

Arthur Lynn Cross
705 S. State St.

The
Thirty - Sixth Annual
May
Festival

University of Michigan

1929



FREDERICK STOCK

Conductor, Chicago Symphony Orchestra, which, under his direction, has been an important feature of twenty-five consecutive May Festivals.

[OFFICIAL]

The

Thirty-Sixth Annual

MAY FESTIVAL

University of Michigan

May 22, 23, 24, 25
1929

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 22, 8:15 O'CLOCK

OPENING CONCERT

SOLOISTS

SOPHIE BRASLAU, *Contralto*

RICHARD CROOKS, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 23, 8:15 O'CLOCK

CHORAL CONCERT

SOLOISTS

JEANNETTE VREELAND, *Soprano*

THE UNIVERSITY CHORAL UNION

LAWRENCE TIBBETT, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

EARL V. MOORE, *Conductor*

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

CHILDREN'S CONCERT

SOLOISTS

BARRE HILL, *Baritone*

EFREM ZIMBALIST, *Violinist*

THE CHILDREN'S FESTIVAL CHORUS, ORCHESTRAL ACCOMPANIMENT

FREDERICK STOCK AND JUVA HIGBEE, *Conductors*

FRIDAY EVENING, MAY 24, 8:15 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

EDITH MASON, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 25, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

JOSEF HOFMANN, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 25, 8:15 O'CLOCK

GRAND OPERA CONCERT

"SAMSON AND DELILAH"

SAINT SAËNS

SOLOISTS

MARION TELVA, *Contralto*

RICHARD BONELLI, *Baritone*

PAUL ALTHOUSE, *Tenor*

WILLIAM GUSTAFSON, *Bass*

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 Miss Juva Higbee, Supervisor of Music in the Ann Arbor Public Schools, for her valuable service as Conductor of the Children's Concert; and to the several members of her 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, who 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 analyses in this book.

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—1928-1929

FIFTIETH SEASON

ELEVENTH CONCERT

COMPLETE SERIES 1751

First May Festival Concert

WEDNESDAY EVENING, MAY 22, 8:15 O'CLOCK

SOLOISTS

SOPHIE BRASLAU, *Contralto*

RICHARD CROOKS, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, from D Major Suite, No. 3.....*Bach*

ARIAS, "Hier soll ich dich denn sehen" } from "Die Entführung".....*Mozart*
"O wie ängstlich, o wie feurig" }
RICHARD CROOKS

SUITE for Orchestra, "Iberia".....*Debussy*

SONGS with Orchestra

"Fate"*Rachmaninoff*
"The Classicist" }*Moussorgsky*
"On the Dnieper" }

SOPHIE BRASLAU

Intermission

ARIAS, "Flower Song," from "Carmen" }*Bizet*
"Mi par d'udir ancora," from "Pearl Fishers" }
MR. CROOKS

SYMPHONIC POEM, "Don Juan".....*Strauss*

"GYPSY SONGS"*Brahms*
MISS BRASLAU

CONCERT WALTZ in F.....*Glazounow*

CHORAL UNION SERIES—1928-1929

FIFTIETH SEASON

TWELFTH CONCERT

COMPLETE SERIES 1752

Second May Festival Concert

THURSDAY EVENING, MAY 23, 8:15 O'CLOCK

SOLOISTS

JEANNETTE VREELAND, <i>Soprano</i>	MABEL ROSS RHEAD, <i>Pianist</i>
LAWRENCE TIBBETT, <i>Baritone</i>	PALMER CHRISTIAN, <i>Organist</i>
THE UNIVERSITY CHORAL UNION	THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, <i>Conductor</i>	

PROGRAM

"A GERMAN REQUIEM".....*Brahms*
SOLOISTS, CHORUS, ORCHESTRA, ORGAN

- (a) Blessed are they that mourn—Chorus
- (b) Behold, all flesh is as the grass—Chorus
- (c) How lovely is thy dwelling place—Chorus
- (d) Ye now are sorrowful—Soprano solo and Chorus
- (e) Here on earth have we no continuing place—Baritone solo and Chorus

Intermission

"THE NEW LIFE".....*Wolf-Ferrari*
SOLOISTS, CHORUS, ORCHESTRA, ORGAN AND PIANO

Prologue—Soloists and Chorus

First Part— BALLATA—Baritone solo and Chorus
DANCE OF THE ANGELS—Orchestra
ARIOSO—Baritone Solo
SONETTO—Baritone Solo
CANZONA—Chorus
INTERMEZZO—Orchestra
SONETTO—Baritone Solo
SONETTO—Women's Chorus

Second Part— SONETTO—Baritone Solo
DEATH OF BEATRICE
RECITATIVE AND CANZONA—Chorus
SONETTO—Baritone Solo and Chorus

CHORAL UNION SERIES—1928-1929

FIFTIETH SEASON

THIRTEENTH CONCERT

COMPLETE SERIES 1753

Third May Festival Concert

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

SOLOISTS

BARRE HILL, *Baritone*

EFREM ZIMBALIST, *Violinist*

THE CHILDREN'S FESTIVAL CHORUS, ORCHESTRAL ACCOMPANIMENT

FREDERICK STOCK AND JUVA HIGBEE, *Conductors*

PROGRAM

OVERTURE, "Marriage of Figaro".....*Mozart*

"SPRING'S MESSENGER".....*Schumann*

"HE SHALL FEED HIS FLOCK," from "MESSIAH".....*Handel*

CHILDREN'S FESTIVAL CHORUS

ARIAS, (a) "Eri tu," from "MASKED BALL" }.....*Verdi*
(b) "Ford's Song," from "FALSTAFF" }

BARRE HILL

CANTATA, "The Hunting of the Snark".....*Boyd*

PROLOGUE: THE LANDING; THE BELLMAN'S SPEECH; THE HUNTING;
THE VANISHING.

MR. HILL, CHILDREN'S FESTIVAL CHORUS, ORCHESTRA

Intermission

CONCERTO in D, for Violin and Orchestra.....*Brahms*

ALLEGRO NON TROPPO; ADAGIO; ALLEGRO GIOCOLO, MA NON TROPPO VIVACE

EFREM ZIMBALIST

CHORAL UNION SERIES—1928-1929

FIFTIETH SEASON

FOURTEENTH CONCERT

COMPLETE SERIES 1754

Fourth May Festival Concert

FRIDAY EVENING, MAY 24, 8:15 O'CLOCK

SOLOIST

EDITH MASON, *Soprano*

CHICAGO SYMPHONY ORCHESTRA

UNIVERSITY CHORAL UNION

FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Fervaal"*d'Indy*

ARIAS, (a) "Deh vieni non tardar," from "MARRIAGE OF FIGARO" {*Mozart*
(b) "Batti, batti," from "DON JUAN" }
EDITH MASON

"AMERICA", an Epic Rhapsody in Three Parts*Block*

- I.-1620. The Soil—The Indians—(England)—The Mayflower—The Landing of the Pilgrims.
- II. 1861-1865. Hours of Joy—Hours of Sorrow.
- III. 1926-.... The Present—The Future....

Intermission

ARIA, "Depuis le Jour," from "LOUISE"*Charpentier*
MISS MASON

SUITE for Orchestra, "Odysseus"*Lockwood*
INTRODUCTION; CALYPSO; POSEIDON; SIRENS

ARIAS, (a) "Un bel di vedremo" { from "MADAME BUTTERFLY"*Puccini*
(b) "Entrance Song" }
MISS MASON

SLAVONIC DANCE, A Flat*Dvorak*

CHORAL UNION SERIES—1928-1929

FIFTIETH SEASON

FIFTEENTH CONCERT

COMPLETE SERIES 1755

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 25, 2:30 O'CLOCK

SOLOIST

JOSEF HOFMANN, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Russlan and Ludmilla".....*Glinka*

SYMPHONIC SUITE, "Schéhérazade" after

"A Thousand and One Nights," Opus. 35.....*Rimsky-Korsakoff*

Intermission

CONCERTO No. 4, in D Minor, for Piano and Orchestra, Opus. 70.....*Rubinstein*

MODERATO; MODERATO ASSAI; ALLEGRO

JOSEF HOFMANN

CHORAL UNION SERIES—1928-1929

FIFTIETH SEASON

SIXTEENTH CONCERT

COMPLETE SERIES 1756

Sixth May Festival Concert

SATURDAY EVENING, MAY 25, 8:15 O'CLOCK

"SAMSON AND DELILAH"

SAINT SAENS

An Opera in Three Acts

CAST

SAMSON	Mr. Paul Althouse
DELILAH	Miss Marion Telva
HIGH PRIEST	Mr. Richard Bonelli
ABIMELECH	Mr. William Gustafson
AN OLD HEBREW {	
HEBREWS, PHILISTINES	The Choral Union

THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE, *Conductor*

SYNOPSIS

ACT I

(*A public square in Gaza, Palestine;
Temple of Dagon in background*)

SCENE I.—Hebrew Men and Women—
Samson in their midst.

