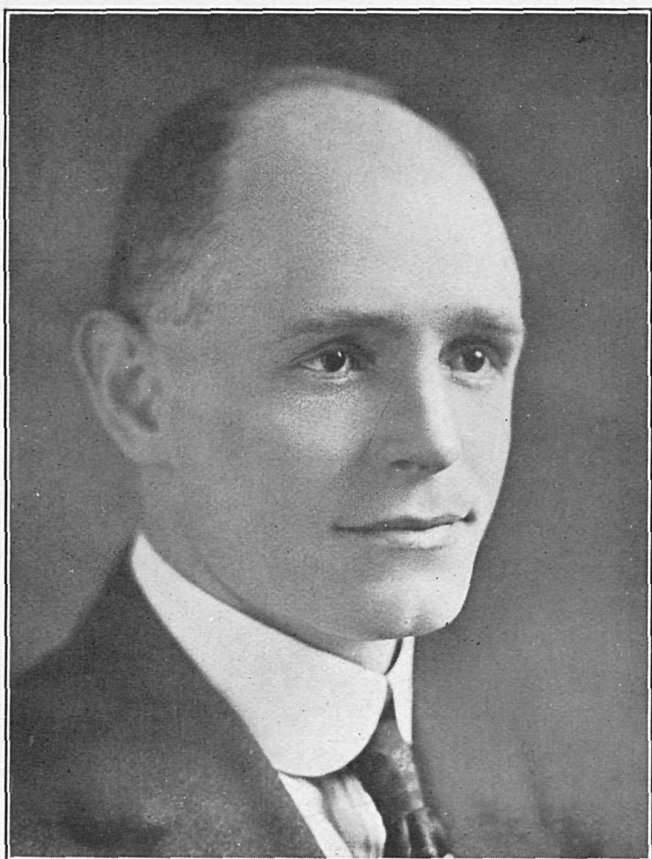


The
Thirty - Third Annual
May
Festival

University of Michigan

1926





Earl V. Moore

[OFFICIAL]

*The
Thirty-Third Annual*

May Festival

University of Michigan

*May 19, 20, 21, 22
1926*

*Hill Auditorium
Ann Arbor, Michigan*

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List of Concerts and Soloists

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

OPENING CONCERT

SOLOIST

LOUISE HOMER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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

CHORAL CONCERT

"ELIJAH"

MENDELSSOHN

SOLOISTS

MARIE SUNDELIUS, *Soprano*

CHARLES STRATTON, *Tenor*

JEANNE LAVAL, *Contralto*

THEODORE HARRISON, *Baritone*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

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

CHILDREN'S CONCERT

SOLOIST

ALBERT SPAULDING, *Violinist*

THE CHICAGO SYMPHONY ORCHESTRA

THE CHILDREN'S FESTIVAL CHORUS

FREDERICK STOCK, EARL V. MOORE, JOSEPH E. MADDY, *Conductors*

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

MISCELLANEOUS CONCERT

SOLOIST

GIOVANNI MARTINELLI, *Tenor*

THE UNIVERSITY CHORAL UNION

HOWARD HANSON, *Conductor*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MISCHA LEVITZKI, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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

GRAND OPERA CONCERT

"LOHENGRIN"

WAGNER

SOLOISTS

FLORENCE AUSTRAL, *Soprano*

RICHARD CROOKS, *Tenor*

AUGUSTA LENSKA, *Mezzo-Soprano*

RICCARDO BONELLI, *Baritone*

BARRE HILL, *Baritone*

JAMES WOLFE, *Bass*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

CHORAL UNION SERIES — 1925 - 1926

Notices and Acknowledgments

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.

The Musical Director of the Festival desires to express his great obligation to Mr. Palmer Christian and Mr. James Hamilton for their generous expenditure of time and energy in conducting tryouts, organizing the Choral Union for the current season and conducting rehearsals during the first semester while the Director was in Europe on leave of absence; to Mr. Joseph E. Maddy, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; to Miss Roxie Cowin, and Mrs. Mildred Woodhams of his staff, for their efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their cooperation.

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.

CHORAL UNION SERIES—1925-1926

FORTY-SEVENTH SEASON

SEVENTH CONCERT

No. CCCCXXXIV COMPLETE SERIES

First May Festival Concert

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

SOLOIST

LOUISE HOMER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Im Frühling," Opus 36 - - - - - GOLDMARK

ARIA, "Non più di fiori" from "Titus" - - - - - MOZART

MME. HOMER

SYMPHONY, B Flat Major, Opus 20 - - - - - CHAUSSON

Lent—Allegro vivo.

Très Lent.

Animé.

Intermission

"SONG OF THE SHIRT" - - - - - SIDNEY HOMER

(Orchestrated by Frederick Stock)

MME. HOMER

"ESCALES" ("Ports of Call") - - - - - IBERT

I. Palermo (Calme)

II. Tunis-Nefta (Modéré)

III. Valencia (Animé)

ARIA, "O don fatale" from "Don Carlos" - - - - - VERDI

MME. HOMER

DANCES from "Prince Igor" - - - - - BORODIN

CHORAL UNION SERIES—1925-1926

FORTY-SEVENTH SEASON

EIGHTH CONCERT

No. CCCCXXXV COMPLETE SERIES

Second May Festival Concert

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

"ELIJAH"

An Oratorio in Two Parts

FELIX MENDELSSOHN-BARTHOLDY

SOLOISTS

MARIE SUNDELIUS, *Soprano*
THELMA LEWIS (The Youth), *Soprano*
JEANNE LAVAL, *Contralto*

CHARLES STRATTON, *Tenor*
THEODORE HARRISON, *Baritone*

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, *Conductor*
PALMER CHRISTIAN, *Organist*

PROGRAM

PART I

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

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

PART II

AIR. *Hear ye, Israel!*
CHORUS. *Be not afraid.*
AIR. *It is enough.*
RECITATIVE AND TRIO. *Lift thine eyes.*
CHORUS. *He, watching over Israel.*
RECITATIVE AND AIR. *O rest in the Lord.*
RECITATIVE AND CHORUS. *Behold! God the Lord passed by.*
RECITATIVE. *I go on my way.*
CHORUS. *Then did Elijah.*
AIR. *Then shall the righteous shine.*
CHORUS. *And then shall your light.*

CHORAL UNION SERIES—1925-1926

FORTY-SEVENTH SEASON

NINTH CONCERT

No. CCCCXXXVI COMPLETE SERIES

Third May Festival Concert

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

SOLOIST

ALBERT SPALDING, *Violinist*

CHICAGO SYMPHONY ORCHESTRA

CHILDREN'S FESTIVAL CHORUS

FREDERICK STOCK, EARL V. MOORE, JOSEPH E. MADDY, *Conductors*

ELIZABETH DAVIES, ETHEL HAUSER, *Pianists* ANDRE BENOIST, *Accompanist*

PROGRAM

OVERTURE to "The Impresario" - - - - - MOZART

CONCERTO for Violin, D major (Kochel 218) - - - - - MOZART

Allegro; Andante cantabile; Rondo

MR. SPALDING

CARNIVAL OF ANIMALS* - - - - - SAINT-SAENS

MISSSES DAVIES, HAUSER and CHAMBER ORCHESTRA

INTRODUCTION AND RONDO CAPRICCIOSO - - - - - SAINT-SAENS

MR. SPALDING

Intermission

CANTATA: "The Walrus and the Carpenter" - - - - - FLETCHER

CHILDREN'S FESTIVAL CHORUS

VIOLIN SOLOS:

Nocturne in G - - - - - CHOPIN

Hark, Hark, the Lark - - - - - SCHUBERT-SPALDING

Evening Song - - - - - SCHUMANN

Palpiti - - - - - PAGANINI

MR. SPALDING

*Columbia Records. Steinway Pianos.

CHORAL UNION SERIES—1925-1926

FORTY-SEVENTH SEASON

TENTH CONCERT

No. CCCCXXXVII COMPLETE SERIES

Fourth May Festival Concert

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

SOLOIST

GIOVANNI MARTINELLI, *Tenor*

THE UNIVERSITY CHORAL UNION—HOWARD HANSON, *Guest Conductor*

THE CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE "Le Carnaval Romain," Opus 9 - - - - - BERLIOZ

ARIA, "O paradiso" from "L'Africana" - - - - - MEYERBEER

MR. MARTINELLI

CHORUS—"The Lament for Beowulf" - - - - - HANSON
(First Performance) Conducted by the Composer

ARIA, "Cielo e mar" from "La Gioconda" - - - - - PONCHIELLI

MR. MARTINELLI

Intermission

"ON THE SHORES OF SORRENTO", from Symphonic Fantasia,
"Italy," Opus 16 - - - - - STRAUSS

RHAPSODY, "Italia," Opus 11 - - - - - CASELLA

ARIA, "Che gelida manina" from "La Boheme" - - - - - PUCCINI

MR. MARTINELLI

SALTARELLO, from "Italian Caprice" - - - - - TCHAIKOWSKY

VIII

CHORAL UNION SERIES — 1925 - 1926

FORTY-SEVENTH SEASON

ELEVENTH CONCERT

No. CCCCXXXVIII COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

SOLOIST

MISCHA LEVITZKI, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA—FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE to "The Flying Dutchman" - - - - - WAGNER

TONE POEM, "Verklärte Nacht," Opus 4 - - - - - SCHOENBERG

SYMPHONY NO. 4, E. Minor, Opus 98 - - - - - BRAHMS

Allegro non troppo.

Andante moderato.

Allegro giocoso.

Allegro energico e passionato.

Intermission

CONCERTO for Pianoforte No. 2, G. Minor, Opus 22 - - - SAINT-SAENS

Andante sostenuto.

Allegretto scherzando.

Presto.

MR. LEVITZKI
Steinway Piano

CHORAL UNION SERIES—1925-1926

FORTY-SEVENTH SEASON

TWELFTH CONCERT

No. CCCCXXXIX COMPLETE SERIES

Sixth May Festival Concert

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

"LOHENGRIN"

WAGNER

A ROMANTIC OPERA IN THREE ACTS

CAST

LOHENGRIN, (Knight of the Grail) RICHARD CROOKS
HENRY I, (King of Germany) JAMES WOLFE
FREDERICK TELRAMUND (a Noble of Brabant) RICCARDO BONELLI
THE HERALD BARRE HILL
ELSA OF BRABANT FLORENCE AUSTRAL
ORTRUD (wife of Telramund) AUGUSTA LENSKA
CHORUS OF SAXON AND BRABANTIAN NOBLES, LADIES,
PAGES, ETC. UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA—EARL V. MOORE, *Conductor*

SYNOPSIS

*The scene passes in or near Antwerp;
Period, first half of the 10th Century*

PRELUDE - - - ORCHESTRA

ACT I

A meadow on the Banks of the Scheldt

SCENE I. King Henry, Frederick, Ortrud, The Herald and Nobles.

SCENE II. The preceeding and Elsa.

SCENE III. The preceeding and Lohengrin.

ACT II

The citadel of Antwerp. Night.

SCENE I. Frederick and Ortrud.

SCENE II. Elsa, and the preceeding.

SCENE III. The Herald, Nobles and Pages.

SCENE IV. The preceeding, Elsa and Ortrud.

SCENE V. The preceeding, Lohengrin and the King.

ACT III

The Bridal Chamber

INTRODUCTION - - ORCHESTRA

SCENE I. Bridal Chorus of Nobles and Ladies.

SCENE II. Elsa and Lohengrin.

SCENE III. *On the Banks of the Scheldt.*
King Henry, Nobles, Elsa, Lohengrin, Ortrud.

Descriptive Programs

ANALYSES BY
EARL V. MOORE

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1926



RICHARD BONELLI



GIOVANNI MARTINELLI



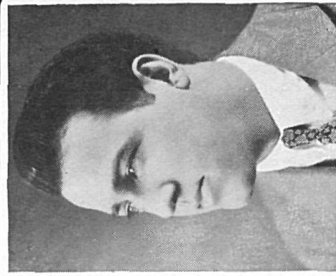
FLORENCE AUSTRAL



LOUISE HOMER



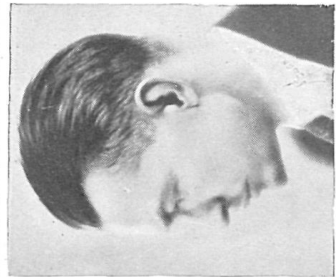
MISCHA LEVITZKI



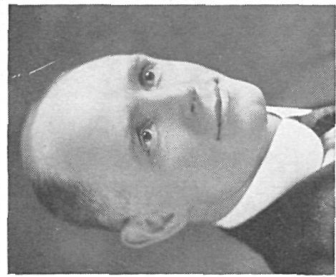
RICHARD CROOKS



JEANNE LAVAL



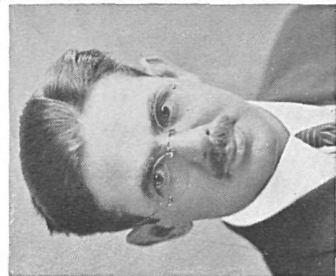
HOWARD HANSON



EARL V. MOORE



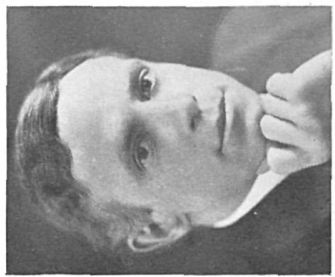
FREDERICK STOCK



JOSEPH E. MADDY



CHARLES STRATTON



THEODORE HARRISON



MARIE SUNDELIUS



ALBERT SPALDING



BARRE HILL



AUGUSTA LENSKA



JAMES WOLFE

FIRST CONCERT

Wednesday Evening, May 19

OVERTURE—"Im Frühling," Op. 36.....*Goldmark*

Karl Goldmark was born May 18, 1830 at Kerzthely; died January 2, 1915, at Vienna.

Hans Sachs, in "Die Meistersinger," says, substantially as follows: "If in youth, when the heart is young and life is in its Springtime, we sing—that is Nature! If, after the snows of many winters have silvered our hair, and grief and disappointment have laid their burdens on our souls, we sing—that is Art."

"In Spring Time," is a title full of appeal, when we realize that it was written when Goldmark was on the verge of the "Three score years and ten" allotted to man: that within the next ten years he produced two operas, and that he sang to the end. Youth is a relative term after all and cannot be estimated by years, for, while composers like Goldmark, Bruch, Verdi, etc., in their declining years have produced music full of the elasticity and buoyancy of youth, many of our younger men are writing music which is prematurely old and so lacking in the virile qualities that compel attention that they are obliged to invoke the aid of poetry, sensationalism, and curiosity to advertise their wares.

RECITATIVE AND ARIA, "Non piu di fiori," from "Titus,".....*Mozart*

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

This work received its first performance in Prague, September 6, 1791. Mozart was throwing himself, heart and soul, into the composition of his immortal Requiem, when he received a commission to write a festal opera in honor of the Emperor Leopold's coronation at Prague. The text selected was Metastasio's "Clemenza de Tito." Although the time allowed him was very short, and in spite of the fact that the subject given him was distasteful, he began work upon it with his accustomed enthusiasm. He was however

obliged to set out on his journey to the Bohemian capital with the score unfinished. Arriving at Prague in the middle of August, he completed the opera, rehearsed it, and produced it in eighteen days after his arrival. It was not successful, for the people were too much occupied with the brilliant festivities of the week to be in a receptive mood, and the work itself was not calculated to arouse enthusiasm.

Although the opera as a whole was not successful many parts were of unusual merit, notably the principal arias. One of the most famous of these is the one on this program. A literal translation of the text is as follows:—

RECITATIVE.—Ha! now strikes, O Vitellia, the dread hour of trial! Hast thou the courage to behold the noble, faithful Sextus bleed for thee? Sextus, who loves thee more than life; who for thy sake became a traitor; who proves his fidelity through death; who unrewarded loves thee still! In spite of this wilt thou, forgetting thy guilt, with cheerful mien share the throne with Titus? Will not the picture of Sextus restlessly pursue thee? The breezes, the very walls will reveal my secret to Titus! No! I will at his feet my guilt confess! Through this confession I shall excuse the guilt of Sextus! Can I not blot out this stain; then farewell to all hope of the throne and to love forever!

ARIA.—Perfume-distilling roses are fading,
 Blossoms and flow'rets my presence doth blight!
 Shadows are falling, terror foreboding,
 Powers of evil are closing me round.
 Woe! Accurséd one!
 Shame and curse follow me in my despair!
 Die, dearest Sextus,
 Soon will follow thee the forsaken one!

SYMPHONY in B flat.....*Chausson*

Lent-Allegro vivo; Très lent; Animé

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

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

forms. The symphony on our program was completed in 1890; was performed in Paris in 1891 and 1892, in Brussels in 1896, and in Chicago in 1898. It has had frequent repetitions in the latter city and has always been received with enthusiasm. In form, orthodox; in content, responsive to modern ideals; in workmanship, permeated by the exquisite clarity and delicacy of color characteristic of the best products of the composers of his native country, the symphony conveys its message so convincingly that, with the brief analysis of the movements, as guide, it cannot fail to secure responsive appreciation. (A.A.S.)

Chausson's symphony is scored for three flutes, piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, kettledrums, harp and strings.

I. The work opens with an Introduction (*Lent*, B-flat major, 4-4 time), its subject (of which important use is made in the *finale*) appearing in the lower strings, clarinet and first horn. The main movement (*Allegro vivo*, B-flat major, 3-4 time) presents its principal theme in the first horn and bassoon.

No. 1.

Allegro vivo.

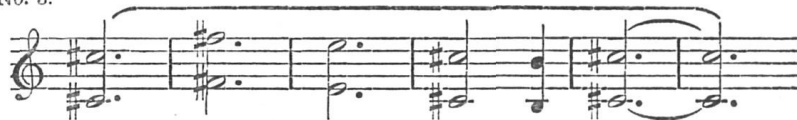
After a *crescendo* and a quickening of the time, this theme is presented by the full orchestra, the two harps with sweeping arpeggios, helping to fill the harmony. There is a transitional passage leading to the second theme, at the close of which occurs an ascending and descending *staccato* phrase in the woodwind, of which employment is made later on:

No. 2.



The second theme is announced by the 'cellos and clarinet:

No. 3.



The development begins (*Plus lent*) with a working out of the principal theme in the oboe (in F sharp major). There follows then an extensive development of the up-and-down *staccato* phrase of the transitional passage, No. 2, this being succeeded by further elaboration of the principal subject. The time changes to 2-4, the first theme being still worked out in the first horn. Soon the brass intone the subject which had opened the Introduction, the transitional figure being constantly in evidence. A chromatic scale in thirds for the two clarinets leads into the Recapitulation. With

changes of instrumentation this presents the same subjects as before. A coda (*Presto*) brings back the principal theme, now, however, in 4-4 time.

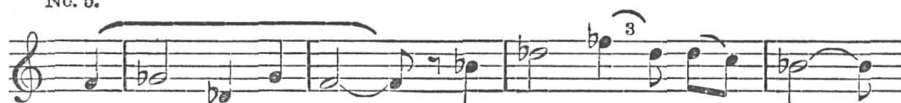
II. (*Très lent*, D minor, 4-4 time.) The solemn subject of this movement begins in the strings, the lower harmony being reinforced by the clarinet, bassoon and two horns:

No. 4.



Over a triplet figure in the violas and violoncellos a new idea is put forward by the English horn and clarinet, the ascending sixteenth-note figure of the latter instrument being much in evidence in the following portions of the movement. A modified re-statement of the opening subject now appears in the horns. The time quickens, and over an arpeggio figure in the strings an expressive melody in B flat is brought forward by the 'cellos and English horn:

No. 5.

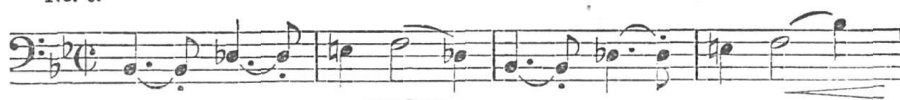


This is taken up by the violins and worked over to a great climax, at which the main subject of the movement returns, *ff*, in the full orchestra.

III. (*Animé*, B flat minor, 4-4 time.) An introduction, twenty-eight bars long, opens with a whirling figure in the strings, over which the trumpet and woodwinds foreshadow the theme of the finale.

The main movement (*Très animé*) has the principal theme announced by the basses:

No. 6.



It is continued by the violins over a pulsating figure in the wind. The second subject is announced by the full orchestra:

No. 7.



a second section of it appearing in the oboe,

No. 8.



a long double trill being played below it by two flutes. The development begins with a working out of the first theme. This begins immediately, followed by a re-development (in light, jumping notes of the first violins and violas) of the principal subject of the opening movement. Later there is heard the figure which began the introduction to the *finale*. The clarinet then works out the second theme, it being continued by the strings. A *crescendo* leads into the Recapitulation, the first subject of which is presented by the full orchestra. The second theme, given to the horns, appears in G major, the second section of it being given to the violas and clarinets over a *tremolo* in the basses. There is a *crescendo* and suddenly the material of the introduction to the symphony makes its appearance (*Grave*) in the brass. This is taken up by the first violins, suggestions of the principal theme of the *finale* appearing the woodwind. With a final reminiscence of the first introduction the symphony comes to its conclusion.

"THE SONG OF THE SHIRT".....Homer
(Orchestrated by Frederick A. Stock)

Sidney Homer was born at Boston, December 9, 11864.

In the field of song writing few American composers have made more significant contributions than has Sidney Homer. His preliminary training in Boston was supplemented in Leipzig and in Munich by study under Rheinberger, Abel and Heiber. His creative imagination is fertile and vigorous and the long list of songs by which he is known contains many of unusual sincerity of utterance and depth of emotional content.

The dolorous *Song of the Shirt* is conceived on broad lines and is intensely dramatic in its appeal. It is hoped that the appended poem will be read in advance in order that, during the performance of the song by Mme. Homer, to whom it is dedicated, the undivided attention of the audience may be upon the music and its interpretation.

With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger and dirt,
And still with a voice of dolorous
pitch
She sang the "Song of the Shirt!"

"Work! work! work!
While the cock is crowing aloof!
And work-work-work,
Till the stars shine thro' the roof!
It's Oh! to be a slave
Along with the barbarous Turk,
Where woman has never a soul to save,
If this is Christian work!

