

The
Thirty - Fourth Annual
May
Festival

University of Michigan

1927



Frederick A. Hook

[OFFICIAL]

The
Thirty-Fourth Annual

MAY FESTIVAL
University of Michigan

May 18, 19, 20, 21
1927

Hill Auditorium
Ann Arbor, Michigan

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

List of Concerts and Soloists

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

OPENING CONCERT

SOLOIST

ERNESTINE SCHUMANN-HEINK, *Contralto*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK AND HOWARD HANSON (Guest) *Conductors*

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

CHORAL CONCERT

SOLOISTS

BETSY LANE SHEPARD, *Soprano*

ARTHUR HACKETT-GRANVILLE, *Tenor*

ELSIE BAKER, *Contralto*

WILLIAM SIMMONS, *Bass*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK AND EARL V. MOORE, *Conductors*

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

CHILDREN'S CONCERT

SOLOIST

LEA LUBOSHUTZ, *Violinist*

THE CHILDREN'S FESTIVAL CHORUS, ORCHESTRAL ACCOMPANIMENT

FREDERICK STOCK AND JOSEPH E. MADDY, *Conductors*

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

MISCELLANEOUS CONCERT

SOLOIST

ROSA PONSSELLE, *Soprano*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, FELIX BOROWSKI (Guest), AND EARL V. MOORE, *Conductors*

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

SYMPHONY CONCERT

SOLOIST

ERNEST HUTCHESON, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

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

GRAND OPERA CONCERT

"CARMEN"

BIZET

SOLOISTS

LOIS JOHNSTON, *Soprano*

LAWRENCE TIBBETT, *Baritone*

SOPHIE BRASLAU, *Contralto*

JAMES WOLFE, *Bass*

ARMAND TOKATYAN, *Tenor*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

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. Joseph E. Maddy, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; and to the several members 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 co-operation.

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 and have been drawn upon for some of the analysis in this book.

The Ann Arbor Art Association invites the May Festival guests to an Exhibition of Paintings by Contemporary American Artists in the West Gallery, Alumni Memorial Hall. A selected group of canvasses from the Thirty-ninth Annual American Exhibition at the Art Institute of Chicago (November, 1926), will be shown every afternoon and Thursday and Saturday mornings during May Festival Week.

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—1926-1927

FORTY-EIGHTH SEASON

SEVENTH CONCERT

NO. CCCCLXI COMPLETE SERIES

First May Festival Concert

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

SOLOIST

MME. ERNESTINE SCHUMANN-HEINK, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

FREDERICK STOCK AND HOWARD HANSON (Guest), *Conductors*

MRS. JOSEFIN HARTMAN VOLLMER, *Accompanist*

PROGRAM

OVERTURE in D.....*Handel*
"Erda's Warning," Act III "Rheingold"*Wagner*
"Waltraute's Narrative," Act I "Götterdämmerung"*Wagner*
ERNESTINE SCHUMANN-HEINK

SYMPHONY, No. 7 in A major*Beethoven*
Poco sostenuto-Vivace; Allegretto; Presto; Allegro con brio.

Intermission

"Heroic Elegy"*Hanson*
UNIVERSITY CHORAL UNION
(Conducted by the Composer)

SYMPHONIC POEM, "On the Moldau"*Smetana*

SONGS: (a) Der Wanderer*Schubert*
(b) Wohin*Schubert*
(c) Die Junge Nonne*Schubert*
(d) Wiegenlied*Brahms*
ERNESTINE SCHUMANN-HEINK

FINALE FROM SYMPHONY No. 4*Tschaikowsky*

The piano used is a Steinway

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CHORAL UNION SERIES—1926-1927

FORTY-EIGHTH SEASON

EIGHTH CONCERT

NO. CCCCLXII

Second May Festival Concert

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

SOLOISTS

BETSY LANE SHEPARD, *Soprano*

ELSIE BAKER, *Contralto*

ARTHUR HACKETT-GRANVILLE, *Tenor*

WILLIAM SIMMONS, *Bass*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK AND EARL V. MOORE, *Conductors*

MR. PALMER CHRISTIAN, *Organist*

BEETHOVEN CENTENARY PROGRAM

OVERTURE, "Leonore," Op. 72, No. 3.....*Beethoven*

QUARTET, "Mir ist so wunderbar," from "Fidelio".....*Beethoven*
QUARTET

MISSA SOLEMNIS in D, Op. 123.....*Beethoven*
QUARTET, CHORUS, ORGAN AND ORCHESTRA

I. KYRIE

II. GLORIA

Gratias Agimus

Qui Tollis

Quoniam

Intermission

III. CREDO

Et Incarnatus

Crucifixus

Et Resurrexit

IV. SANCTUS

Osanna

Benedictus

V. AGNUS DEI

Dona Nobis

CHORAL UNION SERIES—1926-1927

FORTY-EIGHTH SEASON

NINTH CONCERT

NO. CCCCLXIII COMPLETE SERIES

Third May Festival Concert

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

SOLOISTS

LEA LUBOSHUTZ, *Violinist*

BARRE HILL, *Baritone*

ELIZABETH DAVIES, ETHEL HAUSER AND DALIES FRANTZ, *Pianists*

CHILDREN'S FESTIVAL CHORUS

ORCHESTRAL ACCOMPANIMENT

FREDERICK STOCK AND JOSEPH E. MADDY, *Conductors*

CHARLES FREDERICK MORSE, *Accompanist*

PROGRAM

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

ADAGIO and FINALE from Concerto in G Minor for Violin and Orchestra....*Bruch*
LEA LUBOSHUTZ

CANTATA, "The Voyage of Arion"*Moore*
BARRE HILL AND CHILDREN'S FESTIVAL CHORUS

Intermission

SUITE, "Children's Games"*Bizet*
MARCH, CRADLE SONG; IMPROMPTU; DUET; GALOP.

SOLOS for Violin:

(a) Praeludium et Allegro*Pugnani-Kreisler*

(b) Melody*Gluck*

(c) Rondo*Mozart*

(d) Waltz in A major*Brahms*

LEA LUBOSHUTZ

SICILANO and FINALE from Concerto in D Minor for Three Pianos and Orch. *Bach*

ELIZABETH DAVIES, ETHEL HAUSER, DALIES FRANTZ

The Pianos used are Steinway

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CHORAL UNION SERIES—1926-1927

FORTY-EIGHTH SEASON

TENTH CONCERT

NO. CCCCLXIV COMPLETE SERIES

Fourth May Festival Concert

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

SOLOIST

ROSA PONSELLE, *Soprano*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, FELIX BOROWSKI (Guest) AND EARL V. MOORE, *Conductors*

STUART ROSS, *Accompanist*

PROGRAM

FANTASIE—OVERTURE, "Youth"*Borowski*
(Conducted by the Composer)

ARIA, "Ernani involami," from "Ernani".....*Verdi*
ROSA PONSELLE

"ODE on a Grecian Urn," from First Choral Symphony.....*Holst*
SCHERZO—"Fancy" and "Folly's Song," from First Choral Symphony.....*Holst*
UNIVERSITY CHORAL UNION
(First performance in America)

ARIA, "Pace, pace, Mio Dio," from "La Forza del Destino".....*Verdi*
ROSA PONSELLE

Intermission

SUITE, "Through the Looking Glass"*Taylor*
Dedication; The Garden of Live Flowers; Jabberwocky;
Looking Glass Insects; The White Knight.

SONGS:—

- (a) Wings of Night*Watts*
- (b) Eros*Grieg*
- (c) Lullaby*Scott*
- (d) Piper of Love*Carew*

ROSA PONSELLE

"SCENES DE BALLET"*Glazounoff*
Préambule; Marionettes, Scherzino; Pas d'Action; Valse;
Polonaise

The Piano used is a Knabe

CHORAL UNION SERIES—1926-1927

FORTY-EIGHTH SEASON

ELEVENTH CONCERT

NO. CCCCLXV COMPLETE SERIES

Fifth May Festival Concert

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

SOLOIST

ERNEST HUTCHESON, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

SYMPHONY, No. 10, C Major*Schubert*

Andante—Allego ma non troppo; Andante con moto;
Scherzo; Finale

FANTASY for ORCHESTRA, "Victory Ball".....*Schelling*

Intermission

CONCERTO for Pianoforte and Orchestra, No. 5, E Flat Major*Beethoven*

Allegro; Adagio un poco moto-Rondo

ERNEST HUTCHESON

The Piano used is a Steinway

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CHORAL UNION SERIES—1926-1927

FORTY-EIGHTH SEASON

TWELFTH CONCERT

NO. CCCCLXVI COMPLETE SERIES

Sixth May Festival Concert

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

SOLOISTS

LOIS JOHNSTON, *Soprano*

FREDERICKA S. HULL, *Soprano*

JEANNETTE VAN DER VEPEN REAUME, *Soprano*

SOPHIE BRASLAU, *Contralto*

ARMAND TOKATYAN, *Tenor*

ROYDEN SUSUMAGO, *Tenor*

OTTIS PATTON, *Tenor*

LAWRENCE TIBBETT, *Baritone*

JAMES WOLFE, *Bass*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

"CARMEN" an Opera in Four ActsBizet

CAST

Don José, Corporal of DragoonsArmand Tokatyan
Escamillo, ToreadorLawrence Tibbett
Zuniga, Captain of Dragoons..... } James Wolfe
Morales, Officer }
Carmen, A Gypsy GirlSophie Braslau
Micaela, A Village MaidenLois Johnston
Frasquita, Mercedes, Companions of Carmen
.....Fredericka S. Hull, Jeannette van der Vepén-Reaume
El Dancairo, El RemendadoOdra Ottis Patton, Royden Susumago
Smugglers, Dragoons, Gypsies, Cigarette-girls, Street-boys, etc.
.....University Choral Union
Chicago Symphony Orchestra, Mr. Earl V. Moore, *Conductor*

SYNOPSIS

PRELUDE

ACT I

A Square in Seville.

SCENE AND CHORUS. (Micaela, Morales, Chorus.)

CHORUS OF STREET-BOYS.

CHORUS OF CIGARETTE GIRLS. (Carmen.)

HABANERA. (Carmen.)

SCENE.

DUET. (Micaela, Don José.)

CHORUS.

SONG AND MELODRAMA. (Carmen, Don José, Zuniga, Chorus.)

SEGUIDILLA AND DUET. (Carmen, Don José.)

FINALE.

ACT II

Lillas Pastia's Inn.

GYPSY SONG. (Carmen, Frasquita, Mercedes.)

CHORUS.

TOREADOR SONG. (Escamillo.)

QUINTET. (Frasquita, Mercedes, Carmen, El Remendado, El Dancairo.)

CANZONETTA. (Carmen, Don José.)

DUET. (Carmen, Don José.)

FINALE.

Intermission

Entr' Acte.

ACT III

A Wild Spot in the Mountains.

SEXTET AND CHORUS.

TRIO. (Carmen, Frasquita, Mercedes.)

MORCEAU D'ENSEMBLE.

AIR. (Micaela.)

DUET. (Escamillo, Don José.)

FINALE.

Entr' Acte.

ACT IV

A Square in Seville.

MARCH AND CHORUS.

DUET AND FINAL CHORUS. (Carmen, Don José.)

DESCRIPTIVE
PROGRAMS

BY

EARL V. MOORE

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1927

FIRST CONCERT



Wednesday Evening, May 18



OVERTURE in D*Handel*

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

In Handel and Bach's time an Overture as a name for a composition did not have the definite connotation it has today, either as to purpose or to structure. To be sure some of Handel's operas and oratorios were preceded by instrumental music, but the piece so played had little relation to what was to follow and was not expressed in the more perfectly molded designs which Beethoven employed in his overtures, e. g. Leonore No. 3 with which the Second Festival program opens.

The Handelian overtures display great diversity of style and variety of treatment. The influence of the French type of overture developed by Lully is frequently encountered; the overture to the *Messiah* is cast in this style with a *grave* introduction strongly chordal, followed by an *Allegro* movement of a fugal nature, in which the horizontal motion of the themes contrasts with the perpendicular tone relations of the introduction.

The overture with which this concert opens is an arrangement of two separate and distinct pieces by Handel, but selected and juxtaposed so as to be in keeping with the above mentioned plan. The arranger, Dr. Franz Wüllner, used for the slow, first section (*Maestoso*) the overture to the "Fireworks Music," a group of pieces originally written by Handel to accompany a pyrotechnical display in London in 1759 celebrating the peace of Aix-le-Chapelle. Performed in the open, only wind instruments were employed, later string parts were added to adapt the music to concert use. For the more brilliant second section (*Allegro*), Dr. Wüllner selected the middle section of a concerto for orchestra in D major. It is of especial interest to note that the theme of the *Maestoso* is also used by Handel in the first section of this and still one other concerto; thus the "arrangement" for the present program is not a welding of totally strange tonal elements. The *Allegro* section was originally scored for two oboes, two bassoons, four horns, organ, kettledrums and strings.*

*The scores of these pieces in their original form are to be found in the Complete Edition of Handel's Works, in the University Library.

OFFICIAL PROGRAM

- (a) "ERDA'S WARNING" from "DAS RHEINGOLD" } Wagner
(b) "WALTRAUTE'S NARRATIVE" from "GOTTERDAEMMERUNG"..... }

ERNESTINE SCHUMANN-HEINK

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

Das Rheingold is the prelude to the three music dramas which deal with the life history of Siegfried, his forbears and the gods and goddesses who come under the influence of the gold that is stolen from the Rheinmaidens in the first act of *Rheingold* by the dwarf Alberich. In the fourth scene of this music drama, Erda appears to Wotan and urges him to give up the magic ring of gold to Fasolt and Fafner who claim it as part of their ransom of Freia. As the giants renew their demand, the scene becomes dark, and shrouded in a bluish light, Erda rises from the ground to utter this warning:

Yield it, Wotan! Yield it!
Flee the ring's dread curse!
Hopeless and darksome disaster lies hid in its might.
All that e'er was, know I;
How all things are, how all things will be, see I too;
The endless world's all wise one,
Erda warneth thee now.
Ere the world was, daughters three of my womb were born;
What mine eyes see, nightly the Norns ever tell thee.
But danger most dire calleth me hither today.
Hear me! Hear me! Hear me!
All that e'er was, endeth!
A darksome day dawns for your god-hood:
Be counselled, give up the ring!

In the third scene of the first act of *Gotterdammerung* Waltraute, a Valkyrie, has come to beg her sister Brünnhilde to save Walhalla (home of the gods) and the gods from certain ruin by restoring the Rheinmaidens the magic ring. Brünnhilde now possesses the ring—a gift from Siegfried and a symbol of his devotion and constancy—but despite the threats of the destruction of Walhalla she remains adamant. Waltraute pictures Wotan, surrounded by the gods and goddesses, as he waits for the impending doom which will befall them and the world. A translation of Wagner's German text follows:

Hearken with heed to what I tell thee!
Since from thee Wotan turned him, to battle no more hath he sent us;
Dazed with fear, bewildered we rode to the field;

FIRST CONCERT

Walhall's heroes no more may meet War father.
Lonely to horse, without pause or rest, as Wand'rer he swept thro' the world.
Home came he at last;
In his hand holding the spearshaft's splinters;
A hero had struck it asunder.
With silent sign Walhall's heroes sent he to hew the world-ash-tree in pieces.
The sacred stem at his command was riven and raised in a heap round about the hall
of the blest.
The holy host called he together;
The god in his throne took his place.
In dismay and fear at his word they assembled;
Around him ranged the hall was filled by his heroes
So sits he, speaks no word,
On high enthroned grave and mute;
The shattered spearshaft fast in his grasp;
Holda's apples tastes he no more.
Awestruck and shrinking sit the gods in his silence.
Forth on quest from Walhall sent he his ravens;
If with good tidings back the messengers come,
Then forever shall smiles of joy gladden the face of the god.
Round his knees entwining cower we Valkyries;
Nought recks he nor knows of our anguish;
We are all consumed by terror and ne'er ending fear.
Upon his breast, weeping, I pressed me;
Then soft grew his look; he remembered Brünnhilde, thee!
He closed his eyes, deeply sighing,
And as in slumber spoke he the words:
If e'er the river maidens win from her hand again the ring,
From the curse's load released were god and world!

SYMPHONY, No. 7, A major, Op. 92.....*Beethoven*

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

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

The program, beginning with a characteristic "pre-classic" overture by Handel, followed by two scenes from the music dramas of Wagner brings us to one of the greatest works of Beethoven,—the "Prophet of the Symphony"—he who first displayed the utmost possibilities of the form, gave to it distinction, and pointed to future glories.

In the presence of a work like a Beethoven symphony one realizes the inadequacy of words to explain or describe all that it conveys to the soul. No composer has ever equaled Beethoven in his power of suggesting that which can never be expressed absolutely, and nowhere in his compositions do we find a work in which all the noblest attributes of an art so exalted as his

OFFICIAL PROGRAM

more happily combine. No formal analysis, dealing with the mere details of musical construction can touch the real source of its power, nor can any interpretation of philosopher or poet state with any degree of certainty just what it was that moved the soul of the composer, though they may give us the impression the music makes on them. They may clothe in fitting words that which we all feel more or less forcibly. The philosopher, by observation of the effect of environment and conditions on man in general, may point out the probable relation of the outward circumstances of a composer's life at a certain period to his works; the poet, because he is peculiarly susceptible to the same influences as the composer, may give us a more sympathetic interpretation, but neither can ever fathom the processes by which a great genius like Beethoven gives us such a composition as the symphony we are now considering.

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

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

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

No greater artistic incongruity can be conceived than the combination of a mechanical trumpeter, a composition like the "Battle of Vittoria," and this sublime symphony in A. The concert was arranged by Mälzel, and given in aid of a fund for wounded soldiers, and on benefit concert programs, as on those of "sacred" concerts, one is never surprised at finding strange companionships.

Grove continues: "The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn had gone to his rest; but Romberg, Spohr, Mayseder and



Carl V. Moore.

FIRST CONCERT

Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the chorus and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary."

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

FIRST MOVEMENT

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



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



and poetry so happily combine, that, following the suggestions of the music, the query

OFFICIAL PROGRAM

—Why not call this Beethoven's "Spring Symphony"?—seems justified, in case we care to give our emotions definite direction.

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



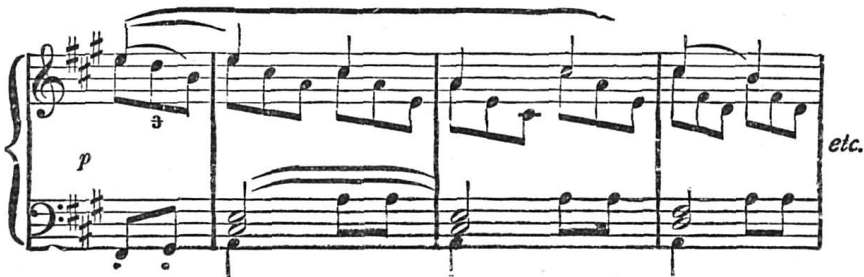
No movement in the whole symphonic literature more thoroughly exemplifies the real spirit of the form than this, nor, incidentally, the value of conciseness.

SECOND MOVEMENT

The *Allegretto*, A minor, 2-4 time,



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



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

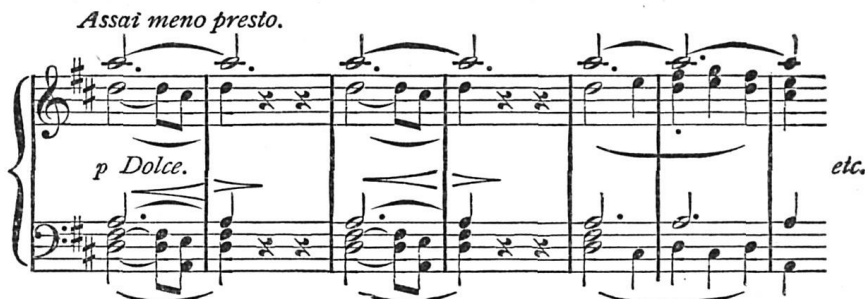
FIRST CONCERT

THIRD MOVEMENT

In the SCHERZO—F major, 3-4 time, *Presto*—we step for the nonce into the *Presto*.



emerald shadows of the forest and witness the dance of the woodland fairies, while the trio—D major, *Assai meno presto*—is full of calm and quiet. Then again the fairies,



again the calm, and then, after a final repetition of the dance, the FINALE.

FOURTH MOVEMENT

This movement—A major, 2-4 time, *Allegro con brio*—is full of unbridled joy.



With an intensity of rhythm that hurries us along through the elastic and sparkling



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

"HEROIC ELEGY" Hanson
(First performance)

UNIVERSITY CHORAL UNION
(Conducted by the Composer)

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

As is well known, the entire musical world united this year in homage to one of the greatest creative artists of all time, through observance, during

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the last week in March, of the Centenary of the death of Ludwig van Beethoven. In Vienna where Beethoven spent most of his life, practically all his major works were performed, and representatives from all nations joined in making the 100th anniversary of his death, a period of homage and eulogy.

In America, the Beethoven Centenary Anniversary Committee sought to memorialize the great composer by organizing concerts of his music throughout the country. As an American expression befitting this event, Howard Hanson was selected and commissioned to compose an *Elegy* for the Beethoven Celebration. The invitation of the committee to have the first performance of this work take place at this May Festival concert, was accepted, and it is opportune that the *Heroic Elegy* should have a place in the program scheme of this festival, in which several vocal and instrumental compositions of the Master Symphonist have a prominent place.

At the last festival Mr. Hanson's *Lament for Beowulf* received its first American hearing. The somber mood, the archaic flavor of harmony and the restrained, yet dramatic use of orchestral color found in *Beowulf* will be noted again in the *Heroic Elegy*. The mood, here, is major instead of minor; the chorus is used as an inarticulate instrument, (singing to the syllable of "ah") but potent in both lyric and climatic sections.

Mr. Hanson writes with a simplicity, honesty and directness all too infrequently discoverable in modern composition. His conceptions loom up like a massive bulk against a sunset sky; his line of melodic beauty is broad and sweeping; the moments of greatest intensity are luminous from the white heat of emotional expression—withal a noble, eloquent tribute to the great soul which poured itself out in the *Mass in D*, the *Eroica* and the *Ninth Symphony*.

SYMPHONIC POEM, "ON THE MOLDAU" Smetana

Frederick Bedrich Smetana. Born March 2, 1824, at Leitomischel; died March 12, 1884 at Prague.

"On the Moldau" is perhaps the most popular of a cycle of six symphonic poems to which the Bohemian composer gave the general title *Má Vast* (My Fatherland). In his formal description of the underlying poetical motives of this tribute to his native land, he invokes nature, history and tradition in frankly program style. He also gives us a glimpse into a sad world of his own, in which he lived during the latter years of his life, for the premonitions of deafness—which nearly drove him to madness at the time of the composition of his E minor Quartet—had been justified all too soon. The entire cycle of symphonic poems was composed after he had entered, what to a musician must have been in verity, the "Valley of the Shadow of Death."

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The question occurs whether in such a case the creative genius may not have compensations denied the interpretative artist, and absolutely unrealized by the ordinary listener? For example, no one would dare say that deafness brought to Beethoven any abatement of his power! On the contrary, his imagination seemed to have carried him to greater heights. This detachment from actual sound may have its peculiar compensation in an exalted and stimulated imagination, capable of infusing the unreal with an even greater semblance of reality, than when it follows the usual course. It seems as though many of the works written under such physical restrictions contain evidences of a freedom that must have given to the creator somewhat of comfort when it brings such inspiring messages to those who listen.

Returning from this digression to our purpose, we will now give, as concisely as possible, the thoughts that inspired this charming symphonic poem:

The "Moldau," formed by the union of two small streams which issue from springs in the Bohemian forest, gives the title to the second number in this cycle. These streams, "the one warm and gushing, the other cold and tranquil"—they may be traced in two attractive and characteristic *motifs*—losing themselves in each other, rush on and on, joying in their strength. Passing by many a noble castle, reflecting the stars by night and happy faces by day, bearing on her bosom the fisherman's skiff, eddying through winding stretches, storming through gorges, and finally with a supreme effort conquering the Rapids of St. John, calmly and triumphantly the river now flows through the valley towards Prague. Saluting the stern and warlike old sentinel, "The Vysehrad," (the first point in the cycle) standing at the city's gate, it moves along, with an earnest purpose to "seek the sea." To do this it must pass through other scenes, cross an alien country and reach the goal only by losing itself in another and greater river.

How truthfully Smetana succeeded in depicting all this may be left to this audience, *i. e.*, to each individual listener. In the last analysis, absolute freedom of individual interpretation—even of that which the composer has stated, in words, with more or less of definiteness—is a necessary condition of real satisfaction.

SONGS:—

- | | |
|---------------------------|-----------------|
| (a) DER WANDERER | <i>Schubert</i> |
| (b) WOHIN | <i>Schubert</i> |
| (c) DIE JUNGE NONNE | <i>Schubert</i> |
| (d) WIEGENLIED | <i>Brahms</i> |

MME. SCHUMANN-HEINK

(a) DER WANDERER—(The Wanderer)

I come here from my mountain lone,
The vale is dim,
The sea doth moan.
I wander on with pain and care,

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And ever asks my sighing,
"Where"? ever, "Where"?
The sun to me seems here so cold,
The flow'rs are faded and life is old.
Their speech doth seem but empty sound,
I feel a stranger ev'rywhere.