SCENE II.—Abimelech, Philistine Soldiers,
Samson and Israelites.

SCENE III.—The same as above, with
the High Priest, Guards, First and
Second Philistines.

SCENE IV.—Hebrew Old Men; Samson
and Victorious Hebrews.

(*The gates of Dagon's
Temple swing open.*)

SCENE V.—Samson, Delilah, the Old He-
brew, Philistines, and Hebrews.
Dance of the Priestesses of Dagon.

ACT II

(*The Valley of Sorek, in Palestine*)

SCENE I.—Delilah alone.

SCENE II.—Delilah and the High Priest.

SCENE III.—Samson and Delilah.

Intermission

ACT III

SCENE I.—(*A Prison at Gaza.*) Sam-
son and Captive Hebrews.

SCENE II.—(*Interior of Dagon's Temple*)
Delilah, Young Philistine Women
and Dancers. Ballet.

SCENE III.—High Priest, Delilah, Sam-
son, Philistine Men and Women.

DESCRIPTIVE
PROGRAMS

BY

EARL V. MOORE

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1929

FIRST CONCERT



Wednesday Evening, May 22



OVERTURE, from 3rd Suite in D Major - - - - - Bach

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

Orchestral literature, in the present-day acceptance of the type of music comprised by that term, can scarcely be said to have existed in Bach's day. Neither the form in which music for the orchestra has found most adequate expression in the centuries that have intervened, nor the organization of the various instruments into an adequate interpreting medium had yet been achieved. The so-called suites of Bach are to the orchestral music of his day what the symphonies of Mozart, Haydn and Beethoven are to the classic era.

Bach left four *Orchester-partien* each for a different group of instruments. From the fact that there is no accepted order or succession of the tunes, and no consistent use of similar instrumental groups we may infer that Bach was experimenting in the field of absolute music. We recognize in these compositions, however, the hand of a master, and find unity, thematic development, and emotional content here and there in this springtime of the orchestral art. The first movement is always an *Overture*, modeled after the French overtures of Lully and others, but worked out with more elaborate ornamentation and a growing sense of the importance of thematic development. The treatment of thematic materials is usually in three sections, the first solidly harmonic, in a *Grave* tempo; the second division is lighter and brighter in style, *Allegro* or *vivace*, and in the case of the overture on tonight's program quite contrapuntal in structure; an effect of balance is attained by the recurrence of the *Grave* tempo and the perpendicular chordal effects that were characteristic of the first section.

The suite No. 3 is scored for three trumpets in D (instruments akin to the modern trumpet but yielding a thinner, clearer quality of tone), two drums, two oboes, and a quartette of strings. Bach's scheme of orchestration is distinct from modern practice, and his list of instruments much less imposing. Neither the oboes nor the trumpets, (single representations of the brass and woodwind group) are used for color effect or solo purposes; they are used rather to increase the volume of sound. The oboes, for example, reinforce the first and second violin parts. The trumpets of Bach's day

OFFICIAL PROGRAM

being limited to the notes of the tonic and dominant harmony rarely produced a melody and most frequently are found in *forte* passages in combination with the drums.

ARIAS: (a) "HIER SOLL ICH DICH DENN SEHEN"

(b) "O WIE ANGSTLICH, O WIE FEUERIG"

from "DIE ENTFÜHRUNG" - - - - Mozart

RICHARD CROOKS

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

"*Die Entführung aus dem Serail*" (The Elopement from the Seraglio) preceded *The Marriage of Figaro* in date of composition but was widely separated from it in spirit and content. *Magic Flute* and *Die Entführung* constitute Mozart's definite excursions into the field of German opera, which in the last quarter of the 18th century was as vital and unsolved a problem as is that of American opera (whatever that may mean) in these decades.

Designated as a *Komisches Singspiel* we may expect the general features of the German comic opera style, begun by Kaiser at Hamburg, (where Handel first gained operatic experience,) and extended by Mozart, von Weber and others. In the main the action takes place in the spoken dialog and the music consisting of arias, duets, etc., has little more than "speaking acquaintance" with the plot. As an art form, the "Singspiel" fails at this precise point—music is omitted in those intensely dramatic moments when it could achieve the highest form of expression.

The plot of *Die Entführung*—adapted by Mozart's librettist, Stephanie, from a text written the same year by Bretzner for the composer André—may be summarized as follows: Constanze, a Spanish lady, has been captured by the Pasha Selim who wishes to make her his wife. Her lover, Belmonte and his servant Pedrillo contrive by various schemes to bring about her elopement, which actually comes to pass in Act III, only to be frustrated—in true comic opera style—by the untimely arrival of the Pasha's guards. He forgives, however, when he finds Belmonte is the son of his worst enemy!—and the "Curtain" is on a happy ending.

Musically, the two arias by Belmonte on this evening's program show the young Mozart at the beginning of his great period of creative activity; they are vital, individual, in melodic and rhythmic qualities, and, in spite of being set to a German text, show the composer's unmistakable leaning to and facility in the Italian vocal style.

FIRST CONCERT

The two texts follow:

- (a) Hier soll ich dich denn sehen,
Konstanze! dich mein Glück!
Lass Himmel es geschehen,
Gieb mir die Ruh zurück,

Ich duldet der Leiden,
O Liebe, allzuviel!
Schenk' mir dafür nun Freuden,
Und bringe mich ans Ziel.

- (b) O wie ängstlich, o wie feurig
Klopft mein liebevolles Herz!
Und des Wiedersehens Zähre
Lohnt der Trennung bange Schmerz,

Schon zitter' ich und wanke,
Schon zag' ich und schwanke;
Es hebt sich die schwellende Brust!—

Ist das ihr Lispeln?
Es wird mir so bange!—
War das ihr Seufzen?
Es glüht mir die Wange!
Täuscht mich die Liebe
War es ein Traum?

O wie ängstlich, o wie feurig, etc.

Here as I now to meet thee
My Constance, thou, my joy!
Heaven grant me soon to greet thee
In peace without alloy.

Too long I've pined in sadness,
My darling, far from thee!
'Twill fill my heart with gladness
Thy face once more to see.

O how anxious, o how ardent
Beats my love-distracted heart!
This meeting will repay us
For the pain it was to part.

I tremble and shiver
With anguish I quiver
How panteth my heart with alarm!

Is that her whisper?
I fear lest we meet not.
Or was she sighing?
My love I shall greet not.
Does love deceive me
Is it a dream?

IMAGES POUR ORCHESTRE, "IBERIA" - - - - - Debussy

1. "Par les rues et par les chemins."
2. "Les parfums de la nuit."
3. "Le matin d'un jour de fête."

Claude Achille Debussy was born at St. Germain,
August 12, 1862; died at Paris, March 26, 1918.

Two sets of compositions for the piano and a group of pieces for the orchestra have been given the general title "Images" by Debussy. The first series of piano pieces contains the well-known "Reflets dans l'eau", "Hommage a Rameau", and "Mouvement", and was composed in 1905. Two years later, the second set, also made up of three pieces, appeared.

For the orchestra, again under the generic title, "Images", Debussy created three groups of compositions with the following titles: 1—"Gigue Triste"; 2—"Iberia"; 3—"Ronde de Printemps."

OFFICIAL PROGRAM

"Iberia", composed in 1909, received its first performance at the Concerts Colonne, at Paris, February 20, 1910, with Gabriel Pierné as conductor. In those days the Debussy idiom was not readily acceptable to all of the concert-goers, even of Paris, and the public reception of this performance of "Iberia" brought forth both applause and shrill whistles.