"Work-work-work
Till the brain begins to swim;
Work-work-work
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam,
Till over the buttons I fall asleep,
And sew them on in a dream!

"Oh, Men, with Sisters dear!
Oh, Men, with Mothers and Wives!
It is not linen you're wearing out,
But human creatures' lives!
Stitch-stitch-stitch,
In poverty, hunger, and dirt,
Sewing at once, with a double thread,
A Shroud as well as a Shirt.

"But why do I talk of Death?
That phantom of grisly bone,
I hardly fear his terrible shape,
It seems so like my own—
It seems so like my own,
Because of the fasts I keep;
Oh, God! that bread should be so dear,
And flesh and blood so cheap!

"Work-work-work,
In the dull December light,
And work-work-work,
When the weather is warm and bright,—
While underneath the eaves

The brooding swallows cling
As if to show me their sunny backs
And twit me with the spring.

"Oh! but to breathe the breath
Of the cowslip and primrose sweet—
With the sky above my head,
And the grass beneath my feet!
For only one short hour
To feel as I used to feel,
Before I knew the woes of want
And the walk that costs a meal!

"Oh, but for one short hour!
A respite, however brief!
No blessed leisure for Love or Hope,
But only time for Grief!
A little weeping would ease my heart,
But in their briny bed
My tears must stop, for ev'ry drop
Hinders needle and thread!"

With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger and dirt,
And still with a voice of dolorous pitch,—
Would that its tone could reach the Rich!
She sang this "Song of the Shirt!"

—Thomas Hood.

"ESCALES" ("PORTS OF CALL").....Ibert

Palermo (Calme); Tunis-Nefta (Modéré); Valencia (Animé)

Jaques Ibert was born April 15, 1890, at Paris.

"Escales" was composed in 1922, and received its first hearing at a concert of the Lamoureux Orchestra, Paris, January 6, 1924. The composer placed no suggestion on the published score as to the possible significance he wished attached to these movements, but in a review of the first performance in *Courrier Musical* there is a statement that the pieces were the outcome of a Mediterranean tour, and that the three movements are inspired by the ports at which the vessel called.

A pupil of Gédalge, Fauré, Roger-Ducasse and Vidal, a student at the Paris Conservatoire, Ibert won national distinction by capturing the Prix de Rome (the most coveted of musical honors) in 1919. Since then he has written for orchestra several symphonic poems, a ballet and smaller pieces; for the lyric stage two operas; and for chorus and orchestra, *Chant de Folie*. In addition, his list of compositions includes pieces for piano, songs and sonatas for various chamber music combinations.

ARIA, "O DON FATALE," FROM "DON CARLOS" *Verdi*

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

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

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

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

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

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

DANCES FROM "PRINCE IGOR".....*Borodin*

Alexander Porphyrievich Borodin was born November 12, 1834,
 at Petrograd; died there on February 27, 1887.

Borodin had two vocations in each of which he achieved unusual distinction. His scientific works in the field of medicine have become standard works of reference; his second symphony ranks among the most significant of his generation. Borodin took his degree of Doctor of Medicine in 1858, and only found time for musical compositions, as he says "when I was too ill to give my lectures". He was a member of the band of Russian musicians who set out to spread the gospel of Russian Nationalism, and is best known in the field of dramatic music for his opera *Prince Igor*. Borodin died before his work was completed, and his friend and fellow member of "The Five", Rimsky-Korsakoff, undertook to finish the orchestration with the assistance of Borodin's talented pupil, Glazounow.

Prince Igor was to the composer himself "essentially a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." The plot for the opera was derived by Stasov from an old national poem *The Epic of Igor's Army*, which deals with the twelfth century expedition of Russian princes against the Polovtsians, a Nomadic race akin to the ancient Turk, who had invaded the Russian principalities. The dances, with which the second act of the opera closes, are full of the oriental qualities of rhythm and color which is so characteristic of Borodin, and run the gamut of emotional expression "from rude savagery to delicate charm."

SECOND CONCERT

Thursday Evening, May 20

ORATORIO—"Elijah"*Mendelssohn-Bartholdy**

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

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

Although Mendelssohn in his early life was captivated by the stage, although he wrote several works replete with charm in the operatic form,

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

yet the peculiar gifts of dramatic expression he undoubtedly possessed were more adapted for the oratorio. We may see in this fact an illustration of a phenomenon that cannot have escaped the notice of the careful student of the history of music, namely, that no composer, however great his genius, has succeeding in identifying himself with both forms. The Handel of the opera has been forgotten, we know only the composer of the *Messiah*, *Israel in Egypt*, and *Samson*. From Bach, whose *Passion Music According to St. Matthew* is only approached by the great *Pope Marcellus Masses* of Palestrina, who, like the great Leipzig Cantor, was entirely uninfluenced by the dramatic idea as applied in the opera, down through scores of lesser composers to Gounod and Brahms, we find this phenomenon. *Faust* will outlive the *Mors et Vita* and the *Redemption* while the *German Requiem*, monumental in its grandeur, was written by a man who neither cared nor sought for success in the opera. Mendelssohn could hardly escape the growing feeling for dramatic expression so much in evidence in the first half of his century, and as a consequence of this influence we find both of his great oratorios instinct with dramatic fervor.

Elijah was first performed at the Birmingham (England) Festival, August 26, 1846. He had devoted several years to the composition of this work, which contains more of the elements of popularity than its predecessor, *St. Paul*. The critical literature of that date teems with glowing accounts of its originality and power, and, as is not always the case, the critics and the people were at one in their intense appreciation of its nobility and charm. That a work abounding in the most scholarly and intricate counterpoint, in which there is no hint of concession to popular taste, should have won the approval of all classes is at once a tribute to its worth and to that fine perception which is not the exclusive possession of the cultured, but which compels the common people to respond when genius makes the appeal. Possibly such a spontaneous and universal recognition of its value was possible only in a country where the Handel oratorios, through frequent and adequate performances, had become a controlling influence on its musical life. Be this as it may, *Elijah*, from the date of its initial performance, has taken a place in the literature of the oratorio next to the greatest works of Bach and Handel. In it are combined most genially the qualities that command the respect of musicians and appeal forcibly to those whose enjoyment is no less intense because they have not the technical training necessary to the perfect appreciation of the structural genius displayed, and the greater characteristics met with in those rare works in which concepts as universal as Mankind are expressed in a manner so thoroughly in consonance with

the spirit of the age that their meaning is enforced and their application widened.

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

The work opens with sombre chords by the trombones, which introduce a recitative in which Elijah proclaims *There shall be neither dew nor rain these years, but according to my word*. Then begins the overture with a most suggestive phrase given out by the 'celli, *pianissimo*, which is developed with the admirable clearness so characteristic of the composer. His significant grasp of the *technique* of polyphonic writing and his mastery of the orchestra, coupled with the reserve always evident in the work of a master, are displayed long before the magnificent *crescendo* leading into the opening chorus, *Help Lord*, in which his power as a choral writer is no less in evidence. This chorus leads through choral recitatives to a duet, for soprano and contralto, with chorus, *Lord, bow thine ear*. This is founded on an old traditional Hebrew melody. It will be noticed that the music has proceeded without any interruption up to this point. The unity thus secured is most admirable and establishes a mood that heightens the effect of the following recitative and aria, *If with all your hearts*, and gives added force to the succeeding "Chorus of the People," which, beginning with cries of despair, *He mocketh at us*, ends with a solemn choral, *For He, the Lord our God, is a jealous God*. The closing measures, *His mercies on thousands fall*, are so permeated with the spirit of the recitative and double quartet, *For He shall give His angels charge over thee*, which follow, that the effect of unity is not lost but rather strengthened.

All this, as well as the inspiring scene in which Elijah brings comfort to the sorrowing widow by the restoration of her son to life, and the chorus, *Blessed are the men who fear Him*—full of musical beauty and dramatic fervor as they are—is but preliminary to the wonderful episodes beginning with the recitative and chorus, *As God the Lord of Sabaoth liveth*, and ending with the chorus, *Thanks be to God*. This whole section is so instinct with life, so full of dramatic intensity, that were it necessary to substantiate Mendelssohn's claim to greatness, no other proof were needed. A composer of less power, or lacking in discrimination, would have so exhausted his resources earlier in this episode that an anti-climax would have been inevitable. Not so Mendelssohn. By happy contrasts the interest is maintained, and the hearer is led on gradually but surely by the force of the ever-expanding dramatic suggestion.

After the Priests of Baal have failed; when, in response to the appeals of the worshipers, *Hear and answer, Baal*, no answer comes; when Elijah, after that sublime prayer, *Lord God of Abraham*, and the quartet, *Cast thy burden on the Lord*, calls aloud on the Almighty, *Thou who makest thine angels spirits, Thou, whose ministers are flaming fires, Let them now descend!* what could be more intense than the chorus,

The fire descends from heav'n; the flames consume his off'ring? Note the effect of the choral which, beginning *pianissimo*, gradually gains in fervor until, at the words, *And we will have no other gods before the Lord*, nothing could be more convincing. Where in the whole literature of the oratorio is there a more beautiful effect than that produced by the dominant seventh (on A) at the word *gods*? We have no space to comment on the solos leading up to the prayer of the people, when, kneeling, they ask the Lord to *Open the heavens and send us relief*, for now comes the real climax. The Youth, who has been sent to look towards the sea, after gazing long in vain, finally cries, *Behold, a little cloud ariseth from the waters; it is like a man's hand! The heav'ns are black with clouds and with wind. The storm rusheth louder and louder!* Then comes the final chorus, *Thanks be to God*, a pæan of thanksgiving than which no greater has ever been written, with the possible exception of the *Hallelujah Chorus*.

In Part II the composer moves on to the second great climax, the "Whirlwind Chorus"! This part begins with a noble soprano solo, *Hear ye, Israel*, the concluding sentence of which, *Be not afraid*, forms the basis of the strong and dignified chorus into which the solo merges. When the people, forgetting all they owe to the prophet, turn again to the worship of Baal, and, stirred up by the Queen, seek his life, comes that pathetic aria, *It is enough*, from a purely musical point of view the most beautiful in the whole oratorio. Then, as he sleeps under the juniper tree, the "Angels' Trio," *Lift thine eyes*, and the chorus, *He watching over Israel slumbers not nor sleeps*, speaks assurances of comfort: as waking, he cries, *O that I might die*, the angel sings, *O rest in the Lord*. The prevailing sentiment is not disturbed by the succeeding chorus, *Behold, God the Lord passed by*, for, after the exhibitions of power—the wind—the earthquake—the fire—comes a "still, small voice," and "in that still, small voice onward came the Lord." Now comes the real climax of the work, the "Whirlwind Chorus", to the text: *Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings were by him overthrown* (note the imposing theme first stated by the basses!) *he stood on the mount of Sinai, and heard the judgments of the future, and in Horeb its vengeance*—"And when the Lord would take him away to heaven, Lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to Heaven." Here the work ends, were we to consider it from the point of view of dramatic fitness alone.

All that follows is reflective. The tenor solo, *Then shall the righteous shine*; the quartet, (omitted) *O come, every one that thirsteth*, and the concluding chorus, *And then shall your light break forth*, combine in the establishment of a mood so at variance with the feelings underlying the expressions given voice in the beginning of the First Part that thereby a contrast is secured, such as must exist in a great unified work.*

*This excellent analysis by Dr. A. A. Stanley was published in the *Official Program Book* 1920-21.

PART I

INTRODUCTION

Recitative

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

OVERTURE

Chorus

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

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion? *Jeremiah viii:21.*

Recitative Chorus

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

Duet and Chorus

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

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

Recitative

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

Air

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

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

Chorus

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

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

Recitative

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

Double Quartet

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

Recitative

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

Recitative and Air

THE WIDOW.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance?—

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

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

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

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

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

ELIJAH.—Now behold, thy son liveth!

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

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

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

Chorus

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

Recitative

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

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

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

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

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

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

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

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

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

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

Chorus

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

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

Recitative

ELIJAH.—Call him louder, for he is a god! He talketh; or he is pursuing;

or he is on a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

Chorus

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

Recitative

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

Chorus

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

Recitative and Air

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

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned! *I Kings xviii 20, 36, 37.*

Quartet

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

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

Recitative

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

Chorus

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

Before him upon your faces fall! The Lord is God: and we will have no other gods before the Lord! *I Kings xviii:38, 39.*

Recitative

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

Chorus

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

Air

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

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

Alto Solo

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

Recitative and Chorus

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

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down upon us from

heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

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

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

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

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

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

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

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

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

THE YOUTH.—No; there is nothing.

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

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

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

ELIJAH.—Thanks be to God, for He

is gracious, and His mercy endureth for evermore!

Chorus

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

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

PART II

Air

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

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

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

Chorus

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

Recitative

OBADIAH.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may

slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee. He will not forsake thee. Now begone, and bless me also.

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

Air

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

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I, only am left; and they seek my life to take it away. *Job vii:16; I Kings xix:10.*

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

Trio

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

Chorus

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

Recitative

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty

days and forty nights shalt thou go; to Horeb, the mount of God.

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

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

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

Air

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

Recitative

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

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

Chorus

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

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

And after the earthquake there came

a fire; but yet the Lord was not in the fire.

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

Recitative

I go on my way in the strength of the Lord.

For thou art my Lord; and I will suffer for thy sake.

My heart is therefore glad, my glory rejoiceth and my flesh shall also rest in hope!

Chorus

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

And when the Lord would take him

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

Air

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

Chorus

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

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

THIRD CONCERT

Friday Afternoon, May 21

OVERTURE to "The Impressario"Mozart

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

The music for the little entertainment, *Der Schauspieldirektor* was composed by Mozart for performance in the Orangery at Schönbrunn, near Vienna, in 1786, and at that time consisted only of the overture on this program, two arias, a trio and a quartet. During the middle of the last century, the piece was turned into a full sized opera,* in which Mozart becomes a principal character, together with the impressario and one of the best known singers of the theatre for which Mozart composed several of his operas. The material for this version was obtained by stringing together songs and ensembles from a variety of sources.

The overture is a well constructed piece of symphonic writing; though the themes are light and graceful, and the orchestration quite full, there is a sense of the masterly use of material in the development section and in the tuneful weaving of the polyphony. The fullness and sonority of the overture is remarkable in view of the few instruments called for in the score, and is a tribute to the young master's skill in the field of abstract instrumental music.

CONCERTO FOR VIOLIN, D major (Köchel 218)Mozart

Allegro; Andante cantabile; Rondo

"Composing", says Mozart in one of his letters, "is my one joy and passion". The voluminous literature he left, as well as the extraordinary facility of expression it displays marks him as an almost unique example of "robust artistic health". In letters dated December 16 and 28, 1780, he gives an insight into his attitude to his own music (though the statement is directed towards opera it is as applicable to other compositions):

"In my opera there is music for all kinds of people except for those with long ears;
* * * there are here and there passages which will only give pleasure to connoisseurs, but

*This was the version used by the Hinshaw Opera Company for the performance of "The Impressario" on this series in 1922-23.

there written in such a way that those who are not connoisseurs will get enjoyment out of them without knowing why."

The concerto on this afternoon's program is one of five written at Salzburg during his nineteenth year, and is aural evidence that his music gives pleasure to "all kinds of people", yet is the expression of a youth whose life work was still ahead of him.

"THE CARNIVAL OF ANIMALS" (GRAND ZOOLOGICAL FANTASY)

.....Saint-Saëns

- | | |
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| 1. INTRODUCTION AND ROYAL MARCH
OF THE LION | 8. PERSONS WITH LONG EARS |
| 2. COCKS AND HENS | 9. THE CUCKOO IN THE DEPTH
OF THE FOREST |
| 3. HEMIONES (WILD ASSES) | 10. AVIARY |
| 4. TORTOISES | 11. PIANISTS |
| 5. THE ELEPHANT | 12. FOSSILS |
| 6. KANGAROOS | 13. THE SWAN |
| 7. AQUARIUM | 14. FINALE |

Camille Saint-Saëns was born October 9, 1835, at Paris; died
December 16, 1921, at Algiers.

Whether one lingers idly in the fairyland of childhood, has reached years of discretion, or has passed the milestone of "three score years and ten", a trip to the "Zoo" with Saint-Saëns as guide, or to the "Wonderland" of "Alice" and Lewis Carroll is an alluring adventure, both in prospect and retrospect. For the nonce, we may "put dull care away" and revel in the realm of fancy and curious reality; what we "see" and hear may stir us to laughter, or excite our sympathy; our guide is full of humor and sees the "animals" doing unusually queer things—elephants dancing to the music of fairies, donkeys "braying", lions roaring; all of this and much more Saint-Saëns has pictured for us.

The orchestral score of this "Grand Zoological Fantasy", published in 1922, contains the information that *The Carnival of Animals* was written in February 1886, and presented as a complete surprise at the annual Mardi Gras concert of the violoncellist, Lebouc, who together with the composer and seven other distinguished musicians interpreted the work for the first time. A few days later it was repeated for the Society of "La Trompette", for the fete of Mi-Carême. Liszt was passing through Paris at the time, and, hearing reports of this new fantasy, requested that he be permitted to hear it at a later date. This performance, on April 2nd, took place in the strictest privacy. A few other special performances were permitted by the composer, and then it was absolutely withdrawn. The lovely "Swan" move-

ment was released for publication, however, and rapidly attained merited popularity, but the remaining numbers of this delightful musical conceit were prohibited from performance until, by terms of his will, Saint-Saëns allowed the composition to be brought out in its entirety after his death.

The instruments required for this score are as unusual as the subject matter: two pianos, first and second violins, viola, cello, and bass, flute (and piccolo), clarinet, xylophone and harmonica.

1. INTRODUCTION AND ROYAL MARCH OF THE LION, consists of tremolando chords and glissando scales on the pianos while fragments of the march theme are gathering strength in the strings; a fanfare follows, announcing the march of the lion, whose passage is indicated by chromatic figures on the piano suggestive of the near or far away roar of the beast.

2. COCKS AND HENS are realistically portrayed by imitations of clucking and crowing; pianos, strings and clarinet.

3. HEMIONES (Wild Asses) reflects the composer's "acid comment" on pianists who revel in fleetness and speed. This number is allotted to the pianos alone and is an aimless wandering *presto furioso* up and down the keyboard.

4. TORTOISES are characterized by their slow gait, by an *andante maestoso* statement in the strings of themes borrowed from *Orpheus in the Underworld*, which in the original version served as a wild *presto* dance, and finale to the first act.

5. THE ELEPHANT executes a ludicrous dance with heavy grace. Saint-Saëns borrows, this time from the *Dance of the Sylphs* (Berlioz) and scores for ponderously toned double basses, with the "afterbeats" given to the piano, what Berlioz conceived for the most delicate and ethereal combination of harps and muted strings; a remarkable bit of musical buffoonery.

6. KANGAROOS leap awkwardly about, poising on their hindlegs and gazing in all directions. A single theme, repeated twice and divided between the two pianos constitutes this piece.

7. AQUARIUM. This is one of the most beautifully conceived, and exquisitely scored bits of descriptive music. The "watery, glassy" sounds of the piano arpeggios in the upper register, the "smooth" quality of muted strings likewise in upper register, and the "glistening" effect of the flute with the bell-like answer on the harmonica, combine to make a fantasy of unusual realism.

8. PERSONS WITH LONG EARS are represented by the imitations of braying indulged in by the violins.

9. THE CUCKOO IN THE DEPTH OF THE FOREST is imitated by the clarinet sounding very softly in the sylvan atmosphere attained by the rich texture of the chords played on the pianos.

10. AVIARY. Here we hear the twitterings and flutterings of the inhabitants of the bird-house; flute, pianos and strings.

11. PIANISTS. The reason for the composer's inclusion in his zoological collection of those who play five-finger exercises in different keys with greater determination than understanding (and according to a note in the score, with "frequent in-

accuracies") is no doubt concurred in by those who enter into the spirit of this delightful caricature.

12. FOSSILS. Tunes that have outlived their usefulness, the composer's own *Danse Macabre*, old French folksongs, "Ah, vous dirai-je Maman" and "Partant pour la Syrie" and Rosina's aria from Rossini's *Barber of Seville*, which has served as a "war horse" for many a prima donna soprano, are given pointed, but fleeting reference by the xylophone, clarinet, pianos and strings.

13. THE SWAN. This familiar, but none the less loved melody is heard in its original environment and form: for cello solo, with flowing, rippling and gliding accompaniment for two pianos.

14. FINALE. Though the main theme is a new one, several of the melodies of the preceding numbers are recapitulated and woven into a saucy, piquant conclusion.

INTRODUCTION AND RONDO CAPRICCIOSO, for VIOLIN

and ORCHESTRA, Opus 29.....*Saint-Saëns*

Having just listened to a work displaying Saint-Saëns' qualities of satire, humor, and buffoonery in the medium of music, the acquaintance established on that basis will lend a degree of intimacy not usually attained with a work of more serious content and cast on broader lines. Many of the same characteristics of style, and mannerisms of expression, simplicity and directness of statement, piquancy of rhythm and melody, mastery in the handling of orchestral colors to set off to best advantage the solo instrument, observed in *The Carnival of Animals*, will be found in this familiar vehicle for the display of virtuoso capacities of instrument and performer.

The *Introduction and Rondo Capriccioso* dates from the year 1863, and is dedicated to Pablo de Sarasate, who first performed it, and in whose possession it remained in manuscript form until 1870, when it appears in a catalog of the composer's works.

The chief charm and appeal lies in the Spanish flavor which marks the composition; this is especially prominent in the Rondo (*Allegro ma non troppo*) portion, which is an idealization of the popular Spanish dance, the Fandango; the capricious rhythm is irresistible.

CANTATA FOR CHILDREN—"The Walrus and the Carpenter"

.....*Fletcher*

Percy E. Fletcher was born December 2, 1880 in Derby, England.

The second excursion into the realm of fantasy is about to commence; and it is to be seriously doubted if the treatises on pure mathematics by the professor of mathematics, Lewis Carroll, have contributed as much to the sum of human happiness as have the nonsense rhymes such as make

up this "text" which he reeled off in quantities. The music and the text of this "topsy-turvy" classic have a rhythmic charm, and an interweaving of impossibilities that make our visit to this strange land, a veritable kaleidoscope of scenes and actions which must not be too severely scrutinized as to logical order or relations of cause and effect, or the bonds of sympathy existing between the principal characters in this fantasy.

PROLOGUE.