Where art thou,
My beloved land?
In hope, I seek, yet never know.
That land, that land where hope is green,
The land where roses bloom for me;
Where roam the friends so dear to me.
Where all my dead will live again,
That land where they my language speak,
O land, where art thou?

I wander on with pain and care,
And ever asks my sighing,
"Where"? ever "Where"?
In spirit-voice the answer comes:
"There, where thou art not, there is thy rest!"

(b) WOHIN (Whither?)

I heard a brooklet plashing
From out a rocky source;
A-down the valley, plashing,
It took its crystal course.

Its spell of pool and shadow
I do not understand—
The brook I needs must follow
With alpenstock in hand.

And farther and farther ever
I follow the foaming brook,
Which, dull or silent never
Its sparkling highway took.

And art thou then, my highway,
That leads me—tell me where?
Oh, where? tell me where?
Thou holdst me with thy plashing
as in a magic snare.

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And yet why call it plashing?
That can no plashing be;
But, rather, Water Nixies in mystic melody.
Plash on, pretty friend, plash onward,
and sing thy happy theme!

And you will find a mill-wheel in every
crystal stream,
Plash on, pretty friend, plash onward,
And sing thy happy theme, happy theme,
Happy theme!

(c) DIE JUNGE NONNE (The Young Nun)

Now roars thro' the tree-tops the low howling storm!
The rafters are creaking, and shivers the house!
The thunder peals loud, the red lightnings flash.
And dark is the night, and dark is the night as the grave!
Well and good, so raged once the tempest in me.
The frenzy of living waxed fierce as the storm.
My limbs were all trembling as quivers this house,
My heart flamed with love, e'en as yon lightnings flash,
And dark was my soul, and dark was my soul as the grave.

Now rage on thy way, O thou mighty storm,
My bosom is tranquil, my heart is at rest;
The Bride for the Bridegroom will patiently wait,
Her spirit is tried in cleansing fires.
She trusts to His infinite, infinite love,
I wait for Thy coming with longing full score,
O Bridegroom of Heaven, come for Thy Bride,
My spirit set free from its prison of clay.

Hark, peacefully sounds now the bell from yon tow'r.
It calls to my soul in sweetest tone,
To seek Heaven's eternal throne.
Allelujah! Allelujah!

(d) WIEGENLIED (Slumber Song)

Zum, zum, the sand-man's come,
All is dark; pst, baby, hark!
Sand-man casts, when passing by,
Sand into each baby's eye.

* * *

Zum, zum, he's on the stairs,
Baby, come and say your prayers:

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"Gentle Jesus, meek and mild
Listen to the prayer of a child!"
Fold your hands and go to sleep,
Mother, o'er thee watch will keep,
While sweet angels o'er you hover,
With their wings my baby cover.

FINALE from SYMPHONY No. 4, Op. 36.....*Tchaikowsky*

Peter Iljitch Tchaikowsky was born May 7, 1840 at Wotkinsk, Russia, died November 6, 1893 at Petrograd.

The creation of the Fourth Symphony took place during the years 1877-8, and the dedication, "A mon meilleur ami" (To my best Friend) brings to mind the economic and mental conditions in which he lived during those years. The "best friend" was a widow, Nadjeda von Meck, described by Tchaikowsky's brother, Modiste, as "proud and energetic, with deep rooted principles, with the independence of a man; a woman that was pure in thought and action." Being fond of music and knowing of the composer's limited worldly resources, and his debts, in the summer of 1877 she sent him three thousand rubles and a few months later fixed upon him an annuity of six thousand rubles, that he might be able to devote himself unreservedly to composition. She wished that they never meet, but from their letters we gain an insight into a friendship of great depth.

Though the Symphony was first given as abstract music, in a letter to Mme. von Meck, the composer expresses in detail the significance of the various movements; that which relates to the FINALE is appended:

If you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasures when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are! All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness *does* exist, simple and unspoilt. Be glad in other's gladness. This makes life possible."

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Thursday Evening, May 19



OVERTURE, "Leonore," No. 3*Beethoven*

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

After writing three successive overtures to his only opera *Fidelio* (the first version was known as *Leonore*), Beethoven was still dissatisfied; although all three followed established lines of overture construction, and No. 3, especially, was considered a masterpiece. Yet he felt it to be out of the mood of the first scene of *Fidelio*. He realized that this particular one, massively ordered, and perfectly balanced, with the thematic material eventually evolving into vivid coda, was too sharp a contrast to the atmosphere of the simple home life depicted in the first scenes of the opera. As a result the fourth, and less brilliant overture known as *Fidelio* was written and the present one, No. 3, placed later in the opera as an interlude, where it is more adequately framed. It serves as a remembrance and a prophecy.

Our interest is so thoroughly aroused and our sympathies are so completely enlisted by this time, that we look forward to the opening scene of the Second Act with foreboding, yet with certainty of ultimate triumph.

The *Leonore* No. 3, is symphonic in its breadth, and to call it a symphonic poem would not be far astray, although judging from many recent examples of this much abused and long-suffering form, its coherence and lucidity might be urged against such a definition.

Beethoven did not compose with the facility for which Mozart was noted, but subjected his work to the severest criticism. Many of the themes which appear to have flown spontaneously from his pen were in reality the results of toil. Many examples might be cited of this fact, none more conclusively than the mass of rejected material one finds in the book of sketches for *Leonore*. This care is responsible for the fact that we have three overtures, the comparative study of which is so full of suggestion. The evolution from the first, through the second to the third, came through a change of values, that is to say, in the relative stress laid upon opposing dramatic elements, rather than in the purely musical treatment. The No. 3 is best adapted to the

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genius of the orchestra, hence more effective in performance, but we have seen that in spite of its sublimity of conception and style, Beethoven rejected it—as an introduction to the opera—for purely dramatic reasons, and moreover, reasons that could not have been as thoroughly appreciated then as now.

That one cannot hope to find much that is helpful from contemporaneous criticism is shown by the following extract from a review of the day:

“The most grotesque modulations—in truly ghastly harmony—follow one another throughout the piece; and the few trivial ideas that there are—which, however, are carefully guarded from anything like nobility, as for instance, a post-horn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression.”

The following non-technical analysis may be of assistance:

The introductory section—C major, 3-4 time, *Adagio*—opens with a unison passage, which, beginning *fortissimo*, sinks to a *pianissimo* sustained tone for strings (f sharp) while the bassoons give out a short one-measure figure in thirds. At the ninth measure a part of Florestan's aria, “In Life's Springtime,” enters. Through an interesting section for strings, responsive figures for first violins and flute, a mighty scale figure for strings (A flat) alternating chords for string and brass and the woodwinds, and, finally, a short theme for flute and oboe which is frequently in evidence later, we are led into the *Allegro*—C major—Alla Breve time. A syncopated figure is the conditioning factor of its opening theme. The overture now proceeds along the structural lines of the sonata form until, after a strong unison passage, we come to the dramatic climax—the trumpet solo—mentioned above as “carefully guarded from anything like nobility.” And just here occurs an example of Beethoven's masterly reserve. Berlioz would have let loose the dogs of war in the orchestra, but the greater genius gives us a simple melody, full of repose, after each statement of this stirring call, because noise illy befits such a moment. Proceeding quietly for many measures (58) before he launches his first *fortissimo*, he soon returns to the principal theme. In sixteen measures calm again prevails to be maintained until, in the concluding section—*Presto*—the strings, beginning *piano*, develop the wonderful passage which leads into this section where we meet the grandeur of elemental simplicity.

QUARTET from “FIDELIO” “MIR IST SO WUNDERBAR” *Beethoven*

QUARTET

Leonora, in the disguise of a young man (“Fidelio”) has obtained admission to the castle of a Spanish Nobleman and is hired into the service of Rocco, the jailor. Leonora's husband, Don Florestan has been imprisoned there by the nobleman, for political offense, and reports of Florestan's starvation and probable death have led her to attempt to be near him in his last hours. Marcelline, Rocco's attractive daughter, is beloved by Jacquino, the porter of the jail, but the sight of the youthful “Fidelio” has given Marcelline new dreams and love longings.

The quartet on this evening's program is the third Scene of Act I, the first being a

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duet between Marcelline and Jacquino, and the second an aria for Marcelline in which she confesses her newly awakened, but unreturned love for "Fidelio." The text of the quartet is sufficient clue to the implications of the scene, and reflects the delightfully naive spirit which Beethoven has infused in his musical setting. The unity of mood among all the participants is intensified by the use of a well known musical device: canonic imitation, in which each voice, in turn sings the identical melody that has been sung by the preceding voice.

For those interested in the "lay out" of this charming bit of writing, the following diagram is appended.

Mar.	Theme — Counter Th. I — Counter Th. II — Free	— Free	
Leo.	Theme — Counter Th. I — C. Th. II — Free		
Jac.		Theme — Free	
Roc.	— Theme — C. Th. I — Free		

A simple orchestral accompaniment full of grace and delicacy forms the background over which are woven these themes and counter themes.

MARCELLINE (*aside*):

Mir ist so wunderbar,
Es engt das Herz mir ein,
Er liebt mich, es ist klar,
Ich werde glücklich sein.

He doth to me incline,
Oh bliss without alloy!
He surely will be mine,
My bosom beats with hope and joy!

LEONORE (*aside*):

Wie gross ist die Gefahr!
Wie schwach der Hoffnung Schein!
Sie liebt mich, es ist klar:
O namen, namenlose Pein!

She doth to me incline,
Her hope I must destroy,
No star on me will shine,
Oh grief without alloy!

Rocco (*aside*):

Sie liebt ihn, es ist klar,
Ja Mädchen, er wird dein,
Ein gutes junges Paar,
Sie werden glücklich sein.

She doth to him incline,
I will not mar their joy,
They soon shall cease to pine,
No doubts or fears our hearts annoy.

JACQUINO (*aside*):

Mir straubt sich schon das Haar,
Der Vater willigt ein,
Mir wird so wunderbar,
Mir fällt kein Mittel ein.

I wish I could divine,
If he doth share their joy,
That she may yet be mine
I'll ev'ry art employ.

MISSA SOLEMNIS IN D, Op. 123.....*Beethoven*

FOR FOUR SOLO VOICES, CHORUS, ORCHESTRA AND ORGAN

"Coming from the heart, may it go to the heart." Thus did Beethoven express in words (on the first page of the *Kyrie*) the sincerity and depth of emotion which flowed "from his heart" as he put on to paper the notes,

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the melody, harmony, rhythm and color which, when recreated in performance, reveal one of the greatest choral works of all time. The *Missa Solemnis* is kin to the *Mass in B minor* (Bach) and *Parsifal* (Wagner). It is not merely an oratorio—choral music with a sacred text; it is not merely church music—even of the first rank; its quality and its proportions preclude classification in either of these categories. It stands above and by itself; it is unique.

For more than five years, 1818-1823, Beethoven was at work upon the composition of the Mass. It was originally intended for the functions attending the installation of Archduke Rudolph as Archbishop of Olmütz; and more specifically, it was to have had performance at the ceremony of inthronization of Beethoven's friend and pupil. Thus the element of a personal tribute to the Archbishop, as well as the composer's attitude toward the rubrics of the Catholic Church and their expression in tones enter into any discussion of the Mass. The original intentions, however, were never carried out, for the Archbishop had been in office a year when Beethoven, personally, presented him, in 1823, with a beautiful manuscript copy of the Mass (now in the Archives of the "Society of Friends of Music" in Vienna). The composer in an accompanying letter apologizes for the delay on the necessity of "corrections and other circumstances." In the latter connection it must be noted that decidedly unexpected traits of Beethoven's character and methods of bargaining with publishers for his works are brought to light in the several unfulfilled agreements the composer made for the publication of the Mass. As early as 1826 Beethoven had a plan to make the work a source of extraordinary revenue, which in itself is a laudable aim for anyone habitually in dire financial difficulties. But, as Thayer points out in his monumental biography of the composer, "at no time have his lapses from justice in the treatment of his friends and honesty in dealing with his publishers been so numerous as in his negotiations for the publication of the *Missa Solemnis*. He promised it to four or more publishers at the same time and gave it to none of them; he secured a loan from a friend (Brentano) in the nature of an advance on a contract which he never fulfilled; he promised the Mass to a certain publisher and then tried to create the impression that it was not *the* Mass but *a* Mass (one projected in honor of the Emperor). It is not to be inferred that the above facts are brought forward to prove the composer's lack of honesty in business dealing, but rather to show to what lengths he was forced to go in order to secure pecuniary reward sufficient unto his material needs. This was a period of ill health and total deafness, and consequently, weakened creative power; his inability to appear in concerts further limited his sources of income; he was harrassed by the cares and responsibilities of his nephew. Yet in spite of all these mundane trials he created during these very years some of the most noble and

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sublime expressions in all art; proof that his spiritual nature was rooted in sources deep and pure.

To return to the history of the Mass: The *Kyrie* was probably begun in 1818 shortly after the appointment of the Archduke became known; the *Gloria* dates from 1819 and the *Credo* was completely sketched by 1820; the remaining two movements were completed in "first draft" early in 1822. Simultaneously, as was his habit, Beethoven composed the Pianoforte Sonatas Op. 109, 110, 111, the Variations, Op. 107, No. 8 and several other small pieces. Before the Mass received its definite shape many alterations were made, both in orchestration and in proportion. One of the reasons usually advanced by Beethoven when one or more of the publishers was pressing him for the promised score was that he still had a few "corrections to make." As long as the score was in his hands it was subject to continued revision and refinement.

The publication of the Mass was postponed in order to sell by subscription, manuscript copies to the sovereigns of Europe. A formal invitation signed in Beethoven's own hand was sent out, to which ten acceptances were received. The composer modestly set the "honorarium at 50 ducats in gold" which he hoped would not be "considered excessive in view of the high cost of copying the scores." The final arrangements for the publication of the Mass together with the *Ninth Symphony*, which in the meantime, he had completed were not concluded with Schott and Sons of Mayence until the summer of 1824. Beethoven offered them a "New Grand Mass with soli and chorus and full orchestra" which he considered his "greatest work" for 1000 florins, a new Grand Symphony (the ninth) for 600 florins, and the yet unfinished Quartet (in E flat) for 50 ducats; but it was not until 1827 that the printed score finally appeared.

The first performance of the Mass took place in Vienna at the concert Theater beside the Karthnerthor on May 7, 1824. On this occasion only the *Kyrie*, *Credo* and *Agnus Dei* were sung, under the title "Three Grand Hymns with Solo and Chorus Voices." The other numbers comprising the program were the Overture, *The Consecration of the House* and the *Ninth Symphony*. The composer was present and participated in the general direction, giving of tempi, etc. The change of title from Mass to "Grand Hymn" was necessary to obtain official sanction for the performance; the church authorities objected to the performance of missal music in the theater and until the above title was adopted the censor withheld his permission. At this concert perhaps the most pathetic figure was that of the composer, who stood by giving general directions, but scarcely hearing a single chord of the sublime music that the distinguished audience was hearing for the first time.

As we approach the hearing of this great work and as its eloquent power becomes more apparent in performance, it is obvious that here is sacred

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music of the highest order. The missal text serves to kindle the imagination and the emotions of the artist: Beethoven revelled in portraying its poetical and dramatic elements. In many ways the composer shows respect for traditions, but with equal boldness he strikes out into new modes of expression, e.g. the introduction of the threatening tones of military instruments accompanying the agonized appeal of the voices in the prayer for peace (*Dona nobis pacem*); the drum's roll and the distant trumpets dramatically suggest the approach of an enemy.

Bach employed an entire movement to depict the mood of the various phrases and sections of the text in his *B Minor Mass*; the chorus and solo voices are entirely independent of one another; the orchestra supports the polyphony of the chorus. Beethoven's method is more symphonic; a realization in the choral field of practises developed in abstract, instrumental writing. The solo voices are integrally woven into the tonal fabric as much as are the chorus voices and instruments of the orchestra; the moods of the text are presented in a condensed, almost "paragraphic" style, yet fused together into an organic whole whose unity has variety, and whose contrasts are interrelated.

Vincent d'Indy, in his monograph on the composer, presents this penetrating analysis of the music of the Mass which may be of interest and assistance on this occasion. For convenience it will be placed under the text of the five divisions of the work.

I

KYRIE

Kyrie eleison!

Christe eleison!

Kyrie eleison!

KYRIE

Lord, have mercy upon us!

Christ have mercy upon us!

Lord have mercy on us!

From the beginning of the *Kyrie* one receives an impression of grandeur which finds an equal only in that given by the similar entry in Bach's *B minor Mass*. It is the whole human race that implores divine clemency. The tonality is speedily inflected to the relative minor; a sort of distressful march shows us the Son of God come down to earth; but the word *Christe* (quartet) grounded on the same music as *Kyrie*, symbolizes the identity of the two Persons in one God; whereas the third *Kyrie*, (chorus) representing the Holy Ghost, the third Person participating in the same divinity as the two others, is based upon the third harmonic function, the subdominant, as a bond of union for the three representations of the single God.

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II

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe!

Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi!

miserere nobis;
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe!
cum Sancto Spiritu in gloria Dei Patris.

Amen.

GLORIA

Glory be to God on high, and peace on
earth to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give Thee thanks for Thy great glory.

O Lord God, O heavenly King!
O God, the Father, Almighty!
O Lord Jesus Christ, the only-begotten
Son!

O Lord God! Lamb of God! Son of the
Father!

O Thou, who takest away the sins of the
world!

have mercy upon us;
receive our prayer.

O Thou, who sittest at the right hand of
the Father!

have mercy upon us.
For Thou alone art holy,

Thou alone art Lord, Thou alone art most
high, O Jesus Christ!

together with the Holy Ghost, in the glory
of God the Father.

Amen.

The *Gloria* enters with impressive brilliancy in a trumpet fanfare confided first to the contraltos, then to the tenors of the chorus. After the shout of glory, all suddenly grows calm on the words *pax hominibus*, etc., and one can already trace the sketch in its essential features, of the grand theme of Peace with which the work ends. We cannot dwell on each phrase of the *Gloria*; but we shall mention, in passing, in the *Gratias agimus tibi*, the emergence of a melodic design later to be cherished by Richard Wagner, principally in the *Meistersinger* and the *Walkure*. The trumpet-signal which serves as a pivot for the whole piece, is almost constantly in evidence; every time, at least that the words imply an appeal to force or a symbol of power.

III

CREDO

Credo in unum Deum,
patrem omnipotentem,
factorem coeli et terrae
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,

CREDO

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ, the

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Filium Dei unigenitum;
et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine;
Deum verum de Deo vero;
Genitum, non factum; consubstantialem
Patri,
per quem omnia facta sunt;
Qui propter nos homines, et propter
nostram salutem, descendit de coelis,
et incarnatus est de Spiritu Sancto ex
Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus est,

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum, sedet ad dexteram
Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos;
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;

qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.
Credo in unam sanctam Catholicam et
Apostolicam Ecclesiam.
Confiteor unum Baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum, et
vitam venturi saeculo.
Amen.

only-begotten Son of God;
and born of the Father before all ages.
God of Gods, Light of Light,
true God of true God;
begotten, not made; consubstantial to the
Father,
by Whom all things were made;
Who for us men and for our salvation,
came down from heaven,
and became incarnate by the Holy Ghost
of the Virgin Mary, and was made man.
He was crucified also for us;
suffered under Pontius Pilate and was
buried,
And the third day He arose again accord-
ing to the Scriptures.
And ascended into heaven, and sitteth at
the right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.
I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the
Son;
Who, together with the Father and the
Son, is adored and glorified;
Who spoke by the prophets.
I believe in one holy Catholic and Apos-
tolic Church.
I confess one baptism for the remission of
sins.
And I expect the resurrection of the dead,
and the life of the world to come.
Amen.

With the *Credo*, we enter the cathedral. And what is this *Credo*, even plastically considered, but a real cathedral divided into three naves, the central nave ending with the sacrificial altar "*Et homo factus est*"? The architectural arrangement is a marvel of construction, a miracle of harmonious, nay, mystical equilibrium. Judge for yourselves.

The *Credo* is planned in three grand divisions, following the trinitarian system customary in a great number of liturgical works.

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The first division, an exposition of faith in one God, in itself comprises two affirmations: "*I believe in one God, the Father Almighty,*" and "*in one Lord Jesus Christ.*" Both are established in the principal key of B flat major with a transition to the subdominant; after which the two Persons are reunited, on *consubstantialem Patri, in the tonic*

The second division presents the Evangelical drama of Jesus descended to earth. It consists of three acts; The *Incarnation*, going over to the tonality of D major (which is that of the synthesis of the Mass) on the words *Et homo factus est*; the scene of the *Passion Crucifixus* beginning in D major and progressing in depression on the words of the burial; and the *Resurrection*, which of a sudden soars upward to the luminous dominant, F major.

The third division is consecrated to the Holy Ghost. Like the first it contains two subdivisions: The affirmation of belief with regard to the Holy Ghost and the dogmas of the church; and the celebration of the mystery of eternal life. All this last part does not leave the tonality of the piece.

IV

SANCTUS

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!

PRÆLUDIUM—ORCHESTRA

Benedictus qui venit nomine
Domini!
Osanna in excelsis!

SANCTUS

Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy Glory.
Hosanna in the highest!

PRELUDE—ORCHESTRA

Blessed is he who cometh in the name of
the Lord!
Hosanna in the highest!

In the *Sanctus*, Beethoven, respecting the Catholic liturgy and knowing that, during the mystery of the consecration, no voice should make itself heard, by the might of his genius, has raised silence into sublimity. This *Praeludium*, (orchestra) which allows the celebrant time to consecrate the elements is to our mind an inspiration infinitely loftier in conception than the charming concerto for violin and voice which follows. This *Praeludium* is admirable in every aspect! What grandeur of religious art! and obtained by means so simple as to be astonishing, did not enthusiasm in this case overwhelm astonishment.

V

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,

miserere nobis,
dona nobis pacem.

AGNUS DEI

O Lamb of God, that takest away the
sins of the world,
have mercy upon us
grant us peace.

We have now reached the *Agnus Dei*, that division of the work which we should consider the finest, and the most eloquent of genius, had not the *Credo* preceded it.

It is here, and in the prelude for the consecration, that Beethoven's religious feeling is most clearly in evidence. The whole long entrance-section, wherein mankind implores the pity of the divine Lamb, is of a beauty still unequalled in musical history. The accents of this appeal rise brokenly toward the throne of the Lamb, the victim of Hate:

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it beseeches Him for peace, "peace within and without," wrote Beethoven; the theme of Peace emerges, calm and luminous, out of the irresolute key of B minor and gives us back the tonality of D major, that of Faith and Love, that key wherein the love of all Mankind is enwreathed in the *Ninth Symphony*. This theme takes on a pastoral character which gives the impression of a walk in the fields; for Peace is not in the city.

Suddenly, after a fugal exposition of the theme of peace, distant drums and trumpets twice announce the army of Hate. The soul is anew seized with dread; it begs for promised peace. "We must pray," wrote Beethoven in his sketches. The theme of peace is transformed, the conflict in the human heart is introduced in the orchestral *Presto* in which the peace-motive turns upon itself in a self-annihilating struggle brought to a close by a victorious fanfare.

This mood gives way again to the theme of Peace. While far away drums are beating the retreat of the spirits of evil, there spreads for the last time from the height of its upraised stem the brilliant bloom of the four incomparable measures, as if to exhale heavenward the perfume of the grateful soul's act of faith.

THIRD CONCERT



Friday Afternoon, May 20



OVERTURE, "THE SECRET OF SUSANNE"*Wolf-Ferrari*

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

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

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

CONCERTO FOR VIOLIN, NO. I, IN G MINOR, OP. 26.....*Bruch*

ADAGIO; ALLEGRO ENERGIICO

LEA LUBOSHUTZ

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

Bruch wrote in all, four concertos for the violin, the first of which was written in 1865 and 1866 from sketches made in 1857. The first performance was at a concert in Mannheim with the composer conducting and the solo part being played by Königslöw, a violin teacher in the Cologne Conservatory, who, on short notice, took the place of the concert master of the Mannheim Orchestra who had prepared the work. Following the concert, the work was thoroughly revised and submitted to Joachim who suggested still further alterations. Anent the latter's note that perhaps, because of the freedom in the construction of the opening movement, it might better be styled a "fantasie" than a "concerto," Bruch wrote: "I find that the title 'concerto' is fully justified; for a 'fantasie,' the last two movements are too completely and symmetrically developed. The different sections are brought together in beautiful relationship, and yet—and this is the principal thing—there is sufficient contrast. Spohr, moreover, called his 'Gesangscene' a 'concerto.'" Bruch made a number of changes in the work, and in the revised form it was brought out for the first time by Joachim at Bremen in 1868.

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

CANTATA—"THE VOYAGE OF ARION"*Moore*

BARRE HILL AND CHILDREN'S FESTIVAL CHORUS

Earl Vincent Moore was born September 27th, 1890, at Lansing.

