte (allegro)
- Three Dances from "Nell Gwyn" . . . . . *German*  
 Country Dance; Pastoral Dance; Merrymakers' Dance

## VIII.—Sunday, March 16, 1924

Laudes Atque Carmina . . . . .	<i>A. A. Stanley</i>
Now is the Month of Maying . . . . .	<i>Morley</i>
Morning Hymn . . . . .	<i>Henschel</i>

Michigan Glee Club—George Oscar Bowen, Director

(This group of songs was sung at the Intercollegiate Glee Club Contest in Cricago)

Sonata, Op. 37 . . . . .	<i>Tchaikowsky</i>
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Moderato e risoluto; Andante, non troppo, quasi-moderato;

Scherzo (Allegro giocoso); Finale (Allegro vivace)

Played without pause.

Mrs. George B. Rhead

Glorious Forever . . . . .	<i>Rachmaninoff</i>
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On the Sea . . . . .	<i>Buck</i>
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Michigan Glee Club

Nuit d'ete, Opus II, No. 5 . . . . .	<i>Liapounow</i>
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Etude F minor . . . . .	<i>Liszt</i>
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Mrs. Rhead

## IX.—Sunday, March 16, 1924

## MICHIGAN BAND

WILFRED WILSON, Director

Festive March, "The Governor" . . . . .	<i>Buys</i>
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Overture, "King Mydas" . . . . .	<i>Eilenberg</i>
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Caprice, "Danny and his Hobby-Horse" . . . . .	<i>Pryor</i>
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Ballet Music from "Faust," Suite No. I . . . . .	<i>Gounod</i>
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Waltz of the Corps de Ballet

Ensemble of Helen, Cleopatra, Trojan Maidens, and Nubian Slaves

Entry of the Nubian Slaves

Solo Dance of Cleopatra

Concertstuck, Op. 79 . . . . .	<i>Weber</i>
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Albert Lockwood

## X.—Sunday, March 23, 1924

The Wounded Birch . . . . .	<i>Gretchaninow</i>
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Along the Willows . . . . .	<i>Foudrain</i>
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Stanley Chorus—Mrs. Wm. Wheeler, Director

Sonata in G for Flute and Piano . . . . .	<i>Handel</i>
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Adagio, Menuette, Bourree; Andante, Allegro

Helen M. Snyder and Nell B. Stockwell

Afterglow . . . . .	<i>Debussy</i>
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Berceuse . . . . .	<i>Gretchaninow</i>
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Carnaval . . . . .	<i>Foudrain</i>
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Stanley Chorus

Nocturne, Op. 27, No. 2 . . . . .	<i>Chopin</i>
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Preludes, Nos. 18 and 23 . . . . .	<i>Chopin</i>
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Polonaise, Op. 26, No. 2 . . . . .	<i>Chopin</i>
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Miss Stockwell

XI.—Sunday, March 30, 1924

- My Native Land . . . . . *Gretchaninow*  
 La Boiteuse (Belgian Folksong); (Street Song from Liege) }  
 Volga Boat Song (Russian Folk Tune) } *Arranged by Taylor*  
 Wake Thee, Now Dearest (Czecho-Slovak Folk Song) }  
 University Girls Glee Club—Maude Kleyn, Director
- Sonata, F minor (First Movement) }  
 Prelude, F sharp major }  
 Etude, G major } . . . . . *Normand Lockwood*  
 Prelude, F minor }  
 Valse-prelude, G major }  
 Etude, F minor }  
 Normand Lockwood
- Chinese Mother Goose Rhymes . . . . . *Crist*  
 Lady Bug; Baby is Sleeping; What the Old Cow Said  
 Will o' the Wisp . . . . . *Spross*  
 Glee Club
- Piano Quartet, C minor, Op. 13 . . . . . *Strauss*  
 Allegro; Scherzo (Presto); Andante; Vivace  
 Albert Lockwood, Piano; Samuel P. Lockwood, Violin  
 Marian Struble-Freeman, Viola; Ora Larthard, Violoncello  
 Piano accompaniments by Lucile Bellamy

XII.—Sunday, April 6, 1924

UNIVERSITY SYMPHONY ORCHESTRA

S. P. Lockwood, Conductor

- Silhouettes, Op. 23 . . . . . *Arcensky*  
 1. Le Savant; 2. La Coquette; 3. Polichinelle; 4. Le Rêveur; 5. La Danseuse  
 Légende, Op. 17 (re-orchestrated by S. P. Lockwood) . . . . . *Wieniawski*  
 Emily Mutter, Violinist  
 "Rural Song" and "Hunting Scene," from "Bozzetti dal Vero," Op. 71 . . . . . *Tarenghi*  
 Orchestrated by S. P. Lockwood  
 Concerto, Op. 20, F sharp minor . . . . . *Scriabine*  
 Allegro; Andante; Aleegro moderato  
 (First time in America)  
 Albert Lockwood, Pianist

## The Personnel of the University Symphony Orchestra

SAMUEL PIERSON LOCKWOOD, Conductor

*First Violins*—Mrs. Marian Freeman, Florence Welden, Pauline Kaiser, Lydia Fiegel, Hazel Battles, LoraBelle Corson, Mrs. Angelina Lockwood, Harold Ehrlich, Lucile Bellamy, Daniel Frankel, H. H. Kasabash, N. D. Lattin. *Second Violins*—G. E. Lewis, Francis Gorsline, T. C. Buzzo, Helen Laraway, Emily Mutter, Helen Rimer, O. D. Dalley, Joseph Zwerdling, Stanley Wojtowski. *Violas*—E. A. Schaeberle, Gertrude Friedrich, Mrs. Harriet Lattin, Mrs. Grace Lewis, N. M. Alter, M.D. *Violoncellos*—Ora Larthard, Zona Eberly, F. H. Lewis, W. E. Battles, E. G. Adams. *Basses*—Wilfred Wilson, H. H. Sloss. *Harp*—Lorraine Parke. *Flutes and Piccolo*—Mrs. Helen Snyder, Benjamin Boyce, W. C. Shipley. *Oboes*—C. H. Beardsley, C. S. Tappan. *Clarinets*—N. D. Falcone, James La Rowe. *Bassoons*—R. D. Hartnell, R. R. Rathbone. *Horns*—B. W. Daines, Perry Mason. *Trumpets*—S. W. Taylor, C. E. Albracht, A. Berndt. *Trombones*—W. C. Welke, J. K. Altland, D. J. Bullock. *Tuba*—J. D. Miller. *Kettledrums*—Albert Lockwood. *Percussion*—Normand Lockwood, A. H. Kentta, C. W. Wilbur, Albertine Lockwood.