We have a story to relate
Which may be rather long,
And so as not to worry you
We'll tell it you in song.
'Twas told to gentle Alice,
(Who reads the book will see),
By Tweedledum's twin brother,
Whose name was Tweedledee.

The Walrus and the Carpenter
Is what the tale is called,
And by its quaint philosophy
You soon will be enthralled.
The moral of the story
We leave for you to guess;
But though you may not do so,
You'll like it none the less.

THE STORY.

The sun was shining on the sea,
Shining with all his might;
He did his very best to make
The billows smooth and bright,
And this was odd, because it was
The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done:—
"It's very rude of him," she said,
"To come and spoil the fun!"

"If seven maids, with seven mops,
Swept it for half a year,
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.

"Oh, Oysters, come and walk with us!"
The Walrus did beseech—
"A pleasant walk, a pleasant talk,
Along the briny beach;
We cannot do with more than four
To give a hand to each."

The eldest Oyster looked at him,
But never a word he said;
The eldest Oyster winked his eye,
And shook his heavy head—
Meaning to say he did not choose
To leave the oyster-bed.
But four young Oysters hurried up,
All eager for the treat;
Their coats were brushed, their faces
washed,
Their shoes were clean and neat—
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more—
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

"The time has come," the Walrus said,
 To talk of many things:
 "Of shoes—and ships—and sealing wax
 —Of cabbages—and kings—
 And why the sea is boiling hot—
 And whether pigs have wings!"

"But wait a bit," the Oysters cried,
 "Before we have our chat;
 For some of us are out of breath,
 And all of us are fat!"
 "No hurry!" said the Carpenter:
 They thanked him much for that.

"A loaf of bread," the Walrus said,
 "Is what we chiefly need:
 Pepper and vinegar besides
 Are very good indeed—
 Now, if you're ready, Oysters dear,
 We can begin to feed."

"But not on us," the Oysters cried,
 Turning a little blue,
 "After such kindness, that would be
 A dismal thing to do!"
 "The night is fine," the Walrus said,
 "Do you admire the view?"

"It was so kind of you to come,
 And you are very nice!"
 The Carpenter said nothing but
 "Cut us another slice:
 I wish you were not quite so deaf—
 I've had to ask you twice!"

"It seems a shame," the Walrus said,
 "To play them such a trick,
 After we've brought them out so far,
 And made them trot so quick!"
 The Carpenter said nothing, but
 "The butter's spread too thick!"

"I weep for you the Walrus said,
 "I deeply sympathize!"
 With sobs and tears he sorted out
 Those of the largest size,
 Holding his pocket-handkerchief
 Before his streaming eyes.

"Oh, Oysters," said the Carpenter,
 "You've had a pleasant run!
 Shall we be trotting home again?"
 But answer came there none—
 And this was scarcely odd, because
 They'd eaten every one.

THE EPILOGUE.

Our story now is ended,
 Our fairy-tale is told;
 You've listened to it patiently
 As Alice did of old.
 No doubt you like the Walrus best
 Because he was so grieved;
 Or do you think he ate the most,
 As Tweedledee believed?

Then should you like the Carpenter
 Because he ate the least,
 You must agree with Tweedledum,
 He had a monstrous feast;
 But if you dream of them tonight,
 We hope you will not end
 By thinking you were gobbled up
 By the Walrus and his friend.

VIOLIN SOLOS:

Nocturne in G.....Chopin
 Hark, Hark the Lark.....Schubert-Spalding
 Evening Song.....Schumann
 PalpitiPaganini



Fredrick A Hook

FOURTH CONCERT

Friday Evening, May 21

OVERTURE, "Le Carnival Romain", Opus 9.....*Berlioz*

Hector Berlioz was born December 11, 1803, at Côte St. André;
died March 8, 1869, at Paris.

The overture, *The Roman Carnival*, displays the gifts of the composer as well, perhaps, as any of his many compositions for orchestra. In spite of the fact that it was originally the introduction to the second act of his ill-fated opera *Benvenuto Cellini*, he had much success with the overture, which was written between the years 1834-37. The failure of the opera was due to the inherent weakness of the text, but the brilliancy of the portrayal of the color and life in this Roman Saturnalia have lifted the overture from a place of obscurity into the lime light of popularity.

In the work of Berlioz we find the expression of a man of rare intellectual gifts, undoubted musical talent, indefatigable industry, but lacking that divine spark of genius which transmutes the baser materials and technic into the gold of great art. As a master of the art of orchestration he takes a place alongside of Wagner, Strauss, Rimsky-Korsakoff; he it was who emphasized the color possibilities of orchestration, who enlarged the boundaries of instrumental technic that were a limitation of, and a heritage from the classic school. He broke down the traditions of the formal arrangement of the symphonic movements and by introducing a "program" in his compositions, opened the way for music to be pictorial, descriptive in addition to its capacities in the expression of abstract ideas or emotions.

The principal theme in the overture is a saltarello danced in the second act of the opera, and which in Berlioz's day was seldom taken at a swift enough tempo to suit him. This theme recurs several times and vividly sketches the broad outlines of the picture of the Roman Carnival. Contrast is obtained by a lovely theme sung by the English horn, in C major, 3-4 time, which is taken from the aria of *Benvenuto* in the first act.

ARIA, "O Paradiso" from "L' Africana"Meyerbeer

Giacomo Meyerbeer was born September 5, 1791, at Berlin;
died May 2, 1864, at Paris.

During the second quarter of the nineteenth century the operatic "czardom" of Meyerbeer reached its apogee, not only in Paris and Berlin, but indirectly throughout the provincial theaters. Not a composer of first rank, he offset this by a keen intuition of the taste of the public he was serving, and a peculiar gift for exaggeration and effective contrast in his music for the stage. Some beautiful *cantilena* passages have been set in bizarre and trivial "frames" in his operas, which tends to create through concert performances of his fine arias, a higher evaluation of his work than the dramatic productions in their entirety justify.

The aria in this evening's program is taken from the last of the master's dramatic works, *The African*, text by Scribe, which was produced at Paris, April 28, 1865. The story deals with the period and experiences of Vasco di Gama, the explorer, and hence is quasi historical in its appeal. This aria occurs in Act IV, in the Temple of Brahma, whither Vasco has been conducted (in operatic fashion) to await his execution. The beauty of the Indian landscape about him inspires him to voice his admiration in "O Paradiso", the text of which, in translation is as follows:

Hail! fruitful land of plenty,
Beauteous garden, hail!
An earthly paradise art thou!
Oh paradise on earth!
Oh azure sky, oh fragrant air

All enchant my heart;
Thou fair new world art mine!
Thee, a radiant gift,
On my native land I'll bestow!
O beauteous country—mine thou art at
last.

"THE LAMENT FOR BEOWULF"Hanson

FOR CHORUS OF MIXED VOICES AND ORCHESTRA

Howard Hanson was born at Wahoo, Nebraska, October 28, 1896.

Significant treatment of the mixed chorus as a medium of artistic expression is seldom achieved by composers in their early years of writing; the orchestra with its variegated shades of tone color and great range in pitch and dynamics is much more alluring. American composers have produced many compositions of medium length for chorus and orchestra, but for the most part, imitation of existing models is characteristic of them, rather than originality. It is possible that the choice of texts has materially influenced the resulting music, in which case the composer of *The Lament for Beowulf* gives evidence of the value of a liberal education as a background for a com-

poser, for in this composition, Mr. Hanson has created a work of commanding importance in the field of choral literature; he displays restraint as well as power of expression; a knowledge of choral and orchestral technic and capacities employed in the most telling and economical manner for the musical depiction of the scenes and incidents that are contained in the text of this Anglo-Saxon epic. The relationship of music and poem is so direct and intimate, that the archaic character of each seems mutually interactive, that the mood of the text is "mistily" and "gravely" reflected in the unusual harmonic texture of the vocal and instrumental polyphony.

Mr. Hanson pursued regular collegiate studies simultaneously with courses in music, at Luther College, Nebraska, University School of Music, Nebraska, and graduated from the Institute of Musical Art, New York City, as well as receiving an academic degree from Northwestern University, Evanston, where he was appointed Instructor in Theory. From 1916-19, he was Professor of Theory and Composition at the College of the Pacific, San Jose, California, and from 1919-21 he was Dean of the Conservatory of Fine Arts. In that year he won the newly established *Prix de Rome* in Musical Composition giving to the holder a Fellowship in the American Academy in Rome, where for three years he devoted his undivided attention to composition. During the years 1921-24, many of Mr. Hanson's orchestral compositions were written. Though not completed until later, *The Lament for Beowulf* dates from his sojourn on the other side of the Atlantic. Since 1924, Mr. Hanson has been Director of the Eastman School of Music at Rochester, N. Y., and in 1925 Northwestern conferred upon him the honorary degree of Doctor of Music.

Mr. Hanson is best known as composer, conductor and musical director. He has been guest conductor with the Symphony orchestras in Rome, New York, St. Louis, Kansas City, San Francisco, Rochester and Los Angeles. His most important works include the following:—

Symphonic Prelude, Symphonic Rhapsody, Symphonic Legend, Symphonic Poems, *Before the Dawn* and *Exaltation*, Score for the California Forest Play of 1920, *Nordic Symphony*, Symphonic poems *North and West*, *Lux Aeterna*, two piano quintets, one string quartet, piano sonata, *Lament for Beowulf* and numerous other smaller works.

In response to a request for information concerning the composition of *The Lament for Beowulf*, Mr. Hanson graciously answered as follows:

"It is quite understandable that the Sagas of the northland should have been of great interest to me. They are the epics of my forbears. For years I read carefully a mass of this material. Then while on a visit to England I found a translation of the Beowulf

epic by William Morris and A. J. Wyatt. It attracted me immensely and from this I chose one episode which is the text for my composition.

"Carrying my prize with me I went to Scotland for a short stay and there, in an environment, rugged, swept with mist and wholly appropriate to the scene of my story—very like indeed to the scenario furnished by the Nordic peninsular itself—I began my sketches of the music. These I took with me to Rome and later brought to this country where the work was completed. It is really my latest composition in completed form.

"My intention has been to realize in the music the austerity and stoicism and the heroic atmosphere of the poem. This is true Anglo-Saxon poetry and may well serve as a base for music composed by an American. The music follows closely the text and the text presents with Nordic epic vigor and terse eloquence the scene of Beowulf's burial.

"There is a brief picture of the great burial mound by the sea on which the funeral pyre of the hero is built. A great beacon mound is constructed and on it are placed the trophies of the hero. Mementos of his famous battles and victories. The women lament as the mound is built by the warriors. Then follows an episode in which the wife of the hero with her handmaidens voice their grief.

"The young warriors in a group surround the bier of their dead king and tell of his prowess. The work ends with the eulogy of the great hero—

Mildest of all Men
Unto men kindest

To his folk most gentlest
Most yearning of fame.

"There is a brief orchestral introduction in which the mood is forecast, but *The Lament for Beowulf* is distinctly a choral work."

LAMENT FOR BEOWULF

For him then they geared the folk of the Geats,
A pile on the earth all unweak—like that was,
With war helms behung, and with boards of the battle,
And bright byrnies, e'en after the boon that he bade.
Laid down then amid most their King mighty, famous,
The warriors lamenting the lief lord of them.
Began on the burg of bale-fires the biggest
The warriors to waken;
Hæce! Yo! Hæce! Yo! Ha!
The wood reek went up swart over the smoky glow,
The sound of the flame, bewound with the weeping.

The wind blending stilled,
Until it at last the bone house had broken
Hot at the heart,
All unglad of mind with mood care they mourned their
Liege lord's quelling.
Likewise a sad lay the wife of a fore time
For Beowulf the king, with her hair all up bounden
Sang sorrow careful:
Said oft and over

That harm days for herself she dreaded, shaming and bondage.
The slaughter falls many, much fear of the warrior,
Ah! Heav'n swallowed the reek.

Wrought there and fashioned the folk of the Weders
A howe on the lithe, that high was and broad,
Unto the wave farers wide to be seen;
Then it they betimber'd in time of ten days,
The battle strong's beacons, the brands' very leavings
They bewrought with a wall in the worthiest of ways,
That men of all wisdom might find how to work.

Into burg then did they the rings and bright sun-gems,
And all such adornments as in the hoard there
The war minded men had taken e'en now;
The earl's treasures let they the earth to beholding,
Gold in the grit, wherein yet it liveth,
As useless to me as e'er it erst was.

Then round the howe rode the deer of the battle
The bairns of the athelings, twelve were they in all.
Their care would they mourn, and bemoan from their King,
The word-lay would they utter and over the man speak;
They accounted his earlship and mighty deeds done,
And doughtily deemed them; as due as it is
That each one his friend-lord with words should belaud,
And love in his heart, when as forth shall he
Away from the body be fleeting at last. Ah!

In such wise they grieved, the folk of the Geats,
For the fall of their lord, e'en they his hearth fellows;
Quoth they that he was a world King forsooth,
The mildest of all men, unto men kindest,
To his folk the most gentlest, most yearning of fame.
Ah.

ARIA, "Cielo e Mar," from "La Gioconda".....Ponchielli

Amilcare Ponchielli was born August 31, 1834, at Paderno;
died January 16, 1886, at Milan.

In his day, Ponchielli was considered by many the greatest of Italian opera writers after Verdi. Since then, Leoncavallo, Puccini, and Wolf-Ferrari have out-dazzled the composer who is known to the present generation only by *La Gioconda*, which is full of wonderful arias, duets, ensembles, brilliant choral effects, and a magnificent ballet. The opulence of the musical score renders less conspicuous the brutal crimes and intrigues with which the plot abounds and in which Italian librettists of olden and modern days seem to revel.

The aria, "Cielo e mar" (Heaven and Ocean"), is sung by Enzo in the second act, while he keeps watch on board his ship in a lagoon near Venice for the coming of his beloved. The translation of the Italian text follows:

Heaven and ocean; Yon ethereal veil
Is radiant as a holy altar;
My angel, will she come from heaven?
My angel, will she come o'er ocean?
Here I await her; I breathe with
rapture
The soft zephyrs fill'd with love.
Mortals oft, when fondly sighing,

Find ye a torment, O golden, golden
dreams!
Come then, dearest, here I'm waiting;
Wildly panting is my heart.
Come then, dearest! O come, my
dearest!
O come, taste the kisses that magic bliss
impart!
O come! O come! O come!

"ON THE SHORES OF SORRENTO" from Symphonic Fantasia,
"ITALY", Opus 16.....Strauss

Richard Strauss was born June 11, 1864, at Munich.

The composer himself has stated that "my *Aus Italien* is the connecting link between my old and new methods," which, being interpreted, means that the Strauss of the symphonic poems and operas dates from the year 1886. Ernest Newman points out that the journey to Italy "accelerated the process, disturbed and inspired his imagination, and perceptibly quickened the pulse and heightened the temperature of his music." *Aus Italien* was written on the return from Italy, and performed in Munich in 1887 with Strauss conducting.

The movements of the work are: "On the Campagna", "Amid Rome's Ruins", "On the Shores of Sorrento", and "Neapolitan Popular Life".

The number on this evening's program is in the three part design. The first division (*Andantino*, A major, 3-8 time) has introductory material of a shimmering, chromatic character, and a flowing principal melody divided between violins and clarinets. The middle division is distinguished by the theme in the oboe (*Piu Mosso*, A minor, 6-8 time). Following this is a considerably modified return of the first division in A major.

RHAPSODY "ITALIA," Op. 11.....Casella

Alfredo Casella was born July 25, 1883, at Turin.

The work on our program was first produced April 23, 1910, at the Salle Gaveau, Paris. On the score appears the following: "The composer has endeavored to picture musically—but without any 'program' whatever—Sicilian and Neapolitan life; the first, tragic, superstitious, passionate as it is found under the scorching southern sun or in the inferno of the sulphur

mines; the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples."

The expression marks—*Lento; grave; tragico; con molto fantasia; lamentoso; lento assai; allegretto grazioso; piu mosso; allegro molto vivace; Assai vivace con brio*; give an inkling of the contents of the work. The range of emotion so clearly set forth above may be the more concretely stated by considering that they represent a ferocious lover, who sings a theme from the province of Caltanissetta to an unresponsive and shrewish mistress; the song of the sulphur-mine workers in the same province; a Good Friday hymn; song of the female workers in the marble quarries of Catitu; and a glowing exploitation of three Neapolitan songs "Funiculi-Funicula" (Denza), "Lariula" (Mario Costa) and a fragment of "A maredriate" (Tosti). It is to be hoped that no one will object to the materials employed in the Finale, for any one who has lived in Italy, specifically Naples, knows how dear they are to the common people. Nothing that is taken to the hearts of the folk can be dismissed with a sneer.

ARIA, "RUDOLPH'S NARRATIVE" from "La Boheme" Puccini

Giocomo Puccini was born at Luca, Italy, in 1858; died at
Brussels, in 1925.

Upon whom the operatic mantle of Italy will fall in this generation is an open question; that Verdi in his day, and Puccini in his, wore the toga with distinction born of undenied right is a conceded fact. The relative levels of achievement to which the last two composers are ultimately destined is not our concern, though we may meditate upon the fact that the former exhibits a greater evolution in style than the latter, whereas the early works of Puccini particularly *La Boheme*, contain some of his most inspired creations.

If a Frenchman was able to express most adequately the life and spirit of France (Bizet in *Carmen*), it remained for an Italian to interpret and fix in an opera the student and artist life of Paris (Puccini in *La Boheme*). There is a vigor, and a life-like realism, a delicately drawn pathos in the score of this work that raises it to high position in the field of lyric drama. The melodies are spontaneous, the orchestral colorings rich and varied, and the incidents in the drama are woven into a musical score that has great depth of texture.

The aria on this evening's program is sung by Rudolph in the first act shortly after his first meeting with Mimi, a neighbor in the student quarter,

who has come in search of matches or candle light to the apartment where several of Rudolph's companions are making merry. As she leaves, the closing of the door extinguishes her candle and she returns for another light. This time Rudolph blows out the candle in the room, and in the darkness they search for a flint. Their hands touch, and Rudolph sings:

Your tiny hand is frozen!
Let me warm it into life.
Our search is useless;
In darkness all is hidden.

Ere long the light of the moon shall aid
us,
Yes, in the moonlight our search let us
resume, dear.
One moment, pretty maiden, while I tell
you in a trice
Who I am,
What I do, and how I live.
Shall I?

I am a poet.
What's my employment?
Writing!
Is that a living?
Hardly!

I've wit tho' wealth be wanting;
Ladies of rank and fashion all inspire me
with passion,
In dreams and fond illusions or castles in
the air—
Richer is none on earth than I!
Bright eyes as yours, believe me,
Steal my priceless jewels
In Fancy's storehouse cherish'd.
Your rougish eyes have robb'd me,
Of all my dreams bereft me—dreams that
are fair yet fleeting—
Fled are my truant fancies,
Regrets I do not cherish.
For now life's rosy morn is breaking,
now golden love is waking.
Now that I've told my story, pray tell me
yours, too, tell me frankly,
Who are you?
Say will you tell?

SALTARELLOTchaikovsky

Peter Ilyitch Tchaikovsky was born May 7, 1840, at Wotkinsk;
died November 6, 1893, at Petrograd.

The lure of Italy has intrigued many composers of foreign birth, and regardless of the manner in which the Italian impressions are transmuted, there is sure to exist in the resulting composition a warmth of expression, a lyricism and a dominating quality of melodic and rhythmic beauty that transcends the racial characteristics of the composer. Strauss and Casella have contributed their impressions, and for a closing argument Tchaikovsky has been summoned. His *Italian Caprice* from which this excerpt is drawn is a fantasy on folksongs that Tchaikovsky heard in Naples and Rome. It was written in Rome in the winter of 1879-80. The work concludes with the brilliant saltarello, a popular Italian dance in quick rhythm with a hop-step in each figure.

FIFTH CONCERT

Saturday Afternoon, May 22

OVERTURE, "THE FLYING DUTCHMAN".....Wagner

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

The details of the legend of the "Flying Dutchman", Wagner had ample time to gather and have vividly impressed upon him by the experiences of his stormy voyage of three and one-half weeks from Pillau to London in 1839. He writes that the boat was undermanned, and being a small merchant vessel had inadequate accommodations for passengers. She encountered violent storms in the Baltic, and was compelled to seek shelter in the safety of Norwegian fiords. He adds that "the passage through the fiords made a wondrous impression on my fancy; the legend of the Flying Dutchman as I heard it confirmed (he already knew the Heine version) by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

The legend can be traced as far back as the 16th century and seems to be an outgrowth of the state of feeling engendered by the two most significant facts of that period: the discovery of the New World by the Spaniards and of a New Faith by the Germans. Captain Vanderdecken attempted to round the Cape of Good Hope in the face of a heavy gale. The storm being too much for his craft, he swears that he will accomplish his purpose should it take him till Doomsday. The oath is overheard by the Evil One, who takes it literally and the unfortunate sailor is condemned to sail the Seven Seas for ever. The *denouement* of Wagner's opera follows the Heine version, in which the Captain may be released "by the love of a woman faithful unto death": the love of Senta, in the opera.

The work opens with phrases descriptive of a storm and soon is sounded the motive of the curse of the Dutchman—horns and bassons against open fifths in the strings. As the storm dies down a pause ensues, and in a different key and rhythm a portion of Senta's Ballad (which, like Lohengrin's Narrative in *Lohengrin*, contains

the musical germs of the opera) appears—a motive expressive of hope and faith, and contrasting with the restless music of the storm and the “eternal curse.” These themes and a suggestion of the Sailors’ Chorus from the Third Act are the musical materials out of which this vigorous overture is constructed.

TONE POEM, “*Verklärte Nacht*”, Opus 4.....*Schönberg*

Arnold Schönberg was born September 13, 1874 at Vienna.

Although Schönberg is a new personality in the programs of this series, the name of the composer of *Verklärte Nacht*, *Pierrot Lunaire*, *Gurrelieder*, etc., is not without significance to those who have followed the trend of composition in Austria and Germany in the last quarter of a century. Many of his compositions have been performed in this country, and he has been the subject of articles in the music columns in the metropolitan press and of longer essays in periodical literature.

Like Bach, Beethoven, Wagner and others, Schönberg has consistently developed his technique and style of expression with each succeeding composition, and the Schönberg of today can be understood and explained only through a study of the pathway he has traveled since Opus I. Each venture in the field of song, piano, chamber or orchestral music aims at a definite problem in expression, and in a sense contains the key to the one which follows. Schönberg does not repeat himself.