"The Voyage of Arion" was written in 1920-21, dedicated to Dr. Albert A. Stanley and received its first performance under the baton of George Oscar Bowen at the twenty-eighth May Festival. The work has been performed frequently, and a new orchestra score was prepared a few months ago for the performance in Orchestra Hall, Chicago (April 24-27) and will be used in this performance as well.

For the inspiring and poetical text the composer is indebted to Dr. Marion C. Wier, formerly a member of the faculty of the University of Michigan, but now Professor of English and Rhetoric at Brown University.

The argument of "The Voyage of Arion" runs as follows: Arion, after having become famous in Greece as a poet, wandered to Italy and Sicily, where through his art he amassed great wealth. Once he had occasion to go from Tarentum to Corinth. When on the sea the sailors conspired to kill him and seize his wealth. The poet, aware of his fate, asked permission to sing for the last time; so, singing his death song, he leapt into the sea. The ship sailed on to Corinth, and later the sailors were confronted by Arion, who had been miraculously preserved by Poseidon. The crew was glad to restore the plunder and escape by putting out again to sea.

I—TO SEA

Sailors making ready to put to sea.

CREW.—Hippi, Anax, Poseidon, ho!

Feather the oars and breast them, so!

Sheet home sails for the winds to blow,

Hark to the wide sea calling!

All things change to the roll of the years,

The frost of winter, the warm spring tears,

The mellow summer that autumn cheers

For the vine leaf sere and falling.

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

II—PRAISE TO ARION

Arion comes out on deck. Passengers gather about him to do him honor.

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

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

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

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

III—RIDICULE OF ARION

The sailors attracted by Arion's wealth, revile him and threaten violence.

CREW.—There are many strange things in this world of ours,
 On the fruitful land and the wine-dark sea,
But the strangest is this, a poet with powers
 To win him wealth through minstrelsy.

The blind old bard of the sea-girt isle,
 Who talked with the gods over windy Troy,
Felt never the warmth of Ploutus' smile
 To gladden his heart with its golden joy.

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

IV—SCENE

Arion asks permission to sing before he dies.

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

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

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

V—FAREWELL

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

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

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

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

VI—HOMING SONG

(Arion is thrown overboard and the sailors prepare for the end of the voyage.)

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

(Arion miraculously appears.)

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

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

VII—OUTWARD BOUND

(Sailors make ready to sail away)

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

—*Marion C. Wier.*

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SUITE, "CHILDREN'S GAMES," Op. 12 *Bizet*

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

- March ("Trumpeter and Drummer")—Allegretto moderato.
- Cradle Song ("The Doll")—Andantino quasi Andante.
- Impromptu ("The Top")—Allegro vivo.
- Duet ("Little Husband, Little Wife")—Andantino.
- Galop ("The Ball")—Presto.

This work, by one of the composers, who are represented by more pretentious works in this same series of concerts, illustrating as it does episodes in child life, calls to mind the fact that many of the classical and modern writers have not considered it beneath their dignity to appeal to youthful imaginations. Haydn in his "Kinder Sinfonie," Schumann in his "Jugend Album," Mendelssohn in his "Kinder-scenen," made this appeal, while Humperdink found inspiration for his greatest work in a children's classic. The composition on this afternoon's program has found a place in the repertoire of the great symphonic organizations largely because it happily illustrates a peculiar daintiness and naiveté characteristic of the treatment of the orchestra by French composers.

SOLOS FOR VIOLIN:—

- (a) PRAELUDIUM ET ALLEGRO *Pugnani-Kreisler*
- (b) MELODY *Gluck*
- (c) RONDO *Mozart*
- (d) WALTZ IN A MAJOR *Brahms*

LEA LUBOSHUTZ

SICILIANO AND FINALE FROM CONCERTO IN D FOR THREE PIANOS

AND ORCHESTRA *Bach*

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

Misses Elizabeth Davies, Ethel Hauser and Mr. Dalies Frantz.

There is a tradition, which Spitta, who was an authority on the life and works of the master, believes is based on fact, to the effect that Bach wrote the two concertos for three claviers (the present in D minor and its companion in C major) in order to play them with his two eldest sons. If this be true, the concerto played this afternoon must have been written about 1730-33.

It will be noted that the orchestral portion of the concerto employs only the string family and that the material allotted to the pianos differs materially from that usually expected in a concerto for this instrument. There is an absence of virtuoso passages as such. Bach had in mind the ensemble of three pianos and strings, rather than the display of any single performer or instrumental color at the expense of the whole.

FOURTH CONCERT



Friday Evening, May 20



FANTASIE—OVERTURE, "YOUTH"*Borowski*

(Conducted by the composer)

Felix Borowski was born at Burton, England, March 10, 1872.

Although this is the first composition from the pen of Mr. Borowski to be heard in these concerts, his position as a creative artist, as well as a distinguished musicologist, and critic, in the Central West has been established for many years. He has written suites, ballets and many symphonic poems for orchestra, concertos for piano, organ and orchestra, together with many smaller compositions for various instruments. For many years Mr. Borowski was the President of The Chicago Musical College and served as music critic for several leading Chicago daily papers. His erudite and informative notes appearing in the program books of the Chicago Symphony Orchestra are well known among concert goers and musical scholars.

In response to a request the composer of "Youth" contributed the following:

"This work, completed in August, 1922, was performed for the first time at the closing concert of the Chicago North Shore Festival Association, Evanston, Ill., May 30, 1923. One of five compositions selected by the judges—George W. Chadwick, Henry Hadley and Gustav Strube—from some forty-seven submitted in the competition for a prize of \$1,000 offered by the Festival Association, "Youth" and the four other competing works were interpreted at a public rehearsal, conducted by Mr. Frederick Stock, held in the Northwestern Gymnasium, Evanston, May 26. On that occasion the prize was awarded by the judges to the work which is performed at this concert.

"There is no 'program' connected with the work which is being performed on this occasion, beyond that which is imported by its title. The score is dedicated by the composer to his wife, Elsa, who, indeed, was responsible for its creation.

"The principal theme (*Allegro brillante*, A major, 2-2 time) is preceded by introductory material, the theme itself appearing at the twentieth measure in the violins accompanied by the iterated notes of the woodwind and horns. This material is worked over at some length and eventually is succeeded by a second subject (*Andante non troppo*) given out by a flute over quiet harmonies in the strings. This subject is taken

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up by all the strings (double basses excepted) and is worked up to a sonorous climax. There is a sudden subsidence of excitement and a solo violin gives out the second theme, this dying away in a long-held *pianissimo*. The original tempo and the figure which had begun the piece return, a new idea soon being passionately urged forward by the violins in octaves. This episodic matter is worked over tempestuously and leads finally to a resumption of the principal theme. The second subject which earlier had been heard in the flute, is now sung by an aboe. As before it is taken up by the strings. The time is hastened and a passage over an organ-point on E, in the kettledrum and lower strings, finally losing itself in the lowest notes of the double basses, is merged into a short and somewhat somber section for the strings ending in a pause in the bassoons and brass. Suddenly the opening measures of the piece return in the violins, leading to the coda, which is based upon the principal theme."

ARIA, "ERNANI INVOLAMI," from "ERNANI"Verdi

MISS ROSA PONSELLE

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

Verdi's significant works fall into three periods. The first, covering exactly two years, includes *Nabuco*, *I Lombardi*, and *Ernani*, a fine trio, which shows a constantly increasing growth in power. Then, after a period of seeming retrogression, in the latter years of which he seemed to have again "found himself," comes a second, and extremely fruitful period, beginning with *Rigoletto*, and including, among others, *Il Trovatore* and *La Traviata*. Again, he seems to have evolved a newer and greater art, while giving proofs of his mastery of the older, and we have the Verdi of *Aida*, *Otello*, and *Falstaff*.

Ernani, from which the aria on our program is taken, is the third in the first group. It was first produced March 9, 1844. The aria occurs in Act I and the text and translation run as follows:

RECIT:—

Surta è le notte, e Silva non retorna!
 Ah! non tornasse ei piu!
 Questo odiato veglio, che quale immondo
 spettro ognor m'insegue
 Col favellar d'amore,
 Piu sempre Ernani mi configge in core.

Night is approaching, and Silva not re-
 turned!
 Ah! might he ever stay!
 Never thus to haunt me, A dark and fear-
 ful phantom my life to follow
 With vows of love to proffer,
 Thou only Ernani, hast a home in my
 bosom!

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CAVATINA:—

Ernani! Ernani, involami all'abborrito
amplesso
Fuggiamo Se teco vivere mi sai d'amor
concesso, perantri e lande inospite
ti seguirá il mio pié.
Un Eden di delizia saran quegli antri a
me.
M'è dolce il voto ingenuo che il vostro
cor mi fa.
Tutto sprezzo che d'Ernani non favella a
questo core
Non v'ha gemma che in amore possa
l'odio tramutar
Ah! Vola, o tempo e presto reca di mia
fuga il lieto istante; vola, a tempo, al
core amante è supplizio l'indugiar.

Ernani, Ernani, fly with me,
Far from this scene of sorrow,
Forever to dwell in joy with thee,
And life from love to borrow,
Thro' other lands tho' dark and drear,
I follow thee with my love, with my love;
An Eden of rapture,
Life then forever will prove,
Worthless gift that of Ernani,
Tells not fondly the love and sadness.
Gold can never turn into gladness,
The hatred born of today!
Ah! fly, oh! moments, and relieve me,
From this dark and o'er-whelming dejection:
Sever, fate, this abhor'd connection;
There is torment in delay.

“ODE ON A GRECIAN URN,”
SCHERZO—“FANCY” AND
“FOLLY’S SONG,” } from First Choral Symphony.....Holst

(First performance in America)

UNIVERSITY CHORAL UNION

Gustav Holst was born at Cheltenham, England, Sept. 27th, 1874.*

Since Mr. Holst appeared as guest conductor in the Thirtieth Festival of 1922-23, at which concerts several of his choral and orchestral works had their first American performance under his baton, he has continued to develop his methods of writing in several operas and orchestral pieces. He was commissioned to compose a choral work for the Leeds Triennial Festival in the Fall of 1925, and the First Choral Symphony received its first performance at Leeds on the 7th of October, 1925. Albert Coates, was the conductor of the Leeds Festival Chorus and the London Symphony Orchestra.

The critic of the *London Times* describes the event as a “Wonderful performance of the principal new work in the Festival program—a work which taxes the powers of the executants to the utmost. For his text, Mr. Holst has selected several poems of Keats, and in his own unique musical style has woven about them a musical fabric of unusual simplicity and incomparable beauty.” On this occasion the first and fourth movements will be omitted. Of the slow movement, a daring setting of the “Ode on a Grecian Urn,” the *London Times* says, “It stands out above all else. Here Holst has got the spirit of Keats’ *Ode* and held it. There is an icy coldness in the whole con-

*For more complete biographical matter, see Program Book of the Thirtieth Festival, 1923.

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ception which is beautiful in a way that must be called truly classical. No emotional climaxes or restless effects here, the music moves calmly on throughout, to the inevitable line 'Beauty is Truth,' which sums up the whole. The Scherzo, 'Fancy's Song' is brilliant writing, but of a kind much easier to do, though not easy to sing."

The choral portion of all the movements of the symphony is divided between a semi-chorus and a full chorus. In the *Ode* the passages alternate between each group quite regularly; the orchestral support is classically simple. In the *Scherzo*, the entire first section, "Fancy," is allotted to the semi-chorus, while "Folly's Song" is sung by the entire group. The *Scherzo* is instrumental in conception and although the composer suggests that it may be performed by the orchestra alone, the exquisite union of words and tones and the fanciful atmosphere created by the text would prove an immeasurable loss if omitted.

Holst's style, above all, is direct, simple yet forceful. There are no superfluous decorations, no bizarre vocal or instrumental ornaments. The rhythm and the meaning of the text condition the rhythm and curve of the melodic and harmonic line, yielding a clarity of effect frequently absent in choral writing. His harmony and counterpoint (the perpendicular and horizontal relations of tones) are compounded of the spirit of Hucbald, a monk of the 10th century, who first wrote music in more than one tone line, and of the spirit of the Tudor composers* (16th and 17th centuries) whose compositions in many voice parts exhibited a feeling for the subtler shades of musical expression. Holst has stated in modern terms and modified to meet the technique of present day compositions, the fundamental principles of vocal part writing which are to be found perhaps less effectively expressed in the periods referred to above.

The use of the intervals of the open fourth and fifth, singly or superimposed in chords of new color, is a factor in the Holst style. Another easily recognized characteristic is the sudden juxtaposition of unrelated keys. In the *Scherzo*, for example, are to be found melodies touching keys which in the classical harmony of Mozart or Beethoven were supposed to be very distantly related. Note particularly the setting of the first line "Ever let the fancy roam;" the keys of C and D flat are suggested in these few measures. The mood of both the movements is freshened and vitalized by the freedom from the limitations of tonality. It is the modern interpretation of the principle of modality which was the basis of musical expression from the time of the Greeks to the time of Bach.

The Keats poem, *Ode on a Grecian Urn* is so well known as to make comment in this connection almost unnecessary. It will be recalled that this *Ode* was written at the very zenith of Keats' development, and as Amy

*The program of the concert given by the English Singers during the current season contained examples of both secular and sacred compositions of this Golden Age of Vocal Music in England.

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Lowell says in her work on John Keats.* “The poem is well nigh flawless from beginning to end—it is a picture, an experience, and a creed, all in one—a magnificent example of joy through resignation.” Keats derived his inspiration for the *Ode* from the Elgin Marbles in the British Museum, especially that part of the Parthenon Frieze showing the cattle being brought to sacrifice.

The title *Ode on a Grecian Urn* was chosen to symbolize Greece, and sculpture at the outset, as well as to provide a form of Greek beauty which serves as a basis for the several imaginary scenes depicted in the stanzas. The Urn is, then, entirely imaginary.

ODE ON A GRECIAN URN

I

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about they shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

2

Heard melodies are sweet, but those unheard
Are sweeter: therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

3

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high sorrowful and cloy'd,
A burning forehead, and a parching tongue.

**John Keats*, Houghton, Mifflin & Co., Boston, 1925.

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4

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

5

O Attic shape! Fair attitude! With brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty,"—that is all
Ye know on earth, and all ye need to know.

SCHERZO—"FANCY"

Semi-Chorus

Ever let the Fancy roam,
Pleasure never is at home;
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let winged Fancy wander
Through the thought still spread beyond her:
Open wide the mind's cage-door,
She'll dart forth and cloudward soar.
O sweet Fancy! let her loose;
Summer's joys are spoilt by use,
And the enjoying of the Spring
Fades as does its blossoming;
Autumn's red-lipped fruitage too,
Blushing through the mist and dew,
Cloys with tasting: What do then?
Sit thee by the ingle, when
The sear faggot blazes bright,
Spirit of a winter's night;
When the soundless earth is muffled,
And the caked snow is shuffled,

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From the ploughboy's heavy shoon;
When the Night doth meet the Noon
In a dark conspiracy
To banish even from her sky.
Sit thee there, and send abroad,
With a mind self-overaw'd,
Fancy, high-commission'd:—send her!
She has vassals to attend her:
She will bring, in spite of frost,
Beauties that the earth hath lost;
She will bring thee, all together,
All delights of summer weather;
All the buds and bells of May,
From dewy sward or thorny spray;
All the heaped Autumn's wealth,
With a still, mysterious stealth:
She will mix these pleasure up
Like three fit wines in a cup,
And thou shalt quaff it;—thou shalt hear
Distant harvest carols clear;
Rustle of the reaped corn;
Sweet birds antheming the morn:
And, in the same moment-hark!
'Tis the early April lark,
Or the rooks, with busy caw,
Foraging for sticks and straw:
Thou shalt, at one glance, behold
The daisy and the marigold;
White-plumed lilies, and the first
Hedge-grown primrose that hath burst;
Shaded hyacinth, alway,
Sapphire queen of the mid-May;
And every leaf, and every flower
Pearled with the self-same shower.
Thou shalt see the field-mouse peep
Meagre from its celled sleep;
And the snake all winter-thin
Cast on sunny bank its skin;
Freckled nest-eggs thou shalt see
Hatching in the hawthorn-tree,
When the hen-bird's wing doth rest
Quiet on her mossy nest;
Then the hurry and alarm
When the bee-hive casts its swarm;
Acorns ripe down-pattering,
While the autumn breezes sing.

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Oh, sweet Fancy! let her loose;
Everything is spoilt by use;
Where's the cheek that doth not fade,
Too much gazed at! Where's the maid
Whose lip mature is ever new?
Where's the eye, however blue,
Doth not weary? Where's the face
One would meet in every place?
Where's the voice, however soft,
One would hear so very oft?

Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let winged Fancy wander
Through the thought still spread beyond her:
Open wide the mind's cage-door,
She'll dart forth, and cloudward soar.

FOLLY'S SONG

Chorus

When wedding fiddles are a-playing,
Huzza for folly O!
And when maidens go a-Maying,
Huzza for folly O!
When a milk-pail is upset,
Huzza for folly O!
And the clothes left in the wet,
Huzza for folly O!
When the barrel's set a-broach,
Huzza for folly O!
When Kate Eyebrow keeps a coach,
Huzza for folly O!
When the pig is over-roasted,
And the cheese is over-toasted,
When Sir Snap is with his lawyer,
And Miss Chip has kiss'd the sawyer,
Huzza for folly O!



Rosa Ponselle.



Armand Tokatyan



Lawrence Tibbett



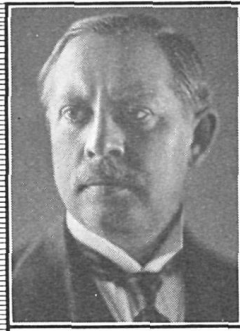
Ernestine
Schumann-Heink



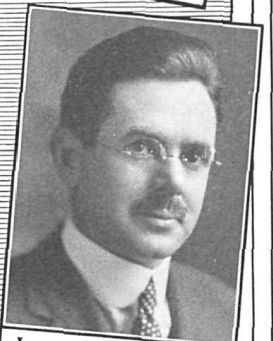
Sophie Braslau



Earl V. Moore



Frederick Stock



Joseph E. Maddy



Arthur
Hackett-Granville.



Betsy Lane
Shepard.



Elsie Baker



William Simmons



Lois Johnston.



Ernest Hutcheson



Lea Luboshutz



James Wolfe

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ARIA, "PACE, PACE MIO DIO" from "THE FORCE OF DESTINY" *Verdi*

MISS PONSELLE

Of the twenty-eight operas which the Italian master conceived, many still hold their place in the repertory of the present day opera companies. *Aida*, *Othello*, *Falstaff*, *Il Trovatore*, *Rigoletto*, to name only a few, belong to this group. Others like *Ernani*, *Masked Ball* and *The Force of Destiny* are occasionally revived, chiefly on account of one or more brilliant arias or scenes which are of surpassing beauty or dramatic power.

The Force of Destiny never achieved great success, though composed in the group of years which brought forth *Don Carlos* and *Aida*. The plot was derived by Verdi's poet-friend, Piave, from a Spanish drama entitled, "Don Alvaro;" the first performance took place at St. Petersburg, 1862. The gloomy plot and the succession of horrors (at the conclusion of the fifth act not a single character remains alive) were too heavy a burden for even the beautiful music to buoy up on the operatic sea.

Today this opera is known chiefly by the exquisite finale of Act II for bass, soprano and chorus (performed at the 1924 Festival), the tenor duet "Swear in that Hour" made famous by Caruso and Scotti, and the equally well known aria for Soprano, on this evening's program.

Leonora, has sought to forget her lover by hiding in a cave from which she comes forth to implore Heaven to grant her surcease from sorrow and unhappiness through death. The text and translation follow:

Pace, pace, mio Dio,
Cruda sventura
M'astringe, ahimè a languir;
Come il di primo da tant' anni dura

Profonde il mio soffrir.
L'amai, gli è ver!
Ma di belta è valore
Cotanto Iddio l'ornò
Che l'amo ancor,
Nè togliermi dal core
L'immagin sua saprò
Fatalita! un delitto
Disgiunti n'haquaggiù!
Alvaro, io t'amo,
e su nel cielo è scritto:
Non ti vedrò mai più!

Calm me, O Father!
Cruel misfortune
My woeful heart still tries;
As on the first day, all these years my
portion
Was only tears and sighs.
I lov'd him well!
Such wonders grace and valor
Did Heav'n to him impart,
I love him yet,
Nor can I bear to banish
His image from my heart.
O bitter fate! Still divides us
On earth transgression sore!
Alvaro, I love thee!
And yon in heav'n 'tis written:
I ne'er shall see thee more!

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Oh Dio, fa ch'io muoja;
Chè la calma
Può darmi morte sol.
Invan la pace que sperò quest' alma
In pre da a tanto, duol!
Misero pane a prolungarmi vieni

La sconsolata vita, Ma chi giunge?

Chi profanare ardisce il sacro loco?

Maledizione!

Oh Heaven let me perish!
Peace my spirit
Will find alone in death;
For 'tis in vain I pray my anguish
May cease on earth till fails my breath!
Food, how I loathe thee, that are but set
before me
This wretched life to lengthen!
Who is coming?
Who is't, that dares profane these holy
precincts?
Be he accursed!

Translated by Dr. H. Baker.

SUITE, "THROUGH THE LOOKING GLASS".....*Taylor*

Deems Taylor was born December 22, 1885, at New York.

Deems Taylor is a name already significant in the honor roll of American composers: not because he was born in New York and is a product of the school system of our metropolis, with an additional four-year course at New York University from which he received an A. B. degree in 1906; nor because of his professional experience in the journalistic field, culminating in his appointment as music critic of the *New York World* in 1921 to succeed the late James G. Huneker, a position which he held until 1925 when he resigned to devote his entire time to composition. He has achieved his present position by reason of the fact that, although self taught in composition and orchestration, his compositions have a directness, a vitality and originality, yet withal a logical honesty and charm, that has attracted the listening public whenever they have been performed.

More recently, and more spectacularly he has achieved distinction through the successful results of his collaboration with Edna St. Vincent Millay in the creation of *The King's Henchman*—an outstanding work for the musico-dramatic stage. This opera was the outcome of a commission from the Metropolitan Opera Company for an operatic work in English. Since its premiere, February 17, 1927, thirteen performances have been given, which is an indication of its immediate acceptance as an opera of merit; and more significant still, Mr. Taylor has received another commission to write a second work to be ready for presentation in the New Metropolitan Opera House which, it is expected, will be opened two years hence.

Mr. Taylor has an imposing list of compositions in the larger forms, including cantatas, symphonic poems, etc. His musicianship is further evi-

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denced in the more than sixty arrangements and translations of Russian, German, French and Italian songs for the Schumann Club (Women's Voices) of New York City.

The Suite "Through the Looking Glass," was written in 1917-19 for flute, oboe, clarinet, bassoon, horn, pianoforte and strings, and in that form was produced by the New York Chamber Music Society at its concert in Ann Arbor February 28, 1921.

The Suite, in its present (revised) form for full orchestra was first performed by the New York Symphony Orchestra in 1923, and to the program book on that occasion the composer contributed the following description of his composition:

The suite needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy-tale, "Through the Looking Glass and What Alice Found There," and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two connected parts.

I (a). *Dedication.* Carroll precedes the tale with a charming poetical foreword, the first stanza of which the music aims to express. It runs:

Child of the pure, unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a life asunder,
Thy loving smile will surely hail
The love-gift of a fairy-tale.

A simple song-theme, briefly developed, leads to—

(b). *The Garden of Live Flowers.* Shortly after Alice had entered the looking-glass country she came to a lovely garden in which the flowers were talking—in the words of the Tiger-Lily, "as well as you can, and a great deal louder." The music, therefore, reflects the brisk chatter of the swaying, bright-colored denizens of the garden.

II. *Jabberwocky.* This is the poem that so puzzled Alice, and which Humpty-Dumpty finally explained to her. The theme of that frightful beast, the Jabberwock, is first announced by the full orchestra. The clarinet then begins the tale, recounting how, on a "brillig" afternoon, the "slithy toves did gyre and gimble in the wabe." Muttered imprecations by the bassoon warn us to "beware the Jabberwock, my son." A miniature march signalizes the approach of our hero, taking "his vorpal sword in hand." Trouble starts among the trombones—the Jabberwock is upon us! The battle with the monster is recounted in a short and rather repellent fugue, the double-basses bringing up the subject and the hero fighting back in the interludes. Finally his vorpal blade (really a xylophone) goes "snicker-snack" and the monster, impersonated by the solo bassoon, dies a lingering and convulsive death. The hero returns to the victorious strains of his

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own theme—"O frabjous day! Callooh! Callay!" The whole orchestra rejoices—the church bells are rung—alarums and excursions.

Conclusion. Once more the slithy toves perform their pleasing evolutions, undisturbed by the uneasy ghost of the late Jabberwock.

III. *Looking-glass Insects*. Here we find the vociferous *diptera* that made such an impression upon Alice—the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-Butter-fly. There are several themes, but there is no use trying to decide which insect any one of them stands for.