In this suite we find a Debussy quite different from the composer of "Pelleas and Melisande" or "The Afternoon of a Fawn." This group of three Spanish sketches is highly colored, pictorial, and is descriptive of the life and atmosphere of the country south of the Pyrennes. Abrupt juxtaposition of apparently unrelated and sharply contrasting ideas abound; only in the second movement does the placid, reflective atmospheric style of the composer find sustained expression.

Debussy calls for a slightly enlarged orchestra in the score of "Iberia" especially in the percussion group where tambourine, castanets, xylophone, celesta, cymbals, and bells are used with definite color values. The three movements and the English sub-titles with tempo indications are appended:

1—"In the streets and by the waysides." *Assez animé (dans une rythme alerte mais précise).*

2—"The odors of the night". *Lent et rêveur.* The movement leads into—

3—"The morning of a fêteday." *Dans une rythme de marche lointaine, alerte et joyeuse.*

SONGS WITH ORCHESTRA

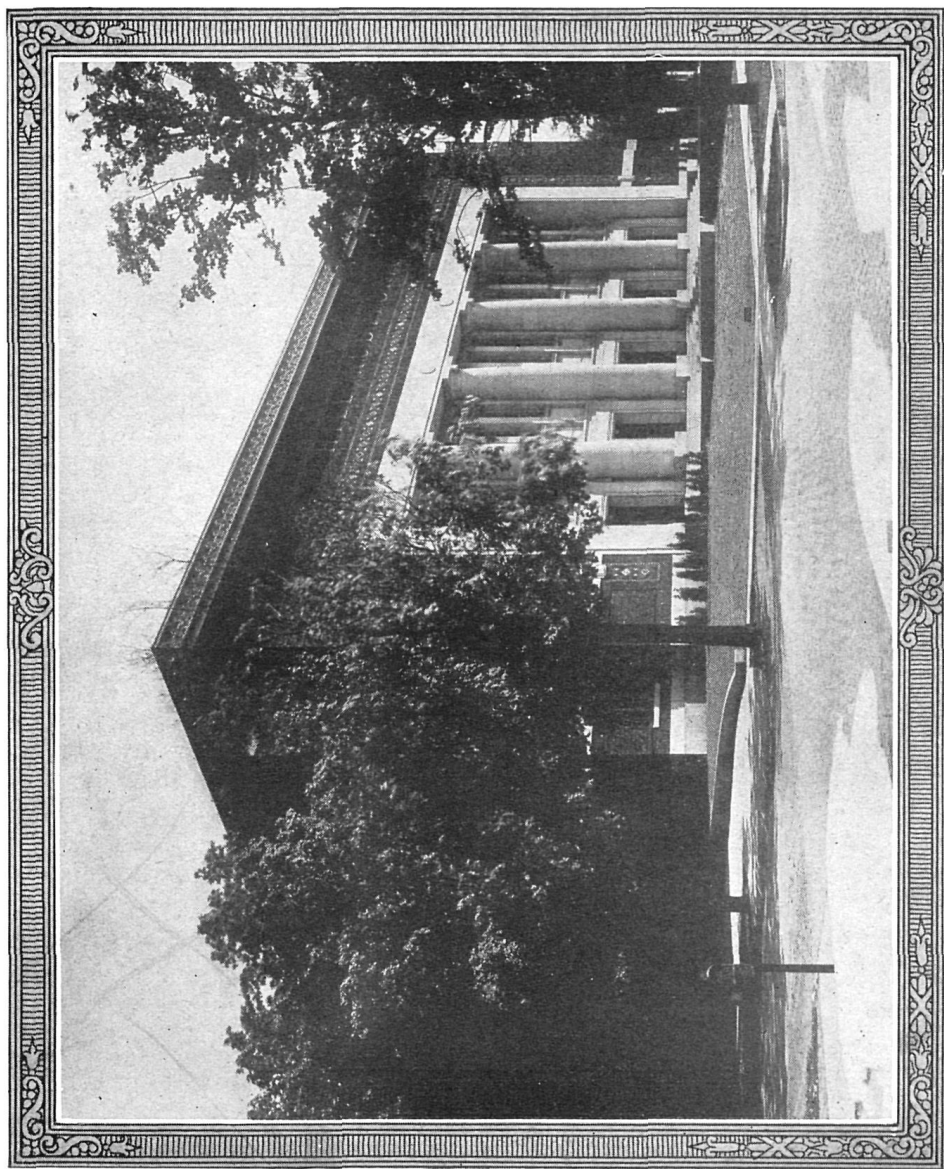
- | | | |
|-----|--------------------|--------------|
| (a) | "FATE" - - - - - | Rachmaninoff |
| (b) | "THE CLASSICIST" } | |
| (c) | "ON THE DNIEPER" } | Moussorgsky |

SOPHIE BRASLAU

- | | | |
|-----|----------------|--------------|
| (a) | FATE - - - - - | Rachmaninoff |
|-----|----------------|--------------|

(Adapted to Beethoven's Fifth Symphony.)

With her campaigning crutch and gloomy eyes,
 Fate, like a threatening watcher, follows us everywhere;
 Her face for ever threatens harm, in threats grown grey.
 Many has she overcome, but still she hammers on;
 "End, end, end, enough, my friend; give up chasing after bliss.
 End, end, end."
 A poor fellow's quite accustomed to her, arm-in-arm they go together.
 Gath'ring the grain in from the fields, and starving for reward together.
 All day the cold rain soaks him through; at eve, the snowstorm doth caress.
 At night, with sorrow and with fear, fate threatens him with new distress;
 In sleep he hears her knock, knock, knock.



HILL AUDITORIUM
Where the May Festival Concerts are Held

FIRST CONCERT

"See, friend, how others get on well.

Knock, knock, knock."

Others without trouble have riches, youth and renown;

Their merry songs are heard and wine makes them sport.

For long their noisy feasting's heard; but suddenly the guests grow pale and silent.

With hand trembling with rage, fate knocks at their window:

"Knock, knock, knock;

A new friend has come to see you; make place for him.

Knock, knock, knock,"

But there is happiness on earth, once full of expectation.

With youthful joy upon his face, a lucky fellow came to a tryst.

Still he's alone. All is silent. Sunset expires behind the grove,

And the nightingale falls silent, his heart beats and knocks:

"Knock, knock, knock."

Dear friend, are you coming to our rendezvous?"

Knock, knock, knock.

But there she comes, and in a moment love, disquiet, expectation, bliss—

All combine for them in one wild kiss.

Dumb night looks down on them, all heaven's alight with fires.

And someone quietly behind the bushes with tiresome iteration hammers:

"Knock, knock, knock, an old friend has come to see you; enough of bliss.

Knock, knock, knock."

Words by A. Apukhtin.

Translated by H. M. Buck.

(b) THE CLASSICIST - - - - - Moussorgsky

Cesar Cui explains in *The Russian Song* that *The Classicist* was "written with reference to certain little articles of Mr. Famintzyn, a music critic now utterly forgotten—very learned, erudite, well-intentioned and proper, but possessing a very narrow, limited outlook . . ." It is a witty satire on classical pedantism in music. In the beginning and at the end, the classicist sets forth his profession of faith: he is "plain, clear, modest" and sets this forth in tones just as simple, clear, modest, which recalls the commonplaces from works of the Mozart period. In the middle, no less successfully, the terror is depicted which has seized the classicist at the sight of the contemporary musical movement, whose irresistible power he recognizes. Amusing also is the infinitely modest ending of *The Classicist*: an incomplete triad (without its fifth) is repeated three times."

I am plain, I am clear,
I am modest, I am polite, I am beautiful,
I am fluent, grave, I am passionate within bounds,
I am a pure classicist, I am bashful,
I am a pure classicist, I am courteous,
I am the bitterest foe of the latest artifices,
The sworn enemy of all innovations;
Their noise and din, their terrible disorder,
Alarm and frighten me.

OFFICIAL PROGRAM

I see the death of art in them.
But I—I am plain, but I—I am clear,
I am modest, polite, I am beautiful,
I am a pure classicist, I am bashful,
I am a pure classicist, I am courteous.