In his illuminating study of the composer under the subject “Schönberg and Beyond,” * Egon Wellesz sums up the characteristics of each of the three stages or periods in his artistic development as follows: “In his quartets, sextet (the *Verklärte Nacht*) and in the Chamber Symphony he has brought the classical form to perfection; in the *Gurrelieder* (a cycle of ballads by the Danish poet Jacobsen, set for soprano, alto and tenor soli, male and mixed chorus, and large orchestra, written between Opus 4 and Opus 5, but published without opus number) he has raised the romantic lyrical opera to its highest summit; and in the succeeding works he has demolished all existing forms conventions and ideas and begun to raise the structure of musical art anew.”

It is obvious that *Radiant Night* belongs to his early period and is not “futuristic”; its opus number, 4, and the fact that it is his first published work in forms larger than the songs which comprise Opus 1, 2, and 3, is indicative of its mildness of harmony and design. Schönberg employs the structure of the symphonic poem, but limits himself in media of expression

*Musical Quarterly, N. Y., January, 1916, p. 76.

to six "voice" parts: two violins, two violas and two violoncellos.* With this modest combination—markedly different from the orchestras Strauss uses in his symphonic poems—Schönberg "succeeds in getting effects that transcend those of many a larger orchestral piece.

The inspirational source of the music is an extract from the *Weib und die Welt*, by Richard Dehmel, a translation of which by E. M. Hecht is appended:

Two beings walked through chill and gloomy grove
Their faces moon-illuminated from above,
The moon rides o'er the oaken height
No cloud disturbs the heavens' light.

She walks with faltering step
Her gaze turned high upon the moon.

He seizes her in close embrace
Their souls commingle in empyrean space.
Two beings go exalted through the radiant night.

In view of the fact that on this afternoon's program Schönberg is surrounded by Wagner and Brahms, it is of interest to note that he grew up in an age in which most young musicians were almost entirely dominated by the influence of Wagner, yet Schönberg felt himself drawn to the conservative of that period: Johannes Brahms. Our composer's talents ripened slowly, his formal instruction was meagre, having acquired most of his knowledge of music by his own efforts from books. Wellesz points out that Strauss (who also began as a disciple of Brahms) and Schönberg have the advantage over other modern composers who followed the more free, colorful expression of Wagner, in that from Brahms they gained a mastery of technic and a craftsmanship that knows no limitation.

Schönberg's mature life has not been spectacular: he has lived for the most part in Vienna and Berlin, and has been engaged in teaching theory and composition and in putting forth his own creations.

The most important fact to be kept in mind is that the "futurist" Schönberg is a logical outgrowth of the "conservative" Schönberg (his Treatise on Harmony is remarkably strict and rigid in its methods and examples). Whether or not he is creating a new idiom of musical speech or carrying to its logical but extreme conclusion one that has been practically exhausted,

*The arrangement for string orchestra, played this afternoon, was made by the composer and published in 1917, and is for four first violins, four second violins, four violas, four violoncellos and four double-basses.

is not for this decade of listeners to decide (and the example of his work to be performed this afternoon is not 'advanced' enough to bring it into this argument), but it is reasonable to expect that the work of a serious, progressive composer who has developed his present position from the accepted tenets of classical, conservative music, should be heard with respect and a sincere desire to attempt to follow him in new and untrodden paths, that may unexpectedly open upon vistas of engaging beauty.

SYMPHONY No. 4, E minor. Op., 98.....*Brahms*

Allegro non troppo; Andante moderato; Allegro giocoso;
Allegro energico e passionato

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

To many, the music of Brahms is austere, scholarly, and pedantic. Whether the comparison is consciously made or not, his genius as a song writer is not fully realized since he was not a Schubert; in the symphonic field he may be underestimated because his idiom was not that of Beethoven. Brahms suffers, perhaps, in general estimation from being both a romanticist and classicist, from being too close to Schumann and Wagner. His orchestration is sometimes criticised for lacking brilliancy, sparkle and vivid contrast; the fact that he was not attracted by the lyric stage is not conclusive proof that he lacked a sense of the dramatic *per se*.

Half truths and incomplete estimates are dangerous; if the ultra modern composers have served no other altruistic purpose than, by their very search for new idioms of expression, made us more conscious of the hitherto unrealized values in the work of the musicians whose contributions to musical literature have been more or less of a closed book for lack of a proper understanding of their manner of expression, the combined energies of present day composer, performer and listener have not been expended in vain. It is interesting to note in this connection that the increased interest in the music of Bach synchronizes with the wider acceptance of less rigid theories of dissonance and "part motion". In swinging back from the extreme position in these matters audiences of today have "discovered" an intensity and nobility of expression in Bach, a simplicity that grows more clear as we learn to listen "horizontally" again, and not "perpendicularly" for a single melody line with its accompaniment. Likewise in the case of Brahms, the apparent multiplicity of thematic material, the closely compacted statements and the richly varied developments which the themes undergo, seem

less complicated and more lucid and logical, now that modern writers have led us to be content with extreme condensation of harmony and modulation.

His designs, however, are "significant form" for his artistic purpose, considering the materials at his command; they are not the regular, symmetrical proportions of the pure classicists, but are completely in harmony with the treatment accorded the other elements in his musical scheme. Brahms is conscious that it is useless to "pour new wine in old bottles," as was Beethoven, Schumann, Wagner and every composer who has had something significant to say tonally. Brahms' melodies, too, on first hearing seem cloudy and obscure, in which judgment the ear is perfectly correct; the composer does not wish to center the interest in the beauty of tone succession alone, but rather would have his listener enjoy the intricate relationships of melody, harmony, rhythm, form, color, etc., as equally important factors in musical speech. Only by becoming conscious of the beauty of detail and its cumulative effect, can one measure to the full his appreciation and understanding of a single movement or the symphony as a whole.

The symphony on this afternoon's program was Brahms' final effort in this field of composition, and curiously enough, the last orchestral work he heard before his death. The E minor symphony was received favorably at its first performance in Meiningen, on October 25, 1885 under the direction of the composer; in the subsequent performances by von Bülow and others, it was soon recognized as the masterpiece of the composer in this form. Vienna, however, Brahms' home, remained unenthusiastic over the work, and it was not until a Philharmonic Concert in 1897, attended by the composer himself who was known to be in ill health, that his fellow-townsmen were roused by it to storms of applause. Or was it, perhaps, because the audience and composer intuitively realized they might be saying farewell?

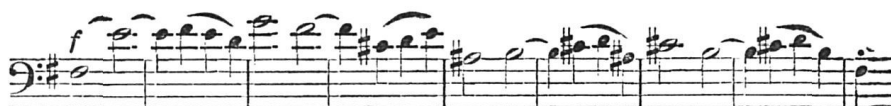
The FIRST MOVEMENT—E minor, *Allegro non troppo*, 2-2 time—opens with a theme in which restraint and decision mingle.



This theme, so full of possibilities, reveals its fulness of suggestion as it is given out by the violins, resting on an adequate harmonic structure—horns, woodwinds and basses—over and through which the violas and 'cellos are heard in arpeggios. Very quickly there follows the subsidiary motive—horns and woodwinds—here—with given.



The second theme, first stated by the 'cellos and horns, afterward by the violins, amply sustains Brahms' power of melodic utterance while the brief treatment of the wonderfully suggestive theme displays his self-restraint. This is also shown in the



"development" section, in which he does not yield to the temptation to stray far afield in the exploitation of figures from the first two themes. There is ample material for study of processes of development in this section, in which the composer exhibits a surety that only comes with complete mastery of the possibilities of musical idioms. The "recapitulation" calls for no words of guidance which, in the face of its naturalness, would be an embarrassment rather than a help.

The SECOND MOVEMENT, with its beautiful first theme—for clarinet—



and introduced by horns, is a beautiful example of the romantic style. To this beauty the following songful theme contributes no small share.



THIRD MOVEMENT. In no way could Brahms have more completely proclaimed his freedom from convention than by the substitution of a rondo for the usual scherzo as the Third Movement. Its vivacious character is made clear by the opening theme—C major, *Presto giocoso*, 2-4 time—given out by the full orchestra *fortissimo*.



Following the structure of the rondo-form this theme as it reappears in changing forms, is contrasted with episodes, one of which develops into the second theme.



This movement makes no great demand on the listener, which is fortunate, and possibly so designed—for the last movement is one calling for careful and intelligent listening if its wonderful structure is to be worthily appreciated.

FOURTH MOVEMENT. It is in one of the oldest known forms—the *Passacaglia*—in which Frescobaldi, Bach, Purcell and lesser composers displayed their contrapuntal dexterity. Bach gave the world two of the finest examples of the form, in the glorious C minor *Passacaglia* (for organ) and—note the contrast—in “Et Crucifixus,” the choicest gem in his immortal *B minor Mass*. The formal principle of the *Passacaglia* consists in placing an ever-varying contrapuntal superstructure over a significant and consistently reiterated theme. In this instance the theme—E minor. *Allegro, energico e passionato*, 3-4 time (the *Passacaglia* is always in 3-4 time)—is given in the upper notes of the following quotation



and must be impressed on one's mind if the thirty-three variations leading to the concluding coda are to be thoroughly appreciated.

CONCERTO FOR PIANOFORTE AND ORCHESTRA, No. 2,
G Minor Opus 22.....Saint-Saëns

Andante sostenuto; Allegretto scherzando; Presto.

Camille Saint-Saëns was born October 9, 1835, at Paris;
died December 16, 1821, at Algiers.

The occasion which prompted the composition of this concerto was the visit to Paris in the spring of 1868 of Anton Rubinstein, for a joint concert with Saint-Saëns, the former as conductor and the latter as soloist. A delay in securing the hall, gave Saint-Saëns time in which to commit to paper (seventeen days were sufficient) ideas which had been in his brain for some time past. He played it himself at the first performance, May 6, 1868.

Saint-Saëns sent a copy of the concerto to Liszt, and in response received a letter in which the eminent pianist gave his approval in no uncertain terms, though making several pertinent suggestions for the improvement of certain passages. Liszt remarks that "the form is new and very happy; the interest of the three portions goes on increasing," and that "you take into just account the effect of the pianist without sacrificing any of your ideas as a composer, which is an essential rule in this class of work."

The orchestral portion of the work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two kettledrums and strings.

I. "The work opens (*Andante sostenuto*, 4-4 time, G minor) with a long, rhapsodic prelude for piano alone, written without any bars. The orchestra enters with two sharp chords, followed by a strongly marked rhythmic phrase. Shortly after the piano announces the first theme. This and a subsidiary melody are employed by the orchestra and solo instrument and lead to a change in the tempo, *piu animato*. Later there is a return of the first tempo and the first theme appears *fortissimo* in the orchestra against furious *octaves* and double *arpeggios* in the piano. There is a further development of the material. As the coda is reached the rhapsodic passage with which the movement began returns, but now accompanied by the orchestra. It might be called the "slow movement" of the composition.

II. "The second movement (*Allegretto scherzando*, 6-8 time, E-flat major, is a charming *scherzo*, typical of the most graceful of the French composer's writings. The piano, again alone, announces the principal theme. The second theme is of a dance-like character which has a decided flavor of its own.

III. "The third movement (*Presto*, G minor, 4-4 time [practically 12-8 time]), is a brilliant one in which the piano again takes the lead in announcing the themes, except for the choral-like interruption by the woods and strings which forms the middle portion of the movement. Splendid opportunities for the virtuoso display of the soloist bring the work to a conclusion."

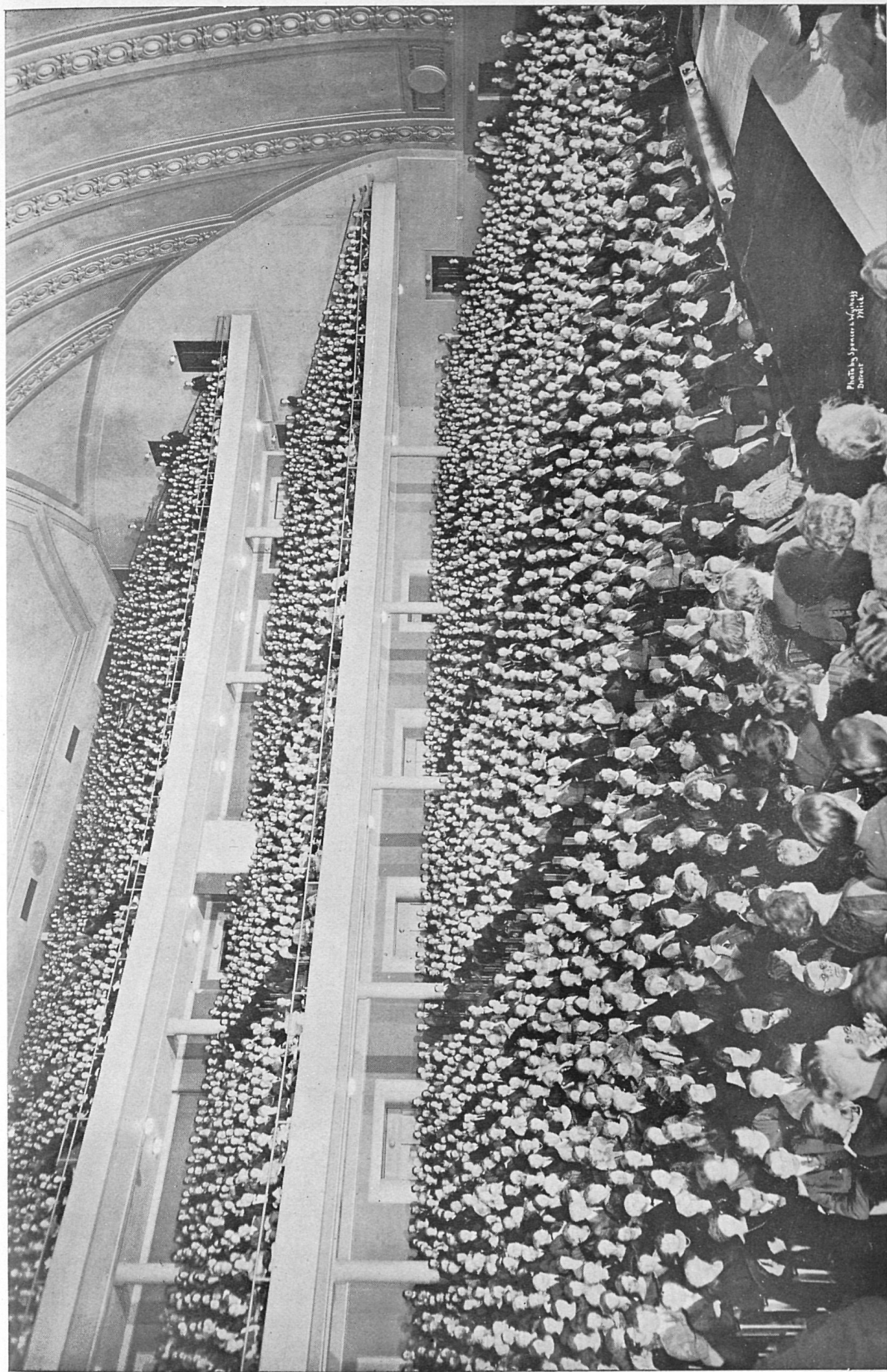
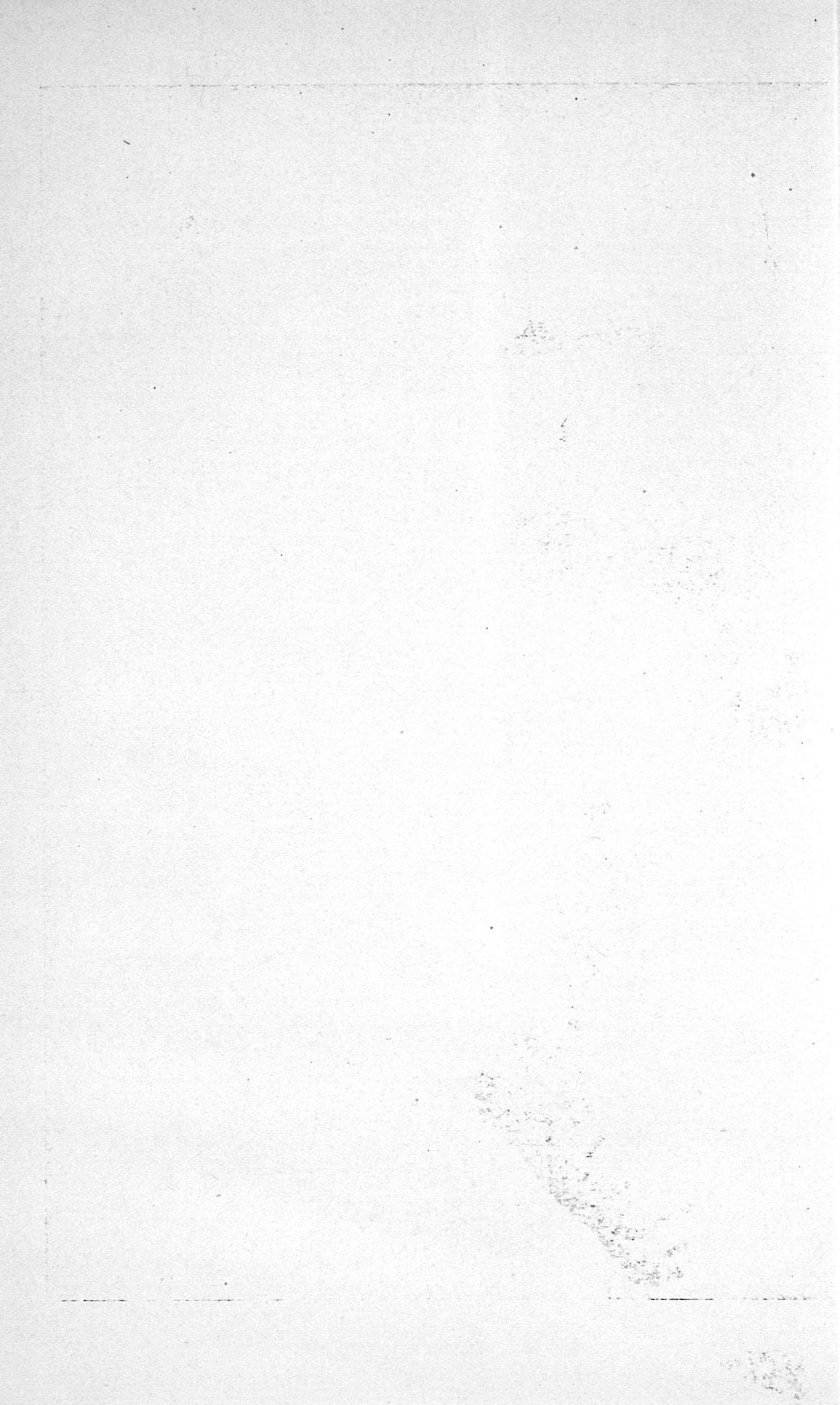


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A MAY FESTIVAL AUDIENCE



SIXTH CONCERT

Saturday Evening, May 22

“LOHENGRIN”, A Romantic Opera in Three Acts.....*Wagner*

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

CAST

LOHENGRIN, Knight of the Holy Grail.....*Richard Crooks*

HENRY I, King of Germany*James Wolfe*

FREDERICK TELRAMUND, A Noble of Brabant

.....*Riccardo Bonelli*

The ROYAL HERALD*Barre Hill*

ELSA of Brabant*Florence Austral*

ORTRUD, wife of Telramund.....*Augusta Lenska*

Pages, Nobles, Soldiers etc.,*University Choral Union*

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

The scene passes in Antwerp; period, the first half of the 10th century.

Wagner drew the inspiration, incidents and characters for *Lohengrin* from the myths clustering around the Round Table and the Holy Grail. The “Parzival” epic by Wolfram von Eschenbach, whose medieval poem, “Der Wartburg” was the basis of *Tannhaeuser*, contains the gist of the story that Wagner has employed as the basis of his *Lohengrin*. A comparison of this version with the Synopsis of the Action in a later paragraph will indicate the indebtedness of Wagner to Teutonic legend and mythology. The von Eschenbach story runs as follows:

The heiress of the throne of Brabant was urged by the nobles of her court to marry. She vowed that she would not unless God should send her a husband far removed from ordinary men. A swan brings Lohengrin in a skiff from Monsalvat, the mountain in the Pyrenees on whose summit stands the castle of the Grail. He lands at Antwerp and marries the duchess. She faithfully promises him that she will never

ask him his name or his race, nor seek to know from whence he came to her. After one year, however, she can no longer resist her curiosity, and asks him the fatal question, whereupon he is obliged to leave her, and is carried away by the swan. He leaves behind him a ring, a sword and a horn.

Other legends from which he drew were the "Deutsche Sagen" by the Grimm brothers, Conrad von Würzburg's "Schwanritter" and the version of the Parsifal myth to be found in Chretien de Troyes' "Titurel". Wagner's version is a consistent, cohesive plot from the standpoint of the demands of an opera book, and yet gives a fine picture of the life, customs and habits of thought of the period of Henry the Fowler (876-931).

The arrangement of the incidents into a connected story, the composition of the poetic text (Wagner united in himself the dual functions of librettist and composer) and the invention of some of the important musical motives, was undertaken during the winter of 1845. Lohengrin's "Narrative" (Act III), which contains the musical germs of the entire score, was the first portion of the music to be completed, while the Prelude was the last to be composed (in August 1847).^{*} The score remained unpublished for several years, no publisher being willing to incur the financial risk incident to the preparation of a new work by a none too well established young composer, whose writings were motivated by other ideals than the immediate winning of popular approval. It was only through the interest and friendship of Franz Liszt that *Lohengrin* came to production in Weimar as early as 1850, and the composer himself had to wait 11 years to hear the work in its entirety—at Vienna in 1858. This latter fact should not be taken to mean that *Lohengrin* was not performed in the intervening years—there were many performances throughout Germany—but is to be explained by Wagner's participation in politics, and the warrant issued in May 1849 for his arrest as a "politically dangerous individual", and his subsequent exile for 12 years.