IV. *The White Knight*. He was a toy Don Quixote, mild, chivalrous, ridiculous, and rather touching. He carried a mouse-trap on his saddle-bow, "because, if they *do* come, I don't choose to have them running about." He couldn't ride very well, but he was a gentle soul, with good intentions. There are two themes; the first, a sort of instrumental prance, being the Knight's own conception of himself as a slashing, dare-devil fellow. The second is bland, mellifluous, a little sentimental—much more like the Knight as he really was. The first theme starts off bravely, but falls out of the saddle before very long, and has to give way to the second. The two alternate, in various guises, until the end, when the Knight rides off, with Alice waving her handkerchief—he thought it would encourage him if she did.

SONGS:

- (a) WINGS OF NIGHT*Winter Watts*
- (b) EROS *Grieg*
- (c) LULLABY*Cyril Scott*
- (d) PIPER OF LOVE*Carew*

MISS PONSELLE

(a) WINGS OF NIGHT

Dreamily over the roofs,
The cold spring rain is falling;
Out in a lonely tree
A bird is calling, calling.

Softly over the earth
The wings of night are falling;
My heart, like the bird in the tree,
Is calling, calling, calling.

(b) EROS

Hear me, ye northern hearts, cold as snow,
Ye who seek peace in renouncing resign'dly,
Ye wander blindly, ye wander blindly,
Ye gather roses where roses ne'er grow.
Time speeds his horses,
Faint fall your forces.

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Where are the snows of a year ago?
Ne'er comes the past at your yearning returning,
So then be learning my words as they flow:
This is the greatest, naught else can compare!
This is the only one perfectly boundless
Joy men may know!

(c) LULLABY

Lullaby, oh Lullaby,
Flow'rs are closed and lambs are sleeping;
Lullaby, Lullaby.
While the birds are silence keeping,
Lullaby, Oh Lullaby,
Sleep my baby, fall a-sleeping—
Lullaby, oh, Lullaby, Lullaby,
Oh Lullaby, Lullaby, Lullaby.

(d) THE PIPER OF LOVE

There's a clear sweet note in the wind of day
That calls our list'ning hearts away
So over the hills, in the sunny noon,
Where the Piper of Love plays magic tune,
There's a sweeter trill from each bird of song
And roses carpet the way along
And skies are golden, the whole time thro'
Where the Piper of Love, beguiles us to.
For who can resist his magic sway, Ah
When the Piper of Love begins to play.

There's a clear sweet note in the wind of day,
That calls our list'ning hearts away;
So over the Hills, in the sunny noon
Where the Piper of Love plays magic tune.
There's a magic world of magic flow'rs
And magic music for magic hours.
So, over the hills, in magic thrall
When the Piper of Love, our hearts may call,
For who can resist his magic sway, Ah
When the Piper of Love begins to play.

DANCES FROM "SCENES DE BALLET" Op. 52.....*Glazounoff*

Préambule	Pas d'Action
Marionettes	Valse
Scherzino	Polonaise

Alexandre Glazounoff was born August 10, 1865 at Petrograd.

Alexandre Glazounoff was born into affluence. None of the leading Russian composers have known the bitterness of poverty—Glinka was a

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nobleman—and few have been obliged to wait for years—as did Wagner—in order to have their works performed. When one who has every opportunity to dawdle through a life of mere pleasure becomes such a master of composition in serious forms as Glazounoff, one may not question the purpose which animates him, even though he must justify himself before an all-world jury of his peers before he can accomplish his aim, if that be fame. Overtures, symphonies, and chamber music in various forms testify to his high ideals and indefatigable industry.

The Suite "Scenes de Ballet" consists of eight movements, (the third and the sixth being omitted in this interpretation) and was composed by the Russian master in 1894 and dedicated to the members of the orchestra of the Opera in Moscow. The movements are simply constructed, and may be listened to with complete abandonment to their melodic, rhythmic and "color" charms.

Préambule (*Allegro*, A major, 12-8 time). The main theme is preceded by an extensive Introduction which begins with a fanfare for the horns and trumpets. The principal subject (*Allegretto*, 6-8 time) is given out by the first violins and is taken up by the woodwind.

Marionettes. The movement opens, after a short Introduction, with a theme (*Allegro*, D major, 3-8 time) in the piccolo, the glockenspiel taking a prominent part. The trio, in G major, brings forward a subject in the first violins, part of it being played in harmonics by a solo violin. Following this the third division appears as a modified repetition of the first. With the exception of two horns no brass instruments are employed in the orchestration of the piece.

Scherzino. (*Allegro*, A major, 2-4 time.) The movement is almost entirely constructed from the matter presented at the beginning of it by the muted strings and woodwind instruments.

Pas d'Action. (*Adagio*, D major, 4-4 time.) Upon the expressive theme announced by the violoncellos after one measure of introduction the whole movement is based. With this theme other instruments—especially the first violins—play as in a duet. A tranquil coda brings the piece to a conclusion.

Valse. This movement opens with an Introduction (*Allegro moderato*, C major, 3-4 time), the theme appearing in the thirteenth measure in the violins. The trio, in A flat major, is announced by a solo violin, the flute taking up a second section of it. The third part repeats the first, and a coda makes use of the material of the Introduction.

Polonaise. An Introduction (*Moderato*, A major, 3-4 time) twenty-three bars long precedes the principal subject. The material of this is built on an organ-point and foreshadows the rhythmical figure of the theme of the movement proper. The chief subject is given out *forte* by the full orchestra. This having been worked over, the trio is presented by the oboe, lightly accompanied by the strings. The first subject returns, and the piece is brought to an end by a coda of sonorous brilliancy.

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Saturday Afternoon, May 21



SYMPHONY No. 10, C major - - - - - *Schubert*
ANDANTE—ALLEGRO MA NON TROPPO; ANDANTE CON MOTO; SCHERZO;
FINALE.

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

In this program Schubert, the High Priest of Melody, is brought into relation to Beethoven, the High Priest of the Symphony through the E flat concerto for pianoforte and orchestra and memories of the symphony, Mass and overture which are a part of this Festival's programs. Unlike his older and more distinguished contemporary, Schubert propounded no new problems in his symphonies and the other instrumental works. He was a prophetic genius only in his great songs, some of which were heard on the first program of this series. He filled his symphonies to overflowing with melodies which developed rare beauty, and which seemed to have been the result of an unconscious productivity. Reveling in their sweetness, with confidence that every listener would endorse him, Schubert repeats them far beyond the limits of his forms, and when at last a movement comes to an end, we would find no fault were we to hear those melodies just once—or twice—more. But losing them in one movement, we know that we shall gain others of equal beauty in each succeeding number. What can criticism do when thus held in thrall? In the main, just what was done in Schubert's time and just what is being done now—refer to his prolixity and call attention to his lack of dramatic power. There are places in Schubert's C major Symphony where one feels the cold thrills, but they are few and are mere matters of detail.

Written in 1828—"Symfonie, März 1828—Frz. Schubert Mpia," stands on the MSS.—it was first performed at a Gewandhaus Concert in Leipzig, March 21, 1839. Robert Schumann received the manuscript from Schubert's brother Ferdinand some time in 1838-39, and sent it to Leipzig that it might be performed under Mendelssohn's direction. In the *Neue Zeitschrift für Musik* (March 10, 1840), he writes of *Die Symphonie von Franz Schubert* with great enthusiasm, stating that, "I hardly know where to begin

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or where to stop." He speaks of its "heavenly length," as a "storehouse of riches," of its inner essence as "life, color and romance." In one place he cites a horn passage which seems to "sound from a far distant realm of magic." When Schubert turned the manuscript over to the "Society of the Friends of Music" (Vienna), it was considered too difficult for performance. Even after several Leipzig performances proved its practicability, as well as essential greatness, they found it, to quote from Castelli's *Allgemeinen Musikalischer Anzeiger* Wein. 1839, No. 52, "a skirmish of instruments. Although a thorough knowledge of composition was shown, Schubert did not seem able to control masses of tone—I believe it would have been better to have let the work rest in quiet"!!!

FIRST MOVEMENT

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



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

Oboes.



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

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SECOND MOVEMENT

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

Andante con moto.



Oboe.
p etc.

This musical score is for the Oboe part of the second movement. It is written in 2/4 time and begins with a piano (*p*) dynamic. The melody is characterized by a mix of eighth and sixteenth notes, with some rests. The score includes a treble clef and a bass clef, with the bass line providing harmonic support. The piece concludes with the word "etc." indicating it is a representative excerpt.

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

Strings.



pp

This musical score is for the Strings part of the second movement. It is written in 4/4 time and begins with a pianissimo (*pp*) dynamic. The melody is a simple, flowing line of eighth notes. The score includes a treble clef and a bass clef. The piece concludes with a double bar line and a final note.

THIRD MOVEMENT

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

Allegro vivace.



Oboe...
Strings.
f *sf* *p* etc.

This musical score is for the Oboe and Strings parts of the third movement. It is written in 3/4 time and begins with a forte (*f*) dynamic. The Oboe part features a melodic line with eighth notes, while the Strings provide a rhythmic accompaniment of eighth notes. The score includes a treble clef and a bass clef. The piece concludes with the word "etc." indicating it is a representative excerpt.

bustling, breezy and bursting with elation, and the second



f etc.

This musical score is for the Strings part of the third movement. It is written in 3/4 time and begins with a forte (*f*) dynamic. The melody is a simple, flowing line of eighth notes. The score includes a treble clef and a bass clef. The piece concludes with the word "etc." indicating it is a representative excerpt.

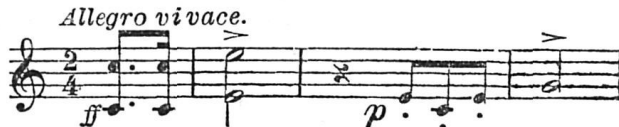
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broad and noble, combine into a magnificent Scherzo, treated with a fulness of expression worthy of its genial content.

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



FOURTH MOVEMENT

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



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



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



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the horns, answered by the wood-winds, and developing into a simple, old-fashioned melody, the triplet figure of No. 7 accompanies its progress. A genial idea! In due course of time this movement comes to an end, and with it the symphony as a whole. As it develops one is amazed at Schubert's power. His genius seems to have become epic.

As, with its final measures still ringing in our ears, we look back over the entire work, and realize, as we must, that this product of his last year on earth made his immortality secure, its organic unity suggests a final thought. It is this: The essential difference between modern symphonies and the classical type seems to be very largely a question of the power of sustained effort. The number of "one work composers" in the ranks of our modern musicians would seem to indicate that there is a tendency in modern music to intensify and condense to an extent that makes sustained effort along symphonic lines impossible. Schubert was not as needlessly prolix as some modern composers who have written longer symphonies than this, and who, at the end, leave us dazed and wondering what it was all about. As music has accomplished much in the past in the way of extending her power of speech, it may be that much that is now difficult of apprehension by those who have not thoroughly mastered her later idioms will be solved by an earnest study of these newer forms of expression. Men of talent may appear to have solved problems, but the world can never be sure whether the new note they sound is an accident or a discovery, and calls for genius to decide. A genius with an urgent message will always find the form of expression in which he can best voice that which he must say. The world has long since decided that Schubert was of this class.

FANTASY FOR ORCHESTRA, "A VICTORY BALL" Schelling

Ernest Schelling was born at Belvidere, N. J., July 26, 1876.

For the first performance of "A Victory Ball" by the Philadelphia Symphony Orchestra in 1923, the composer wrote the following explanation of the Fantasy for the program book:

" . . . I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all, and I had a sinister vision similar to the one that made me write my '1914' Impression [in the variations for piano and orchestra, *Impressions from an Artist's Life*.*] I came across Alfred Noyes' poem, *A Victory Ball*, while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

*Performed at the Festival in 1923 with the composer at the piano.

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"I have used two army bugle calls—the *Call to Arms* and *Charge*, which ominously usher in the *War Vision*—and at the very end of the piece I have used *Taps*. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music. The piece is scored for full symphonic orchestra, and bears this inscription: '*To the memory of an American soldier.*'"

The poem from which Mr. Schelling drew his inspiration for *A Victory Ball* was drawn from *The Elfin Artist and Other Poems*, by Alfred Noyes, and the following are the stanzas with which the composition is concerned:

"The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

"Shadows of dead men stand by the wall,
Watching the fund of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

"Under the dancing feet are the graves.
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

* * * * *

"See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God! how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins!

"'What did you think we should find,' said a shade,
'When the last shot echoed and peace was made?'
'Christ,' laughed the fleshless jaws of his friend;
'I thought they'd be praying for worlds to mend.

* * * * *

"'Pish,' said a statesman standing near,
'I'm glad they can busy their thoughts elsewhere!
We mustn't reproach 'em. They're young, you see.'
'Ah,' said the dead men, 'so were we!'

"Victory! Victory!! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fund of the Victory Ball!"

FIFTH CONCERT

Lawrence Gilman, Editor of the Philadelphia Orchestra Program Book analyzes the score as follows:

"The music (after an introductory section, *Moderato*) evokes the ballroom and its heedless, swirling crowd. There is a brilliant polonaise, and the rhythms of the fox-trot and tango are suggested. Then comes the dramatic and poignant interruption; the vision of the marching hosts—those valorous and forgotten dead who sacrificially 'laid the world away.' The approach of the ghostly legions is announced by the two trumpet calls: the Call to Arms and Charge. We hear (as in the variation entitled '1914' in Mr. Schelling's *Impressions from an Artist's Life*) the *Dies Irae* on the brass. The tramping of the soldiers is momentarily drowned by the wild tumult of the dance; the lights flare up, and we see the revelers waltzing through the *melée*. But the vision reshapes itself. The Scots and their bagpipes pass. There is a great climax, a long drum roll, *diminuendo*; and then, from a distant trumpeter, 'Taps.'"

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

ALLEGRO; ADAGIO UN POCO—RONDO

ERNEST HUTCHESON

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

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

For two years the concerto lay in Beethoven's portfolio unplayed and unpublished. It was heard for the first time toward the close of 1810 in a concert in Leipzig, Johann Schneider being the interpreter. The *Allgemeine Musik Zeitung* reported that "the concerto put a numerous audience in such a state of enthusiasm that it could hardly content itself with ordinary expressions of recognition and enjoyment." It is interesting to note that Beethoven had retired from concert playing in 1808, appearing only occasionally thereafter, and then usually in benefits, and had to rely upon others, for the presentation of his piano compositions.

The first public hearing of his concerto in Vienna was in a curious concert given February 12, 1812, at which this work, played by Czerny, was sandwiched in between inconsequential arias and a showing of new paintings.

OFFICIAL PROGRAM

The reason for the cold reception of the work is given by the reviewer in Castelli's *Thallia*:

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

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

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

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

II. *Adagio un poco moto*, B major, 4-4 time. Sir George Grove described the form of this movement as "*quasi-variations*," the material being, for most part, developed from the theme given out at the beginning by the muted strings. At the close of the movement there is a suggestion of the principal subject of the rondo, and that closing division of the work follows without pause.

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

SIXTH CONCERT



Saturday Evening, May 21



"CARMEN," An Opera in Four Acts. *Bizet*

CAST

Don José, Corporal of Dragoons *Armand Tokatyan*
Escamillo, Toreador *Lawrence Tibbett*
Zuniga, Captain of Dragons; }
Morales, Officer } *James Wolfe*
Carmen, a gypsy girl *Sophie Braslau*
Micaela, a village maiden *Lois Johnston*
Frasquita, Mercedes, companions of Carmen
. *Fredericka S. Hull, Jeannette Van der Vepén-Reaume*
El Dancaïro, El Remendado, smugglers
. *Odra Ottis Patton, Royden Susamago*
Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.
. *University Choral Union*

Chicago Symphony Orchestra

MR. EARL V. MOORE, *Conductor*

Georges Alexandre Cesar Leopold Bizet was born in Paris, October 25, 1838; died at Bougival, June 3, 1875.

The scene of "Carmen," the one successful dramatic work of the composer, who was one of the first French composers to discover power in fields other than the dramatic, is laid in Spain. It has no positive ethical virtues—indeed, the leading character, the flippant, careless, heartless Carmencita is the negation of all that we hold dear,—but it has a distinct musical quality of its own, and has become a great favorite, especially with those who do not probe the sources of their enjoyment.

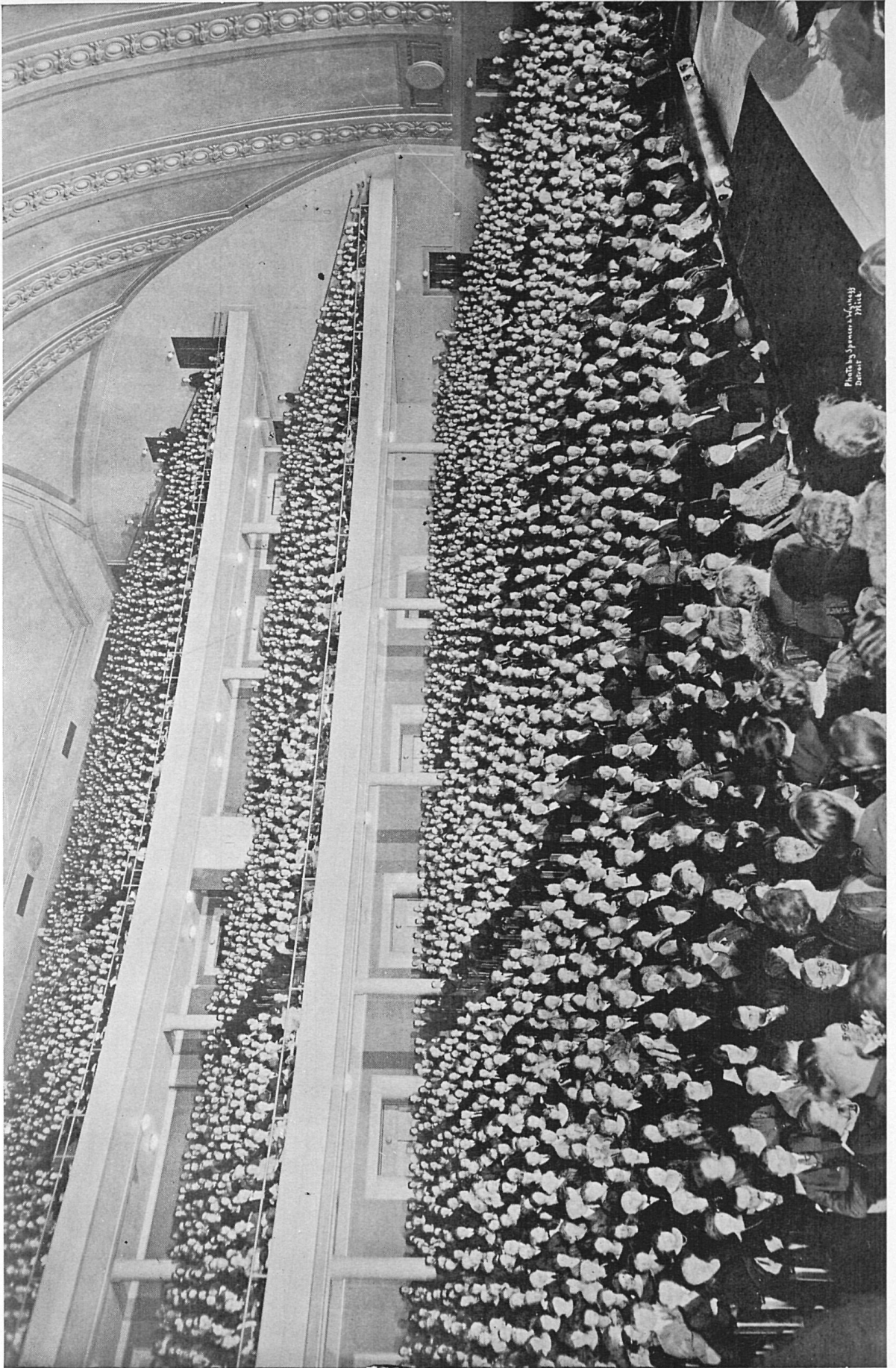
OFFICIAL PROGRAM

The plot—taken from Prosper Mérimée's novel—revolves around two leading characters, one of whom, by their cruelty and flippancy, forfeits our sympathy; the other, possessing all the dash and bravado of the typical Toreador, but no distinct characteristics other than a willingness to accept the intense adoration paid to brawn and athletic skill at all times and in all countries, arouses but passing admiration. The real heart of the plot is bound up in Don José and the faithful and pure Micaela. The first, fickle in love and blinded by the allurements of Carmen, casts to one side his honor, and later, in a fit of jealous rage, kills her and makes away with himself; the second, attempts to hold her lover by revealing the strength of her love, and by sacrifice of self.

Bizet showed himself possessed of true artistic intuition by giving to these characters the most beautiful music in his score, while to Carmen and Escamillo he gave music captivating through its pictorial quality, and appealing to the sensibilities through musical means in keeping with the motives actuating the actions of these dramatic personages. There is a peculiar charm to the Spanish rhythms conditioning their dances, and there must be a touch of the "purely human" in the Toreador's air, for it has made its way over the entire world, and many who know neither Bizet nor "Carmen" go into ecstasies over this melody, that overflows with virility. The episodes of the smugglers, the scene in the tavern, the brilliant march to the bull ring, are all secondary to the four principal characters.

The score abounds in brilliant music, and is not without tender touches. Gorgeous, well-considered orchestration we find in abundance, and, from the musico-dramatic point of view "Carmen" justified the statement of Tchaikowsky, that it is the greatest opera France has produced. This judgment has lost none of its force in these latter days—for the developments of present-day opera in France have contributed but little to the advancement of standards. It is spectacular, but not to the extent to which Meyerbeer carried that element in "Roberto," in which nuns forsook their graves, threw off their shrouds and danced, to the great delight of the French youth, who approved of the ballet in the abstract and adored it in the concrete. Bizet does not justify the condemnation meted out to Meyerbeer by Wagner, who said of him, "He wishes to produce an effect without an adequate cause," for in "Carmen" there is no attempt to produce spectacular effects for their own sake.

Those who are familiar with the opera will observe that several episodes are omitted while others are condensed. This is necessary in order to bring the performance within reasonable time-limits, but only such parts as depend largely upon action and stage effects are so treated. While an opera should be heard in its proper environment to produce its real dramatic effect, the music—as music—may be thoroughly enjoyed when given in concert form.



A MAY FESTIVAL AUDIENCE

SIXTH CONCERT

ACT I

OVERTURE

A square in Sevilla. On the right, the door of the cigarette factory. At the back, a rude bridge. On the left, a guard-house. When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

SOLDIERS.—What a bustling! What a bustling!

Everywhere on the square:—
O, what a sight these people are!

MORALES.—At the door of the guard-house lazing,
To kill time we try,
While smoking, joking, we're gazing
At the passers-by.
What a bustling, what a bustling,
Everywhere on the square:—
O, what a sight these people are!

(Enter Micaela)

MORALES.—But see that pretty maiden waiting,
And looking so shyly this way;
See there! see there! she is turning,
hesitating.

SOLDIERS.—Off to her aid without delay!

MORALES *(to Micaela, gallantly)*.—Fair one, what are you seeking?

MICAELA *(with simplicity)*.—I seek a corporal here.

MORALES.—I am he, I'm sure.

MICAELA.—You are not he of whom I'm speaking:
Don José. Is he known to you?

MORALES.—Don José? Why, we all know him, too.

MICAELA *(animatedly)*.—Indeed! Is he with the soldiers I see?

MORALES.—No, he is not a member of our company.

MICAELA *(with disappointment)*.—Oh, then he is not here?

MORALES.—No, pretty maiden, no, he is not here,

But very soon he will appear.
For you must know,
His guard will soon relieve us,
And we must go,
However it may grieve us.
But while waiting for him, pray,
Pretty darling, come this way;
If you will but be so kind
Within a seat you will find.

MICAELA.—Within? Oh no, oh no!
Thank you, Sir, that never would do!

MORALES.—Have no fear of us, my dear,
For I pledge my honor here.
We will take the best of care
Of you as long as you are there!

MICAELA.—I am sure you will, for the rest,

I will return, that will be best;
I will return when the other guards relieve you,
And you must go, however it may grieve you.

(The soldiers surround Micaela, who tries to evade them.)

SOLDIERS.—Do not say no!
For other guards relieve us,
And we must go,
However it may grieve us!

MICAELA.—No, no! So good-bye! I really must go!

MORALES.—The bird is flown;
No use to moan!
Let us do as we did before,
And watch the people pass our door.
(Bugle-call on stage. The soldiers form in line in front of the guard-house.)

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(The relief appears; first a bugler and fifer, then a crowd of street-boys. During the street-boys' chorus, the relief forms in front of the guard going off duty.)

NO. 3 CHORUS OF STREET-BOYS

STREET-BOYS.—With the guard on duty going,

Marching onward, here we are!
Sound, trumpets, merrily blowing!
Ta ra ta ta ta ra ta ta.
On we tramp, alert and ready,
Like young soldiers every one;
Heads up and footfall steady,
Left, right, we're marching on!
See how straight our shoulders are,
Ev'ry breast is swelled with pride,
Our arms all regular—
Hanging down on either side.
With the guard on duty going,
Marching onward, here we are
Sound, trumpets, merrily blowing,
Ta ra ta ta ta ra ta ta.

MORALES.—Just before you came, there addresses

Me here a charming girl, to ask if you were here.
Blue her gown, and woven her tresses.

DON JOSE.—That is surely Micaela!
(Exeunt guard going off duty.)