(Translated by J. A. Joffe)

(c) ON THE DNEIPEP - - - - - Moussorgsky

The words set to music by Moussorgsky in the "Dnieper" were taken from "Haydamaki," a poem in the Little Russian language by Ukraina's (Little Russia's) greatest poet, Shevchenko. The words are the fervant invocation by one of the poem's personages to Ukraina's great river, Dnieper, celebrated in song and story on the eve of the last great rising (1768) of the Cossacks (Haydamaki means insurgents) against Polish domination. Composed in 1866, the song was taken up and revised by Moussorgsky in 1880.

In his poem, Shevchenko thinly disguised his dreams of his native land's independence from Russia. He joined a secret society to regain that freedom for it, and as a result was kept in prison for many a year by the Russian Government. (J. A. Joffe)

Hoy thou, Dnieper! Harken, Dnieper!
Dnieper mine, wide river!
Hoy, Dnieper, thou deep river!
Cossack blood in profusion
Hast thou borne by distant paths
To the distant sea.
The sea thou hast made
All but drunk, all but drunk.
This shall be thy day,
My broad river Dnieper!
Today God is preparing
A feast for Ukraina—
And dreadful is that feast,
And much, much blood shall be spilled.
The Cossacks will live again.
The het man's mace shall gleam,
Striking dismay into the foe!
And once more the Cossack shall sing again in the open,
At ease and with vim he shall sing of Ukraina:
"She is free, to the seacoast,
From hated oppressors;
The Dnieper has carried off their bones,
Those bones so hateful.
With the blood of the hated oppressors
The Dnieper has made drunk
The sea in the distance."
Halt, my Dnieper, harken, Dnieper!

FIRST CONCERT

Soon thy day is coming,
Soon thou shalt be calm!
Halt, thou Dnieper!
Halt, deep river Dnieper!

(*Literal translation J. A. Joffe*)

ARIAS, "FLOWER SONG," from "CARMEN"

"MI PAR D'UDIR ANCORA," from "PEARL FISHERS" - - Bizet

MR. CROOKS

Another French composer, several decades before Debussy, went to Spain for the inspiration for an opera. That its apparent failure as a dramatic-lyric should have been one of the causes of the composer's death, is one of the tragedies in music history. As an opera composer Bizet displays a fine sense of the proper proportion of the lyric and the dramatic element, together with a true sense of color values in the orchestra for particular emotional effect.

The lovely melody created for the hero Don Jose to sing in Act II as he pleads his love for Carmen is one of the most beautiful lyrics in all operatic literature. The French text with an English translation is appended:

La fleur que tu m'avais jetee,	This flower that you threw to me,
Dans ma prison m'etait restee,	I kept it still while in the jail,
Fletrie et seche, cette fleur	And still the flow'r, tho' dead and dry,
Gardait toujours sa douce odeur;	A sweet perfume did e'er exhale;
Et pendant des heures entieres,	And, thro' many a silent hour,
Sur mes yeux, fermant mes paupieres,	On mine eyelids clos'd, lay the flow'r,
De cette odeur je m'enivrais	This rare perfume was my delight;
Et dans la nuit je te voyais!	I saw your face at dead of night!
Je me prenais a te maudire,	Then I began to curse your name,
A te detester, a me dire:	And e'en to detest you, and t'exclaim:—
Pourquoi faut il que le destin	Why must it be, that in my way
L'ait mise la sur mon chemin!	She should be set by Destiny!
Puis je m'accusais de blaspheme,	Then, I'd call myself a blasphemer,
Et je ne sentais en moimeme,	And within my heart thrill'd a tremor,
Je ne sentais qu'un seul desir, un seul espoir:	I only knew a sole desire, one hope alone:
Te revoir, o Carmen, oui, te revoir!	Carmen, 'twas to see you, my own!
Car tu n'avais eu qu'a paraitre,	For hardly had you met my vision,
Qu'a jeter un regard sur moi,	Or cast a single glance at me,
Pour t'emparer de tout mon etre,	Of all my soul you took possession,
O ma Carmen!	O my Carmen!
Et j'etais une chose a toi!	And I liv'd only yours to be!
Carmen, je t'aime!	Carmen, I love you!

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

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

The aria "Mi par d'udir" is sung by Nadir near the end of the first act, as he realizes his love for Leila. The text and an English translation follows:

Mi par d'udir ancora,	Again I hear her singing,
Ascoso in mezzo ai fior—	Where golden lilies bloom;
La voce sua canora	Her voice, like soft doves winging,
Sospirare l'amor—	Weaves a magic in the gloom.
O notte di carezze	O night of love's caresses!
Gioir che non ha fin—	O joy that now is mine!
O souvenir divin	O souvenir divine!
Folli ebbrezze, bel sogno—	O enchantment!
Delle stelle del cielo al tremolante balen	O vision, sweet vision!
La vegg'io d'ogni velo render libero il sen	'Neath the stars, softly flowing,
O notte di carezze,	I see her bosom unveil,
Gioir che non ha fin	Whose glory so showing makes the moon-
O souvenir divin,	light seem pale.
Folli ebbrezze bel sogno	O night of love's caresses!
Divin souvenir,	O joy forever mine!
Divin souvenir.	O souvenir divine!
	O enchantment!
	O vision, sweet vision!
	Divine souvenir!

TONE POEM, "DON JUAN," Op. 20 - - - - - - Strauss

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

The storm center of criticism, which a few decades ago centered around Wagner and his music dramas, then shifted to Richard Strauss and his

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tone poems and operas, has, in this generation, swirled violently around the contemporary "uglifiers of music," Milhaud, Satie, et. al., to quote H. T. Finck's unadorned phrase, leaving the "ultra-moderns" of other days in comparative peace. When we consider that "Don Juan" was created forty-one years ago, when the composer was twenty-four years old, an age when his feelings and sympathies were no doubt at one with those of the young hero he so graphically depicts, and when, as the vital, energetic, emotional music carries us onward we realize that there is a complexity of utterance, and for that day, a startling disregard for the proportions of consonance and dissonance, we must admit, perforce, that the Philistines of the late 19th century could gather from the "Aus Italien," "Macbeth" and "Don Juan" an abundance of ammunition for their critical guns.

Strauss drew his inspiration for "Don Juan" from excerpts from a poem of the same titles written by Nicholas Lenau in 1844, the English translation of which follows:

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon you the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty's service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.

* * *

Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique;
So must the Love be that would Beauty seek!
So long as youth lives on with pulse afire,
Out to the chase! To victories new aspire!

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It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas perhaps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel!
And on the hearth the cold is fiercely cruel.

(English Version by John P. Jackson)

Ernest Newman, the eminent English writer and recently a guest critic on one of the New York papers points out that in "Don Juan" we get some of the finest development that is to be found in the history of symphonic music; "the music unfolds itself, bar by bar with as perfect continuity and consistency as if it had nothing but itself to consider, while at the same time it adds fresh points to our knowledge of the psychology of the character it is portraying. No other composer equals Strauss in the power of writing long stretches of music that interests us in and for itself, at the same time that every line and color in it seems to express some new trait in the character that is being sketched."

"Don Juan" is not program music, strictly speaking; it tells no definite story or series of connected incidents; it is an exercise in musical psychology, a field in which Beethoven gave us *Coriolanus*, and Liszt essayed a portrait of *Faust*. In this work, Strauss is a student of human nature and life, no less than an accomplished musician. With all the colors of the modern orchestra on his palette, he paints the youthful hero, in search of what the poem calls a * * * "Magic realm, illimited, eternal. Of gloried woman, loveliness supernal!"

"Don Juan" was first performed from manuscript at Weimar in 1889, the composer himself conducting.

"GYPSY SONGS" - - - - - *Brahms*
MISS BRASLAU

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

The original version of *Zigeunerlieder* published as opus 103 in the year 1888 was eleven songs for four voices with piano accompaniment. On the occasion of the first performance of these songs at the final meeting of the Tonkünstlerverein in Vienna, 1888, the composer played the accompaniment

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and four of his friends sang the music for mixed quartette. Perhaps the popularity achieved by the two volumes of the *Liebeslieder* induced the composer to select this form of expression for his setting of selections from a collection of twenty-five "Hungarian folk songs" which had been translated into German by Hugo Conrat and published at Budapest, with their original melodies classified by Zoltan Magy for mezzo soprano or baritone and piano accompaniment.