Lohengrin stands midway in the evolution of Wagner's genius as a composer for the lyric stage. It is an example of spontaneous, flowing melody, cast in a continuous musical structure as far as each act is concerned, having no separate numbers as is characteristic of Italian opera, which served as a model for the composer's earlier works. There are in evidence several musical *motives* which suggest the incipient stage of the *leit-motif* system which completely dominates the texture and structure of *Tristan and Isolde*, *Parsifal* and the four music dramas of the *Nibelungen*

^{*}This is not a unique instance of composition in reverse order; the "book" of the *Götterdämmerung*, fourth music drama in the Ring cycle, was written first, and the book of the *Rhinegold*, the prelude to the cycle, last.

Ring. In *Lohengrin* these musical phrases or characteristic orchestral colorings are more or less incidental, and are the emotional expressions in music of the principal characters and incidents of the drama. The later use of this system for psychological, or philosophical purposes, is only dimly foreshadowed here—particularly in the use of the motive of the “Forbidden Question”, first heard toward the end of Act One when Lohengrin exacts from Elsa the promise never to ask his name, his race, nor whence he came. When it recurs in Acts Two and Three, the incident of the moment is intensified by the cumulative associations which this theme brings. In like manner the “Grail Harmonies”—heard at the beginning of the Prelude—reappear frequently throughout the score, but not with the intense dramatic effect of the motive of the “Forbidden Question”.

The beauty and delicacy of the orchestral score deserves more space than can be devoted to it in this brief analysis. Attention has already been directed to the use of certain instruments in connection with certain characters or *motives*; this gives consistency to the orchestral fabric. The exquisite coloring of the “Grail Harmonies” by the upper strings, the varying colors given to the Lohengrin theme, the richness and sonority contributed by the brass as the King prays for Divine Blessing upon the decision of the combat, the use of the bass clarinet in the opening of the second act to epitomize the spirit of brooding revenge in which Ortrud and Frederick plot, the warmth and tenderness of the strings and wood winds in the scenes where Elsa and Lohengrin plight their love—these are but a few of the pages of a score which reflects a wealth of melodic inspiration, a subtle sense of the “sheen” in orchestral color, and a poetic conception of legendary charm that stir the imagination and move the heart.

SYNOPSIS OF THE ACTION

ACT I.—Henry “the Fowler,” King of Germany, has come to Antwerp to summon his lieges against the Hungarians, who threaten the eastern frontier; he finds the chiefs divided and without a leader—Gottfried, the young son of the late Duke having mysteriously disappeared, and Frederick Telramund, in virtue of his wife’s royal descent, claiming the sovereignty of Brabant. Telramund openly accuses Elsa (Gottfried’s sister) of having murdered her brother to win the crown for herself; Elsa is summoned to appear and answer the charge; the King decrees that her cause shall be submitted to ordeal of battle between Telramund and any champion Elsa may choose to defend her. She describes a Knight whom she has seen in a vision, and conjures him to fight for her. After repeated appeals, a skiff, drawn by a swan, is seen to approach the shore; in it is Lohengrin, Elsa’s chosen Knight, who accepts Telramund’s challenge. Before they fight, Lohengrin betrothes himself to Elsa, first claiming her

solemn promise never to question him as to his name or race, nor whence he came to her; Telramund is overcome in the combat and stripped of lands and honours.

ACT II.—Telramund and Ortrud (his wife) are watching outside the Palace, which resounds with mirth and revelry; they are determined yet to compass the ruin of Elsa and Lohengrin, and be reinstated in their former rank. Elsa appears on the balcony, and to her Ortrud makes a piteous appeal, which so effectually moves Elsa to compassion, that she promises to obtain the reprieve of Telramund's sentence. She offers to shelter Ortrud for the night, who amid false protestations of gratitude, affects concern for the uncertainty of Elsa's future happiness, and contrives to insinuate the first germs of suspicion in Elsa's mind. They enter the abode of Elsa. The retainers and vassals assemble to form the bridal procession. Ortrud appears in the train of Elsa's ladies; arrived at the steps of the Minster, she cannot restrain her haughty temper, and disputes Elsa's right of precedence; in the midst of the ensuing commotion the King and Lohengrin enter. Lohengrin reproves his bride for holding converse with the evil-minded woman; they are proceeding to the church when Telramund interposes and accuses Lohengrin of sorcery, alleging the strange manner of his coming amongst them, and the mystery in which his name and rank are shrouded, in support of the declaration. The faith of the King and his Knights in Lohengrin however remains unshaken; doubts for a moment overwhelm Elsa, but she casts them aside; the train finally enters the church and they are united.

ACT III.—Elsa and Lohengrin are conducted to the bridal chamber by a train of Knights and Ladies, and for the first time are alone; doubt and suspicion by this time having taken complete possession of Elsa's mind, she questions her husband with growing vehemence, unmindful of his warnings that her doubts must end their happiness, for that if she insist, to her he must reveal his secret. When their altercation is at its height, a murderous attempt is made on Lohengrin's life by Telramund and four of his followers. Elsa, quick to perceive their intent, hands Lohengrin his sword, who strikes Telramund dead with a single blow. He then places Elsa in the care of her Ladies, charging them to lead her into the presence of the King. Before the King he meets her once more and reveals himself to be the son of Parsifal, and a Knight of the Holy Grail; being known, he is now bound to return to its mysterious guardianship. As he speaks, the swan, leading the skiff, appears again on the river, and to Elsa's unspeakable grief he bids her an eternal farewell. Before he steps into the skiff he disenchant's the swan, who is no other than Gottfried, transformed by Ortrud's sorcery, and who now takes rightful possession of his Dukedom.

PRELUDE

ACT I—FIRST SCENE

(A meadow on the banks of the Scheldt near Antwerp. King Henry under the Oak of Justice, surrounded by Saxon Counts and Nobles. Opposite to them the Nobility of Brabant, headed by Frederick of Telramund, with his wife Ortrud by his side. The Herald steps from the King's party to the center of

the stage and at his signal the four royal Trumpeters sound the call to muster.)

HERALD—Hark! Princes, Nobles, Free-men of Brabant!

Henry, our German Sov-reign calls ye forth,

That ye shall muster for the realm's defense.

Will ye as faithful vassals serve your King?

THE BRABANTIANS—We will as faithful vassals serve our King!

Be welcome, Henry, to Brabant.

KING HENRY (*Rising*)—Heav'n shield ye, loyal lieges of Brabant;

Not idly have I journeyed to your shores:

I come to warn that danger is at hand.

Thus have I sought ye, Freemen of Brabant, to summon you to Mentz—nobles and vassals: here to my grief I meet with naught but strife,

All is dis-union, from your chiefs estrang'd!

Confusion, civil warfare meet me here.

On thee I call, Frederick of Telramund! I know thee for a knight as brave as true, I charge thee, let me know this trouble's cause.

FREDERICK (*with solemnity*)—Thanks, gracious King, that thou to judge art come! The truth I'll tell thee, falsehood I disdain. When death was closing round our valiant Duke, 'Twas me he chose as guardian of his children, Elsa, the maiden, and Gottfried her brother: whose dawning years with tender care I guarded, whose welfare I have cherished as my honour. My sovereign, mark now, if I am aggrieved, when of my honour's treasure I am robbed. One day when Elsa had wandered with her brother forth, without the boy she return'd with feign'd lamenting, questioned of his safety, pretending she from him had been divided, and in vain his traces she had sought. Fruitless was ev'ry search we made to find him; and when I questioned her with words severe, her pallor and her faltering tongue betray'd her, her crime in its guilty blackness stood confess'd. A horror fell upon me of the maid, the claim upon her hand her father had conferr'd,

with willing heart I straight resigned, and chose a wife full pleasant to my sense, Ortrud, daughter of Radbod, true to death. (*He presents Ortrud, who inclines herself before the King. He then advances with measured step.*) I here arraign her, Princess Elsa of Brabant, of fratricide be she charg'd. I claim dominion o'er this land by right. My nearest kinsman was the valiant Duke, my wife descendant of the race that gave this land its rulers thro' long years past. Oh, King, give judgment, all now thou hast heard.

ALL THE MEN (*awestruck*)—Ha, Telramund, what hast thou said?

I mark thee with dismay and dread!

THE KING.—A dreadful accusation thou has brought!

A crime so deadly how can I believe?

FREDERICK—Oh, King! Listless and dreamy is the maid,

She who with scorn refus'd my proffered hand.

Some secret love her senses hath beguiled:

She deemed perchance, because the boy had perished she'd reign secure as sov'reign of Brabant, for that, her vassal she disdained as consort, that openly she might her lover cherish.

THE KING—Summon the maid accused: For judgment let all be prepar'd! Heav'n let me deem aright!

THE HERALD (*stepping forward with solemnity*)—Dost thou decree, O King, to hold a judgment here?

THE KING—I will not rest beneath my shield until the truth hath been revealed.

ALL THE MEN—No sword to scabbard shall return, until thy will, O King, we learn.

HERALD—Whene'er the royal shield ye see,
 Know that the King doth there decree!
 Resound my cry both far and near:
 Elsa, thou royal maid, appear.

SCENE SECOND

(Elsa enters to meet her accusers in the presence of the King.)

CHORUS—Behold! She comes, how grief o'erclouds her!

How like an angel of light her hue!
 He who with base suspicion loads her,
 Must prove his dark surmise is true.

THE KING—Art thou she, Elsa of Brabant?

Wilt thou be deemed by me, thy sovereign lord?

Then further I ask thee, if the charge to thee is known, that darkly is alleged against thee? Canst thou meet the accusation? Thy guilt dost thou confess?

ELSA—Oh my poor brother!

THE MEN—'Tis wondrous strange! Her words I cannot fathom!

THE KING—Speak, Elsa, in thy King thou may'st confide!

ELSA—Oft when the hours were lonely,
 I unto Heaven have prayed,
 One boon I asked for only, to send to orphans aid;

I prayed in tears and sorrow, with heavy heart and sore,
 Hoping a brighter morrow yet was for us in store.

Afar my words were wafted, I dreamt not help was nigh,

But One on high vouchsafed it, while I in sleep did lie.

THE MEN—'Tis passing strange! Wondrous! Or doth she dream?

THE KING—Elsa, defend thyself before thy judge!

ELSA—I saw in splendor shining a Knight of glorious mein,

On me his eyes inclining with tranquil gaze serene;

A horn of gold beside him, he leant upon his sword,

Thus when I erst espied him 'mid clouds of light he soar'd;

His words so low and tender brought life renewed to me,

My guardian, my defender, thou shalt my champion be!

THE MEN—Oh Heaven! in mercy be thou near.

ELSA—My guardian, my defender, he shall my champion be!

This is the prize I offer to him whom Heaven shall send:—

The lands and crown I proffer, my sire to me did lend:

As lord I will declare him, and glory in his fame.

If in his heart he'll wear me, I'll give him all I am!

THE MEN—A noble prize, who will the victor be?

Who will contend what will be Heaven's decree?

THE KING—The sun stands high, noon will not tarry.

Call forth the warrior knight with trumpet's call.

(The Herald advances with four trumpeters who blow the summons.)

THE HERALD—Who will do battle here on life or death for Elsa of Brabant, let him appear!

THE MEN—No. champion. to. the. call comes forth!

FREDERICK—Ye see, what now her cause is worth

Both right and power are justly mine!

THE MEN—Ah hapless maiden hope resign.

ELSA—My gracious sov'reign let me pray thee

Yet once again my knight to summon,
 He dwells afar, and heareth not.

THE KING—Once more then let the call go forth.

THE HERALD—Who will do battle here, etc.

THE MEN—The Heav'ns are silent, she is doomed!

ELSA (*Sinking on her knees in prayer*)—
When in my grief I bent before Thee,

Thou sentest him who hath my vow;
O Lord, hear me again implore Thee
In my distress, oh send him now!
Stainless and white, radiantly dight,
Let me behold that form of light.

CHORUS (*They perceive Lohengrin in a skiff drawn by a swan appearing in the distance*)—Look! This is sure a marvel! See! a swan!

A fair swan leading yonder pinnace on!
And lo, a knight! a warrior fair,
standing on the prow!

His arms resplendent gleam!

A helm of light on his brow!

Look! there! he comes nearer he hath gained the shore!

And with a chain of gold the swan he reins!

Lo, he comes! (*In great excitement as Lohengrin approaches nearer*)

A marvel!

A marvel wrought amongst us, a great unheard of marvel.

SCENE THIRD

FULL CHORUS—All hail thou hero from on high!

Be thou welcome, Heaven hath sent thee here!

LOHENGRIN (*Standing with one foot on the shore*)—I give thee thanks, my faithful swan.

Turn thee again and breast the tide,
Return unto that land of dawn where joyous we did long abide,

Well thy appointed task is done! farewell, my trusty swan!

CHORUS—Doth he not seem from heaven descended?

His radiant mien holds me enthralled!
Valour and grace in him are blended,
To deeds of glory he is called.

LOHENGRIN (*Making obeisance to the King*)—Hail, gracious sovereign!

Victory and honor by thy valor's meed!
Thy glorious name shall from the land that chose thee ruler, ne'er depart.

THE KING—Have thanks! Methinks I know the Power that sent thee here in this dread hour;

On Heaven's mission thou art come.

LOHENGRIN—I came for yonder maid to fight, from dark surmise her name to clear,

In combat true, to guard her right, who now my proffered vow shall hear.

(*He turns to Elsa*)

I ask thee, Elsa of Brabant, if thou the boon to me wilt grant,

As thy champion to fight this day. Wilt thou entrust thy cause to me?

ELSA—My hope, my solace, hero mine!
Do thou protect me, I am thine!

LOHENGRIN—If in thy cause today I conquer,

Wilt thou empledge thy faith to me?

ELSA—As here I lowly bend before thee Thine will I now and ever be.

LOHENGRIN—Elsa, if thou thy troth wilt plight me,

If from the foe this land I save,

If nought from me shall disunite thee,

A promise I of thee must crave.

Never, as thou dost love me,

Aught shall to question move thee

From whence to thee I came,

Or what my race and name!

ELSA—Lord, at thy will thou shalt command me!

LOHENGRIN—Elsa! say, dost thou understand me?

Never as thou dost love me, etc.

ELSA—Oh thou! my hero, my defender,
 No doubt of me is in thy heart,
 I life and faith to thee surrender.
 How could I question what thou art?
 As thou wilt guard my name and land
 Thus will I cherish thy command!

LOHENGRIN—Elsa, I worship thee!

LOHENGRIN—Ye knights, nobles and
 freemen of this land,
 Guiltless and true is Elsa of Brabant!
 Thy tale was falsehood, Count of Tel-
 ramund,
 By Heaven's assistance all thou shall
 recant!

FREDERICK—If I must fail, I'll die!
 What spells soe'er have brought thee
 here,
 Stranger, who dost my sword defy,
 For all is truth my words imply;
 Behold me prepared for the fray,
 If right prevails, I'll win the day!

LOHENGRIN—Great sovereign, now ordain
 the fight.

THE KING—Upon each side three knights
 the space shall measure.

I here proclaim this place a fenced
 field.

HERALD—All here attend and mark me
 well;

In fair and open quarrel fight!
 By magic arts ye shall not win,
 That were the judgment to deride!
 Prosper as free ye are from sin,
 Not in yourselves, in Heaven confide.

LOHENGRIN—Judge me free as I am from
 sin!

FREDERICK—Not in myself, in Heaven I
 bide!

THE KING—Oh King of Kings, on Thee
 I call;

Look down on us in this dread hour!
 Let him in this ordeal fall
 Whom Thou know'st guilty, Lord of
 power!

To stainless knight give strength and
 might,

With craven heart the false one smite;
 Do Thou, O Lord, to hear us deign,
 For all our wisdom is but vain.

ELSA, ORTRUD, LOHENGRIN, FREDERICK
 AND THE KING—Now, Lord, make
 known Thy just decree;

I have no fear, I trust in Thee!

O King of Kings, on Thee I call;

Let not my honour tarnished be.

CHORUS—To stainless knight, etc.

THE COMBAT

LOHENGRIN (*with the point of his
 sword on Frederick's breast*)—

By Heaven's behest to me was vict'ry
 lent,

Thy life I spare, may'st thou in peace
 repent!

CHORUS—Hail! Hail! Hail! Great hero,
 hail!

ELSA—Oh joy, oh joy, oh that my tongue
 thy name could praise,

The songs of the angels for thee I
 would upraise,

My lord, here I confess thee, I'll live
 for thee alone!

Wilt thou divinely bless me, oh take for
 thine won!

CHORUS—Intone a lay of pleasure, a loud
 triumphant measure!

Great be thy fame! Blest hour that
 brought thee!

Glorious thy name; base be that fought
 thee.

Thou cam'st to save when grief be-
 sought thee.

All praise to thee is due, thy name
 shall live in story.

Ne'er did a knight so true fulfill the
 land with glory.

LOHENGRIN—Heaven lent me strength to
 right thee,

That truth might stand confessed;

But now I will requite thee

For all thy sorrow past.

ORTRUD—Who is 't that thus has doomed
 us?

Who brings my power to naught?
 Oh had the earth entombed us
 Ere we to shame were brought!

FREDERICK—Woe! Heaven itself hath
 doomed me,
 And brought my trusted sword to
 naught.

Oh earth hadst thou entombed me
 Ere I to this were brought!

CHORUS—Great be thy fame—long live
 in glory, etc.

All hail to thee! Hail! Hail!

ACT II

FIRST SCENE

(The curtain rises. Scene, the citadel of Antwerp; at the back the Palas (dwelling of Knights); in the foreground the Kemenate (dwelling of women); right, the Minster. It is night, Ortrud and Frederick, both in dark, servile garments, are seated on the steps of the Minster; Frederick is musing gloomily, Ortrud gazing fixedly at the windows of the Palas, (which is brightly illuminated.) Both had been condemned as the festive music bursts forth. Ortrud, still trusting in her heathenish gods, begins to unfold her plot to Frederick.)

FREDERICK—Arouse thyself, companion of
 my shame!

The dawning day we here may not
 await.

ORTRUD—I cannot flee, some spell holds
 me enchain'd.

Yon festive hall, where joy triumphant
 reigneth,

Within my soul distils the deadly bane
 that shall avenge

Our cruel wrongs, and end them!

FREDERICK—What dark, mysterious spell
 binds me to thee, unholy woman!

Ah, why can I not from thee fly,
 Where I might find some rest, some
 peace,

Where my distracted soul could be at
 rest!

'Tis thou whose spells have cost me
 My honour and my fame,
 Thou hast my knighthood lost me,
 Thou'st led me on to shame!

My sword lies stain'd and broken,
 My shield is cast to earth,
 My name with curses spoken,
 I'm 'reft of home and hearth!

Oh had but death o'er-ta'en me

I had my honor sav'd!

But thus, as miscreant to arraign me,
 My sword, my name disgrac'd, my
 sword,

My name disgrac'd!

ORTRUD *(Pointing to the Palas, where the lights are now extinguished; Frederick draws nearer to Ortrud, and bends his ear attentively to her words.)*

ORTRUD—Know'st thou who is yon knight,
 Who by a swan was guided to our
 land?

Shall I reveal to thee his secret?

Mark what I say,

If aught compel him to answer what
 his

Race and name, his vaunted pow'r is
 paralyz'd,

The spell that lends him strength, dis-
 solv'd.

FREDERICK—Ha, was't for that, then, he
 forbade!

ORTRUD—For that! No one here hath
 the pow'r

From him to draw the fatal secret,

But she, whom he so sternly bade

That she the question ne'er should ask.

FREDERICK—To ask him, Elsa must be
 tempted,

'Tis she alone can break the spell!

ORTRUD—Ha, thou art swift to under-
 stand!

FREDERICK—How can she be persuaded?

ORTRUD—Mark, above aught else, from
hence

We must not fly; then nerve thee to
the task:

Her just suspicion we must kindle;
Go forth, say that by sorcery, he
Triumph'd o'er a righteous cause!

FREDERICK—Ha! yea, 'twas sorcery!

ORTRUD—At worst, if that should fail,
She must be forc'd!

FREDERICK—Oh thou, who dost the pow'rs
of darkness know,
If thou speak falsely now, woe on thee!
Woe!

ORTRUD—Nay, thou art raving. Temper
wrath with measure!
And I will teach thee vengeance, God-
like pleasure!

ORTRUD AND FREDERICK—For dread re-
venge here I implore ye,
Oh Pow'rs that rule our earthly lot,
Ye, who now dream that joy's before
ye,
Know, that our vengeance slumbers
not!

SECOND SCENE

(Elsa, in a white robe, appears on the balcony; she steps forward to the parapet and leans her head on her hand; Frederick and Ortrud, opposite to her, sit on the steps of the Minster.)

ELSA—Ye wand'ring breezes heard me,
When grief was all I knew,
Now that delight hath stirr'd me,
My joy I'll breathe to you.

ORTRUD—She's yonder!

FREDERICK—Elsa!

ELSA—Thro' heav'n's azure ye bore him,
Ye wafted him to me,
'Mid stormy waves watch'd o'er him,
My guide, my love to be.
Where'er thy pinion rusheth,
The mourner's tears are dried,
My cheek that burns and flusheth
With love, oh cool and hide!

ORTRUD—Be near, ye pow'r of darkness,
May she for ever rue this hour!

Away! thou must awhile from hence
depart!

Leave her to me, her knight shall be
for thee!

ELSA—My cheek that burns and flusheth
With love oh cool thou,
Oh cool thou, oh cool and hide!

ORTRUD—Elsa!

ELSA—Who calls? How drearily and
strangely

My name resoundeth thro' the night!

ORTRUD—Elsa! Hast thou forgotten e'en
my voice?

Wilt thou disown me in my sorrow,
Who am by thee of all bereft?

ELSA—Ortrud! 'tis thou?

What dost thou here, woman unblest?

ORTRUD—"Woman unblest!" Yea, thou
hast

Cause, unblest to call me!
I dwelt in solitude protected,
My home the deep and silent wood,
I harm'd thee not, I harm'd thee not.
Joyless I mourn'd the evil fortune
That long hath rested on my race,
I harm'd thee not! I harm'd thee not!

ELSA—Ah why, why speak to me of this?
Thy sorrow was not caus'd by me.

ORTRUD—'Twere strange indeed if thou
Didst envy my lot, to be the wife of
Him who scornfully thy heart dis-
dain'd.

ELSA—Ye guardian saints! why this to
me?

ORTRUD—The victim of a wild delusion,
He dared to cast a doubt on thee,
Since then he by remorse is riven,
The ban is spoken o'er his head.

ELSA—Have mercy, Heav'n!