NO. 3A RECITATIVE*

ZUNIGA.—Is it here that the girls are making cigarettes,
In the building over the way there?

DON JOSE.—Indeed, Captain, it is, and every one admits

That there never were girls bolder than those that stay there.

ZUNIGA.—Are their faces not worth your mention?

DON JOSE.—Captain, I vow I cannot tell;

That is a thing to which I never pay attention.

ZUNIGA.—Where your thoughts are, my friend,

I know right well:

One fair maid your heart all possesses,
And her name is Micaela;

"Blue her gown, and woven her tresses:"

You give me no answer, aha!

DON JOSE.—I reply, it is true, I reply that I love her!

When the cigarette girls appear,

You will see them too, here they are!

Now see what charms you can discover!

(Don José sits down and pays no attention to the shifting scenes.)

(Enter Workingmen.)

NO. 4. CHORUS

WORKINGMEN.—'Tis the noon-day bell,
now we workmen gather,

Waiting till the gay throng of girls appears;

We shall follow you when you all come hither;

Whisp'ring words of love in your willing ears!

(Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.)

Here they are! how boldly they stare,
Saucy coquettes!

While they smoke with jauntiest air
Their cigarettes.

*Omitted at this performance.

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CIGARETTE-GIRLS.—See how the smoke
lightly flies,
While ascending up to the skies
In a fragrant cloud 'tis blending;
To the head it mounts as well,
As it rises, 'Tis like a spell,
That our senses all surprises!
What are the sighs that fond lovers
heave?
What are the vows they'd make us
believe
Only smoke! Yes, only smoke!

WORKINGMEN.—But why do we not see
la Carmencita!
That is she! That is la Carmencita!
(Enter Carmen.)
Carmen! We all follow wherever you
go!
Carmen! Be so kind, and answer us
now,
And tell us the day your heart is ours!

CARMEN *(after a swift glance at Don José)*.—When my heart will be
yours?
I, faith, I do not know.
It may never be! it may be to-mor-
row!
'Twill not be to-day, that I vow!

NO. 5. HABANERA

CARMEN.—Love is like any wood-bird
wild,
That none can ever hope to tame;
And in vain is all wooing mild
If he refuses your heart to claim.
Naught avails, neither threat nor
prayer,
One speaks me fair, the other sighs,
'Tis the other that I prefer,
Tho' mute, his heart to mine replies.
A Gypsy boy is Love, 'tis true,
He ever was and ever will be free;
Love you not me, then I love you,
If I love you, beware of me!

As a bird, when you thought to net
him,
On buoyant wings escapes in air,
Love is wary when you await him;
Await him not, and he is there!
All around you he swiftly sweeps,
Now here, now there he lightly flies,
When you deem him yours, he es-
capes;
You'd fain escape and you are his!

NO. 6. SCENE and RECITATIVE

WORKINGMAN *(to Carmen)*.—Carmen!
we all follow wherever you go!
Carmen! be so kind and answer us
now!
(The young men surround Carmen; she looks first at them, then at Don José; hesitates; turns as if going to the factory, then retraces her steps and goes straight at Don José, who is still occupied with his primer. Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José. General burst of laughter. The factory bell begins to ring. Ex- uent workingmen. The soldiers enter guard-house. Don José is left alone; he picks up the flowers, which have fallen at his feet.)

DON JOSE.—What an eye! what a wan-
ton air!
This little flower gave me a start,
Like a ball aim'd at my heart!
And the woman!
If there really are witches,
She is one, 'tis beyond a doubt.

MICAELA.—José!

DON JOSÉ.—Micaela!

MICAELA.—It is I.

DON JOSE.—Joyful meeting!

MICAELA.—'Tis from your mother I bear
greeting!

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NO. 7. DUET

DON JOSÉ.—Tell me, what of my mother?

MICHAELA.—Her faithful messenger, alone
I've travel'd hither
With a letter.

DON JOSÉ (*joyfully*).—With a letter.

MICHAELA.—A little money, too.
To eke your payments out, she sends
to you.
And then —

DON JOSÉ.—And then ?

MICHAELA.—And then—I hardly dare to!
And then there's something else she
bade me bear you,
Worth more than any gold;
And, for a loving son,
Must surely be of worth untold!

DON JOSÉ.—What can it be, then?
You will tell me, will you not?

MICHAELA.—Yes, for I must
Whatever I have brought,
Nothing will I withhold.
As your mother and I together left
the chapel,
And with a kiss on me she smiled:
Now go, she said to me, to Sevilla
repair;
The way is not too long,
And when you once are there,
Seek first of all my son, my José, my
dear child!

Tell him that his mother is lonely,
Praying night and day for her son,
That her regretful heart now only
Yearns to forgive what he has done.
Go, my sweet, I can well believe you,
That a messenger true you'll be;
Go, and this parting kiss I give you,
To my son you will give from me!

DON JOSÉ (*deeply moved*).—A kiss
from my mother!

MICHAELA.—'Tis a kiss for her son!!
José, I give it you, as she would have
it done!

(*she kisses Don José.*)

DON JOSÉ.—My mother I behold!
Again I see my village home!
O happy mem'ries of old,
How ye my heart overcome!
Ye fill my yearning breast
With tender calm and rest

DON JOSÉ.—Now, until I have read it,
wait a moment here.

MICHAELA.—Oh no! read first, and I will
then soon reappear.

DON JOSÉ.—But why go away?

MICHAELA.—It is better
To leave you alone with your letter!
Now read! Then I will return.

DON JOSÉ.—You will return?

MICHAELA.—I will return. (*Exit.*)
(*Don José reads the letter in silence.*)

DON JOSÉ.—Do not fear, dear mother,
Your will shall be my law.
Your son will heed your prayer;
I love Micaela,
'Tis she my heart is bent on;
As for thy flow'rs, thou brazen wan-
ton!

(*Cries behind the scenes.*)

NO. 8. CHORUS

CIGARETTE-GIRLS.—Help! help! will you
never hear?

Help! help! Is no soldier near?

'Twas la Carmencita!!

No, no! she did not do it!

O yes, O yes, it was she!

'Twas she began it with a blow.

Do not mind what they say!

My lord, they do not know!

(*drawing Zuniga to their side.*)

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Manuelita raised a cry,
That one could hear all through town,
That she had a mind to buy
Her an ass to ride upon.
Carmencita quickly cried
(She never lets a chance pass):
"What do you want with an ass
When a broom will do to ride?"
Manuelita answered too,
All over in fury shaking:
"For a ride you'll soon be taking,
My ass will do well for you!
Then you'll have a right to rise
Far above us in your pride,
With two lackeys at your side
Taking turns in chasing flies!"
Then they both started to tear
And to pull each other's hair!

NO. 9. SONG AND MELODRAMA

DON JOSE.—Captain, I find there has
been a quarrel,
They began it with words, then quick-
ly came to blows;
And one woman is wounded.

ZUNIGA.—And by whom?

DON JOSE.—She can tell you.

ZUNIGA.—You hear the charge; what
have you to oppose?

CARMEN.—Tra la la la la la la la
You may flay me or burn me; but
nothing I'll tell,
Tra la la la la la la la
For your steel and your fire, and e'en
Heaven I defy.

ZUNIGA.—You can sing better bye-and-
bye;
And now that you are ordered to an-
swer, reply!

CARMEN.— (*staring impudently at Zuni-
ga.*)—Tra la la la la la la la
My own secret I'll keep and I'll keep
it right well!
Tra la la la la la la la,
There is one whom I love, and for
him I would die.

ZUNIGA.—As nothing I say can avail,
You will sing your song to the walls
of the jail!

CIGARETTE-GIRLS.—To the jail! to the
jail!
(*Carmen strikes a woman who hap-
pens to be near her.*)

ZUNIGA (*to Carmen.*)—Now, steady!
Aye, sure enough, with your hand you
are ready.

CARMEN (*with the utmost impertinence*)
—Tra la la la la la la la, etc.

ZUNIGA.—'Tis a pity, 'tis a great pity,
For she is so youthful and pretty:
Nevertheless, spite of her charms,
We must bind these two lovely arms.

CARMEN.—Where shall you take me
now?

DON JOSE.—Into the jail; there's no way
I can help you.

CARMEN.—You say, there's no way to
help me?

DON JOSE.—No, none, I obey my com-
mands.

CARMEN.—As for me, I am sure that de-
spite your commands, you'll save
me,
And will do all that I desire;
And you will, because you love me!

DON JOSE.—I, love you?

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CARMEN.—Yes, José! The flower I
gave you to-day,
You know, the brazen wanton's flower,
Tho' now you may throw it away,
You feel its power!

DON JOSE.—Now say nothing more, do
you hear?
Say nothing more, I will not hear!

NO. 10. SEGUIDILLA AND DUET

CARMEN.—Near to the walls of Sevilla,
With my good friend Lillas Pastia,
I'll soon dance the gay Seguidilla
And I'll drink Manzanilla.
I'll go and see my good friend Lillas
Pastia!

But all alone what can one do?
True love begins where there are
two;

And so, to keep me company,
I'll take my lover dear with me!
(*laughing.*)

My lover dear has got the mitten.
And where he is the deuce may care!
Now my poor heart, so sadly smitten,
My heart is free, is free as air!
Tho' I have suitors by the dozen
There is not one that suits my whim.
The week is gone and none is chosen:
Who will love me? I will love him!
Who'll have my soul?

'Tis for the asking!
Now some good fairy has sent you
here!

And my patience will bear no tasking
For, beside my new lover dear,
Near to the walls of Sevilla,
With my good friend Lillas Pastia,
I'll soon dance the gay Seguidilla
And I'll drink Manzanilla.
Yes, I'm going to my friend Lillas
Pastia!

DON JOSE.—(*with severity.*)—Be still!
Did I not say you must not speak to
me?

CARMEN. (*with simplicity.*)—I did not
speak to you,
I only sang a song,
And I'm thinking—
By thinking I can do you no wrong!
An officer I have in mind,
Who loves me,
And knows well,
Yes, who knows well,
That I am not unkind!

DON JOSE. (*agitated.*)—Carmen!

CARMEN (*pointedly.*)—That he's no cap-
tain I well am aware,
Nor a lieutenant is he;
He's only a corp'ral,
But why should a Gypsy girl ever
care?
And I think he will do for me.

DON JOSE.—Carmen, do my senses all
leave me?

If I yield, can you deceive me?
Will you then surely faithful be?
Ah! if I love you, Carmen,
Carmen, will you love me?

CARMEN.—Yes! (*Don José loosens the
cord which binds Carmen's hands.*)

Soon we shall dance the Seguidilla,
And we shall drink Manzanilla.
Near to the walls of Sevilla,
With my good friend Lillas Pastia.
(*Zuniga comes out of guard-house.*)

NO. 11. FINALE

ZUNIGA (*to Don José.*)—Here is the or-
der; now go!
Take care she does not cheat you!!

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CARMEN (*aside to Don José*).—On the way I'll give you a push,
Just as hard as ever I can:
You must fall, off I rush;
You know where I shall meet you!
(*Singing, and laughing in Zuniga's face.*)

A Gypsy boy is Love 'tis true,
He ever was and ever will be free;
Love you not me, then I love you,
If I love you, beware of me!

(*She marches off with Don José and the Soldiers.*)

(*On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.*)

ACT II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita and Mercedes are discovered seated at a table with the owner. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

NO. 12. GYPSY SONG

CARMEN.—The sound of sistrum bars did greet
Their ears with dry, metallic ringing,
To this strange music soon up-springing,
The Gypsy-girls were on their feet.
The rattling, ringing tambourine,
And twanging of guitars, now mingle,
And, pinched and pounded, throb and jingle,
Alike in time, alike in tune!
Tra la la la, etc.
With fingers fleet the gypsy boys
On string and leather romp and riot;
No gypsy maid can sit quiet
Who hears the glorious, merry noise;
And, to the measure of the song,
All join the glowing, wanton revel;

Round and round the ring, how they travel,
Borne on whirl-winds of joy along!
Tra la la la, etc.

(*Carmen, Frasquita and Mercedes join the dance.*)

NO. 12. RECITATIVE

FRASQUITA.—Kind Sirs, Pastia begs leave—

ZUNIGA.—Well, what does he want now, Master Pastia?

FRASQUITA.—He says, that the corregidor tells him, it's time to be closing.

ZUNIGA.—All right! we'll go away:
And you shall go with us.

FRASQUITA.—No, no! We'd rather stay!

ZUNIGA.—And you, Carmen— Will you stay here?

Just listen! A word in your ear!
You are vexed!

CARMEN.—Why am I vexed? How so?

ZUNIGA.—The dragoon, put in jail because he let you go—

CARMEN.—Have they killed him, now, in their spite?

ZUNIGA.—Is no longer in prison!

CARMEN.—Not in prison? That's right!
And now, kind gentlemen, good-night!

NO. 13. CHORUS

(*Chorus behind the scenes.*)

CHORUS—Hurrah! hurrah, the Toréro!
Hurrah! hurrah, Escamillo!

OFFICIAL PROGRAM

ZUNIGA.—A torchlight procession I see!
'Twas he who won the bull-fight at
Granada.
Will you join in a glass, old friend?
You shall be welcome!
Here's to your best success, to tri-
umphs yet to be!

(Enter Escamillo.)

ALL.—Hurrah! hurrah, the Toréro!
Hurrah! hurrah, Escamillo!

NO. 14. COUPLETS

ESCAMILLO.—For a toast, your own will
avail me,
Señors, señors! For all you men of
war,
Like all Toréros, as brother hail me!
In a fight we both take delight!
'Tis holiday, the circus full,
The circus full from rim to floor;
The lookers-on beyond control,
The lookers-on now begin to murmur
and roar!
Some are calling, and others bawling,
And howling too, with might and
main!
For they await a sight appalling!
'Tis the day of the braves of Spain!
Come on, make ready! come on! Ah!
Toreador! Toreador!
And think on her, whom all can see:
On a dark-eyed lady,
And that love awaits for thee, Torea-
dor.
Love waits, love waits for thee.

ALL.—Toreador, make ready!
Toreador, Toreador!
And think on her whom all can see,
On a dark-eyed lady,
And that love waits for thee!

ESCAMILLO.—All at once they all are
silent:
Ah, what is going on?
No cries! the time has come!

With a mighty bound the bull leaps
out from the Toril!
With a rush he comes, he charges!
A horse is lying, under him a Picador!
Ah! bravo! Toro! the crowd is cry-
ing!
Now he goes on, halts, he turns,
charges once more!
Oh how he shakes his banderillas!
How madly now he runs!
The sand is wet and red!
See them running, see them climb the
barriers!
Only one has not fled!
Come on! make ready! come on! Ah!
Toreador, make ready!
Toreador! Toreador!
And think on her whom all can see,
On a dark-eyed lady,
And that love awaits for thee.

NO. 14. RECITATIVE*

CHORUS.—(As before.)

CARMEN.—There is no harm in waiting,
And they say, hope is sweet!

ZUNIGA.—Well, Carmen, as you will not
come,
I shall come back.

CARMEN.—That will do you good!

ZUNIGA.—Bah! I'll try a new tack!
(Exit Escamillo)

NO. 15. QUINTET

EL DANCAIRO.—We have undertaken a
matter.

MERCEDES.—O tell us, it is good in-
deed?

EL DANCAIRO.—Yes, my dears, it could
not be better:
And with your aid we can succeed!

*Omitted at this performance.

SIXTH CONCERT

EL REMENDADO.—Yes, with your aid we
can succeed!

CARMEN, FRASQUITA, MERCEDES.—Our
aid?

With our aid you can succeed!

EL DANCAIRO, EL REMENDADO.—For here
we humbly tell you now,
And do with all respect avow:
When any sly intrigue is weaving,
Whether for thieving, or for deceiv-
ing
You will do well, if you provide
To have the women on your side!
Do not scout them: for without them
One never can succeed at need!

FRASQUITA, MERCEDES, CARMEN, EL
DANCAIRO, EL REMENDADO.—When
any sly intrigue is weaving, etc.

Then you agree? Now let us know?
When shall we go? When shall we
go?

Why, we are ready! by your leave, by
your leave!

If you're ready to go, pray go!
But altho' I fear me, you'll grieve,
I shall not go, I shall not go!
O, Carmen, how can you say no?
Surely, you can not have the heart to
spoil all by not taking part!
Ah! dearest Carmen, you will go!
But at least, tell us why, Carmen,
Yes, tell us why?
If you must know, I shall reply!
Go on!

The reason is that I have fallen
How so?
That I am in love today!
What did she say? What did she say?
She said that she has fall'n in love!
Oh come, be serious, Carmen, I pray!
Fit to lose my senses for love!
Your answer is, indeed, surprising,
But more than once before, my love,
You have been clever in devising

A compromise 'twixt your duty and
love!

This evening I should be delighted
To join you in your enterprise,
But, tho' so pressingly invited,
'Twixt my duty and my love there is
no compromise!

The word is surely not your last
My very last!
You must let us prevail on you to go!
Do not say no, Carmen, do not say no!
If you refuse We're sure to lose!
For, as you know, that, I know that it
is so:
When any sly intrigue is weaving. etc.

NO. 16. SONG

DON JOSE (*behind the scenes*).—Have a
care! who goes there; Man of
Alcala!

Where are you going there Man of
Alcala!

Ever true and tender, faithfully I
wander

To my sweet-heart yonder!
If that is your end, pass the line my
friend!

When 'tis honor calls, or love that en-
thralls,

Comrades all we are, Men of Alcala!
(*Enter Don José.*)

CARMEN.—'Tis you at last!

DON JOSE.—Carmen!

CARMEN.—And out of jail to-day?

DON JOSE.—In jail for two months past!

CARMEN.—Do you care?

DON JOSE.—No, not I! And, if it were
for you,

I'd be there still, with pleasure.

CARMEN.—You love me, then!

DON JOSE.—I? out of measure!

OFFICIAL PROGRAM

CARMEN.—Some of your officers were
here just now;
We had to dance for them.

DON JOSE.—For them! You?

CARMEN.—You are jealous, I'd swear
you can't deny it.

DON JOSE.—What then? What if I am?

CARMEN.—Be quiet, sir, be quiet!
(*Gaily.*)

NO. 17. DUET

Now I shall dance for your reward,
And you shall see, my lord,
The song that I shall sing is of my
own invention!
Sit you down here, Don José.
(*Making Don José sit down.*)
Now, attention!

CARMEN.—(*surprised*).—And what for,
if you please?
La la la la la la la, etc.
(*Bugles behind the scenes.*)

DON JOSE.—(*stopping Carmen.*)
Stop for a moment, Carmen, only a
moment!

DON JOSE.—Do I hear below?
Yes, I hear them, our bugles, sounding
in retreat:
Do you not hear them now?

CARMEN (*gaily*).—Bravo! bravo!
My pains are wasted!
He's tired of seeing dances
To the tunes I supply
So welcome this, that chances
To fall down from the sky!
(*Dancing, and rattling the castanets.*)
La la la la, etc.

PAGE SEVENTY-FOUR

DON JOSE (*again stopping Carmen.*)—
You do not understand, Carmen; 'tis
the retreat!
It means that I must go back to camp
for the night!

CARMEN (*stupefied*).—Back to camp?
for the night?
Ah! how could I be so stupid!
Here I've been working hard, and
tried with all my might, yes,
To make you smile, my-lord!
How I danced! how I sang!
How I—Lord save us all,
Might have loved you ere long!
Ta ra ta ta
It is the bugle-call!
Ta ra ta ta
He's off! now he is gone!
Go along, simpleton!
Wait! here is your cap, your sabre,
here's your pill box!
Now, be-gone, silly boy, be-gone!
And go back to your barracks!

DON JOSE.—And so you think I do not
love you then?

CARMEN.—Why no!

DON JOSE.—You don't? Then wait and
hear!

CARMEN.—I'll neither hear, nor wait!

DON JOSE.—Now you shall hear!

CARMEN.—You will surely be late!

DON JOSE.—Yes, now you shall hear!

CARMEN.—No, no!

DON JOSE.—But you must, Carmen,
I say you must!
(*He draws, from the vest of his uni-
form the flower which Carmen
threw at him in Act I and shows
it to Carmen.*)

SIXTH CONCERT

This flower that you threw to me,
I kept it still while in the jail,
And still the flow'r tho' dead and dry,
A sweet perfume did e'er exhale
And, thro' many a silent hour,
On mine eye-lids closed, lay the flow'r,
This rare perfume was my delight;
I saw your face at dead of night!
Then I began to curse your name,
And e'en to detest you, and to exclaim;
Why must it be, that in my way
She should be set by Destiny!
Then I'd call myself a blasphemer,
And within my heart thrilled a tremor,
I only knew a sole desire,
A sole desire, one hope alone;
Carmen, 'twas to see you, see you, my
 own!
For hardly had you met my vision,
Or cast a single glance at me,
Of all my soul you took possession,
O, my Carmen! And I liv'd only yours
 to be!
Carmen, I love you!

CARMEN.—No! not for me you care!

DON JOSE.—What do you say?

CARMEN.—No, not for me you care!
For, if you loved me, up there, up
 there
You'd follow me!
Yes! Away, away to yonder mountain,
Away, away you'd follow me!
Upon your horse we hence would flee,
You as a brave man, onward like the
 wind
O'er hill and dale with me behind!
Up yonder you'd be as free as air,
Officer there is none whose command
 you obey,
Nor any retreat sounding there,
Telling fond lovers,
Now you must up and away!
Roaming at will beneath the skies,
All the world for you and me;

And for law, what e'er you please!
And the best, the dearest boon we
 prize:
We all are free! we all are free!

ALL.—Follow us friend, over the plains,
Follow us now into the mountains,
You will agree
When you shall be
So free, so free,
Roaming at will beneath blue skies,
All the world for you and me,
And the best, the dearest boon we
 prize:
Aye! We all are free!

ACT III

*A wild spot in the mountains. As the
curtain rises, a few of the smugglers
are seen lying here and there, envel-
oped in their cloaks.*

NO. 19. SEXTET and CHORUS

GYPSIES.—Attention, attention, comrades,
all together!

Fortune awaits us in the plain below,
But be careful while on the way there,
Be wary as you on-ward go!

SEXTET.—Our chosen trade, our chosen
trade is good, but ev'ry man must
have a heart that never fears!

For danger lurks around, it is below, it
is above, 'Tis everywhere; who
cares!

We go on, straight ahead, without heed
of the night,

Without heed of the storm, without
head of the torrent!

With no heed of the troop down below,
out of sight,

But awake, that I warrant!

OFFICIAL PROGRAM

GYPSIES.—My friend, below attention,
Comrades all together
Fortune awaits us on the plain below;
etc.

CARMEN.—What do you see, below?

DON JOSE.—I was thinking that yonder
is living a good, industrious old
woman, who thinks me a man of
honor.

But she is wrong alas!

CARMEN.—Who is this good old woman?

DON JOSE.—Ah, Carmen! If you love
me, do not speak thus:
For 'tis my mother!

CARMEN.—Indeed? Then you should go
back in a hurry,
For, as you see, our trade never will
do,
And if you do not go, you are sure to
be sorry.

DON JOSE.—Go back? leave you behind?

CARMEN.—I said so.

DON JOSE.—Leave you behind, Carmen!
be careful!

If you repeat that word—

CARMEN.—Why, then perhaps you'll kill
me!

What a look!

You do not reply.

What of that? after all, it is Fate, live
or die!

*(Frasquita and Mercedes spread cards
before them.)*

NO. 20. TRIO

FRASQUITA AND MERCEDES.—Shuffle! Cut
them!

Good! that will do!

Three cards over here,

Four to you!

PAGE SEVENTY-SIX]

FRASQUITA.—My pretty toys, now here
you're lying,
To all we ask be truthful in replying,
Now tell us who our love will slight!
And who with love in our hearts de-
light!

MERCEDES.—A fortune!

FRASQUITA.—A heart!

CARMEN.—Let's see! I will for my part!
*(Carmen turns up the cards on her
side.)*

Diamonds! Spades!

To die! So it is.

First come I, afterwards he—

Both of us are to die!

In vain, to shun the answer that we
dread to hear,

To mix the cards we try,

'Tis all of no avail, they still remain
sincere,

And they can never lie!

If in the Book of Fate you have a
shining page,

Serenely cut and deal;

That card that you will turn will noth-
ing ill presage,

And future joy reveal!

But if you are to die,

If that so dreadful word

Be writ by Fate on high,

You may try twenty times,

Unpitiful the card

Will but repeat: "You die!"

(Turning up the cards)

Again! Again!

All hope is vain!

NO. 21. ENSEMBLE

GYPSIES.—As for the guard, be easy,
brothers,

They like to please, as well as others,
They like to be gallant, and more!

Ah!

Let us go on a while before!

(Exeunt omnes.)

SIXTH CONCERT

NO. 22. AIR

MICHAELA.—Here is the usual place for the smugglers to gather.

I shall see him, he will be here!
The duty laid upon me by his mother
Shall be done, and without a tear.
I say that nothing shall deter me,
I say, alas! I'm strong to play my part;

But tho' undaunted I declare me,
I feel dismay within my heart!
Alone in this dismal place,
All alone, I'm afraid, altho' 'tis wrong to fear:

Thou wilt aid me now with thy grace,
For thou, O Lord, art ever near!
I shall see this woman in time,
Whose wanton, treacherous art
Has achieved the shame of the man
Whom once I loved with all my heart!
She's wily and false, she's a beauty!
But I will never yield to fear!
I'll speak in her face of my duty. Ah!