A little later, Brahms arranged eight of the *Zigeunerlieder* for solo voice, with accompaniment again for the piano. Although the variety of vocal color apparent in the original version has been sacrificed in the arrangement for single solo voice, the true gypsy flavor of the rhythm and melodies is still preserved, and the admirable orchestration of the songs made by Lucien Cailliet of the Philadelphia Symphony Orchestra, give to an otherwise monochrome piano color the vivid contrasts of the modern orchestral color palette.

An English translation of the songs follows:

Ho, there Gypsy! Strike, resounding every string
And the song of false and faithless maiden sing,
Let the strings all moan, lamenting, sorrow weeping,
Till the burning tears these cheeks so hot are steeping.

High and towering Rima Stream,
How art thou so drear?
On thy shore I mourn aloud, for thee my dear!
Waves are rushing, waves are flying,
Rolling o'er the strand a-far to me,
On the shore of Rima let me weep for her eternally!

Know ye, when my lover the dearest is to me?
When in his fond arms he enfold me lovingly,
Dear sweetheart, mine thou art, tenderly I kiss thee,
Thee a loving heaven made alone and but for me.

Loving God, thou know'st how oft I've rued this,
That I gave my lover once a little kiss—
Hearts command to kiss him, how dismiss?
And long as I live, I'll think of that first kiss,
Loving God, thou know'st how oft in stillly night,
How in joy and pain, in him my thoughts delight.
Love is sweet, though bitter oft to rue,
My poor heart will hold him ever, ever true.

Rosebuds three, all on one tree, ye bloom so red
That a lad a lassie woo, is not forbid.
Loving God, if that had been denied,
All the world, the beauteous world, long since had died.

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Single life's a sin, beside!
Fairest village in Alfeld is Ketschkemete.
There live many pretty lassies trim and neat!
Comrades seek and choose ye there a bride,
Sue then for her hand and may your house abide.
Drain the goblet, comrades tried!

Art thou thinking often now, sweetheart, my love,
What thou once with holy vow to me hast sworn?
Trifle not, forsake me not, thou know'st not, how dearly I love thee.
Lov'st thou me as I thee, smile of God shall crown thee graciously.

Rosy evening clouds hang in the firmament,
Longing-filled for thee, my love, my heart is rent.
Heaven glows in glory bright, and I dream by day and night,
But of thee, of the sweetheart dear to me.

English text by Mrs. John P. Morgan

CONCERT WALTZ, No. 2, F Major - - - - - *Glazounow*

Alexandre Glazounow was born at
St. Petersburg, August 10, 1865.

Alexandre Glazounow was born into affluence. None of the leading Russian composers have known the bitterness of poverty—Glinka was a nobleman—and few have been obliged to wait for years—as did Wagner—in order to have their works performed. To be born of rich parents is not an insuperable obstacle to success—as some would have us believe—for thereby a man of real gifts can command opportunities denied to the struggling soul who may, or may not, be a genius. But when one who has every opportunity to dawdle through a life of mere pleasure becomes such a master of composition in serious forms as Glazounow, 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.

This valse, dedicated to Nicholas Galkine, was composed at Petrograd in 1894 and published in 1896. The following brief analysis is quoted from the program book of the Chicago Symphony Orchestra:

The waltz "begins with an introduction (*Allegro*, F Major, 3-4 time) constructed throughout upon an organpoint on C, its material based upon the principal theme of the valse, which presently opens (*Tempo di valse*, F major) in the violin. This theme recurs at intervals throughout the piece, episodic subjects being contrasted with it."

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Thursday Evening, May 23



"A GERMAN REQUIEM" - - - - - *Brahms*

- (a) Blessed are they that mourn—Chorus.
- (b) Behold, all flesh is as the grass—Chorus.
- (c) How lovely is thy dwelling place—Chorus.
- (d) Ye now are sorrowful—Soprano solo and chorus.
- (e) Here on earth we have no continuing place—Baritone solo and chorus.

JEANNETTE VREELAND, LAWRENCE TIBBETT, UNIVERSITY CHORAL UNION
EARL V. MOORE, *Conductor*

Whether *Ein Deutsches Requiem* was inspired by the death of Schumann or whether it was written as a memorial of the composer's mother, has not been definitely settled. Frau Schumann is quoted as having said, "We all think he wrote it in her memory, though he has never expressly said so." Herr Kalbeck argues strenuously that it was suggested by the tragedy of Schumann's death. Doubtless both incidents led the composer to meditate upon death and upon sorrow and its consolation. The composition of the work occupied Brahms chiefly for five years. During this early Viennese period he was not negligent of other fields, having composed the "Handel" and "Paganini" Variations, the two quartettes for piano and strings, the "Magelone" Song Cycle and many other vocal works.

"Never has a nobler monument been raised by filial love," was the way Joachim characterized the Requiem in his address on the occasion of the Brahms Memorial Festival held at Meiningen in October, 1899. The death of his mother in 1865 and the completion of the work in 1868 lent strength to the belief that much of the text was selected and the music written to it with her memory in the mind of the composer. Perhaps the marvellously beautiful funeral march in the second division of the work had its inspiration in this source.

In the published score the Requiem contains seven divisions. On this occasion the third and the seventh are omitted, due to considerations of the time limits of the concert program. The first hearing of the work was at one of the concerts of the Gesellschaft in Vienna, December 1, 1867. The first

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three numbers only were sung on that occasion. On Good Friday of the next year it was given under the direction of the composer in the Cathedral of Bremen, at which time all of the work was complete except No. 5, (the soprano solo with chorus) which was not added until after the second performance at Bremen. The first performance of the entire work in its completed form took place in Leipzig in the Gewandhaus in February, 1869.

The use of the caption Requiem may seem to be misleading, since there is no hint of prayer being offered on behalf of the dead. Obviously the work has nothing in common with the "Requiem Mass" of the Catholic Church.

Brahms selected his own text with great care, and although many critics have professed to trace a lack of unity in the work, a reading of the scriptural passages suffices to demonstrate that they exhibit a continuity which the composer developed in his music as well as in the text.

The first number, which is a consolation for those who mourn, *for they shall have comfort*, sets the mood for the entire work. An unusual effect in orchestration is obtained by leaving out the first and second violins. The more sombre and full-toned expression of the lower strings seem eminently fitting as a color for the melodies and harmonies of the first division.

The second movement with tempo indication *un modo di Marcia* contains the "Death March of the World" broken in upon by the hope that, *Now therefore be patient, O my brethren, after the coming of Christ*. The march continues and seems to end hopelessly: *The flowers decayeth*. Suddenly and with tremendous force the text *Albeit the Lord's word endureth forever*, is affirmed and the added phrase *The redeemed of the Lord shall return again and come rejoicing unto Zion*, inspires a musical setting which marvelously balances the joyous major mode against the sombre minor mode of the first half of this number. The composer dwells upon the phrase *Joy everlasting* in a coda of unusual beauty; the final notes of the chorus vanish without definitely ending as if a vista into infinity were opened up.

The fourth division, *How lovely is Thy dwelling place, O Lord of hosts*, shows Brahms in one of his melodious and opulently harmonic moods. The text, *It longeth, yea fainteth, for the courts of the Lord*, is almost literally translated into a miniature drama. The treatment of the words *living God* deserves especial attention, as it is one of the subtle beauties on which the composer must have expended his utmost skill; those few measures are some of the purest inspiration in the whole work, they are so simply expressed and yet so perfectly balanced. The number closes with a strong affirmative treatment of the words *They praise Thy name forevermore*.

In the next division, added after the Bremen performance, Brahms expresses the soaring spirit of the departed in the high sustained notes of the soprano solo; occasionally the chorus in a *chorale* chant interject *As one whom his own mother comforteth*.

In the sixth section of the Requiem the greatest climax of the work is reached. The chorus begins, *Here on earth have we no continuing place*, and although in a somewhat hopeless mood the faint hopes kindled heretofore are confirmed in the words of the baritone solo *Lo, I unfold unto you a mystery*, and lead through continuously mounting

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mystical harmonies to the words *At the sound of the trumpets the dead shall be raised incorruptible and we shall all be changed*. As death is swallowed up in victory so the climax of the ascendant faith is expressed in the fugal ending, *Worthy art Thou to be praised*. Musically speaking, this is one of the most intense and uplifting creations in the whole range of music and emphatically is the real conclusion of the work. The seventh division which is somewhat of a repetition of the first movement is anti-climatic. The balance of the work as a whole, is saved however by the wonderful mood of rapture and exaltation which this seventh division adds after so brilliant a conclusion as that of the sixth division. The complete text of the several divisions follows:

(a)

Blessed are they that mourn for they shall have comfort.—*Matthew 5:4*.