ORTRUD—Thou can'st be happy!
Thy brief and guileless morn of
promise
Prepared thee for a radiant noon;
Depart from my unholy presence,

From thee I may not crave a boon,
I will not haunt thy future bright,
Nor darken thy undimm'd delight!

ELSA—So blest I am, oh bounteous
Heaven,

So great the boon I owe to thee,
Ne'er from my side be sorrow driven,
When in the dust it sues to me!
No never! Ortrud, wait thou there!
Ere long again I shall be near!

(*Elsa hastens back into the Kemenate*)

ORTRUD (*springs up in wild exultation*)—
Ye Gods forsaken! grant,
Grant me your vengeance!
Declare your pow'r,
Be nigh in this dread hour!
Strike them with death who profane
your altars!
And strengthen my soul to avenge your
wrongs!
Odin! Thou strong and mighty one!
Freia! Oh Queen, bend down to me!
Prosper my cause with deadly guile,
Immortals, on my vengeance smile!

ELSA—Ortrud! where art thou?

ORTRUD—Here, before thee kneeling!

ELSA—Oh Heav'n! How sorely art thou
stricken,

Whom I in pride and splendor saw!
My heart's compassion it doth quicken,
Heav'n's dark decree I mark with awe!
Arise! -oh do not thus entreat me!
Wert thou my foe, I pardon thee;
And if through me thy heart hath sor-
row'd,
I humbly ask thou pardon me!

ORTRUD—My grateful thanks for all thy
goodness!

ELSA—Of him whom I shall wed at morn,
Grace I'll crave for thee and thy hus-
band,

A boon to me he'll not refuse.

ORTRUD—Oh, hold my heart in grateful
bondage!

ELSA—By mourning be thou prepar'd;
Attire thyself in royal raiment,
With me before the altar go!
Then I shall meet my hero guide,
In face of Heav'n to be his bride,
His bride to be!

ORTRUD—How can I e'er for this requite
thee,
Since I henceforth am poor and lone?
Though as thy friend thou dost invite
me,

I must myself thy vassal own!
One gift alone the gods have lent me,
(None silence to me hath ordan'd),
With that, perchance, I may prevent
thee

From treason, and thy life's attain!

ELSA—What say'st thou?

ORTRUD—As thy friend I warn thee,
Lest thou in love too blindly trust;
Lest cruel fortune change and spurn
thee,
For its decrees are oft unjust.

ELSA—What fortune?

ORTRUD—May he never leave thee,
Who was by magic hither brought,
And may the glamor ne'er deceive thee
That in thy soul his words have
wrought!

ELSA (*turning away*)—Oh that thy
heart could know the treasure
Of love that knows not fear or doubt!
No child of earth that bliss can
measure,

Who doth not dwell in faith devout.
Rest thee with me! Oh let me teach
thee

How trust doth hallow joy and love!
Turn to our faith, I do beseech thee,
Our faith divine, our faith divine,
For God is love!

O let me teach thee, how trust doth
Hallow joy and love; turn then,
Oh turn to our faith, I beseech thee,

Our faith divine, our faith divine,
Oh turn unto our faith divine, for
God is love!

ORTRUD—Oh! pride of heart, I yet will
teach thee,
That an illusion is this love, yea, I will
Teach thee! The gods of vengeance
vengeance soon shall reach thee
Their wrath destroying thou shalt
prove!

Ortrud, conducted by Elsa, enters through the lower door; the maids precede them with lights, and, when all have entered, lock the door. (Beginning of daybreak.) Frederick again advances from back.

FREDERICK—The pow'rs of darkness enter'd there!
Thou godless one! thy fell resolve fulfill thou.
No pow'r have I to hinder thy intent!
The ruin that begin with my disaster,
Downward shall hurl those who abased me thus!
Come life or death, my purpose shall not fail,
The cause of my dishonor shall not live!

THIRD SCENE

Gradual daybreak. Two warders blow the Reveille from the turret, which is answered from another turret in the distance. Crowds gather and the herald proclaims Lohengrin the guardian of Brabant (Omitted in this performance).

PAGES *(on the terrace before the Palas)*
Make way! Make way! Our Lady Elsa comes,
Unto the Minster she goes forth.

(They come down the stage, opening a wide passage through the readily yielding nobles to the steps of the Minster, where they take their stand.)

FOURTH SCENE

(A long train of ladies, magnificently attired, proceeds slowly from the Kemenate, passing before the Palas (L. H.); then, returning to the front, they ascend the steps of the Minster, where the first-comers arrange themselves. Here Elsa appears amid the train; the Nobles deferentially bare their heads.)

THE NOBLES AND LADIES.—May ev'ry
joy attend thee, Who long in
Grief wert bound, May Heav'n its
blessing
Lend thee, and angels guard thee
round!
She comes, with blushes glowing,
On holy thoughts intent! All hail!
Hail, Elsa of Brabant!
Thine be bliss o'er flowing,
Hail, Elsa of Brabant!

ORTRUD—*(throwing herself in Elsa's pathway.)*—Stand back, Elsa!
No longer will I bear it,
That I like any slave must follow thee!
'Tis I precede, to all I here declare it,
And thou shalt humbly bow thy head
to me!

ELSA—Great Heav'n, what doth she mean?
How chang'd thy tone, who late to me
did sue!
If I one hour was of my worth unmindful,
Think thou not, that I before thy feet
will cow'r!
An ample vengeance thy disdain doth owe me,
My rightful rank I will assert this hour!
Woe! was it naught but falsehood to mislead me,
Last night, that brought thee wailing
to my door?

Now thou wouldst fain attempt to supercede me,
Thou, mate of one whom God and man forswore?

ORTRUD—Say can'st thou name him, who dost so adore him?

What is his race, his lineage dost thou know?

Ere thro' the waters strange enchantment bore him,

Where was his home? when back is he to go?

Ah no! That he would have for ever hid,

The crafty knight all questioning forbade.

CHORUS—No, No! We hold him true.

ORTRUD—Ha! though so doughty, pure and noble,

If all his magic arts were known,
Thy pride were turn'd to shame and trouble,

Thou thy champion must soon disown!
Dost thou not dare his name to ask him,

We will the truth infer by right,
An impious traitor we'll unmask him,
That all may know him recreant knight.

CHORUS—Rescue her from this fury's tongue!

Make way! The King is near!

Hail, Hail, oh sov'reign!

Hail, oh Guardian of Brabant!

FIFTH SCENE

(Fortunately the King, Lohengrin, and the Saxon Counts and Nobles have appeared from the Palas in stately procession; the commotion in front interrupts the train; The King and Lohengrin come forward hastily.)

KING—Why is this strife?

ELSA—*(Greatly agitated, throws herself into Lohengrin's arms.)*—My Lord!
Oh, my defender!

LOHENGRIN—What is't? dares to clamor here

With words unseemly?

TRAIN OF THE KING—We have heard the voice of anger

LOHENGRIN—Oh horror! Why this evil one with thee?

ELSA—My champion! Shelter me against her wrath!

Blame me, if I obey'd not thy command!

I heard her weeping sore by yonder portal,

And in compassion harbor'd her this night:

And now, with harsh and bitter words of hatred,

She taunts me for my boundless trust in thee!

LOHENGRIN—Away from her, thou fiend, in vain thy arts!

Thou hast no part in her!

Elsa, oh say, hath she had pow'r to taint thy

Heart with doubting? Come, where in joy thy

Tears shall dissolve and vanish!

(Elsa, weeping hides her face on his breast. Lohengrin, raising her and pointing to the Minster. Lohengrin, Elsa and the King turn towards the Minster followed by their train, who arrange themselves in order.)

FREDERICK—*(coming forward on the steps of the Minster)*—Great Henry!

Oh deluded Princes! Nay desist!

Heav'n's dread ordeal hath he profan'd,
Derided, Thro' sorc'ry vile its judgment

Was misguided!

KING AND CHORUS—Seize the accurs'd one!

FREDERICK—Yon shining knight, my sword defying,

I here accuse of sorc'ry vile!
 His station, name, I ask him,
 Let these be heard in light of day!
 Who is he, that the billows tided,
 A swan leading him in pinnace frail?
 With such familiars who so abideth,
 All honest men may well assail!
 Justice he now shall foil no more;
 Condemn me, if he proves his cause;
 If not, on him let vengeance fall,
 A knight dishonor'd by our laws!

CHORUS—What dread aspersion! Ah!
 how will
 He refute it? What will he say to
 refute it?

LOHENGRIN—Not thou, base knight,
 may'st here impeach me,
 Whose craven falsehood Heav'n hath
 shown;
 No doubts of evil men can reach me,
 Nor can they tarnish my renown!

FREDERICK—I hurl thee back the vile sug-
 gestion,
 And upon thee, oh King, I call!
 Will he presume thy right to question,
 If me he scorns as base-born thrall?

LOHENGRIN—Yea, e'en the King shall not
 command me,
 Nor any prince that rules on earth!
 None shall constrain or reprimand me,
 They saw my deed and know my
 worth!
 There's one alone, she can to speak
 compel me!
 Elsa. Elsa! why thus disturb'd and
 trembling?

KING—Brave knight, put him to shame
 who dares defy thee!
 We know thee true, ne'er shall a doubt
 Come nigh thee; we know thee true,
 Ne'er shall a doubt come nigh thee!

CHORUS—We trust in thee! though doubt
 and

Danger try thee, to thee we give the
 prize

Of high renown! Here, Ye valiant
 hearts,
 Tho' doubt and danger try me, Ye ne'er
 shall
 Rue the trust this hour hath shown;
 brave
 Ne'er shall ye rue the trust this hour
 hath shown.

FREDERICK—Confide in me! Let me a
 secret tell thee,
 Hear and convince thyself!

ELSA—Away from me!

FREDERICK—Give me but leave the small-
 est limb to maim him,
 One drop of life-blood, and I swear
 to thee,
 What now he hides, he freely shall
 declare,
 Nor ever from thy side to wander
 dare!

ELSA—Ah! tempt me not!

FREDERICK—This night I shall be near,
 Call me, and
 Straight I'll come all doubt to clear!

LOHENGRIN—Elsa, with whom dost thou
 converse?

Away from her, accurs'd ones! On
 peril
 Of my wrath, dare ye to cross her
 path!

*(Lohengrin turns towards Elsa, who,
 as he calls her name, sinks overwhelmed
 at his feet.)*

Elsa, arise, my love! In thy command,
 In thy good faith my ev'ry hope doth
 stand!

Doth any doubt thy heart inspire?
 Dost thou to question me desire?

ELSA—My champion, my deliv'rer dear!
 Oh thou who dost my soul sustain!
 High o'er the reach of doubt and fear,
 Love over all shall reign!

LOHENGRIN—Come then, Elsa! come,
 let us plight our faith!

(Lohengrin solemnly conducts Elsa past the nobles, to the King. As Lohengrin passes with Elsa, the men deferentially make way.)

CHORUS—Lo, he is from Heaven sent!
Hail, Elsa of Brabant!

(Conducted by the King, Lohengrin and Elsa slowly approach the Minster.)

Go forth with blessing laden!

Hail thou, thou royal maiden,

Hail, Elsa of Brabant!

Hail, oh hail, royal Elsa of Brabant!

(Here the King, with the bridal pair, has reached the highest step of the Minster; Elsa with deep emotion turns to Lohengrin, who clasps here in his arms. From this embrace she looks up with a startled expression, and at the foot of the steps, perceives Ortrud, who lifts an arm against her with an expression of certain triumph; Elsa, terrified, turns away her face. As Elsa and Lohengrin, conducted by the King, proceed to the entrance of the Minster, the curtain falls.)

ACT III

INTRODUCTION

FIRST SCENE

(The chamber; to the right, an oriel casement, which is open. Music behind the stage, at first heard quite in the distance, and gradually approaching nearer; at the middle of the strain, doors at the back of the stage R. and L. are opened; The Ladies enter leading in Elsa, the King and Nobles leading in Lohengrin; Pages with lights go before them.)

CHORUS—Faithful and true, we lead ye forth,
Where love triumphant shall crown ye with joy!
Star of renown, flow'r of the earth,
Blest by ye both far from all life's annoy.

Champion victorious, go thou before!
Maid bright and glorious, go thou before!

Mirth's noisy revel ye've forsaken,
Tender delights for you now awaken!
Fragrant abode enshrine ye in bliss,
Splendor and state in joy ye dismiss.
Faithful and true, we lead ye forth, etc.

(When the two trains meet in the center of the stage, the Ladies lead Elsa to Lohengrin, who embrace, and remain thus standing in the center. Eight Ladies walk in slow procession round Lohengrin and Elsa, while these are divested of their heavy upper garments by the Pages.)

CHORUS—As solemn vows unite ye,
We hallow ye to joy!
This hour shall still requite ye,
When bliss hath known alloy!

(The King embraces Lohengrin and Elsa, and gives them his benediction. The Pages give a signal to retire; the two trains resume the order in which they entered.)

CHORUS—Faithful and true, now rest ye here,
Where love triumphant shall crown ye with joy!
Star of renown, flow'r of the earth,
Blest be ye both far from all life's annoy.

(When the procession has quitted the room, Elsa, overcome by emotion, sinks upon Lohengrin's breast. As the music dies away he seats himself on a couch by the oriel window, and draws Elsa gently towards him.)

SECOND SCENE

LOHENGRIN—The blissful strain is o'er;
we are alone,
The first and only time since we have met.
Now every pent up thought our hearts may own,

No rash intruder this sweet hour shall
fret.

Elsa, my love! my own, my gentle
wife!

If thou art blest as I, oh say, sweet
life?

ELSA—Words cannot tell the rapture
sweet and tender

That floods my soul with joy, with
joy divine!

When thou dost bend o'er me thy
glance of splendor,

When thou art near, the bliss of heav'n
is mine!

LOHENGRIN—Thy words, oh fairest, well
thy transports render,

If thou art blest, thy joy is doubly
mine!

Bend thou on me those eyes so soft and
tender,

Oh let me breathe with the a joy divine,
Bend thou on me, oh bend those eyes
soft and tender.

ELSA—I feel a joy sweet and tender, a
joy sweet and tender,

Joy divine, breathe this joy divine!

(Lohengrin tenderly embraces Elsa, and
points through the flower-garden.)

LOHENGRIN—Say, dost thou breathe the
incense sweet of flowers?

Bearing a tide of deep, mysterious joy!
And wouldst thou know from whence
this rapture showers?

Ask not lest thou the wondrous charm
destroy.

Such is the magic that to thee hath
bound me,

When I first beheld thy beauty past
compare;

Knowing thee not, I worshipp'd and re-
nown'd thee,

I felt thy glance, and knew thee true
as fair.

And as the od'rous gales with rapture
fire me,

Borne on the dark, unfathom'd gloom
of night,

When thou wert crush'd by dark sus-
picion's blight.

(Elsa conceals her confusion by cling-
ing devotedly to Lohengrin.)

ELSA—Ah! could I show my deep devo-
tion,

Do some good deed, worthy of thee!
Naught have I but my fond emotion,

Never can I thy equal be!

Were doubt and danger lowr'ing o'er
thee,

As once they threatened me with woe,
And I could to thy right restore thee,

Then might my heart some comfort
know!

Haply thy secret's fraught with danger,
Therefore thy lips to all are clos'd!

'T shall ne'er be known to friend or
stranger,

If thou in me thy trust repose.

Doubt me not, oh let me share it,

Oh, let me know thy faith complete!

Not death itself from me shall tear it,
And torture borne for thee were sweet!

LOHENGRIN—My lov'd one!

ELSA—(More and more impetuously.)—

O make me glad with thy reliance,

Humble me not, that bend so low!

Ne'er shalt thou rue thy dear affiance,
Him that I love, oh let me know!

LOHENGRIN—No more, oh Elsa!

ELSA—(more and more urgently)—Tell,
oh tell me, Reveal thy name ador'd to
love.'

Thy race and name, all that befell thee,
My pow'r of silence thou shalt prove.

LOHENGRIN—Greatest of trust, oh Elsa,
I have shewn thee,

When I believed thee true from ev'ry
stain,

Wav'ring in faith, if thou shouldst ever
own thee,
Thy empire o'er my heart thou'lt ne'er
regain.

Oh let my arms in love enfold thee!
Come, rest thee here, my love, my life,
Let me in radiant joy behold thee,
Far from our hearts be thought of
strife!

Come, to my heart oh let me press thee,
Let me inhale thy od'rous breath!
Angels might glory to possess thee,
Oh turn to me in loving faith!

ELSA—What magic can I borrow to bind
thy heart to me?

A spell is cast around thee, by magic
thou art here;

What ties so e'er have bound thee,
Thou by a spell canst tear!

*(She suddenly starts, violently agitated,
and pauses, listening.)*

Hark, there are sounds! oh bend thy
ear and listen!

LOHENGRIN—Elsa!

ELSA—*(gazing vacantly before here.)*—

Alas! 'Tis there, the swan, the swan!
As when I first beheld his pinions
glisten,

For thee he comes! ah, must thou now
be gone!

LOHENGRIN—Elsa, oh hush! what fancies
vain are these?

ELSA—No, thou shalt not compel me,
To trust by words of blame,
No, not unless thou tell me
Thy country and thy name!

LOHENGRIN—Elsa, oh I conjure thee?

ELSA—What fatal spell is thine?
In vain would'st thou assure me;
Declare thy race and name!
Declare thy name!
Where is thy home?

LOHENGRIN—Elsa, oh I conjure thee?
Forbear! woe's me? Elsa! Oh misery!

ELSA—*(after a shriek.)*—Save thyself!
Thy sword! thy sword!

*(She hastily reaches him his sword,
which was by the side of the couch, so
that while she holds the sheath he quick-
ly draws it out and with one blow strikes
Frederick, whose arm is uplifted against
him, dead. The four Nobles let fall their
swords, and sink on their knees before
Lohengrin. Elsa, who has thrown her-
self on Lohengrin's breast, faints, and
slowly sinks to the ground. Long silence.
Lohengrin, deeply moved, alone remains
standing.)*

LOHENGRIN—Woe, all our joy is fled for
aye!

*(Lohengrin bends down to Elsa and
raises her gently, so that she leans against
the couch.)*

ELSA—*(Opening her eyes, faintly.)*—
Eternal One, have mercy thou!

LOHENGRIN—*(On a sign from Lohengrin,
the four Nobles rise.)*—Bear hence
the corpse into the King's judgment
hall!

*(The four Nobles take up Frederick's
corpse and depart with it through the
door. Lohengrin pulls a bell, two Ladies
enter. He departs sadly and solemnly.
The Ladies lead out Elsa, who is speech-
less. The day has slowly begun to dawn,
the tapers are extinguished.)*

LOHENGRIN—Into the royal presence lead
her,
Array'd as fits so fair a bride!
There all she asks I will concede her,
Nor from her knowledge aught will
hide!

THIRD SCENE

*(The scene present the meadow on the
bank of the Scheldt, as in the first Act.
The King with the Saxons enters.)*

CHORUS—Hail, royal Henry, royal Henry,
hail!

KING—Have thanks, good lieges of Brabant!

Glory in arms may fortune grant!
Great is my pride, that hearts so brave
Go forth our German land to save!
For German land draw German sword!
Then ye the realm will surely guard!

*(The men crowd aside as if in dread;
the four nobles bring the body of Frederick on a bier, setting it down in the midst of the circle.)*

KING.—Where lingers he, the Heav'n-sent Knight,

Who ev'ry virtue doth unite?

CHORUS—Make way, make way, the Guardian of Brabant!

(Lohengrin, fully armed as in Act I, enters and strides solemnly and gravely to the front.)

CHORUS—Hail! Hail, thou Guardian of Brabant,

Hail, Heav'n-sent hero, welcome here!
Thy loyal vassals all are near,
Waiting for thee to give the word,
And fight by thy all conq'ring sword.

LOHENGRIK—My gracious sov'reign, bear me blameless,

Reasons have I, that must be nameless,
The destin'd campaign I suspend!

(His face gradually becomes transfigured.)

LOHENGRIK—Now mark me well, I will no more withhold it!

Nor have I cause to shrink from any test;

When I my name and lineage have unfolded,

Ye'll know that I am noble as the best!

KING—What is this fatal secret?

Oh would that this hour had been retarded!

LOHENGRIK—In distant Land, by ways remote and hidden,

There stands a Burg that men call Monsalvat;

It holds a shrine to the profane forbidden,

More precious there is naught on earth than that;

And, thron'd in light, it holds a cup immortal,

That who-so sees, from earthly sin is cleans'd,

'Twas borne by angels thro' the heav'nly portal,

Its coming hath a holy reign commenced.

Once ev'ry year, a dove from Heav'n descendeth,

To strengthen it anew for works of grace;

'Tis call'd the Grail, the pow'r of Heav'n attendeth

The faithful knights who guard that sacred place.

He whom the Grail to be its servant chooses,

Is arm'd henceforth with high, invincible might;

All evil craft its pow'r before him loses,

The spirits of darkness, where he dwells, take flight.

Nor will he lose the awful charm it lendeth,

Although he should be call'd to distant lands,

When the high cause of virtue he defendeth,

While he's unknown, its spell he still commands;

By perils dread the holy Grail is girded,

No eye rash or profane its light may see;

Its champion knight from doubtings shall be warded,

If known to man, he must depart and flee.

Now mark, craft or disguise my soul
disdaineth,
The Grail sent me to right yon lady's
fame;
My father, Parsifal, gloriously reign-
eth,
His knight am I, and Lohengrin my
name.

KING AND CHORUS—While I hear him
the wondrous tale revealing,
The holy tears adown my cheek are
stealing!

ELSA—(*crushed*)—'Tis dark around me!
Give me air!

Oh help, help! oh me most wretched!

CHORUS—The swan! the swan! the swan!
Yon stream he floateth down!

(*Elsa, waking from her stupor, rises,
leaning on her seat, and looks toward the
bank.*)

ELSA—Oh horror! Ah! the swan!

LOHENGGRIN—(*deeply moved. While all
stand with strained attention, Lohen-
grin advances to the bank and bends
over the swan.*)—Too long I stay, I
must obey the Grail!

My trusty swan! Oh that this summons
ne'er had been!

Oh that this day I ne'er had seen!

I thought the year soon would be o'er,
When thy probation would have pass'd;
Then, by the Grail's transcendent
pow'r

In thy true shape we'd meet at last!
Oh Elsa, think what joys thy doubts
have ended!