NO. 22a. RECITATIVE

I'm not mistaken now, 'tis he yonder I see!

Come down; José! and reach your hand to me.

But what is that;

He's taking aim—he fires—

Ah! all my strength is gone, and my courage expires!

(She disappears behind the rocks.)

NO. 23. DUO

ESCAMILLO.—A few lines lower down, and 't would have been my end!

DON JOSE.—Who are you? give your name!

ESCAMILLO.—Eh! fair and soft, my friend!

I am Escamillo, Toreador of Granada!

DON JOSE.—Well I know you by name.

I bid you welcome, but hark you, brave Espada, you ran a fearful risk.

ESCAMILLO.—Well, that is all the same.

But you see, I'm in love, my friend, that makes me giddy!

And any man would be unworthy of the name,

Who would not risk his life to see his chosen lady!

DON JOSE.—She, the lady you love, she is here?

ESCAMILLO.—She is here; it is a Gypsy, my dear.

DON JOSE.—What is her name?

ESCAMILLO.—Carmen!

DON JOSE.—*(aside)*.—Carmen.

ESCAMILLO.—Carmen, yes, my dear;

She had a lover here,

A soldier who deserted from his troop to join her.

How fond they were! but that is past, I hear;

The amours of Carmen do not last half a year.

DON JOSE.—Yet you love her, you say?

ESCAMILLO.—I love her, yes, my friend, I love her,

I tell you, I am giddy!

DON JOSE.—But when any one takes our Gypsy girls away,

Are you aware that he must pay?

ESCAMILLO *(gaily)*.—Good! what's to pay?

DON JOSE.—And that the price is paid in knife-thrusts and slashes?

OFFICIAL PROGRAM

DON JOSE.—You understand?

ESCAMILLO.—I can hear what you say?
This deserter, this bold dragoon she
fancies,
Or whom at least, she fancied, is your-
self?

DON JOSE.—Yes, I, myself!

ESCAMILLO.—I'm more than pleased, my
boy!
I'm in luck, sure, today!
*(They fight. Escamillo's knife
snaps. Don José is about to
strike him.)*

NO. 24. FINALE

CARMEN *(arresting Don José's arm)*.—
Holla, holla, José!

ESCAMILLO *(to Carmen)*.—Ah, what
rapture it gave me
That it was you, Carmen, who came
in time to save me!
(To Don José.)

As for you, sir dragoon,
For this time we are even, but one
shall win the prize,
Whenever you will fight again;
Let it be soon!
Before I go, at least you'll allow me to
speak!
And ask you all to see the bull-fight
this week,
For in Sevilla you will not find me
deficient;
And they who love me will come!
*(gazing at Carmen—cooly to Don
José, who makes a menacing ges-
ture).*

My friend, don't be impatient!
I have done, yes, I am through!
And have no more to say, but bid you
all adieu!
*(Exit Escamillo slowly; Don José
tries to attack him, but is held
back).*

DON JOSE.—What are you doing here?

MICHAELA.—I am looking for you!
Below, down in the valley,
Is a hut all alone,
Where a mother, your mother,
Weeps and prays for you, her son!
She is weeping and waiting,
Ever hoping her son to see!
Oh, take pity upon her, José,
José, you'll come with me!

CARMEN *(to Don José)*.—That is the
best thing you can do,
Our trade will never do for you!

DON JOSE.—You command me to leave
you?

CARMEN.—Yes, it is time you went!

DON JOSE.—You command me to leave
you,
So that you, with none to prevent,
May pursue your Toreador!
No! nevermore!
Tho' death be my part, I vow,
No, Carmen, I will not leave you now!
And the chain that binds our hearts
Still shall bind till death us parts

ALL *(to Don José)*.—It will cost you
dear to stay,
José, your life is at stake,
And the chain that binds to-day,
At your death surely will break.

DON JOSE *(seizing Carmen in a trans-
port of passion)*.—Ha! now I
have you, fiend that you are!
Now I have you, and your will I'll
soon incline
To admit the fatal power
That fetters you lot with mine!
Tho' death be my part
I will not leave you now!

SIXTH CONCERT

MICAELA.—Only one word more, I can say nothing further:

Alas, José, your mother is dying, and your mother

Was not content to die without pardoning you!

DON JOSÉ.—My mother? she is dying?

MICAELA.—Yes, Don José!

DON JOSÉ.—Away! let us go (*he takes a few steps, then stops—to Carmen*) Rest you merry! I go,—but—

I'll meet you below!

(*Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.*)

ESCAMILLO (*behind the scenes*).—Toreador, make ready!

Toreador, Toreador!

(*Carmen rushes towards him; Don José threateningly bars the way.*)

And think on her who all can see,
On a dark-eyed lady,
And that love waits for thee!

ENTR'ACTE

ACT IV.

A square in Seville. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

NO. 25. THE BALLET*

NO. 26. MARCH AND CHORUS

CHILDREN (*entering*).—Here they come!
here they come!

Here comes the quadrilla!
The quadrilla of Toréros!

On their lances the sunshine glances!
Hats up! hats up! Hurrah for the
men of Sevilla!

(*The procession begins.*)

Here he comes along at a foot pace,
Slowly marching over the place,
The Alguacil with his ugly snout.
Clear out! clear out! clear out! clear
out!

MEN.—Now we'll give a cheer for the
colors.

Give a cheer for the brave chulos!
Bravo, viva, glory to valor!
Here they are, the brave chulos!

WOMEN.—See there! the Banderilleros,
See what a jaunty, gallant bearing!
See there, what eyes they're making,
and how bright
The spangles and the lace they're
wearing

Upon their costumes for the fight!
Here are the Banderilleros!

CHILDREN.—Another cuadrilla advances!

ALL.—Here comes the Picadors!

A splendid rank!
You will see, with those pointed
lances,
How they gall the bull on the flanks!
The Espada! Escamillo!,

(*Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.*)

It's the Espada, he's the clever blade
Who comes at last to end the show,
When the game to the end is played,
And delivers the final blow!
Viva! Escamillo! Bravo!

ESCAMILLO (*to Carmen*).—If you love
me, Carmen,

Then indeed, at this moment, you may
be proud of me!

*Omitted at this performance.

OFFICIAL PROGRAM

CARMEN.—Ah! I do Escamillo,
May I die now, in torment,
If I ever loved as I love you, my own!

MEN.—Room there for his Grace, th'
Alcade!

(The Alcade appears at back, accompanied by guards; he enters the amphitheatre, followed by the quadrille, the crowd, etc.)

FRASQUITA.—Carmen, take my advise,
and go away from here.

CARMEN.—And why, if you please?

MERCEDES.—He is here!

CARMEN.—What he?

MERCEDES.—See! Don José! in the
crowd he is hiding, look there!

CARMEN.—Yes, there he is.

FRASQUITA.—Beware!

CARMEN.—I am not the woman to fear
such as he.
I shall wait.
I shall speak with him here.

MERCEDES.—Carmen, be warned! Be-
ware!

CARMEN.—Why should I care?

FRASQUITA.—Beware!

(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and Don José are left alone.)

NO. 27. DUET AND FINAL CHORUS

CARMEN.—You here?

DON JOSE.—I'm here!

PAGE EIGHTY]

CARMEN.—Some friends just came to tell
me

That you were near at hand, that you
would come to-day;

And they wanted me to believe you
mean to kill me!

But I am brave and will not run away.

DON JOSE.—I do not threaten you,

I beg you, I entreat you! I will for-
get, Carmen, all that has pass'd
since I met you!

Yes, let us go together,

Far away from here, with one an-
other

To begin our life again!

CARMEN.—What you ask cannot be
granted!

Carmen never tells a lie!

Between us two, all is gone by!

DON JOSE.—Carmen, let me try to move
you,

Oh, my Carmen, I try

To save you still for still I love you.

Ah,

Let me still try to save you,

Save you, and myself as well!

CARMEN.—No! well I know you will
kill me,

Well I know the moment is nigh.

But if I live, or if I die,

No! no! no! I'll never yield to your
will!

What value can that have for you,

A heart that is yours no more?

No, this heart is yours no more!

In vain you say: "I adore you!"

I am deaf, howe'er you may implore,

Ah! 'tis in vain!

DON JOSE.—Then you love me no more?

CARMEN.—No! I love you no more.

SIXTH CONCERT

DON JOSÉ.—But I, Carmen, let me implore you,
Carmen, alas! I still adore you!

CARMEN.—What good will that do?
My heart you'll never move!

DON JOSÉ.—Carmen, I love you, I adore you!

Oh hear! To please you I will vow
To join the band again, do all that
you desire:

All! do you hear? All!

But ah! then love me still, Carmen,
my love!

Ah! but recall that time again!

We lov'd so fondly then!

Do not forsake me now, Carmen!

CARMEN.—Ne'er will Carmen weakly
comply!

Free she was born, and free will she
die!

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. Don José keeps his eyes fixed on her. At the end of the chorus, Carmen attempts to enter the amphitheatre, but Don José steps in front of her.)

PEOPLE.—Viva! Viva! Glorious scene!
Ah!

Viva! on the red arena
How the bull, the bull madly rushes!
See there! see there! see there!
Gall'd by many a dart,
Across the ring he rushes!
Stricken fair, yes, fair in the heart!
Victoria!

DON JOSÉ.—Whither now?

CARMEN.—Let me go!

DON JOSÉ.—How they applaud the winner!

Your lover of to-day!

CARMEN.—Let me go! let me go!

DON JOSÉ.—By my honor.
You shall not go in here, Carmen?
With me you are to go!

CARMEN.—Let me go, Don José! I will
not follow you!

DON JOSÉ.—You hope to meet him
there!

Say,—You love him, then?

CARMEN.—I love him!
I'd say, and were it my last breath,
In the face of death, that I love him!
(Carmen again tries to enter the amphitheatre, Don José stops her again.)

PEOPLE.—Viva! viva! glorious scene!
Ah!

Viva! on the red arena,
How the bull, the bull madly rushes!
See there! Gall'd by many a dart,
Across the ring he rushes!

DON JOSÉ.—And so, I am sold to perdition,

Have barter'd my soul, so that you
Can hold me in wanton derision
In the embrace of my foe!
No, on my life, it shall not be!
Carmen, you are going with me!

CARMEN.—No, no, I say!

DON JOSÉ.—No more threats, I am tired
of them!

CARMEN.—Then come! Strike me at
once, or let me go to him!

PEOPLE.—Victoria!

DON JOSÉ.—For the very last time, you
fiend,

Will you be bent?

OFFICIAL PROGRAM

CARMEN.—I? Bend?

*(Tearing a ring from her finger,
and throwing it away.)*

Here's the ring that you bought, the
one that has your name on! So!

DON JOSÉ *(rushing on Carmen)*.—You
will, you demon!

*(Carmen attempts to escape, but
Don José catches up with her at
the entrance of the amphitheatre;
he stabs her; she falls, and dies.)*

PEOPLE.—Toreador, make ready,
Toreador! Toreador!

And think on her whom all can see,
On a dark-eyed lady,
And that love waits for thee.

(The crowd re-enters the stage.)

DON JOSÉ.—Do with me what you will,
'Twas I who struck her down,
Ah, Carmen, my Carmen! Thou art
gone!

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, *Conductor*

ERIC DELAMARTER, *Assistant Conductor*

HENRY E. VOEGELI, *Manager*

FIRST VIOLINS

Gordon, J.
Concertmaster
Zukovsky, A.
Principal
Hancock, W.
Itte, F.
Weicher, J.
Polesny, F.
Bramhall, J.
Charbulak, V.
Martinson, M.
Fantozi, W.
Reiners, R.
Rink, C.

SECOND VIOLINS

Esser, F., Principal
Silberstein, J.
Goodsell, B.
Swanson, E.
Barker, O.
Morello, C.
Ulrich, A., Jr.
Holz, F.
Busse, A.
Kopp, E.

VIOLAS

Evans, C., Principal
Vieland, J.
Roehrborn, O.
Seidel, R.
Fiala, R.
Hesselbach, O.
Andauer, E.
Schroeter, R.

VIOLONCELLOS

Brueckner, C., Principal
Wagner, R.
Zedeler, N.
Felber, H.
Brauer, W.
Ratzer, T.

BASSES

Jiskra, V., Principal
Houdek, J.
Parbs, H.
Zweifel, J.
Cerney, E.
Wemheuer, O.

HARPS

Jiskra, Mrs. M.

FLUTES

Yeschke, T.
Kitti, A.
Eck, E.
Schroeter, R.

PICCOLOS

Eck, E.
Schroeter, R.

OBOES

Barthel, A.
Ruckle, L.
Napolilli, F.
Hesselbach, O.

ENGLISH HORN

Napolilli, F.

CLARINETS

Lindemann, R.
Evenson, S.
Meyer, C.
Busse, A.

BASS CLARINET

Meyer, C.

BASSOONS

Fox, H.
Rabe, H.
Krieglstein, W.

CONTRA-BASSOON

Krieglstein, W.

HORNS

Frank, W.
Pottag, M.
Johnson, H.
Albrecht, K.

TRUMPETS

Llewellyn, E.
Masacek, E.
Holz, F.

CORNETS

Felber, H.
Handke, P.

BASS TRUMPET

Andauer, E.

TROMBONES

Stange, G.
Geffert, E.
Gunther, A.

BASS TUBA

Hamburg, G.

TIMPANI

Zettelmann, J.

PERCUSSIONS

Wintrich, M.
Veseley, B.
Kopp, E.

LIBRARIAN

Handke, P.

The University Choral Union

FORTY-EIGHTH SEASON

1926-1927

EARL V. MOORE, *Conductor*

CHARLES A. SINK, *Secretary*

MABEL R. RHEAD, *Pianist*

PALMER CHRISTIAN, *Organist*

OTTO J. STAHL, *Librarian*

SOPRANOS

Agatha Acker	*Marguerite Evans	Georgia Lightfoot
Frances Adams	Mrs. Beatrice Fellmore	Katherine MacBride
Sadie Alderton	Kate Field	Helen MacLaren
Elizabeth Arlick	*Marion Finch	Alfreda Martin
Maurine Bauer	Virginia Follette	Dorothy Matthes
Gertrude Benham	Mrs. Foscue	Ruth McCutcheon
Delight Berg	Elizabeth Fuchs	**Mary McLeese
Lois Berry	Merle Gee	Ruth Mitchell
Norda Beutler	Johanna Grant	Josephine Mitts
Thelma Bolin	Rachel Grohman	Luetta Moss
Esther Bradley	Esther Havikhorst	*Donnah Nye
Lola Bradstreet	Charlotte Hayner	Adrienne Nagelvoore
Cora Brown	Marion Hendrick	*Lucy O'Beirne
Helen Brown	Helen Hoys	Odina Olson
Marjorie Chavenelle	Esther Hoerner	Beatrice Omans
Maxine Christman	Gertrude Horning	Dorothy Ornstein
Jessie Church	Mrs. Dorothy James	Helena Paryski
Stella Clement	Ruth Jameson	Katharine Patterson
*Marguerite Cook	Anna Johnson	Ellen Peelle
Helen Cranford	Catherine Johnson	Charlotte Powell
Elizabeth Crawford	Agnes Jones	Mrs. Mabel Powell
Elnora Criswell	Mrs. H. W. Jones	Ruth Price
*Mrs. Roy Curtice	Margaret Jones	Margaret Ridenour
Pauline Darbyshire	Verna Jones	Helen Rittershofer
Lucille Deinzer	Mary Kent-Miller	Madra Rix
*Mary Doty	Lenore Kingston	Gladys Rattger
*Della Egly	Cecile Kurth	Ludio Rudolph
*Helen Eiges	Thelma Lewis	Frances Sackett

UNIVERSITY CHORAL UNION

Marcelle Sadlier	Hulda Smith	Mrs. Hazel Walker
Geraldine Schlemmer	Helen Smythe	Orma Weber
Henrietta Scholten	Grace Song	Gertrude Welch
*Elizabeth Schwier	Mildred Stanger	Leona Weniger
Helen Scrymgeour	Eleanor Stewart	*Enda Weifenbach
Dorothy Shay	Bertrude Stine	Margaret Winkinson
Mrs. Mildred Shelters	Pauline Stitt	Berenice Wilson
Helen Sherrard	Frances Switzenberg	Mrs. Mildred Wilson
Martha Sill	*Elana Taylor	Carrie Winborn
Lura Simpson	Barbara Tock	Ethel Winkler
Carolyn Slepicha	Sophia Tommason	Edith Woodard
Ernestine Smith	*Mrs. Violet VanderMeulen	Helen Woodliff
		Audrey Wright

ALTOS

Helen Adriance	Beulah Hankinson	Dorothy Simmons
Lucile Alderton	Agnes Hoffman	Gracia Strong
Helen Anderson	Helen Johnson	Stella Sturos
Augusta Avery	Delphine Johnston	Bernice Sukow
Hope Bauer	Lydia Kahn	Thesa Thomas
Elizabeth Black	Dorothy Kehoe	Mrs. Martine Thompson
Dorothy Boehm	Janet Kinnane	*Belva Tibbals
Alice Brown	Mary Knoblock	*Elizabeth Ullrich
Marie Brummeler	Sarah Knox	Onnolee Wall
Margaret Burnham	Frances Leisenring	Mrs. Jeannette Wanna-
*Helen Bussert	Jane Ludgate	[maker
Mrs. Helen Church	Mrs. George Lewis	Mrs. Ida Wargelin
Grace Darling	Shirley Mansfield	Jane Watt
Mary O. Davis	*Veva McAtee	Angelene Wilson
Oriel Endelman	Agnes McIntyre	Dorothy Wilson
*Alice Esic	Esther Middlewood	*Marion Willson
Mrs. Bruce Esic	Ruth Moore	*Carolyn Wise
Mrs. Marie Faehnle	Eunice Northrup	Blanche Wise
Caroline Fairchild	Mrs. Jane Partridge	Helen Wolter
Jane Folsom	Rachel Ramsey	*Sadie Woodruff
Grace Glover	**Ethel Reeb	*Alta Woodworth
*Edith Graiziger	*Dorothy Scholl	*Eleanor Wordelmann
*Melita Graiziger	Gwendolyn Schultz	Ailene Yeo
Charlotte Greist	Rachel Sherrard	Mildred Zoller
Bessie Gustin	Fannie Shiff	Pauline Zoller
Elizabeth Halsey		

OFFICIAL PROGRAM

TENORS

*Vincent Ayres	Aug. Wm. Foscue	Ottis Patton
Rolland Catchpole	Welbie Fuller	T. J. Ritter
Rayph Comfort	Henry Harding	Christian Roosenroad
Alger Crandell	Russell Jack	Norman Roth
Frederic Crandell	Charles Larson	Verner Sibley
Jesse Dalley	Harold Lloyd	Royden Susumago
Stanley Dalley	Albert Logan	Samuel Trepp
R. Newton Detzer	Vaskey Nahabedian	Houzman Vassoff
Shirley Field	Everett Partridge	Robert White
		Charles Wright

BASS

Ronald Adams	Edwin Evans	Charles Orr
Christian Anderson	Earl Fleischman	Frank Palmer
Herbert Andress	Wolfgang Gotzi	Vincent Peterson
George Atkinson	William Greiner	Vernon Praschan
Fred Bareis	Calvin Hobart	Franklin Roach
John Bridgman	Stanley Jesson	Gilbert Saltonstall
Otto Brown	Maurice Judd	William Taylor
*Carl Burnett	Martin Katzin	Abram Torgow
*Howard Buzzo	Arnold Koch	C. Frank Traeger
J. Kenneth Cameron	Norman Kuijala	Yan T. Esang
Mac Carr	Roy Langham	Weldel Vreeland
Harold Chalk	Kenneth Leisenring	Paul Wagner
Gerhard Cook	Norman Lochbihler	*Paul Waldo
Reed Culp	John MacNaughton	John Walker
Royal Davidter	Louis Maltcheff	Merle Walker
Nelson Eddy	Charles B. Miller	Walter Welke
Harold Ernst	Elliot Moses	**Shang Ying

*Absent only once from rehearsals.
**Absent only twice from rehearsals.

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, NORMAN LARSON, BEATRICE OMANS, *Assistant Supervisors of Music*
ODINA OLSON AND ANNA BROENE, *Accompanists*

JAMES B. ANGELL SCHOOL

EUGENIA MOGK, CHRISTINE STURGIS AND FAY CONEY, *Teachers*

Fifth Grade

Maxwell Anning	Helen Jane Swits	Betty Anne Beebe
Leonard Barnes	Judy Trosper	Edith Bradshaw
Carl Camp	Betty Whitney	Phyllis Brumm
Marjory Coe	John Cox	Anne Bursley
Florence Digby	Priscilla Abbot	Raymond Criss
Caroline Faehnle	Waldo Abbot	Caroline Day
Margaret Forsythe	Christine Gezell	Howard Eugard
Richard Fuller	Elizabeth Goodrich	Geil Duffendack
Caroline Horton	Elizabeth Hayden	Saxon Finch
Virginia Hunt	Barbara Heath	Grace Hanford
Mary Johnson	Louis Allen Hopkins	Harriet Heath
Robert Marin	George Huntington	Sanford Ladd
Donald May	Esther Lapointe	Irene Lucas
Eleanor Mothersill	Julia LaRue	Ruth Miller
John Oliver	Ruth Menefee	Dorothy Magill
Mary Potter	Elizabeth Notley	Hugh Gingerich
Nona Pratt	Jean Ryan	John LaRue
Grace Royce	Jane Verner	Milton Ohoer
Marie Sawyer	Melrose White	Bernard Swisher
Billy Sleator	Helen Wild	Ona Thornton
	Guy Wood	

PHILIP BACH SCHOOL

GERTRUDE CLYMER, MARTHA SILL, BETTY BROWN, *Teachers.*

Sixth Grade

June Baylis	Clifford Conway	Hazel Engels
Lucile Behnke	Ruth Benjamin	Jack Gillen
Margaret Behringer	Edna Deborde	Esther Gillespie
Colla Bera	Waldo Ehnis	Mildred Gross

OFFICIAL PROGRAM

Virginia Swinner	Robert Wenk	Viola Leverette
George Heibein	Travadon Wolfe	Algo Dekaras
Lois Helmstetler	Fifth Grade	Marjorie McLaren
Waldo Huss	Homer Allen	Betty McPherson
Luther Jedele	Maxine Bertke	Dorothy Pollas
Raymond Kapp	John Eibler	Geraldine Peters
Weana Lutz	Robert Eddy	Wiltrude Royal
Eleanor Mahlke	Helen Feldkamp	Wilma Scherdt
Helen Mayer	George Gillespie	Louis Schneider
Warren Millard	Betsy Guild	Doris St. Clair
McAdean Packard	Norman Hanselman	Mildred St. Clair
Frances Paul	Clayton Hepler	Jean Stein
Robert Pommerening	Mildred Hintz	Clyde Stitt
Florence Sands	Emma Kent	Teddy Wahl
Johanna Scheidweiber	Dorothy Kley	Richard Washington
Erwin Scherdt	Edward Herbert	Shirley Wilkins
Calvin Seyfried	Vera Jedele	Ursel Thomas
Martin Wagner		

DONOVAN SCHOOL

ETHEL HEDRICK, NINA DANCHEZ, HATTIE BELL ROSS, *Teachers.*

Nick Bandrofshak	Earl Hopper	Edwin Scott
Hazel Cole	Sylvia Isaacs	Gladys Teufel
Irene Cooper	Marie Kempfert	Mabel Zahn
Howard Fox	Henry Ludgren	Virginia Warren
Florence Glaeser	Gertrude Manzer	Nick Pegan
Bertha Goffe	Marion Olsen	

EßERBACH SCHOOL

EVELINA STARK, FERN ROTH, ETHEL LAWRENSON, *Teachers.*

<i>Fifth and Sixth Grade</i>	Ellen Cole	Marileen Fingerle
Virginia Allmendinger	Robert Cox	Kathern Golden
Elizabeth Ayres	Wanda Cumming	Annie Geyer
Clifford Bell	Dorothy Curtis	Marguerite Grooms
Harriet Belser	Virginia Davis	Kenneth Gurden
Edmund Betts	Gertrude Genzler	Winifred Hatto
Kenneth Biedrman	Edward Druny	Jean High
Maxine Blaess	Howard Durfee	John Hutzel
Jean Bonisteel	Joe Earl	Altavene Howard
Virginia Brackett	Sears Eaton	Howard Holland
Helen Byrn	Eichelberger	Elizabeth Isaacson
Robert Byrn	Robert Feiner	Luan Kennedy
Raymond Carry	Eugene Flick	Gordon Kendall
David Cane	James Fischer	Edwin Katzenmeyer
James Cartright	Alice Frayer	Ned Lass