They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed shall doubtless return with rejoicing and bring his sheaves with him.—*Psalms 126, 5:6*.

(b)

Behold, all flesh is as grass, and all the goodliness of man is as the flower of grass; for lo, the grass withereth and the flower thereof decayeth.—*1 Peter 1:2-4*.

Now, therefore, be patient O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth and hath long patience for it until he receives the early rain and the latter rain. So be ye patient.—*James 5:7*.

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass;

For lo, the grass withereth and the flower thereof decayeth.

Albeit, the Lord's word endureth forevermore.

The redeemed of the Lord shall return again and come rejoicing unto Zion; joy everlasting shall be upon their heads; joy and gladness shall be their portion, and tears and sighing shall flee from them.—*Isaiah 35, 10*.

(c)

How lovely is Thy dwelling place, O Lord of hosts!

For my soul, it longeth, yea, fainteth, for the courts of the Lord; my soul and body crieth out, yea, for the living God.

Blest are they that dwell within Thy house; they praise Thy name evermore!—*Psalms 84:2, 3, 5*.

(d)

Ye now are sorrowful, howbeit, ye shall again behold Me, and your heart shall be joyful and your joy no man taketh from you.—*John 16:22*.

(Chorus) Yea, I will comfort you as one whom his own mother comforteth.—*Sirach: 51:35*.

Look upon Me; ye know that for a little time labor and sorrow were mine, but at the last I have found comfort.—*Jeremiah, 66, 13*.

(Chorus) Yea, I will comfort you.

(e)

Here on earth have we no continuing place, howbeit, we seek one to come.—*Hebrews, 13:14*.

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(*Baritone solo*) Lo, I unfold unto you a mystery. We shall not all flee when he cometh but we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the trumpet.

(*Chorus*) At the sound of the trumpet.

(*Chorus*) For the trumpet shall sound and the dead shall be raised incorruptible and all we shall be changed. (*Solo*) Then, what of old was written, the same shall be brought to pass. (*Chorus*) For death shall be swallowed in victory. Grave, where is thy triumph? Death, where is thy sting?—*I Corinthians, 15:51-55.*

Worthy art Thou to be praised, Lord of honor and might, for Thou have earth and heaven created and for Thy good pleasure all things have their being and were created.—*Revelations, 4:11.*

CANTATA, "THE NEW LIFE" (*La Vita Nuova, Dante*) - *Wolf-Ferrari*

For Chorus, Soli, Orchestra, and Organ

MISS JEANNETTE VREELAND, *Soprano*; MR. LAWRENCE TIBBETT, *Baritone*

EARL V. MOORE, *Conductor*

Ermanno Wolf-Ferrari was born in Venice, January 12, 1870.

That Dante's "La Vita Nuova" should not have inspired some composer long ere this to wed it to music seems strange, but it is fortunate that its beauties at last found so sympathetic an interpreter as Ermanno Wolf-Ferrari.

The career of the composer, while it has been an honorable one, and while in the course of his artistic activity he has given many proofs of real ability, really commenced with the composition of "The New Life," which is admittedly his greatest work.

The perfect union of Teutonic depth and sincerity of feeling, and Latin grace and fervor of expression, met with in this work, is somewhat unusual, and accounts for many of its most appealing characteristics. Italian music without melody is unthinkable—but that melody often lacks distinction. It is—since the Verdi of "Aïda," "Otello" and "Falstaff," we may say *was*—frequently superficial. The Teutonic must, on the other hand—after Gluck pointed out the way—has been occasionally over-insistent on dramatic fidelity and possibly, in some instances, a trifle unappreciative of the power of pure melody. Wolf-Ferrari—German on his father's side, Italian on his mother's—in his art gives us the charm of broadly conceived melody resting on a foundation of significant harmony. Invoking the aid of the modern orchestra, with its endless resources, and displaying consummate mastery of the heights and depths of vocal expression, the composer, animated by lofty poetic purpose, has given us one of the most beautiful creations of modern

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times. To say that, from the date of its first performance (Munich, March 21, 1903), "The New Life" has been accepted as in every way worthy of the immortal poem it illustrates is to record the consensus of critical judgment—a judgment endorsed by those who have listened to it uninfluenced by any critical bias. The work deserves, however, more than mere generalizations and may be better appreciated through the following non-technical analysis.

The Prologue opens with a charming introductory section for orchestra—E major, 9-8 time, *Cantando molto*—leading into a solo for soprano—"I am an angel fair"—to which a baritone solo, "These are the words we read in a vision," responds. The chorus is added at the words, "Love is the fire that ever fills me with rapture," and the ensemble proceeds in terms of broadly flowing melody, leading through several inspiring climaxes to the real climax at the words, "Their Lord we greet, whose name is Love immortal," which is a "typical" melody utilized frequently in succeeding numbers.

The First Part is introduced by a beautiful Spring Song, "Sweet rose of the morning"—A major, 3-8 time—for baritone solo and chorus. This song is as fresh and sparkling as a May morning. The text is given direction through the section—E major, *Più largo*—"More lovely than the roses, lady mine, thou appearest!" which, followed by a repetition of the theme of the first section, leads into the "Dance of Angels" ("o'er field and meadow, merrily"), in which, in the orchestration, the composer shows his originality. The pianoforte and seven kettle drums are added to the harps and strings. The drums are used, not as Berlioz employed them for purposes of noise-making, but to accentuate the basses playing *pizzicato*. Both the organ and pianoforte are treated as orchestral instruments throughout the entire work, thus enforcing Wolf-Ferrari's modernity.

An Arioso—F sharp minor, common time, *dolcissimo*—for baritone, "Ye ladies all, that with love are acquainted," now ensues, followed by a Sonetto, which is one of the most original conceptions of the whole work and of great technical interest in that it is, to all intents and purposes, a modern intensified version of the "long measure" of the earliest Italian operas. It therefore lends itself to a style of delivery that may be termed a semi-improvisation. This is accompanied by the pianoforte alone, and is followed by an echo of the "Dance of Angels," B major, 6-8 time.

The next number is a Canzone, "Lo, now an angel calleth," for chorus, the opening tenor phrase of which yields an important typical motive. The first section ends in a thrilling climax, "Lord!" thrice repeated. Heralded by an interesting orchestral interlude—3-4 time—enters one of the most charming bits of writing in the entire work, "On earth is a wonder revealed." A strong unison passage, "Then spake th' Almighty," is followed by a choral-like section ending in a *pp* statement of the typical melody heard in the Prologue, to which the Cor Anglais gives individuality. An orchestral Intermezzo—E minor, common time—is succeeded by a baritone solo—"Ye that bear the burden of bitter sorrow." A violin solo—F major, common time, *Adagio*—leads to a chorus for female voices, which is one of the most exquisite products of the composer's genius. The violin solo—*quasi recitativo*—and the characteristic accompaniment motive of the Arioso are significant features in the orchestra, while the melody and harmony of the voices illustrate ultra-modern practice. Note the wonderful effect of the harmonies

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accompanying the last two words of the line, "That such as fain would have gazed upon her." Such a treatment, in which chords are used as a painter would use color, constitutes one of the charms of the "idiomatic speech of music"—a phrase which has the sanction of Richard Wagner. Also note the typical melody given out by the oboe *pp* in the concluding measures.

None but a professional art critic—or a dictionary-maker—can control enough adjectives worthily to characterize the beauty of the solo, "So pure and fair and holy seems my lady," with which the Second Part opens. A happy inspiration was the use of the most striking melodic phrases of the *Canzone*. After the final phrase, "That bids the spirit sigh ever!" comes the gloom of Beatrice's death, orchestra with the unaccompanied chorus, "Quomodo sedet sola civitas," leading into a magnificent unison melody for basses, and later for full chorus, "Beatrice hath departed."