Couldst thou not trust in me for one
short year?

Then thy dear brother, whom the Grail
defended,

In life and honor thou hadst welcom'd
here.

(*During the following he hands his
sword, horn and ring to Elsa.*)

If he returns, when our sweet ties are
broken,

This horn, this sword, and ring give
him in token;

This horn succor on battle field shall
send him,

And with this sword he'll conquer ev'ry
foe.

This ring shall mind him who did most
befriend him,

Of me, who sav'd thee from the depths
of woe!

Farewell! Farewell! Farewell! My
love, my wife! Farewell!

Henceforth the Grail commands my
life! Farewell!

ORTRUD—(*entering in the foreground*)—
Go forth! go forth! thou knight au-
dacious!

Thy bride shall hear a tale veracious!
All now upon my mind doth dawn;

'Twas I that wound the golden band
Around the neck of yonder swan;

He is the true heir of Brabant!

(*To Elsa.*)

O joy, my magic was the stronger!

Now thou afar from here must roam!

But if thy knight had tarried longer,
His spells had call'd thy brother home!

CHORUS—Thou witch accurs'd!

ORTRUD—Stand back, I do myself confess
it;

On me the gods of vengeance smile!

(*Lohengrin, standing on the bank, has
heard all that Ortrud said,—he now sinks
on his knees in mute prayer. All eyes
turn with anxious expectancy to him.
The white dove of the Grail flies slowly
down and hovers over the skiff, Lohen-
grin perceives it, and with a grateful look
rises quickly, and looses the chain from
the swan, who immediately sinks. In its*

place Lohengrin raises Gottfried, a fair boy in shining silver raiment, from the river, and places him on the bank.)

LOHENGRIN—Behold the ruler of Brabant, The rightful heir of
This fair land!

(With a shriek Ortrud falls at sight of Gottfried, Lohengrin springs into the skiff, and the dove, having seized the chain, draws it along. Elsa, with a last look of joy, gazes on Gottfried, who advances to the King and makes his obeisance to him. All contemplate him with astonishment and joy, the Brabantians

sinking on their knees in homage. Gottfried rushes into Elsa's arms, who after a moment of joyous transport, turns her eyes again towards the river where Lohengrin has vanished.)

ELSA—My consort! My consort!

(Lohengrin is seen once more in the distance. He stands with head bent, sorrowfully leaning on his shield in the skiff; at the sight of him all break into loud lamentation.)

ELSA, KING AND CHORUS—Woe!

(As Lohengrin gradually recedes in the distance, the curtain falls.)

(In order to bring this opera within the time limits of concert performances, several cuts have been made without destroying, it is hoped, the continuity of the plot or the beauty of the music.)

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TENORS

Stewart Earl Churchill
 Shirley Ernest Field
 Henry Bradley Harding
 Harold R. Lloyd
 Jerome Francis McCarthy
 Clyde Archie Mertz
 T. J. Ritter
 Frank J. Ryan
 Verner H. Sibley

Dwight M. Steere
 Royden Tatsuo Susamago
 Robert Nelson Torbet
 Clair C. Catherman
 Charles A. Cooper
 Jesse E. Dalley
 Stanley J. Dalley
 John Joseph Hart

Haig H. Kasabach
 Williams Legg
 Harold A. Mullen
 Everett P. Partridge
 Tjerk L. Reitsema
 Norman Roth
 Stanley Daniel Shoemaker
 Kouzman P. Vassaff

BASSES

Earl Adams
 Christian Theodore Andersen
 George Atkinson
 Mac Erwin Carr
 Reed Chesley Culp
 R. Carl Davidter
 Melvin Robert Deo
 Alexander Diamond
 Nelson W. Eddy
 Max Finkleman
 Earl Emery Fleischman
 Augustus W. Foscue
 David Putnam Gage
 William Golub
 Ralph Andrew Gram
 John Christian Hustad

Dunning Idle, Jr.
 Martin Katzin
 James Patrick Kelly
 Thomas R. Mathias
 Nelson Louis Miller
 Alex Murray
 Harold H. Nielsen
 James Kenneth Ramsey
 Lewis Franklin Roberts
 You To Tsang
 John Adrian VanCoevinger
 Wendell Vreeland
 Walter Carl Welke
 Richard Woellhaf
 Bryan A. Wolfe

Samuel Isaac Zakuto
 Jules Gustave Bresson
 George Granger Brown
 Howard W. Buzzo
 Harold John Chalk
 Richard Hopkins dePont
 Edward Evans
 Edwin Alonzo Hollister
 Hugo Rudyard Hustad
 Maurice W. Judd
 John MacNaughton
 Walter Hughes Nelson
 Julius Niehaus
 Charles Andrew Orr
 Newton L. Pierce

Members of the
 UNIVERSITY OF MICHIGAN GLEE CLUB

Assisting in "Lohengrin"

Virgil Anderson
 Forest Brimacombe
 Frederick Cowin
 Ralph Ehlers
 Walter Greig
 Edward I. Herrold

Walter C. Howe
 Maurice Judd
 Arthur C. Kreinkieder
 Albert J. Logan
 Lorain Norton
 Harry Olson
 Kenneth Ramsey

Perry Shoemaker
 Charles Teeple
 Theodore Trost
 Albert P. Wagner
 Marion A. Wenger
 Arthur E. Woodhead

The Children's Festival Chorus

MADE UP OF CHILDREN FROM THE ANN ARBOR
PUBLIC SCHOOLS

JOSEPH E. MADDY, *Conductor*
Supervisor of Music, Ann Arbor Public Schools

ROXIE COWIN AND MILDRED WOODHAMS, *Assistant Supervisors of Music*
ANNA BROENE, *Accompanist*

JAMES B. ANGELL SCHOOL

MISS FAYE CONEY, *Teacher*

MISS ISABEL FRANCES, *Teacher*

<i>Fifth Grade</i>	Alason Franking	Florence McConkey
Grace Hanford	Raymond Criss	Julia Trosper
Betty Ann Beebe	Milton Oliver	Edith Chubb
Harriet Heath	Hugh Gingerich	Caroline Horton
Stephen Stanton	Dorothy Pool	Lila Thompson
Irene Lucas	Sanford Ladd	Margaret Bell
Anne Bursley	George Forsythe	Helen Jane Smits
Saxon Finch	Rollo McCotter	Grace Royce
Reid Bailey	Bernard Swisher	Caroline Faehnle
Bernard Shields	Elmer Lapointe	Florence Digby
Arthur Cabot	Alice Bowerman	Betty Huntington
Ona Thornton	Merritt Johnson	Grant Barnes
Dorothy Magill	Robert Tasch	Charles Brooks
Willis Coryell	Helen Bedford Jones	Duane Pullen
Phyllis Brumm	Mary Johnson	Roy Townsend
Ann Parker	Elenor Mothersill	

MISS WINIFRED GIBBONS and MISS CHRISTINE STURGIS, *Teachers*

<i>Sixth Grade</i>	Shirley Fagg	Donald Waterman
Edward Adams	Tom Kleene	Oliver Aldridge
Genevieve Anderson	Nan MacNamee	Virginia Barker
Thais Bolton	John Magee	Lyle Brown
Catherine Botsford	Marion Maddy	Mary Carr
Martha Bragg	Catherine Maxey	Norman Fisher
Faith Crittenden	Marsinah Pierce	Bennett French
Arloa Esic	Frieda Sheffield	Warren Goss

Virginia Graham
David Hall
Robert Howell
Derrill Pratt
Dan Schurz
Jean Seeley
Robert Smith
Norman Smith

Ted Taylor
Walter Whitehouse
Ruth Cornell
Grace Elliott
Mary Hoar
Violet Hollands
Jean Keppel
Natalie Wescott

Robert Dawson
Allen Ehlers
Issadore Green
Rosemary Hunter
Ferris Jennings
Jesse Rhodes
Betty Runner
Marian Hough

PHILIP BACH SCHOOL

MISS MYERS, Teacher
MISS SILL, Teacher

Fifth Grade

Robert Hale
McAdean Packard
Carl Ritz
Louis Schneider
Howard Tucker
Marian Armbruster
Clifford Bell
Arthur Couturier
John Eibler
George Gillespie
Norman Hanselman
Clayton Hepler
Emma Kent
Mildred Livernois
Wilma Scherer
Melinda Seitz
Esther Torpey
Shirley Wilkins
Cecel Barnard
June Baylis
Gerald Davenport
Edna Deborde
Russell Downing
Waldo Ehnis
Hazel Engels
Mildred Gvoss

Martin Herzog
Dorothy Keebler
Hilda Lonsberry
Hazel McCleery
Maxine Painter
Frances Paul
Robert Pommerening
Mildred Royal
Florence Sands
Calvin Seyfried
Mary Tate
Irene Whiteman
Lester Scott
Ralph Acker
Ralph Burke
Russell Burns
Clifford Coniway
Norman Elfring
Jack Gillen
Waldo Huss
Raymond Kapp
Paul Lavender
Donald Link
Reginald McClinton
Erwin Scherdt
Roger Spencer

Martin Wagner
Robert Wenk
Travadon Wolfe
Lucile Behnke
Margaret Behringer
Eunice Boettger
Margaret Brown
Bertha Colovos
Esther Gillespie
Donald Gray
Virginia Gwinner
Arda Heibein
George Heibein
Lois Telmstetler
Luther Jedele
Arthur Kammamn
Evelyn Karr
Gertrude Laubengayer
Weana Lutz
Helen Mayer
Warren Millard
Katherine Neff
Johanna Scheidweiler
Mildred Stoll
Everett Torpey
Margaret Ulrich

MISS CLYMER, Teacher

Sixth Grade

Jean Downing
Mae Schleh
Geraldine Mulholland
Arlene Maulbetsch
Lucile Schlee

Frances Gregg
Laura Karr
Caroline Stanchfield
Gerda Stanger
Linda Bauer
Dorothy Arnold

Alta Haab
Catherine Stitt
Margaret Hiscok
Lucile Hauser
Doris Knop
Margaret Hale

Children's Chorus

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Ruth Young
Clara Pfeiffle
Veroka Godden
Esther Michelfelder
Margaret Hayes
Irene Louise Reick
William Hand
Charles Holzhauer
Robert Holzhauer
Karl Wiegand
Edward Ryder

Theodore Hand
Charles Nordman
Ward Goetz
Nelson Seeger
Paul Schleh
Orlando Stephenson
Leland Gray
Clarence Hanselman
Richard Rhode
Waldo Wagner
Clarence Jones

Raymond Gauss
Manley Osgood
Earl Layton
Clarence Baylis
Harold Acker
Paul Steinke
Clifford Greve
Philip Guild
Alfred Toney
Leo Harrington
Warwick Sutton

DONOVAN SCHOOL

MISS ETHEL HEDRICK, Teacher

Fifth Grade

Barbara Fletcher
Mary Hedlisky
Marie Kempfert
Virginia Warren
Eva Ransom
Ella Ransom
Nadene Frazier
Clarence Lundgren

Helen Lawson
Myrtle Redman
Irene Cooper
Cora Scheffler
Florence Gloeser
Armin Dorow
Nicholas Hedlesky
Nick Pegan
John Collins

Robert Conley
Rhae Gross
John Chomicz
Andy Dobransky
Vern Glen
Carl Scheffler
Melbourne Apple
Marvin Olsen
John Welch

EBERBACH SCHOOL

MISS HELEN PLATT, Teacher

Fifth Grade

Margaret Forsythe
Elizabeth Ayers
Jean Bonisteel
Winifred Hatto
Harvey Judson
Raymond Carrey
Harvey Muller
Hortense McGovern
Margaret Rouse

John Hutsel
Robert Vial
Morton Hendrick
Harold Wilde
Elizabeth Whitney
Miriam Mills
Clifton Kelly
Norman Murray
Robert Feiner
Ruth Bynon

Bobbie Cox
John La Rue
John St. George
Dale Ransom
Caroline Day
Donald Alway
Virginia Almendinger
Wanda Cumming
Mary Alice Hall
Frank De Marco

MISS C. E. HODSON, Teacher

Sixth Grade

Harriett Breay
Helen Bush
Peggy Cady
Mary Frayer
Betty Greve
Marian Hollister
Keith Isaacson
Rosemary Klug

Merta Laing
Florence Lear
Dorothy Lyndon
Philip McCallum
Robert McKnight
William Purfield
Robert May
William Raeburn
Ruth Rich

Kenneth Rovillain
John Stevens
Dorothea Taylor
Tom Weller
Harmon Bedford
Virginia Burt
Howard Curtis
Cecelia Frey
Katherine Marie Hall

Official Program Book

Alice Hendrick
Joseph Karpinski
Jean McDougall
Wilbur McLaren

Weston Palmer
Nina Pollock
Gordon Schroeder

William St. George
Mary Swinton
Francis Worrell

MISS EVALINA STARK, Teacher

Fifth and Sixth Grade

Irene Bryce
Myrtle Cobb
Elizabeth Dow
Catherine Ferguson
Winfred Gasser
Eileen Icheldinger
Charlotte Lewis
Dorothy Laughlin
Ruth Waggoner
Velma Wolf
Margaret Brackett

Virginia Davis
Luan Kennedy
Eileen Lay
Kathleen Spelling
Nancy Runciman
Virginia Woodhead
Alice Richards
Jane Biddle
Jane Edmonson
Althea Minkley
Lillian Sodt
Sherwood Hansel

Howard Engard
Francis Hamilton
Lawrence Poor
Emerson Roszel
Robert Woodham
Robert Burns
David Cone
Edward Drury
Howard Holland
Ned Loos
Kenneth Meulig
Jack Sinn

EISHA JONES SCHOOL

MISS LENORE FRANCIS, Teacher

Fourth Grade

Helen Baudrichak
Kathleen Ewen
Beatrice Glenn
Mary Lawther
Grabelle Leight
Irene Lounbery
Minnie Newstadt

Opal Pruitt
Angeline Salerno
Julia Scheffler
Juanita Sheldon
Elizabeth Wines
Bertha Carras
Amelia Elliott
Ruth Green

Donald Hartman
Lucile Hirsch
George Lansky
Dora Pagel
Peter Pegan
Nicholas Plumpton
Robert Randall

MISS HELEN FOHEY, Teacher

MISS MARIE VOLZ, Teacher

Fifth Grade

Ruth Benjamin
Helen Hofferik
Russel Doughty
Carl Wesenberg
Erma Schlupe
Mildred Hintz
Miriam Wright
Mary Allen
Clarence Dean
Robert Schroen
Dimertia Carrao
Warren Ross
Frederick Deighton
Allie Watson
Harold Schraen

John Ingold
Agnes Barth
Cecilia Sorolis
Myrtle Perry
Cecile Cavanaugh
William Rohn
Homer Allen
Eunice Allen
Arthur Schleede
Cameron Henderson
Joseph Skodak
Marjorie Rose
Dora Darling
Emory Hewett
Henry Wallace
Marjorie Adams

Bera Calla
Ernest Brewer
Ralph Cebulski
Edgar Clemmons
Ruth Coats
Ernest Doyen
James Fischer
Eugene Flick
Elwyn Freeman
Clair Fulkerson
Sarah Golden
Daniel Gray
Carl Hahn
Elizabeth Hewitt
Alice Hiscock
Frances Hoy

Children's Chorus

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Laurabelle Jackson	Geneva Manzer	Vera Stanchfield
Jueil Knapp	Marvin Meyer	Peggy Sykes
James Lee	Oleta Schafer	Minnie Wallace
John Lewis	Roland Schlude	Irmstraud Weyrich
Edward Lounsberry	Robert Schlupe	Ellen Wright
Eleanor Maltby	Francis Skettini	

MISS M. E. LEWIS and MRS. COOK, Teachers

<i>Sixth Grade</i>	Ruth Hurley	Julia Ann Wilson
Gordon Allen	Thelma Kempfert	Marguerite Wishart
Erma Brown	Celia Kuehn	Leo Allen
Mary G. Collins	Phyllis Lewen	George Cromwell
Iva Conley	Dorothy Magnussen	Henry Darling
Jennie Freeland	Frances Rohn	George Geisendorfer
Frances Godden	Ruth Schroeder	Sam Golden
Harry Haaxnia	Elizabeth Smiley	Chester Hammial
Neva Herzog	Jewell Thomas	Gertrude Lansky
Lucile Hintz	Esther Visel	Robert Pierson
Daisy Holly	Flossie White	

CHRISTIAN MACK SCHOOL

MISS NINA McCAIN, Teacher

MISS BLANCHE WHITNEY, Teacher

<i>Fifth Grade</i>	Neil Korzuck	Doris Moon
Dorothy Armstrong	Raymond Kruse	Phyllis Ruffin
Della Bahnmliller	Clifford Kuebler	Matilda Schauer
Margarette Carpenter	Walter Naylor	Gladys Schmid
Erma Fields	Floyd Neff	Rheta Tice
Frances Gardner	Derwood Novak	Lillian Whitley
Bena May Gruschow	Sydney Paup	Eileen Young
Margarette Grygiel	Earl Rowe	Betty Gibbon
Marian Hammon	Bobbie Stanton	Neil Cornell
Elaine Mitchell	Gussie Vogel	Burton Crawford
Thieda Muyskens	Helen Bucholz	Kenyon Brigham
Ruth O'Connell	Thelma Bucholz	Bennie Burkhardt
Janice Stimpson	Elizabeth Clark	Charles Griffiths
Rozella Todd	Anna Greenbaum	John Kuebler
Marian Walker	Sally Ann Hebard	Frederick Knight
Jewel Wuerfel	Frieda Kellenberger	Karl Krueger
Doris Wilsher	Marguerite Mason	Verl Larmee
Dorothy Belle Waltz	Margaret McLeod	Thurlow Rayment
Morris Betts	Mae Mulholland	Arthur Seifert
Ralph Boehnke	Florence Muyskens	Edward Schneider
Harry Casterline	Beatrice Morton	Newell Smith
Herbert Esslinger	Ruth Morningstar	John Steinke
Raymond Helber	Miriam Morningstar	Raymond Vogel
Albert Kellenberger		

Official Program Book

W. S. PERRY SCHOOL

MISS SOPHIE BENZIN, Teacher

Fifth Grade

Glen Alexander	Harold Robinson	Elsie Pierce
Carl Benz	Robert Seiger	Rosemary Rackham
Dale Black	Emily Seleska	Dorothy Sawyer
Erwin Briegel	Mary Wares	Margaret Schmidt
Haskiel Brown	Jack Wisler	Corinne Valkana
Robert Brown	John Wurster	Myrtle Wight
Virginia Dent	Esther Carstens	Marion Young
Mone French	Grace Fleming	Agnes Zebbs
Eleanor Fritz	Warren Stephens	Robert Buehler
Bessie Geigler	Alexander Wares	Robert Eberbach
Anna Goches	Wilhelmine Carr	Ernest Haarer
Marguerite Guy	Fotica Christacis	Ronald Isbell
Harold Haaver	Clara Flautz	Karl Koengeter
Paul Hardwick	Mary Jane Foster	Manuel Levin
Lucile Hilber	Mary Gall	Richard Owens
Harold Hunawell	Hildegard Gassner	Todd Stevenson
Harry Lawrence	Jean Groh	Charles Drew
Virginia Meyer	Eleanor Mahlke	Melvin Janowski
Eva Monks	Ina Oglivy	Edward Raab
	Helen Palmer	Chester Robards

MRS. VAN HOESSEN and MISS CARRIE DICKEN, Teachers

Sixth Grade

Ilene Brunson	Robert French	Robert Lyndon
Mildred Goulden	Clair Gorton	Livia Bartolocci
Florence Gross	Willis Gray	Ruth Carstens
Katherine Hertler	Merrill Graves	Lois Lyons
Oswell Nash	Frederic House	Margaret Cox
Henrietta Otto	Grant Lovelace	Vivian Palmer
Emma Schmid	Luella Marshall	Lon White
Jean Taylor	Sam Mummery	Alex Miller
Edyth White	Sophie Pappas	Catherine Howland
Jean Wrathell	Robert Paul	Susan Scott
Carl Wurster	Howard Seger	Phyllis Gaetz
Eileen Wurster	Robert Stoll	Charles Westenfeld
Robert Benz	Margaret Stout	Doris Staebler
Earl Blaess	Robert Ward	John Salamin
Evelyn Brunson	Earl McCleary	Robert Maedel
Kenneth Burnham	Howard Adams	Helen Burnham
Helen Busch	Robert Rickert	Loretta Gregor
Paul Caris	Leroy Laubengayer	Edith Forsythe
Walter Darling	Leroy Seeger	Rose Kellow
Kenneth Erickson	Robert Wurster	Burneth Marquardt
	Carl Eeleska	

CONCERT REPERTOIRE

The final concert in the Festival Series this year will be number 449, 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-three Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts 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. The guest conductors at the Festivals have been as follows: Thirtieth Festival, Gustav Holst of London; Thirty-third Festival, Howard Hanson.

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 1925 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 Veachton Rogers, Harpist.

PRINCIPAL WORKS

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

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

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

PRINCIPAL WORKS

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

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

PRINCIPAL WORKS

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

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

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

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," 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, "España," Chabrier; Ballet Music (Carmen), Bizet.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Solists: 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, Tschaiikowsky; "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.

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadschi, 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 Yox, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

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

FIFTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

SIXTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

SEVENTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

EIGHTEENTH FESTIVAL

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

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Müller, 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 Triumphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zorahayda," 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. Schumann-Heink, Miss Rosalie Wirthlin, Contraltos; Mr. Lambert Murphy, Tenor; Sig. Pasquale Amato, Mr. Frederick A. Munson, Mr. William Hinshaw, Baritones; Mr. Henri Scott, Bass.

PRINCIPAL WORKS

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

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

Official Program Book

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "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; Fantasia-Overture, "Hamlet," Tchaikowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delius.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor 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; Fantasia and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitzu, Miss Lois Marjorie Johnston, 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," Alfvén; 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.

THIRTY-SECOND FESTIVAL

May 20, 21, 22, 23, 1925—Six Concerts

Soloists: Frances Peralta, Emily Stokes Hagar, Sopranos; Augusta Lenska, Mezzo-soprano; Kathryn Meisle, Loretta Degnan, Contraltos; Rhys Morgan, Mario Chamlee, tenors; Charles Tittmann, Lawrence Tibbett, Vicente Ballester, Henri Scott, Baritones and Basses; Ossip Gabrilowitsch, Pianist; Mischa Elman, Violinist.