CHILDREN'S CHORUS

Louis Landon	Kenneth Mehlig	Dick Sinn
Eileen Lay	Harvey Muller	Jean Seyfried
Martha Laughlin	Richard Patterson	Kathryn Steiner
James Love	Lale Ransom	Harold Stranbe
Barbara Leidy	Alice Mary Raiford	Margaret Schmidt
Janet Mills	Nancy Runciman	Kathlyn Spilling
Tristan Mienecke	Virginia Reakes	Jack Sinn
Jack Myers	Susanna Potter	Eugenia Ver Wiebe
Mildred McCalla	Margaret Rouse	Virginia Woodhead

ELISHA JONES SCHOOL

MARY ELLEN LEWIS, MRS. ISABELLA PATTEE, *Teachers.*

<i>Fifth Grade</i>	George Zahn	Mildred Larson
Vaughn Andres	Ralph Cebulski	John Lewis
Alberta Bohl	Russell Doughty	Helen Lawson
Marian Darling	Dick Dorow	Edward Lounsborg
Clarence Dean	Barbara Fletcher	Clorence Lundgren
Fred Deighton	Elwyn Freeman	Ellen Maltby
Virginia Kincaid	West Freeman	Duane Pullen
Faye Kinston	Clair Fulkerson	Marjorie Rose
Myrtle Perry	Daniel Gray	Robert Schlup
William Rohn	John Hedlesky	Vera Stanchfield
Lorraine Scowden	Helen Hoffenick	Marian Switzer
Dorothy Truitt	Mary Hedlesky	Peggy Sykes
<i>Sixth Grade</i>	Betty Hewett	Blaine Trombley
Geneva Ames	Alice Hiscock	Ollie Watson
Marjorie Adams	John Ingold	Carl Wesenberg
Agnes Barth	Lorabelle Jackson	Dayton Wilson
Ruth Coats	Marjorie Kersey	Irmtrand Weyrick
John Chomize	Jewel Knapp	Ellen Wright

CHRISTIAN MACK SCHOOL

NINA MCCAIN, OLGA GOUDY, JEWELL SPARLING, *Teachers.*

<i>Fourth Grade</i>	Ella Jane Bell	Marshall Field
Donna Bell	Hedger Breed	George Geis
Sarah Hardy	John Buderman	Emma Greenbaum
Robert Hammond	Julliard Carr	Alice Griffiths
Elfreda Leneberg	Harry Casterline	Marguerite Ganshorn
Carl Mulholland	Maxine Clow	Louise Henning
Alva Wigg	Virginia Dent	George Happert
Lee Alvin Wigg	John Desmond	Jeannette Hoyt
<i>Fifth Grade</i>	James Dunlap	Dorothy Koengetter
Fred Adams	Frances Feuerstein	Evelyn Koengetter
Vernon Adams	Katherine Frederick	Viola Lahrke

OFFICIAL PROGRAM

<p>Luella Malter Eva McFarlan Harry Morris Harriet Niethammer Helen O'Connell Dorothea Sodt William Sprentall Rosanna St. Clair Iris Tessmer June Turner Neva Valenquette Dorothy Vogel Florence Wahr Margaret Webber Melissa West Betty Winsor Frederick Zeismere</p>	<p><i>Sixth Grade</i></p> <p>Della Bahnmiller Frances Bailey Margaret Carpenter Wilhelmine Carr Vera Casterline Dallie Cheney Maurice Dettling Virginia Dent Herbert Esslinger Erma Field Bena Gruschow Marian Hammond Raymond Helber Martin Herzog Michael Jaroszyk Arthur Kammonn</p>	<p>Neil Horzuck Clifford Kuebler Elaine Mitchell Thieda Muyskens Walter Naylor Floyd Neff Derwood Nowak Sidney Paup Dorothy Pool Bobbie Stanton Rezella Todd Marion Walker Dorothy Waltz Doris Willsher Jewel Wuerfel Frederick Zemke</p>
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W. S. PERRY SCHOOL

CAROLINE DETERS, LORA VAN HOESEN, SOPHIA BENZIN, ELLA E. FRENCH, *Teachers.*

<p>Marwood Ahling Glenn Alexander Carl Benz Robert Beuhler Viola Blaess Florence Booker Edwin Briegel Haskel Brown Ruth Brown Howard Burr Eugene Bychinsky Elaine Bychinsky Esther Carstens Nanette Charissi Lila Colby Forest Cook Fotica Christakis Mable Curtis Daro Ann Denhallen Kenneth Ellis Mary Jane Foster Mona French Paul French Margaret Gates John Gessner</p>	<p>Norman Goetz Mildred Gray Harold Hoarer Ernest Hoarer Paul Hogan Harold Hunawill Marion Hudson Lucille Hiber Carl Jaeger Margie Johnston Frederick Keppler Marjorie Kett Karl Koengetter Robert Lasch Harry Lawrence Genevieve Lutes Betty Luckhart Julia Marshall Virginia Meyer Erwin Merz Mary Michael Patricia Michael Beulah Miller George Murray</p>	<p>Inez Nelson Jeannette Nowlin Ina Ogilvy Helen Palmer Rosemary Rackham Maxine Rivett Harry Rogers Glenn Roberts Harold Robinson Dorothy Sawyer Wilson Schaadt Robert Seeger John Sledge Donald Smith Dorothy Smith Todd Stevenson Kendall Stuber Wendall Stuber Lawrence Tibbals Everett Torpey Zoe Anna Van Voklenburg Betty Wieder Olaf Wolff Marion Young</p>
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CONCERT REPERTOIRE

The final concert in the Festival Series this year will be number 466, 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-four 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, appear 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. Thirty-fourth Festival, Howard Hanson and Felix Borowski.

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 1927 Inclusive

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

PRINCIPAL WORKS

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

OFFICIAL PROGRAM

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 Veachtou 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," *Svendson*; 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 Meyon, *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*.

REPERTOIRE, 1894-1927

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "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," *Litolff*; "Samson and Delilah," *Saint-Saëns*.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

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

OFFICIAL PROGRAM

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. Gwlym Miles, *Baritones*; Mr. Llewellyn L. Renwick, *Organist*; Mr. Albert Lockwood, *Pianist*; Mr. Bernard Sturm, *Violinist*; Mr. Alfred Hoffman, *Violoncellist*.

PRINCIPAL WORKS

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

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

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

PRINCIPAL WORKS

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

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

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

PRINCIPAL WORKS

"Caratacus," *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, "Reinzi," *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*.

REPERTOIRE, 1894-1927

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*.

OFFICIAL PROGRAM

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

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

PRINCIPAL WORKS

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

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*.

REPERTOIRE, 1894-1927

SEVENTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

EIGHTEENTH FESTIVAL

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

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

PRINCIPAL WORKS

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

NINETEENTH FESTIVAL

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

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

PRINCIPAL WORKS

"Dream of Gerontius," *Elgar*; "Samson and Delilah," *Saint-Saëns*; "Chorus Tri-omphalis," *Stanley*; Vorspiel, "Hänsel and Gretel," *Humperdinck*; Legende, "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*.

OFFICIAL PROGRAM

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, "Tanhäuser," *Wagner*; Suite, "Wand of Youth," *Elgar*; Suite, "Woodland," Op. 42, *MacDowell*; Tone Poem, "Don Juan," *Richard Strauss*; Hungarian Dances, *Brahms-Dvorák*; "Song of the Rhine Daughters," Funeral March (Götterdämmerung), *Wagner*.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

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

PRINCIPAL WORKS

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

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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," *Tchaikovsky*; Wedding March and Variations from "Rustic Wedding," *Goldmark*; Suite, Dohnanyi; "Love Scene" from "Feuersnot," *Strauss*; Swedish Rhapsody, *Alfven*.

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

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

PRINCIPAL WORKS

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

OFFICIAL PROGRAM

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, *Sopranos*; Miss Carolina Lazzari, Madame Margaret Matzeneauer, *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*.

"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, "Russian 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*; Mrs. 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*.

REPERTOIRE, 1894-1927

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-Farrari*; "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 Trionfa," *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*; Benjaminso 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," (first time in America) "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. Emma Krueger, Miss Dusolina Giannini, Miss Claire Dux, *Sopranos*; Miss Sophie Braslau, *Contralto*; Tito Chipa, 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*.

"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," *Wolf-Ferrari*; "A Pilgrim Vision," *Carpentier*; "Bohemia," *Hadley*; "Cockaigne," *Elgar*; Symphonic Poem, "Pastorale d'Été," *Honegger*; Suite No. 2, *Milhaud*; "La Valse," *Ravel*.

OFFICIAL PROGRAM

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*.

Orchestra—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, F flat minor (Piano) *Tchaikovsky*; D major (Violin) *Tchaikovsky*.

THIRTY-THIRD FESTIVAL

May 19, 20, 21, 22, 1920—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 Basses*; 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*.

THIRTY-FOURTH FESTIVAL

May 18, 19, 20, 21, 1927—Six Concerts

Soloists: Betsy Lane Shepherd, Rosa Ponselle, Lois Johnson, Jeannette van der Velpen Reaume, Fredericka Hull, *Sopranos*; Schumann-Heink, Elsie Baker, Sophie Braslau, *Contraltos*; Authur Hackett, Armand Tokatyan, *Tenors*; William Simmons, Barre Hill, Lawrence Tibbett, James Wolfe, *Baritones and Basses*; Ernest Hutcheson, Elizabeth Davies, Ethel Hauser, Dalies Frantz, *Pianists*; Leo Luboshutz, *Violinist*; Howard Hanson, Felix Borowski, *Guest Conductors*.

PRINCIPAL WORKS

Choral—"Mass in D," *Beethoven*; "Choral Symphony" (movements II and III) (First performance), *Holst*; "Carmen," *Bizet*; "Heroic Elegy," (first performance) *Hanson*; "Voyage of Arion," *Moore*.

Orchestral—Symphonies: Symphony No. 7 in A Major, *Beethoven*; Symphony No. 10 in C Major, *Schubert*; Finale from 4th Symphony, *Tchaikowsky*; Suites: "Children's Games," *Bizet*; "Through a Looking Glass," *Taylor*; Overtures: Overture in D, *Handel*; "Leonore No. 3," *Beethoven*; "Secret of Susanne," *Wolf-Ferrari*; Fantasy—"Youth," *Borowski*; Concertos: G Minor Concerto (violin) *Bruch*; Concerto No. 5 (piano) *Beethoven*; in D Minor Concerto for three Pianos, *Bach*; Tone Poems: "On the Moldau," *Smetana*; "Victory Ball," *Schelling*.

DETAILED REPERTOIRE

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1927 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 (26)	Pittsburgh (7)
Chicago Symphony (119)	New York Philharmonic	

BANDS

United States Marine Band (2)	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
		Russian Cossack Choir

OPERA COMPANIES

Hinshaw Opera Company (4)

CONDUCTORS

Bowen (3)	Kolar (6)	Santelmann (2)
Christiansen	Koshetz	Seidel
Damrosch (2)	Knoch	Socoloff
DeLamarter	Kunwald	Sousa
Gabrilowitsch (20)	Maddy (3)	Stanley (91)
Hanson (2)	Mollenhauer (31)	Stock (82)
Herbert (3)	Moore (10)	Stokowski (2)
Holst (Guest) (3)	Muck	Stransky
E. Killeen	Nikisch (2)	Thomas (6)
Kneisel	Pauer (3)	Urach
Kibalchich	Rosendecker	Zeitz

OFFICIAL PROGRAM

ARTISTS

SOPRANOS

Mme. Alda	Miss Goodwin	Mme. Muzio
Miss Perceval Allen (4)	Mme. Gluck (2)	Mrs. Nikisch
Miss Florence Austral	Miss Hagar	Mme. Nordica (2)
Miss Bailey (2)	Miss Harrah	Miss Osborne
Miss Inez Barbour	Miss Frieda Hempel (4)	Mrs. Osborne Hannah (2)
Miss Berger	Mrs. Henschel	Miss Parkhurst
Mrs. Bishop (5)	Miss Hiltz	Miss Parmeter
Mme. Blauvelt	Mme. Hine	Mme. Pasquale (2)
Mme. Bori	Miss Hinkle (6)	Mme. Peralta
Mlle. Ina Bourskayas	Miss Howell	Miss Ponselle (2)
Mme. Brema	Miss Huntington (2)	Mrs. French-Read (2)
Miss Broch	Miss Johnson (3)	Mrs. Rider-Kelsey (6)
Mrs. Bussing	Miss Susanne Keener	Mme. Rappold (3)
Mme. Calvé	Mme. Jeritza	Miss Rio (5)
Miss Carson	Mrs. Johnson-Konold (3)	Miss Rumsey
Miss Anna Case	Miss Johnson	Mme. de Vere-Sapio (2)
Mrs. Cumming	Miss Johnston (5)	Miss Sharlow (2)
Miss Dux (2)	Mme. Juch (3)	Miss Shepherd
Miss Doolittle	Mme. Kaschoska	Mme. Sembrich
Miss Johnson	Mme. Kileski (2)	Mme. Slobodskaja
Miss Easton	Mme. Klafsky	Miss Sparkes (2)
Mme. Farrar	Miss Kleyn (2)	Mme. Steinbach
Miss Fay	Mme. Kruger	Miss Stevenson
Miss Fleischer	Miss Lenska (2)	Miss Stewart (5)
Miss Anna Fitziu	Mme. Linne	Mme. Sundelius
Mrs. Ford (2)	Miss Liebling	Miss Talley
Mme. Fremstad (2)	Miss Lohmiller	Mme. Tanner-Musin
Mme. Gadski (3)	Miss Florence MacBeth	Mrs. Walker (2)
Mme. Galli-Curci (2)	Mrs. Sammis MacDermid	Miss Williams
Miss Mary Garden	Mme. Maconda (2)	Mrs. Winchell (2)
Miss Lucy Gates	Miss Mann	Mrs. Wood (2)
Mlle. Giannini	Miss Marvin	Mrs. Zimmerman (2)
	Miss Nina Morgana	

CONTRALTOS

Miss Mabelle Addison	Miss Crawford	Mme. Homer (9)
Mrs. Alcock (2)	Miss Degnan	Miss Hunt
Miss Baker	Miss Foster	Mme. Jacoby (2)
Mrs. Bloodgood (3)	Miss Glenn	Miss Keyes (7)
Mme. Bouton (4)	Mme. Jeanne Gordon	Miss Komenarski
Miss Braslau (4)	Miss Hall	Miss La Mance
Miss Buckley (2)	Miss Heinrich	Miss Laval
Mrs. Clements (2)	Miss Doris Howe	Miss Lazzari (2)

DETAILED REPERTOIRE

Miss Marsh	Miss Roselle (2)	Miss Turrill
Mme. Matzenauer (6)	Mrs. Scott	Mme. van der Veer
Miss Meisle (3)	Mme. Schumann-Heink (8)	Mme. van Gordon (3)
Miss Christine Miller	Miss Janet Spencer (6)	Miss Weed
Miss Mulford (3)	Miss Stein (10)	Mrs. Wright
Miss Munson (2)	Miss Stoddard	Miss Wirthlin
Miss Palmer	Miss Towle	Mrs. Pease (2)
Miss Roberts		

TENORS

Althouse (2)	Hamlin (5)	McGranahan (2)
Beddoe (3)	Hamilton (3)	McKinley (2)
Berthald (4)	Harrold	Morgan
Bonci (2)	Hays	Murphy (5)
Carpi	House	Patton (2)
Caruso	Johnson (5)	Schipa
Carallo	Jordon (2)	Stevens (4)
Chamlee (2)	Kingston (2)	Stratton
Crooks (2)	Knorr (2)	Stone
Cowper (2)	Kraft	Tokatyan
Davies	Lamont	Towne (3)
Davis	Lavin	Valenti
Dippel (2)	Lazaro	van Hoose (4)
Gigli	Marshall (2)	van Yorx
Gordon	Martin	Wegener
A. Hackett (2)	Martinelli (4)	Wheeler (2)
Hall (8)	McCormack (3)	Williams (4)

BARITONES AND BASSES

Amato (4)	Chaliapin	Gelhausen
Ballester (2)	Chalmers	Gogorza (6)
Baromeo	Clark	Graveure
Barclay	Connell (2)	M. Green (2)
Bonelli	Crane	P. Green (2)
Bresford (2)	Dadmun	Harrison (5)
Brainard	Danise	Heinrich (9)
Bispham (6)	D'Arnalle (3)	Hemus
Campanari (11)	Del Punte	Henschel
Campbell	De Luca (2)	Hierapolis (2)
Campion	Dieterle (5)	

OFFICIAL PROGRAM

Hill (2)	Miles (5)	Sikes (4)
Hinshaw	Mills (2)	Simmons
Holmes	Munson	Spaulding (4)
Holmquist (5)	Nash	Stracciari
Howland (11)	Notley	Tibbett (2)
Kelly	Pease	Tittmann
E. Killeen (2)	Remington	Tyler (2)
Lamson (6)	Rothier	Werrenrath (5)
Ludikar	Ruffo	Whitehill (5)
Martin (7)	Schlegel	Whitney (2)
McCandliss	Scott (6)	Witherspoon (7)
Meyn (5)	de Segurola	Wolfe (2)
Middleton (2)	Senger	Zanelli

PIANISTS

d'Albert	Hambourg	Paderewski (4)
Augierias	Hofmann	Pattison (3)
Aus der Ohe (4)	Hutcheson	Polak
Bachaus	Jonas (5)	Prokofieff
Bauer (5)	Koenemann	Pugno
Benoist	Lamson	Rachmaninoff
Busoni	Lachaume (2)	Rosenthal
Carreno (2)	Lawrence	Roxas
Cortot (2)	Leginska (2)	Samaroff (2)
Dumesnil	Lerner (2)	Schelling
Gabrilowitsch (6)	Levitzki (2)	Schmall (3)
Dohnanyi (2)	Lhevinne (3)	Seyler (2)
Durno-Collins (2)	Mme. Lhevinne	Shattuck (2)
Friedheim (2)	A. Lockwood (3)	Sickiez
Friedman	Maier (4)	Sievekling
Ganz	Netzorg	Sternberg (3)
Giesecking	Mme. Novaes	Sumowska
Grainger	Nyieregyhazi	van den Berg
Gruen	de Pachmann (2)	von Grave (2)
		Ziesler (3)

VIOLINISTS

T. Adamowski	Kramer	Miss Powell (2)
Bendix	Kreisler (5)	Ricarde
Miss Botsford	Miss Lent	Rosen
Breeskin	Levey	Miss Rubinstein
Burmeister	Lichtenberg	Scholnik (2)
Corigliano	S. Lockwood	Seidel
Elman (3)	Loeffler	Spaulding (2)
Ern	Miss Luboshutz	Strum (2)
Flesch	MacMillen	Vidas
Halir	McBeath	Warner
Miss Hansen	Miss Morini	Winternitz
Heerman	Musin	Ysaye (2)
Heifetz (2)	Petrie	Yunk (2)
Hubermann	M. Press	Zeit (3)
		Zimbalist

DETAILED REPERTOIRE

VIOLONCELLISTS

Abbas	Evans	Hoffman
Abel	Gegna	Kennedy
J. Adamowski	Gerardy	Kindler
Bramsen	Giese	Ruegger (2)
Bronson	Heberlein	Schmidt
Casals	Heindl	Schroeder
Diestel	Hekking	Steindel

ORGANISTS

Archer	Courboin	Kraft
Biggs	Eddy (2)	Middleschulte
Bonnet (2)	Guilmant	Moore
Christian (3)	Kinder	Renwick (8)

MISCELLANEOUS

Berenguer (Flute)	Salvi (Harp)	White (Cornet)
Haun (Flute)	Clark (Trombone)	

OFFICIAL PROGRAM

List of Works

(Composers Alphabetically Arranged)

(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 piano-forte, violin, violoncello, organ, etc., together with many songs and arias, have been performed in these series. Unless indicated by figures placed in parenthesis, 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.)

ALFVEN—Symphony No. 3, E major—305; "Swedish Rhapsody" (2)—378.

BANTOCK—Overture—"Pierrot of the Minute."

BACH, J. S.—B Minor Mass (3) (selections)—427; Suite in D (4)—430; Adagio, Gavotte, Prelude and Fugue; Chorale and Fugue (orchestrated by Abert) (3)—404; Adagio and Fugue from Sonata in G minor (String Quartet); Concerto for Three Pianos, C major—423.

BACH, W. Friedman—"Sonata a Tre."

BEETHOVEN—Symphonies No. 2, D major (3)—355; No. 3, "Eroica" (3)—326; No. 4 B flat Major, No. 5, C minor (6)—442; No. 6 Pastorale; No. 7, A major (6)—461; No. 8, F major (4)—365; "Mass in D"—462; Op. E. flat.

Overtures—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3)—293; Leonore, No. 1; Leonore, No. 2; Leonore, No. 3 (11)—462.

Concertos—C major (Pf.) (2); E flat (Pf.) (3)—435; G major (Pf.) 379; No. 5—465.

Quartets—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5 (2); F major, Op. 59, No. 1 (2); Sonata in A major for Piano and Violoncello; Quintet—E flat major, Op. 16, for Piano, Oboe, Clarinet, Bassoon, and French Horn—334.

BOELLMAN—Variations (Violoncello).

BENOIT—"Into the World" (2)—315.

BERLIOZ—"Damnation of Faust" (5)—346; "Dance of Sylphs" (2)—389; "Will o' the Wisp"; Hungarian March (2); "Flight into Egypt"; Ball Scene from Symphony, "Romeo and Juliet"; Overture—"Benvenuto Cellini" (4)—379; "Carnival Romain" (3)—291.

BIZET—"Carmen" (3)—462; Ballet Music; Suite—"Children's Games" (2)—463; "L'Arlesienne" (2)—300; Overture—"Patrie"—341.

BORODIN—Symphony No. 2 B minor; Polovtsian Dances from "Prince Igor" (2)—444.

DETAILED REPERTOIRE

- BOROWSKI—"Printemps Passioné"—464.
- BOSSI, M. ENRICO—"Paradise Lost"—292. Intermezzi Goldoniani, Op. 127.
- BOURGAULT-DUCOUDRAY—"Burial of Ophelia."
- BRAHMS—"German Requiem" (2 choruses); Symphonies No. 1, C minor (4)—381; No. 2, D major (4)—267; No. 3, F major (2)—429; No. 4, E minor (2)—448; Hungarian Dances (3)—394; Overtures—"Academic Festival" (6)—432; "Tragic" Concerto—B flat (Pf.)—326; Quintet—B minor, Op. 115, for Clarinet and Strings—334.
- BRUCH—"Arminius" (2); "Odysseus"; "Fair Ellen" (4); "Flight of the Holy Family" (2); Concertos—D minor (Violin); G minor (Violin) (5)—463; Scotch Fantasia (Violin); Prelude to "Die Lorelei"—395.
- BUCK—"Light of Asia."
- CARPENTER, JOHN ALDEN—Overture—"A Pilgrim Vision."
- CASELLA—Symphonic Poem—"Italia" (2)—447.
- CHABRIER—Entr'acte—"Gwendoline"; Overture—"Gwendoline"; "Rhapsodie Espana" (3).
- CHADWICK—"Lily Nymph"; Symphonic Sketches; "Tam O'Shanter" (Tone Poem)—375; Overture—"Melpomene."
- CHAMINADE—Concerto—D major (Flute). Tone Poem, "Viviane."
- CHARPENTIER—Suite—"Impressions of Italy" (2)—282.
- CHAUSSON—Symphony in B flat (2)—444.
- CHERUBINI—Overtures—"Anacreon"; "The Water Carrier."
- CHOPIN—Concertos—E minor (Pf.); F minor (Pf.)—362.
- COLERIDGE-TAYLOR—"Hiawatha's Wedding Feast."
- CORELLI—Sonata in D (Strings).
- CORNELIUS—Salemaleikum, Overture, from "Barber of Bagdad."
- D'ALBERT—Overture—"Der Improvisator"; Concerto—C major (Violoncello)—372.
- DEBUSSY—Symphonic Poem—"Afternoon of a Faun" (4)—354; "March Ecossais"; "Cortege" and "Air de Danse"; "Le Petit Berger," for Flute, Harp, and Violoncello—340; Nocturnes (2)—435.
- DELAMARTER—Concerto for Organ, No. 1—408.
- DELIBES—Aria—"Bell Song" from "Lakme"—394; Intermezzo—"Naila"; Ballet Suite—"Sylvia"—327; Aria—"Les Filles de Cadiz"—386.