The *Finale*—C minor, common time, *declamando*—opens with a despairing note, "Weary, so weary, of infinite sighing." The accompaniment to this is for pianoforte alone. The solo part is interrupted by cries of "Ah! Ah!" by the chorus. In this section the orchestra develops tremendous intensity. Dying to *pppp*, the second division of the *Finale*—C major, 6-4 time, *Adagio sostenuto*—introduces the theme of "So pure and fair." Then, through a *crescendo*, leading into the most intense modern harmonic and rhythmical schemes—6-4, 3-4, 4-4, 5-4, 6-4 in quick succession—the chorus is introduced as a part of the orchestras mass—as the singers merely vocalize on "a"—and an inspiring climax is reached. The real climax, however, comes with the soprano solo, on one tone, "I dwell in peace"; the response, "May all blessings be thine!" (baritone), and the soft chords—*tranquillo*—through which the work comes to an end.

Without doing violence to the spirit of Wolf-Ferrari's conception, one may consider the baritone the personification of Dante, while in the opening solo in the Prologue—and in the concluding measures of the *Finale*—the voice of the glorified Beatrice is heard.

PROLOGUE *

PRELUDE (Orchestra)

SOLI AND CHORUS

SOPRANO SOLO.—I am an angel fair, from
Paradise descending,
I come to tell you of its joys unending,
All the vain delights this world can offer
transcending!
From Heav'n I come, to Heav'n am I
returning,
And who, beholding me, knows nought
of Love's strange yearning,
Then Love to him shall ever be hidden
treasure.
To give light to all in fullest measure,

* The poems by Dante on which the Prologue is based are included in the Supplement to the Italian editions of the "Vita Nuova."

To sing the praise of beauty was I
chosen.
From the heights of Heav'n am I de-
scending,
To tell ye, O mortals, of love unending.

BARITONE SOLO.—These are the words
we may read in the vision of an
angel to us revealed,
And I, who as my very life those bright
eyes cherish,
Must surely perish
If they be concealed.
What tho' the wound be deep, and naught
may heal it,
Yet will I still gaze upon those eyes en-
thralling,
Till in a torrent all my fears are falling,
Till in a torrent bitter tears are falling.
CHORUS.—Love is the fire that ever fills
me with rapture,

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Love is the fire that fills my being,
Love is the magic flame filling my heart
with rapture.
To every soul that suffers now give we
greeting.
And those who know the joy and pain
of loving,
Their Lord we greet, whose name is
Love immortal!

THE FIRST PART

BALLATA*

BARITONE SOLO.—Sweet rose of the morn-
ing,
The meadows adorning,
With dew-laden petals
Upturned to the sunlight,
In fair woodland mazes
I'll sing thy praises!

CHORUS.—With sound of joyous singing
The meadows shall all be ringing,
As merrily the maidens greet thee,
Pretty rose, pretty rosebud of morning!

BARITONE SOLO.—As all the birds of
heaven
From morning until even—

CHORUS.—The woodland choir rejoices
From morning until even—
In the branches are singing,
All hearts are singing,
Because the winter's over,
And the springtime is coming,
And all her joys await the happy lover.

BARITONE SOLO.—More lovely than the
roses,
Lady mine, thou appearest!
Unto me the best,
The dearest that all this world discloses!

CHORUS.—Dearest
By the spell of thy beauty
Human hearts thou ensnarest;
More fair than is the fairest;
Of Nature's children rarest!

* Probably not by Dante.

BARITONE SOLO.—Lo! all thy sisters hail
thee as "Dearest!"

(As thou art, love!)
The charms that are thine, love,
Say who shall recount them?
'Twas bounteous Nature crown'd thee
Queen among mortals!

CHORUS.—Dearest!
Yet not alone for mortals
Was thy beauty created,
Since the Almighty
In thee delighted.

BARITONE SOLO.—Let the light of thy
presence
Dispel all grief and sadness,
And fill my heart with gladness.
If I declare my passion
For thee in this fashion,
Beauteous lady, ah! do not chide me,
Since it is Love that sways me,
'Tis Love, 'tis Love!
And his might may ne'er be resisted.

DANCE OF ANGELS

(*"O'er field and meadow merrily"*)

ARIOSO

[*"After this, it chanced that, as I
passed along a path beside a stream of
clear water, so great was my desire for
speech, that I pondered upon the method
of my utterance; and it seemed to me
unfitting that I should speak of her save
as I addressed other ladies in the second
person, and not all ladies, but only such
as were gentlewomen, not women merely.
So, then, I declare that my tongue spake,
as of its own accord, and said:**]

BARITONE SOLO.—Ye ladies all, that with
love are acquainted,
With you I fain would speak of my own
lady;
Not that I rightly may sing of her
praises;
But by discourse of her my mind is eased.
When I muse on all her beauty,
Then Love upon my heart doth shed
such sweetness

* Vita Nuova, Chapter XIX.

OFFICIAL PROGRAM

That, if my courage did not wholly fail
me,
The words I uttered should move all
hearts to love!

SONETTO

*[Then the longing came to me to say
more in praise of my beloved and to
show thereby how this love for her awoke,
and how she not only roused the slum-
berer, but, though Love was not, yet in
marvellous wise did she create him. So,
then, I indited the following sonnet:]*

BARITONE SOLO.—Within my lady's eyes
Love sits enthroned;
Thus she ennobs all on which she gaz-
eth,
And as she passes all men turn towards
her,
And him she greeteth feels his heart
a-trembling.
His glance he turns away and is ashamed;
Aware of all his sin for which he sorrows.
Wrath at her glance doth flee, and hate
is banished!
Prithee, help me, O ladies, to do her
honour!
All thoughts that are both humble, sweet
and lovely
Dwell in the heart of him to whom she
speaketh;
Whoso beholds her, he doubly is blessed!
All that she seems when she smiles for
a moment
May not be told nor retain'd in the
mem'ry;
A miracle divine is she, my lady!
*(The dance recurs; an echo, as it were,
that dies in the distance.)*

CANZONE*

CHORUS.—Lo! now an angel calleth,
All divine knowledge possessing,
And sayeth: Lord!
On earth is a wonder revealed
That proceeds from a soul

* A continuation of the Canzone in Chapter XIX of the Vita Nuova, the beginning of which occurs in the Arioso.

Whose glory reaches even hither,
Since Heaven not another thing requireth
save her alone,
Now of its Lord doth crave her.
Ev'ry saint for this mercy doth clamour.
Pity alone yet protecteth our treasure.
Then spake th' Almighty (for well He
knoweth my lady):
O my beloved!
In peace I pray ye to suffer,
That she, your hope, yet stay upon the
earth awhile,
Where dwells one who sorely dreads to
lose her;
And when in hell he shall say unto the
damned:
"The hope have I beheld of God's
elected."

*[Then, sighing deeply, I said within
myself, "It must some time come that
the most gentle Beatrice must die."]*

*Then came such great dismay that my
brain began to work as the brain of one
demented . . . and so strong was this idle
imagining that I seemed to see my lady
dead . . .*

*At the sight of her such humility pos-
sessed me that I called unto death, say-
ing, "O sweetest Death, come to me, and
be no longer harsh to me . . . And
already I had said, 'O Beatrice,' when,
rousing myself, I saw that I had been
deceived."*]*

INTERMEZZO

(Orchestra)

*["After this, not many days passed
when the father of that most wondrous
and noble Beatrice departed this life and
passed to that glory which in very truth
is eternal. And, according to the cus-
tom, many ladies assembled where
Beatrice was weeping grievously! and I,
seeing several ladies returning from her,
overheard them speaking of my beaute-
ous one and of how she was grieving.
. . . Then, after reflection, I resolved to
indite something wherein I should in-*

* Vita Nuova, Chapter, XXIII.



ERMANNOWOLF-FERRARI
Composer of "The New Life"

SECOND CONCERT

*clude all that these ladies had said . . .
Thus I wrote two sonnets."*†]

PRELUDE (Orchestra)

SONETTO I

BARITONE SOLO.—Ye that the burden bear
of bitter sorrow,
With downcast eyes all your anguish
betraying,
Whence come ye hither that thus all your
faces
Wear the expression of a gentle pity?
Have ye beheld her, our lady most gra-
cious?
Seen her sweet face that in love's tears
is bathed?
Tell me, ye ladies, as my heart doth tell
me,
Since thus I see you go, with mien de-
jected;
If ye have come, then, from all her great
sorrow,
Stay with me for a season here, I pray
you!
And how it fares with her, O tell me
truly!
Your eyes have wept, and even now are
weeping!
Ah! when I see ye sad, of joy bereaved,
My heart doth grieve because that ye
are grieving.