PRINCIPAL WORKS

Choral—"The Bells", Rachmaninoff; Selections from B Minor Mass, Bach; "La Gioconda", Ponchielli; "Alice in Wonderland" (children) Kelley.

Orchestral—Symphonies: No. 1, B flat major, Schumann; No. 3, F major, Brahms; No. 5, C minor, Beethoven. Suites: N. 3, D major, Bach; "From Finland", Palmgren. Concertos: No. 1, B flat minor (Piano) Tchaikovsky; D major (Violin) Tchaikovsky.

Official Program Book

THIRTY-THIRD FESTIVAL

May 19, 20, 21, 22, 1925—Six Concerts

Soloists: Marie Sundelius, Florence Austral, Sopranos; Augusta Lenska, Louise Homer, Jeanne Lavel, Contraltos; Giovanni Martinelli, Richard Crooks, Charles Stratton, Tenors; Theodore Harrison, Riccardo Bonelli, James Wolfe, Barre Hill, Baritones and Bases; Mischa Levitzki, Pianist; Albert Spaulding, Violinist; Howard Hanson, Guest Conductor.

PRINCIPAL WORKS

Choral—"Elijah", Mendelssohn; "Lohengrin", Wagner; "The Lament for Beowulf", Hanson (first performance); "The Walrus and the Carpenter", (Children) Fletcher.

Orchestral—Symphonies: B flat, Chausson; No. 4, E minor, Brahms. Suites: "Carnival of Animals", Saint-Saens; "Escales," Ibert. Overtures: "In Spring", Goldmark; "Carnival Romain," Berlioz; "Flying Dutchman," Wagner. Concertos: D major (violin), Mozart; No. 2, G minor (piano), Saint-Saens; Tone poems: "Italia," Casella; "Verklärte Nacht", Schönberg.

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1925 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 (2)
Boston Symphony (5)	Detroit (10)	Philadelphia (2)
Chicago Festival (3)	Detroit Symphony (24)	Pittsburgh (7)
Chicago Symphony (113)	New York Philharmonic	

BANDS

United States Marine Band	Sousa's Band (2)
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CHAMBER MUSIC ORGANIZATIONS, ETC.

Adamowski Trio	Kneisel Quartet (4)	Spiering Quartet
Detroit Philharmonic Club (4)	London String Quartet	Trio de Lutece
Detroit String Quartet	New York Philharmonic Club	Ukrainian National Chorus
Elsa Fisher Quartet	New York Chamber Music Society (2)	Russian Symphonic Choir
Flonzaley Quartet (7)		St. Olaf Choir
		Maddy (2)

OPERA COMPANIES

Hinshaw Opera Company (4)

CONDUCTORS

Christiansen	Kolar (6)	Santelmann
Damrosch (2)	Koshetz	Seidel
DeLamarter	Knoch	Sousa
Gabrilowitsch (18)	Kunwald	Stanley (91)
Hanson	Mollenhauer (31)	Stock (76)
Herbert (3)	Moore (7)	Stokowski (2)
Holst (Guest) (3)	Muck	Stransky
E. Killeen	Nikisch (2)	Thomas (6)
Kneisel	Pauer (3)	Urach
Kibalchich	Rosendecker	Zeitz

ARTISTS

SOPRANOS

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

Mrs. Bussing
 Mme. Calvé
 Miss Anna Case
 Mrs. Cumming
 Miss Dux (2)
 Miss Doolittle
 Miss Easton
 Mme. Farrar
 Miss Fay
 Miss Fleischer
 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 Hagar
 Miss Harrah
 Miss Frieda Hempel (3)
 Mrs. Henschel
 Miss Hiltz
 Mme. Hine
 Miss Hinkle (6)

Miss Howell
 Miss Huntington (2)
 Miss Johnson (3)
 Miss Susanne Keener
 Mme. Jeritza
 Mrs. Johnson-Konold (3)
 Miss Johnston (5)
 Mme. Juch (3)
 Mme. Kaschoska
 Mme. Kileski (2)
 Mme. Klafsky
 Miss Kleyn (2)
 Mme. Krueger
 Miss Lenska (2)
 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. Pasquale (2)
 Mme. Peralta
 Miss Ponselle
 Mrs. French-Read (2)
 Mrs. Rider-Kelsey (6)
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 Caruso

Carallo
 Chamlee (2)
 Crooks (2)

Cowper (2)
Davies
Davis
Dippel (2)
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Gordon
A. Hackett
Hall (8)
Hamlin (5)
Hamilton (3)
Harrold
House
Johnson (5)

Jordon (2)
Kingston (2)
Knorr (2)
Kraft
Lamont
Lavin
Lazaro
Marshall (2)
Martin
Martinelli (4)
McCormack (3)
McGranahan (2)
McKinley (2)

Morgan
Murphy (5)
Patton (2)
Schipa
Stevens (4)
Stratton
Towne (3)
Valenti
van Hoose (4)
van Yox
Wegener
Wheeler (2)
Williams (4)

BARITONES AND BASSES

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

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

Munson
Nash
Pease
Remington
Rothier
Ruffo
Schlegel
Scott (6)
de Seguro
Senger
Sikes (4)
Spaulding (4)
Stracciari
Tibbett
Tittmann
Tyler (2)
Werrenrath (5)
Whitehill (5)
Whitney (2)
Witherspoon (7)
Wolfe
Zanelli

PIANISTS

d'Albert
Augierias
Aus der Ohe (4)
Bachaus
Bauer (5)
Benoist
Busoni
Carreno (2)

Cortot (2)
Dumesnil
Gabrilowitsch (6)
Dohnanyi (2)
Durno-Collins (2)
Friedheim (2)
Friedman
Ganz

Giesecking
Grainger
Hambourg
Hofmann
Jonas (5)
Koenemann
Lachauume (2)
Leginska (2)

Lerner (2)
 Levitzki (2)
 Lhevinne (3)
 Mme. Lhevinne
 A. Lockwood (3)
 Maier (4)
 Netzorg
 Nyieregyhazi
 de Pachmann (2)

Paderewski (4)
 Pattison (3)
 Prokofieff
 Pugno
 Rachmaninoff
 Roxas
 Samaroff (2)
 Schelling
 Schmall (3)

Seyler (2)
 Shattuck (2)
 Sickiez
 Sieveking
 Sternberg (3)
 Sumowska
 van den Berg
 von Grave (2)
 Zeisler (3)

VIOLINISTS

T. Adamowski
 Bendix
 Miss Botsford
 Breeskin
 Burmeister
 Elman (3)
 Ern
 Flesch
 Halir
 Miss Hansen
 Heerman
 Heifetz (2)
 Hubermann
 Kramer

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

Rosen
 Miss Rubinstein
 Scholnik (2)
 Seidel
 Spaulding (2)
 Strum (2)
 Vidas
 Warner
 Winternitz
 Ysaye (2)
 Yunk (2)
 Zeitz (3)
 Zimbalist

VIOLONCELLISTS

Abbas
 Abel
 J. Adamowski
 Bramsen
 Bronson
 Casals
 Diestel

Evans
 Gegna
 Gerardy
 Giese
 Heberlein
 Heindl
 Hekking

Hoffman
 Kennedy
 Kindler
 Ruegger (2)
 Schmidt
 Schroeder
 Steindel

ORGANISTS

Archer
 Biggs
 Bonnet (2)
 Christian (2)

Courboin
 Eddy (2)
 Guilmant
 Kinder

Kraft
 Middleschulte
 Moore
 Renwick (8)

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Berenguer (Flute)

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List Of Works

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(This list includes only large and small choral works and selections, 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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- WAGNER—Huldigungsmarch (2)—269; Kaisermarch; "Siegfried Idyl"; "Träume" (2)—287; Overtures—"Faust" (2); "Polona"; "Rienzi" (4)—287; "Flying Dutchman" "Spinning Song"; Overture (4)—448; "Lohengrin" Entire Opera—448;—Overture (5); Act I (3)—273; Prelude, Act III; "Lohengrin's Narrative"—402; "Tannhäuser" (Paris Version) (2)—380; Overture (13)—386; Bacchanale (3)—275; "Die Meistersinger"—Overture (10)—361; Chorale and Finale (3)—391; "Prize Song"—402; "Die Walküre"—"Ride of the Walküres" (4)—354; "Magic Fire

- Scene" (3)—290; "*Siegfried*"—"Siegfried in the Forest"—290; "Waldweben" (2); "Siegfried and the Bird"; Ascent of Brünhilde's Rock and Finale—429; "*Götterdämmerung*"—Siegfried's Rhine Journey (6)—382; Song of the Rhine Daughters—273; Siegfried's Death—273; Siegfried's Funeral March (3)—423; Closing Scene; "*Tristan and Isolde*"—"Love Scene and Brangane's Warning"; Prelude and Love Death (3)—442; Prelude (5); Symphonic Excerpts (arranged for concert performance by F. A. Stock)—408; "*Parsifal*"—Prelude (2); Flower Girls Scene; Good Friday Spell (3)—392; Procession of Knights of the Holy Grail (3)—432.
- VON WEBER—"Invitation to the Dance" (2); Overtures—"Jubel"; "Euryanthe" (5)—435; "Der Freischütz" (2)—365; "Oberon" (9)—442.
- WEINIAWSKI—Concerto—D minor (Violin) (7)—275.
- WILLIAMS—"A London Symphony"—412.
- WOLF—"Italian Serenade."
- WOLF-FERRARI—"The New Life" (3)—376; Overture—"Secret of Suzanne" (2)—408; Sinfonia da Camara—B flat major, Op. 8 (For ensemble of 11 instruments)—334.

Summary

Summary of Works

1888-1926

46 Larger Choral Works	by 32 composers, were given 100 performances
33 Smaller Choral Works	" 22 " " " 60 "
43 Symphonies	" 22 " " " 99 "
197 Symphonic Poems, etc.	" 77 " " " 284 "
76 Overtures	" 42 " " " 176 "
49 Concertos	" 33 " " " 77 "
55 Chamber Music Works	" 24 " " " 64 "

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.

Summary of Organizations and Artists

1888-1926—449 Concerts

11 Orchestras	took part in 220 concerts
2 Bands	" " " 3 "
13 Chamber Music Organizations	" " " 25 "
1 Opera Company	" " " 4 "
3 Choirs	" " " 3 "
30 Conductors	" " " 256 "
103 Sopranos	" " " 115 "
45 Contraltos	" " " 95 "
48 Tenors	" " " 104 "
68 Baritones and Basses	" " " 176 "
51 Pianists	" " " 96 "
41 Violinists	" " " 56 "
22 Cellists	" " " 24 "
12 Organists	" " " 22 "
2 Miscellaneous	" " " 2 "

The activity of the University Musical Society is by no means covered by this list. The 1500 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 11,500. These added to the Choral Union total would give considerably more than 13,900 works heard during this period.

Record of Musical Season

1925-1926

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES AND THE EXTRA CONCERT SERIES.

These concerts were given in Hill Auditorium.

Choral Union Pre-Festival Series

FORTY-SEVENTH SEASON—FIRST CONCERT—No. CCCCXXXII COMPLETE SERIES

NEW YORK SYMPHONY ORCHESTRA

WALTER DAMROSCH, Conductor

GUY MAIER, Pianist

PALMER CHRISTIAN, Organist

Thursday Evening, October 15, 1925

Academic Festival Overture	<i>Brahms</i>
Symphony No. 3, in C minor	<i>Saint-Saëns</i>
1. Adagio; Allegro moderato; Poco Adagio	
2. Allegro moderato; Maestoso; Allegro	
Mr. Christian at the Organ	
Entrance of the Knights of the Grail from "Parsifal", Act I	<i>Wagner</i>
Concerto in E flat, for Piano with Orchestra	<i>Liszt</i>
a. Dance of the Old Ladies	<i>Casella</i>
from "The Venetian Convent"	
b. Entrance of the Little Fauns	<i>Pierné</i>
from the Ballet "Cydalise"	

SECOND CONCERT—No. CCCCXXXIII COMPLETE SERIES

JOHN McCORMACK, TENOR

EDWIN SCHNEIDER, Pianist

LAURI KENNEDY, Cellist

Tuesday Evening, November 3, 1925

Adagio Sostenuto	<i>Pugnani</i>
Allemande	<i>Senaillie</i>
Mr. Kennedy	
O, Sleep Why Dost Thou Leave Me?	<i>Handel</i>
Sentir se il petto accendere	<i>Lotti</i>
Mr. McCormack	
Sarabande	<i>Handel</i>
Rondo	<i>Haydn</i>
Mr. Kennedy	

To The Children	<i>Rachmaninoff</i>
Love's Secret	<i>Bantock</i>
Armida's Garden	<i>Perry</i>
Panis Angelicus	<i>Franck</i>

Mr. McCormack

Irish Folk Songs:

Norah O'Neale	<i>Arr. by Hughes</i>
Open The Door Softly	<i>Arr. by Hughes</i>
Kathleen Mavoureen	<i>Crouch</i>

Mr. McCormack

Melodie	<i>Rachmaninoff</i>
Vito (Spanish Dance)	<i>Popper</i>

Mr. Kennedy

Were You There? (Negro Spiritual)	<i>Arr. by Burleigh</i>
Through All the Days	<i>Barbara Hope</i>
Thanks Be to God!	<i>Stanley Dickson</i>

Mr. McCormack

THIRD CONCERT—No. CCCCXXXV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR Conducting

SOLOIST

OSSIP GABRILOWITSCH, Piano

Monday Evening, November 23, 1925

Overture to the Opera "Euryanthe"	<i>Weber</i>
Concerto No. 5, Op. 73, in E flat (Emperor)	<i>Beethoven</i>

Mr. Gabrilowitsch

"Kikimora," A Legend	<i>Liadov</i>
Two Movements from "Nocturnes"	<i>Debussy</i>

(a) Nuages

(b) Fêtes

"Italian Caprice," Op. 45	<i>Tchaikovsky</i>
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FOURTH CONCERT—No. CCCCXXXVII COMPLETE SERIES

LOUIS GRAVEURE, BARITONE

ARPAD SANDOR, Pianist

Friday Evening, December 11, 1925

Star of Eve (Tannhauser)	<i>Wagner</i>
Look Into Mine Eye	<i>Hungarian Folk Song</i>
Songs My Mother Taught Me	<i>Dvorak</i>
Cavatine (Valentine's Song from "Faust")	<i>Gounod</i>
Three Fishers Went Sailing	<i>Old English</i>
The Bird's Courting Song from "Songs from the Vermont Hills"	
Mary	<i>Old Scottish</i>
Winter Storms	<i>Bryceson Treharne</i>

Organ Choral Prelude: "I Call Thee Lord"	<i>Bach-Busoni</i>
Capriccio in A Major	<i>Scarlatti</i>
Rhapsodie, E Flat Major	<i>Brahms</i>

Mr. Sandor

La Cloche	<i>Saint Saëns</i>
Il neige	<i>Bemberg</i>
Elegie	<i>Massenet</i>
Vision fugitive (Herodiade)	<i>Massenet</i>
O Lovely Night	<i>Ronald</i>
The Leprehaun	<i>Irish Folk-Song</i>
Her Rose	<i>Coombs</i>
The Trumpeter	<i>Arlie Dix</i>

FIFTH CONCERT—No. CCCCXXXIX COMPLETE SERIES

WALTER GIESEKING, PIANIST

Tuesday Evening, January 26, 1926

Partita No. 1, B flat major	<i>Bach</i>
Prelude—Allemande—Courante—	
Sarabande—Menuett I, II.—Gigue	
"Kreisleriana" Op. 16	<i>Schumann</i>
Twelve Preludes (First Book)	<i>Debussy</i>
1. Danseuses de Delphes	
2. Voiles	
3. Le vent dans la plaine	
4. Les son et les parfums tornet dans l'air du soir	
5. Les collines d'Anacapri	
6. Des pas sur le neige	
7. Ce qu'a vu le vent d'ouest	
8. Le fille aux cheveux de lin	
9. La sérénade interrompue	
10. La Cathédrale engloutie	
11. La Danse de Puck	
12. ~Minstrels	

SIXTH CONCERT—No. CCCCXXXI COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, Conducting

EDITH RHETTS, Lecturer

Monday Afternoon, March 8, 1926

March of the Priests from "Athalia"	<i>Mendelssohn</i>
Overture—"Midsummer Night's Dream"	<i>Mendelssohn</i>
Morning from "Peer Gynt Suite," No. 1	<i>Grieg</i>
To Spring	<i>Grieg</i>
Largo	<i>Handel</i>
Badinage	<i>Herbert</i>
Overture, "1812"	<i>Tchaikovsky</i>

Official Program Book

SEVENTH CONCERT—No. CCCCXXXII COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conducting

Monday Evening, March 8, 1926

- Overture to the Opera "Oberon" *Weber*
 Fifth Symphony in C minor, Op. 67 *Beethoven*
 Allegro con brio
 Andante con moto
 Allegro (Scherzo); Trio
 Allegro
 Prelude and Love Death from the Opera "Tristan and Isolde" *Wagner*
 Capriccio Espagnol, Op. 34 *Rimsky-Korsakoff*
 Alborada
 Variazioni
 Alborada
 Scena e canto gitano
 Fandango asturiano

Extra Concert Series

SEVENTH SEASON—FIRST CONCERT—No. CCCCXXXIV COMPLETE SERIES

MME. ERNESTINE SCHUMANN-HEINK

ELEANOR SCHEIB at the Piano

FLORENCE HARDEMAN, Violinist

Saturday Evening, November 14, 1925

- Mitrane Aria (in Italian) *Rossi*
 Oh, Rest in the Lord (from Elijah) *Mendelssohn-Bartholdi*
 Delilah Aria *Saint-Saëns*
 Mme. Schumann-Heink
 Rondo *Mozart-Kreisler*
 Ave Maria *Schubert-Wilhelmj*
 Perpetuum *Novacek*
 Miss Hardeman
 Ich liebe dich *Beethoven*
 When the Roses Bloom *Louise Reichardt*
 Erbkönig *Schubert*
 Haidenröslein *Schubert*
 Weigenlied *Brahms*
 Mme. Schumann-Heink

Cortège	Lili Boulanger
Hills	Burleigh
Mosquito Dance	Bohm
Miss Hardeman	
There is no Death	O'Hara
Sweetheart	Humphrey Stewart
Trees	Oscar Rasbach
Bolero (Leggiero Invisible)	Luigi Arditi
Mme. Schumann-Heink	

SECOND CONCERT—No. CCCCXXXVI COMPLETE SERIES

CECILIA HANSEN, VIOLINIST

BORIS ZAKHAROFF, Pianist

Monday Evening, December 7, 1925

Chaconne	Vitali
Rondino	Pugnani
Melodie	Gluck
Praeludium et Allegro	Beethoven
Concerto in D Major	Tchaikovsky
Nocturne	Lili Boulanger
Dance	Cyril Scott
Lotus Land	Cyril Scott-Fritz Kreisler
Spinnlied	Popper-Auer

THIRD CONCERT—No. CCCCXXVIII COMPLETE SERIES

THE ELIXIR OF LOVE

An Opera Buffa in Two Acts

By GAETANO DONIZETTI

English Version by H. O. OSGOOD

Monday Evening, January 11, 1926

Cast of Characters

Adina, A rich Young Landowner	Hazel Huntington
Gianetto, Housekeeper and Companion to Adina	Eleanor La Mance
Nemorino, a peasant, in Love with Adina	Thomas McGranahan
Belcore, A Dashing Sargeant	Leo De Hierapolis
"Doctor" Dulcamara, A Travelling Quack	Francis Tyler

WILLARD SEKTBERG Musical Director

The opera, staged, mounted and produced under the personal direction of

William Wade Hinshaw

Mis-en-scene by Ernest Otto. Stage Director, Francis Tyler. Time: 19th Century.

Place: The Italian Village of Baschi. Scene—Acts 1 and 2: Adina's

Private Parlor in the Inn

Official Program Book

FOURTH CONCERT—No. CCCCXXXX COMPLETE SERIES

LONDON STRING QUARTET

JAMES LEVEY, First Violon
THOMAS PETRIE, Second Violin
H. WALDO WARNER, Viola
C. WARWICK EVANS, Violoncello

Friday Evening, February 26, 1926

- Quartet for Strings in C, Opus, 76, No. 3 (Emperor) *Haydn*
 Allegro
 Poco adagio cantabile (Theme with variations)
 Menuetto. Allegro
 Finale. Presto
- Fairy Suite—"The Pixy Ring", Opus 23 *H. Waldo Warner*
 Moonbeams (Andantino)
 Toad-Stools (Moderato e grottesco)
 Tinkling Blue-Bells (Andante ma non troppo)
 Pixy Laden (Andante con moto)
 The Ring Dance (Allegro molto vivace)
- Quartet for Strings in F, Opus 96 (Negro) *Dvorak*
 Allegro ma non troppo
 Lento
 Molto vivace
 Finale. Vivace ma non troppo

FIFTH CONCERT—No. CCCCXXXXIII COMPLETE SERIES

ST. OLAF LUTHERAN CHOIR

F. MELIUS CHRISTIANSEN, Director

Wednesday Evening, April 7, 1926

- Sing Ye to the Lord *J. S. Bach, 1685-1750*
 Misericordias Domini *Francisco Durante, 1684-1753*
 Benedictus qui venit *Franz Liszt*
 Put Up the Sword *F. M. Christiansen*
 Yea, Thou Through Death's Gloomy Vale *G. Schumann*
 Come, Guest Divine *G. Schumann*
 From Heaven Above *Schumann, 1539*
 Whence, Then, Cometh Wisdom? *G. Schreck*
 O Sacred Head *H. L. Hassler, 1613*
 Deck Thyself, My Soul, With Gladness *John Crüger, 1649*
 In Heaven Above *Norwegian Folk Melody*
 Praise to the Lord *Published first time in 1688 by Peter Söhren*

Appreciation

The University Musical Society desires to acknowledge its indebtedness to, and to express its appreciation of the generous coöperation and assistance of the following persons, firms and organizations, who, in the early days of Ann Arbor's musical history, provided funds for the construction of the University School of Music building on Maynard Street, which since that time has housed the activities of the University Musical Society, and has made possible in large measure its success.

Similar acknowledgment is also made to a group of citizens and firms, who in 1906, contributed to a special fund for the support of a four-day Annual May Festival.

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