OFFICIAL PROGRAM

- DELIUS—"Life's Dance"—293; "Dance Rhapsody"—302; "Seadrift" (first time in America)—409.
- VON DITTERSDORF—Quartet—D major.
- DOHNANYI—Suite, Op. 19 (3)—375.
- DONIZETTI—"The Elixir of Love"—428.
- DUBOIS—"Symphonie Francaise"—311; Petite Suite; Concerto (Organ).
- DUKAS—Symphonic Poem—"L'Apprenti Sorcier" (3)—392 Dance Poem—"Le Peri"—394.
- DVORAK—"Stabat Mater"; Symphonies No. 1, D major; No. 5, "From the New World" (2); Largo (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66; Overtures—"Carnival" (2)—425; "Husitzka"—358; "In der Natur"; "Othello"—302; Quartets—F major, Op. 96 (2); E major, Op. 51; A flat major; Op. 105; Terzetto—Op. 74; Slavonic Dances—411.
- ELGAR—"Caractacus" (American Premiere, 1893) (2)—284; "Dream of Gerontius" (3) 303; "Enigma" Variations; "Suite—"Wand of Youth" (2)—315; March—"Pomp and Circumstance" (3)—394; Overtures—"Cockaigne" (2)—412; "In the South" (2); Incidental Music from "Grania and Diarmid"—303.
- ENESCO—Roumanian Rhapsodies No. 1, major (2)—425; No. 2, E minor.
- ERNST—Concerto (Violin).
- FANNING—"Song of the Vikings"; "Miller's Wooing."
- FLETCHER—"The Walrus and the Carpenter" (3)—446.
- FOOTE—"Wreck of the Hesperus."
- FRANCK—"The Beatitudes"—314; Symphony—D minor (5)—425; Symphonic Poems—"Les Aeolides," "Le Chasseur Maudit"—344; Quartet—D major.
- GERMAN—Ballet Music from "Henry VIII."
- GILSON—Fanfare Inaugurale.
- GLAZOUNOW—Symphony No. 6, G minor; Suite; Valse de Concert, M major (2)—378; Overtures—"Carnival," "Solonnelle" (2)—267.
- GLIERE—Symphonic Poem—"The Sirens" (2)—389.
- GLINKA—Overture—"Russian and Ludmilla" (4)—370.
- GLUCK, CH.—"Orpheus."
- GOLDMARK—March—Act I, from "Queen of Sheba"—391; Symphony—"Rustic Wedding" (2)—291; Prelude, Act. III, "Cricket on the Hearth"; Overtures—"Sakuntala," "In Spring" (4)—444.

DETAILED REPERTOIRE

- GOLTERMAN—Concerto (Violoncello); Cantilena (Violoncello).
- GOOSENS—"Five Impressions of a Holiday," Op. 7, for Piano, Flute, and Violoncello—394; "By the Tarn"; Suite in C, Op. 6, for Piano, Flute, and Violin—356.
- GOUNOD—"Faust" (3)—329; Ballet Music—368; "Redemption," (2 choruses) (3); "Gallia" (5); "Hymn to St. Cecelia."
- GRAINGER—English Folk Music (2); Colonial Song—372; "Molly on the Shore" (3)—411; "Shepherd's Hey"—372.
- GRANADOS—Danse Espagnole, for Flute, Harp, and Violoncello.
- DEGRANDEVAAL—Concerto—D minor (Oboe).
- GRETRY—MOTTL—Ballet Music from "Cephale and Procris."
- GRIEG—"Discovery" (2); "Herzwunden," "Im Fruhling" (Strings) (2); Suite—"Peer Gynt" (3)—423; Lyric Suite, Op. 54; Concerto—A minor (Pf.) (2)—332; Quartet—Op. 27.
- GULMANT—Concerto—D minor (Organ).
- HADLEY—"Ode to Music"—325; Variations; Festival March; Overture, "In Bohemia"—411.
- HANDEL—"Messiah" (5)—280; "Judas Maccabeus"; Concerto—G major (Organ, Oboe, Strings); "Overture in D"—461.
- HANSON—"The Lament for Beowulf" (first performance)—447; "Heroic Elegy" (1st performance)—461.
- HAYDN—"Creation"; "Seasons"; Symphony No. 1, E flat; "Austrian National Hymn" (Strings); Quartets—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2; G major, Op. 76, No. 1—265.
- HENSELT—Concerto—G major (Pf.).
- HERBERT—Prelude—Act III, "Natoma"—281; "Dagger Dance," "Natoma"; "Irish Rhapsody"—311; "American Fantasy"—424.
- HOLST—Oriental Suite—"Beni Mora"—391; "A Dirge for Two Veterans"—392; "The Hymn of Jesus" (American Premiere, 1923)—392; Suite from "A Perfect Fool"—304; Choral Symphony (Movement II and III), (American Premiere 1927)—464.
- HONEGGER—Symphonic Poem—"Pastorale d'Ete"—409.
- HOSMER—"Southern Rhapsody."
- HUE—"LeRouet" (Flute, Harp and Violoncello)—340.
- HUMPERDINCK—"Hansel and Gretel"—382; Overture (3); Dream Music; "Königskinder"—Prelude, Acts II-III, Prelude, Act I—394.
- IBERT—"Escapes"—444.

OFFICIAL PROGRAM

- D'INDY—"Fervaal" (Introduction, Act. I); "The Enchanted Forest"—327.
- IPPOLITOV—IVANOV—Caucasian Sketches—386; "In the Village" (2)—424.
- JADASSOHN—Quintet, Op. 76.
- JUON—Suite for String Orchestra.
- KAUN—Festival March.
- KELLEY—"Alice in Wonderland" (Children)—428.
- KOLAR—Slovakian Rhapsody—382.
- KORNGOLD—Suite—"Much Ado About Nothing" (Violin).
- KUMMER—Double Concerto for Two Violoncelli.
- KURTH—Sextet.
- LALO—"Norwegian Rhapsodie" (2)—324; "Symphonie Espagnole" (Violin) (4)—425; Overture—"Le Roi d'Ys"—382; Aria from "Le Roi d'Ys"—391.
- LECLAIR L'AINE—Sonata a Tre (2)—340.
- LIADOW—"Le Lac Enchanté"; "Kikimora" (2)—435; Cradle Song—311; Song of the Mosquito—311.
- LINDER—Concerto (Violoncello).
- LITOFF—Overture—"Robesierre."
- LISZT—"Les Preludes" (5); "Tasso" (3)—375; Grand Polonaise in E; Rhapsodie No. 1—286; "Marguerite" Movement from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz—361; Concerto—E flat (Pf.) (4)—432; A major (P.); "Hungarian Fantasie" (Pf.) (2)—389; "Pathetique" for Two Pianos—423.
- MACDOWELL—Suite, Op. 42 (3)—361; "Indian" Suite (2)—316.
- MACKENZIE—Benedictus.
- MAHLER—Allegretto from Second Symphony—382.
- MARCHETTI—"Ave Maria" (2).
- MASCAGNI—Introduction and "Hymn to the Sun" from "Iris"—413.
- MASSENET—"Narcissus"; Prelude, Act III, from "Herodiade"; Suites—"Les Erinnyes," "Esclarmonde"; Overture—"Phedre"—365; Suite—"Scenes Neapolitaines"—386.
- MENDELSSOHN—"Elijah" (4)—445; "St. Paul" (2); Forty-second Psalm (2); Symphony—"Scotch," A minor; Incidental Music to "Midsummer Night's Dream" (4)—281; Overture (4)—344; Scherzo (2)—404; Overture—"Ruy Blas" (2)—419; "Melusina"; "Fingal's Cave"—305; Concerto—E minor (Violin) (6)—392.
- MILHAUD—Suite No. 2 (Selections)—411.

DETAILED RÉPERTOIRE

- MOORE—"Voyage of Arion" (2)—463.
- MOZOWSKI—"Malaguena"; Maurische Dance" from "Boabdil."
- MOUSSORGSKY—Overture—"Night on a Bare Mountain"—427.
- MOZART—Symphony—G major (short symphony); G minor (3)—327; E flat major—292; C major, "Jupiter"—304; Overtures—"Marriage of Figaro" (3); "Magic Flute" (4)—362; Der Schauspieldirektor—291; Concerto—A major (Pf.)—374; D major (VI.)—446; Quartet—D major (3)—265; B flat; "The Impresario"—Opera Comique—387; "Cosi fan Tutti"—Opera Comique—401; "Marriage of Figaro"—417.
- NICOLAI—Overture—"Merry Wives of Windsor"—271.
- PADEREWSKI—Concerto—A minor (Pf.).
- PAGANINI—"Mobile Perpetuum"; Concerto (Violin).
- PALMGREN—Suite—"From Finland"—429.
- PARKER—"Hora Novissima."
- PAINÉ—Moorish Dances; Overture—"Oedipus Tyrannus."
- PONCHIELLI—"La Gioconda"—431; "Dance of the Hours."
- PIERNE—"Children's Crusade"—295; "Children at Bethlehem"—293.
- PUCCINI—Fantasia from "La Boheme."
- RACHMANINOFF—Symphony No. 2, E minor—379; Concerto—C minor (Pf.)—370; "The Bells" (Soli and Chorus)—427.
- RAFF—Symphony—"Im Walde."
- RAVEL—"Mother Goose" Suite (2)—402; Sonatina en trio (Flute, Harp, Violoncello, Orchestra)—340; "La Valse"—411.
- RESPIGHI—"La Primavera" (First time in America, 1924)—413.
- REZNIECK—Overture—"Donna Diana"—372.
- RHEINBERGER—"Christophus"; "The Night" (2); Concerto—G minor (Organ).
- RIMSKY-KORSAKOFF—Suite—"Scheherazade" (3)—370; Capriccio Espagnol (4)—442; Overture—"A Russian Easter"—324.
- RITTER—Overture—"Der Faule Hans."
- ROSSINI—"Stabat Mater"; "William Tell" (2); Overture "Romanza"—394; "La Gazza Ladra" Overture—404.
- RUBINSTEIN, ANTON—Concerto—D minor (Pf.) (3)—304; Quartet—C minor, Op. 17, No. 2; Op. 19.

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- SAINT-SAENS—"Samson and Delilah" (6)—396; "Spring Song"—386; "A Night in Lisbon"; Symphonic Poems—"Le Rouet d'Omphale" (3)—404; "Phaeton"—279; "Danse Macabre"; "La Jeunesse d'Hercules"; "Marche-Heroique"; Concertos—A minor (Violoncello) (2); G minor (Pf.) (3)—448—F major (Pf.)—404; B minor (Violin)—267; Rondo Capriccioso (Violin) (5)—446; Piano Septet, Op. 65; Concert Piece—A major (Violin)—382; Symphony No. 3—432; "Carnival of Animals"—446.
- SCHWEINFLUG—Overture—"To a Shakespeare Comedy."
- SCHELLING—Fantasie Suite (Piano and Orchestra)—395; Fantasy, "The Victory Ball" (arr. for Band) (2)—465.
- SCHOENBERG—"Verklärte Nacht"—448.
- SCHUBERT—Symphony—B minor, "Unfinished" (7)—402; No. 10, C major (4)—465; Theme and Variation (Strings); March in E flat; Quartet in D minor (4).
- SCHUMANN, GEORG—Overture—"Liebesfrühling" (2)—378; "Dance of the Nymphs and Satyrs"—382.
- SCHUMANN, ROBERT—Symphonies—No. 1, B flat (5)—426; No. 3, E flat, "Rhenish" (2)—395; (Transcribed for Modern Orchestra by Frederick A. Stock); No. 4, D minor (3)—404; Overtures—"Genoveva" (2); "Manfred"; Concerto—A minor (Pf.) (2)—292; Quartet—A major, Op. 41, No. 3; Piano Quintet, Op. 44.
- SCRIABINE—Symphony No. 3—"Divine Poem"—354.
- SKILTON—"War Dance"—424.
- SIBELIUS—"The Swan of Tuonela"—286; "Lineninkaien Turns Homeward"; Valse Triste—286; "Finlandia"—344; "En Saga."
- SINAGAGLIA—"Suite Piemontesi"—293; "Perpetual Motion" (Strings); Overture—"Le Baruffe Chiozotte."
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- SOWERBY—"Irish Washerwoman"—411.
- SPINELLI—Prelude, Act III, "A Basso Porto"—429.
- SPOHR—Symphony—"Consecration of Tones"; Nonetto—F major, Op. 31—356.
- STANLEY, ALBERT A.—"A Psalm of Victory"; "Laus Deo"—269; "Chorus Triomphalis" (5)—358; "Consecration Hymn" (3)—314; "Fair Land of Freedom"—325; Symphony—F major; Scherzo; Symphonic Poem—"Attis" (3)—361.
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- STOCK, FREDERICK A.—“A Psalmic Rhapsody”—378; Symphonic Waltz—“At Sunset”; “Festival March and Hymn to Liberty”—282; “March and Hymn to Democracy”—324.
- STRAUSS, ED.—“Seid Muschlingen, Millionen.”
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- DE SWERT—Concerto—D minor (Violoncello).
- SULLIVAN—“Golden Legend.”
- SVENDSEN—Allegretto Scherzando; Kronring’s March; Fantastic—“Romeo and Juliet” (2); Legend—“Zorahayda.”
- TARTINI—Concerto—D minor (Violin)—355.
- TAYLOR—Suite—“Through the Looking Glass,” Op. 12 (for ensemble of 11 instruments)—356; “In a Looking Glass”—464.
- THOMAS—“Mignon”; Overture; Aria—“Io son Titania”—378.
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- VOLBACH—“Er waren zwei Königskinder.”
- VAN DER STUKEN—“Spring Night.”
- VERDI—“Manzoni Requiem” (4)—342; “Aida” (4)—363; Excerpts—413; Finale Act II from “Forza del Destino”—413; “Stabat Mater.”
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OFFICIAL PROGRAM

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Summary

Summary of Works

1888-1927

49 Larger Choral Works	by 33 composers, were given	103 performances
35 Smaller Choral Works	" 22 " " "	62 "
47 Symphonies	" 22 " " "	104 "
201 Symphonic Poems, etc	" 78 " " "	289 "
78 Overtures	" 43 " " "	182 "
49 Concertos	" 33 " " "	79 "
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

1888-1927—466 Concerts

11 Orchestras	took part in	228 concerts
2 Bands	" " "	4 "
14 Chamber Music Organizations	" " "	26 "
1 Opera Company	" " "	4 "
3 Choirs	" " "	3 "
32 Conductors	" " "	268 "
108 Sopranos	" " "	119 "
46 Contraltos	" " "	99 "
51 Tenors	" " "	108 "
71 Baritones and Basses	" " "	182 "
58 Pianists	" " "	103 "
43 Violinists	" " "	59 "
22 Cellists	" " "	24 "
12 Organists	" " "	22 "
5 Miscellaneous	" " "	5 "

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 1926-1927

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-EIGHTH SEASON—FIRST CONCERT—No. CCCCLI COMPLETE SERIES.

FRIEDA HEMPEL,
Assisting Artists:
RUDOLPH GRUEN, Pianist
EWALD HAUN, Flute

Monday Evening, October 18, 1926

- Rondo Capriccioso *Mendelssohn*
Mr. Gruen
- (A) My Mother Bids Me Bind My Hair *Haydn*
(B) Aria from the "Marriage Cantata" *Bach*
Miss Hempel
(With Flute Obbligato)
- Theme and Variations *Proch*
Miss Hempel
(With Flute Obbligato)
- (A) Prelude in G Minor *Gruen*
(B) Prelude in B Flat Minor *Chopin*
Mr. Gruen
- (A) Ave Maria *Schubert*
(B) Der Schmied *Schumann*
(C) Lullaby *Reger*
(D) I Have a Lover True *Wolf*
Miss Hempel
- Spirale *Donjon*
Mr. Haun
- Folk Songs:
(A) Gsaetzli *Swiss*
(B) Coucou, Canari Jaloux *Neuchatel*

OFFICIAL PROGRAM

- (C) Way Down Upon the Swanee River *Foster*
(D) Lauterbach *Alsatian*
Miss Hempel

SECOND CONCERT—No. CCCCLII—COMPLETE SERIES

THE ENGLISH SINGERS

FLORA MANN	NORMAN STONE
NELLIE CARSON	NORMAN NOTLEY
LILLIAN BERGER	CUTHBERT KELLY

Friday Evening, November 5, 1926

Motets:

- Praise Our Lord *William Byrd* (1543-1623)
Ave Verum *William Byrd* (1543-1623)
Hosanna to the Son of David..... *Thomas Weelkes* (1575-1623)

Madrigals and a Ballet:

- O softly singing lute *Francis Pilkington* (1562-1638)
Tho' Amaryllis dance *William Byrd* (1543-1623)
On the Plains *Thomas Weelkes* (1575-1623)
Stay, Corydon *John Wilbye* (1574-1638)

Folk Songs *Arranged by R. Vaughan Williams* (1872—)

- The Dark-eyed Sailor
The Turtle Dove
Wassail Song

Italian Street Cries:

- Chimney Sweeps *Jacques du Pont* (c.1600)
Rag and Bone *Adriano Banchieri* (c.1565-1634)
Hot Chestnuts *Jacques du Pont* (c.1600)

Duets and Trio:

- I spy Celia *Henry Purcell* (1658-1695)
John, come kiss me now (16th Century) *Arranged by E. W. Naylor* (1867)
The Three Fairies *Henry Purcell* (1658-1695)

Madrigals, Ballet and Canzonet:

- Hark, all ye lovely Saints *Thomas Weelkes* (1575-1623)
The Silver Swan *Orlando Gibbons* (1583-1625)
I go before, my Darling *Thomas Morley* (1558-1603)
My Phyllis bids me pack away *Thomas Weelkes* (1575-1623)

DETROIT SYMPHONY ORCHESTRA

THIRD CONCERT—No. CCCCLV COMPLETE SERIES

OSSIP GABRILOWITSCH, Conductor

Monday Evening, December 13, 1926

- Overture, "Der Freischütz" *Weber*

RECORD OF MUSICAL SEASON, 1926-1927

Symphony, No. I, in C minor, Op. 68*Brahms*
 Un poco sostenuto; allegro
 Andante sostenuto
 Un poco allegretto e grazioso
 Adagio-Allegro non troppo, ma con brio

Tone Poem, "Viviane"*Chausson*

Suite From The Ballet, "Firebird"*Stravinsky*

1. The Enchanted Garden; Firebird's Dance
2. Procession of the Princesses
3. Infernal Dance of Kastchei and his Subjects
- d. Lullaby; Sunrise; Apotheosis; Finale

FOURTH CONCERT—No. CCCCCLVII COMPLETE SERIES

MARION TALLEY, SOPRANO

EMIL POLAK, Pianist

JOHN CORIGLIANO, Violinist

Monday Evening, January 17, 1927

Air *Goldmark*
 Preludium and Allegro*Pugnani-Kreisler*

Mr. Corigliano

Aria: "Una Voce Poco Fa" from "The Barber of Seville".....*Rossini*
 Miss Talley

Er ist's ('Tis Spring)*Schumann*

When I Was Seventeen (Swedish Folk-Song).....*Lilljebjorn*

Aria: "Connais-tu le pays? from "Mignon"*Thomas*

(Know'st thou not that fair land?)

Miss Talley

Aria: "Der Hölle Rache kocht in meinem Herzen"*Mozart*
 (The Infernal Revenge from "The Magic Flute")

Miss Talley

Home *MacFadyen*

When Love Is Kind*Arranged by A. L.*

Pirate Dreams*Huerter*

Lo! Here the Gentle Lark*Bishop*

Miss Talley

The Old Refrain*Kreisler*

Introduction and Tarantelle*Sarasate*

Mr. Corigliano

La Primavera d'Or (Love-Tide of Spring).....*Glazounow-La Forge*

Miss Talley

OFFICIAL PROGRAM

FIFTH CONCERT—No. CCCCLVIII COMPLETE SERIES

FRITZ KREISLER, VIOLINIST

CARL LAMSON, Accompanist

Monday Evening, January 31, 1927

Kreutzer Sonata	<i>Beethoven</i>
Adagio-sostenuto-Presto	
Andante con variazioni	
Presto	
Adagio and Fugue, G-minor	<i>Bach</i>
(For violin alone)	
La Folia (Theme and Variations)	<i>Corelli</i>
Variations	<i>Tartini</i>
Lotusland	<i>Cyril Scott-Kreisler</i>
En bateau	<i>Debussy</i>
Frasquita Serenade	<i>Léhar-Kreisler</i>
Danse espagnole	<i>Manuel de Falla-Kreisler</i>
Overture—"Tannhäuser"	<i>Richard Wagner</i>
"The Young Prince and the Young Princess" from "Scheherazade"	
Andante cantabile	<i>Tschaikowsky</i>

SIXTH CONCERT—No. CCCCLX COMPLETE SERIES

GUIOMAR NOVAES, PIANIST

Wednesday Evening, March 2, 1927

Choral (Awake, the voice commands)	<i>Bach-Busoni</i>
Variations and Fugue on a theme, by Haendel	<i>Brahms</i>
Nocturne	<i>Chopin</i>
Mazurka	<i>Chopin</i>
Sonata in B flat minor. Op. 35	<i>Chopin</i>
Grave, doppio movimento	
Scherzo	
Funeral March	
Presto (Wind over the Graves)	
En auto (from the "Promenades Suite")	<i>Poulenc</i>
Serenade	<i>Strauss</i>
The Little White Mule	<i>J. Ibert</i>
Fledermauss	<i>Strauss-Godowski</i>

EIGHTH SEASON—FIRST CONCERT—No. CCCCL COMPLETE SERIES

UNITED STATES MARINE BAND

WILLIAM H. SANTELMANN, Leader

TAYLOR BRANSON, Second Leader

SOLOISTS:

Robert E. Clark, Trombone

John P. White, Cornet

Saturday Evening, October 9, 1926

.....	<i>Nicholas Rimsky-Korsakow</i>
Solo for Cornet-Scherzo "Showers of Gold"	<i>Herbert Clarke</i>
John P. White	

RECORD OF MUSICAL SEASON, 1926-1927

Tone Poem "Finlandia"	<i>Jean Sibelius</i>
"Rondo Capriccioso"	<i>Felix Mendelssohn-Bartholdy</i>
Waltz "The Bachelors"	<i>William H. Santelmann</i>
Solo for Trombone "Thoughts of Love"	<i>Arthur Pryor</i>
Robert E. Clark	
Hungarian Rhapsody, No. 14	<i>Franz Liszt</i>

SECOND CONCERT—No. CCCCLIII COMPLETE SERIES

MORIZ ROSENTHAL, PIANIST

Monday Evening, November 29, 1926

Sonata, Op. 31, No. 3, E Flat	<i>Beethoven</i>
Etudes Symphoniques	<i>Schumann</i>
Nocturne, Op. 9, No. 2	}
Six Etudes	
Valse, Op. 64, No. 2	
Chant polonais	
Minstrels	<i>Debussy</i>
Musical Box	<i>Liadow</i>
Papillons (Butterflies)	<i>Moriz Rosenthal</i>
Hungarian Rhapsody, No. 2	<i>Liszt</i>

THIRD CONCERT—No. CCCCLIV COMPLETE SERIES

ROLAND HAYES, TENOR

WILLIAM LAWRENCE, Accompanist

Saturday Evening, December 4, 1926

Selve amiche	<i>Caldara (1671-1763)</i>
Eviva rosa	<i>Galuppi</i>
Ah Spietato	<i>Handel</i>
Lied eines Schiffers an die Dioskuren— (A Boatman's Hymn to the Twin Stars)	<i>Schubert</i>
Rastlose Liebe (Restless Love)	<i>Schubert</i>
Es traunte mir (In My Dreams)	<i>Brahms</i>
Heimkehr (Homeward)	<i>Brahms</i>
Lebewohl (Farewell)	<i>Hugo Wolf</i>
Again Alone	<i>Rachmaninoff</i>
By a Lonely Forest Pathway	<i>Griffes</i>
The Lament of Ian the Proud	<i>Griffes</i>
Dream Valley	<i>Quilter</i>
Negro Spirituals	
Made my Vow, arranged by	<i>Percy Parham</i>
Lit'l David, arranged by	<i>Roland Hayes</i>
Wade in de Water, arrangey by	<i>Edward Boatner</i>
Camp Meetin', arranged by	<i>Roland Hayes</i>

OFFICIAL PROGRAM

FOURTH CONCERT—No. CCCCLVI COMPLETE SERIES

RUSSIAN COSSACK CHORUS

SERGEI SOCOLOFF, Director

Monday Evening, January 10, 1927

Serenade	<i>Moisseeff</i>
Selection From The Opera "Bandura".....	<i>Davidovsky</i>
Sentinel's Song	<i>Kunz</i>
Cossack's Prayer Before The Battle	<i>Kolatilin</i>
Prisoner's Escape	<i>Turenkoff</i>
Volga Boatman Song	<i>arr. Socoloff</i>
A Cossack Party	<i>Davidovsky</i>
Legend of Christ	<i>Tchaikovsky</i>
Potpourri of Popular Russian Songs	<i>arr. Socoloff</i>
Song of Russia	<i>Kolatilin</i>
March	<i>Slavianskaia</i>
Peasant's Chorus, from the Opera "Prince Igor".....	<i>Borodin</i>
Stern Ocean	<i>Zaitseff</i>
Snowstorm	<i>Warlamoff</i>
March of the Signals	<i>Kolatilin</i>

FIFTH CONCERT—No. CCCCLIX COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

Monday Evening, February 21, 1927

Overture, "Midsummer Night's Dream"	<i>Mendelssohn</i>
Third Symphony (Eroica) in E flat, Op. 55.....	<i>Beethoven</i>
(On the occasion of the centenary of Beethoven's death)	
Allegro con brio	
Marche funebre—Adagio Assai	
Scherzo—Allegro vivace	
Finale—Allegro molto	
Intermezzi Goldoniani, Op. 127 (for strings)	<i>Bossi</i>
Preludio e Menuetto	<i>Coprifuoco</i>
Burlesca	<i>Serenatina</i>
	<i>Gagliarda</i>
Overture "William Tell".....	<i>Rossini</i>

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 1926, contributed to a special fund for the support of a four-day Annual May Festival.

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