SONETTO II

CHORUS (*Female Voices*).—Art thou,
then, he who so often hath chanted
to us,
And us alone, of our dear lady?
In very truth is thy voice like his voice;
Yet is thy face as the face of another.
And wherefore weapest thou? for lo!
Thy grieving with pity fills our hearts
who hear thy plaint?
Hast thou, then, seen her weep
That thou from us canst not conceal the
grief within thy bosom?
Leave this weeping to us; 'tis we should
sorrow;
(It were a sin if ye sought to console
us),

† Vita Nuova, Chapter XXII.

Since her sweet voice have we heard
thro' her weeping!

Yea, in her face such bitter grief abideth
That such as fain would have gazed
upon her

Would there have straightway fallen dead
before her.

THE SECOND PART

*["She shewed herself, I say, so gentle
and so kind that all who beheld her felt
a noble and sweet delight beyond ex-
pression; nor could anyone look upon
her without he sighed. Such and more
wondrous things yet were wrought by
her marvellous virtue. Then I, consid-
ering this, and desirous to resume the
theme of her praises, resolved to write
something that should make others, and
not alone those who could see her with
the eyes of the senses, know such things
concerning her as words have power to
proclaim. So, then, I wrote this son-
net."*]*

BARITONE SOLO.—So pure and fair and
holy seems my lady
That, as she passes and unto all gives
greeting,
Ev'ry faltering tongue finds nought to
utter,
And eyes no longer dare to gaze upon
her.
She goes her way, if praise of her she
heareth,
Clad in the modest garb of sweet hu-
mility;
She seems an apparition newly descend-
ed from Heaven to earth, unto us
a marvel displaying!
So pleasant doth she seem to those who
see her,
To human hearts such sweetness she
imparteth,
That none indeed may know save those
who prove it.
Behold, from out her sweet lips there
cometh a sigh low and tender,
That bids the spirit sigh for love, sigh
ever!

* Vita Nuova, Chapter XXVI.

OFFICIAL PROGRAM

LA MORTE THE DEATH OF BEATRICE (Orchestra)

["How doth the city sit solitary that was full of people! How is she become a widow, she that was great among the nations!" (Lamentations of Jeremiah i, 1.)]

RECITATIVE

CHORUS.—"Quomodo sedet sola civitas plena populo!
Facta est quasi vidua, domina gentium."

CANZONE *

CHORUS.—Beatrice hath departed to highest heaven,
To the kingdom where the angels are at peace;
With these she dwelleth, and you, ladies, hath forsaken.
'Twas not the bitter biting frost that took her,
Nor yet the summer heats, to others deadly;
Nay, 'twas her goodness, 'twas her goodness only!
And from her radiant meekness arose such glory,
Filling the heav'ns with the fame of her goodness,
That e'en th' Eternal Sire was moved to wonder,
And at last he desired to call unto Himself such blessed beauty,
And bade her from this earth ascend to Heaven,
Counting this tedious life of strife and sorrow
As all unworthy of so fair a creature.

[Mine eyes were like two things which longed to weep, and it often chanced that from their long continued weeping they were surrounded with a purple hue such as the halo worn by martyrs.†]

SONETTO

BARITONE SOLO.—Weary, so weary of infinite sighing, my heart alas!
Thro' blighted love is broken;
Now, mine eyes fail me, and their strength is exhausted,

* Vita Nuova, Chapter XXXII.

† Vita Nuova, Chapter XI.

Nor can they glance at folk that would behold them!

In truth, they seem as they were twin desires that long to be weeping and to show their sorrow,

And often do they weep so much that Love doth circle them as with a martyr's halo.

Thoughts such as these and all the sighs I utter

Fill this poor heart of mine with such great anguish

That Love within my soul doth faint and languish.

For, graven on themselves, these mourners bear it,

That sweetest name of her, my gentle lady,

And many words of grief touching her dying.

CHORUS.—Ah! Ah! Ah!

[After this sonnet I beheld a wondrous vision wherein I saw things which made me resolve to say nought else concerning my Blessed one until I could discourse more worthily of her. And to this end I labour all I can, as truly she knoweth. Wherefore, if it please Him by whom all things live that for some years yet my life shall last, I hope to say that concerning her which never yet hath been said concerning any woman, and then it may please Him who is the Lord of courtesy that my soul may go hence to behold the glory of its lady, to-wit: of that blessed Beatrice who in glory gazeth upon the countenance of Him qui est per omnia saecula benedictus.]*

CHORUS.—"a" (vocalizing).

SOPRANO SOLO (a voice sounding from Heaven).—May blessings ever attend thee, beauteous spirit.

I dwell in peace.

BARITONE SOLO.—May all blessings be thine!

[English translation. Copyrighted by Percy Pinkerton.]

* Vita Nuova, Chapter XLVIII.

THIRD CONCERT



Friday Afternoon, May 24



OVERTURE, "MARRIAGE OF FIGARO" - - - - - *Mozart*

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

This overture is justly regarded as one of the best examples of Mozart's purest style. The opera to which it is an introduction was produced for the first time at Vienna, May 1, 1786. It came very near to failure on account of a conspiracy among the singers engaged in its production. At that time the feeling was very intense in Vienna, among the singers at least, in favor of the Italian composer Paisiello, Sarti, and Cimarosa, who were the arbiters of musical taste. The opera was received with great enthusiasm in Prague, and since then has always maintained its position on the stage as one of the brightest and most spontaneous productions of Mozart's genius.

"SPRING'S MESSENGER" - - - - - *Schumann*

"HE SHALL FEED HIS FLOCK," from "MESSIAH" - - - - - *Handel*

CHILDREN'S FESTIVAL CHORUS, JUVA HIGBEE, *Conductor*

Hark! from the forest calls the cuckoo.
Lightly he's swinging,
Gayly he's singing,
Gayly he's swinging and singing
"Spring-time! Spring-time!
Spring-time, welcome to you!
Spring-time, welcome to you!

Hark! from the forest calls the cuckoo.
"Come to my bowers,
Pluck all my flowers,
Come to my blossomy bowers.
Spring-time! Spring-time!
Spring-time cometh a new!
Spring-time cometh a new!

OFFICIAL PROGRAM

You are a hero, valiant cuckoo.
Winter is flying,
Vexed by your crying;
Winter, old winter is flying.
Spring-time! Spring-time!
Spring-time conquers a new!
Spring-time conquers a new!

The aria "He Shall Feed His Flock," allotted to the contralto in Handel's "Messiah" is now transcribed for children's voices, and is perhaps even more effective than in the original:

He shall feed His flock like a shepherd,
And He shall gather the lambs in His arms,
And carry them in His bosom,
And gently lead those that are with young.

ARIAS, "ERI TU," from "MASKED BALL"

"FORD'S SONG," from "FALSTAFF" - - - - - *Verdi*
BARRE HILL

Prominent among the earlier works by this great Italian master stands the "Masked Ball," from which an aria appears on our program. While this Verdi is not the Verdi of "Falstaff," from the point of view of Italian opera he was even then a great master. His inspirations were full of a youthful buoyancy, that remained a prominent characteristic of his art after his head had been silvered by the snows of eighty-eight winters.

Recit.—Rise! I say! Ere departing, once more thy son thou may'st behold:

In darkness and silence, there thy shame and my dishonor hiding!

Yet not at her, nor at her frail existence be the blow directed.

Other, far other vengeance to purge the stain,

I am planning: it is thy life blood!

From thy base heart my dagger ere long shall bid it redly flow, retribution demanding for my woe!

Aria.—It is thou that hast sullied a soul so pure,

In whose chasteness my spirit delighted.

Thou betray'd me, in whose love I felt all secure!

Of my life thou hast poison'd the stream!

Trait'rous heart! is it thus he's requited,

Who the first in thy friendship did seem?

Oh, the pangs of joy are departed;

Lost caresses that made life a heaven;

THIRD CONCERT

When Adelia, an angel pure-hearted,
In my arms felt the transports of love!
All is over! and hate's bitter leaven,
And longing for death fill my heart!

In "Falstaff" we find almost an antithesis of the methods of operatic writing and style of melodic expression that characterize the other works by the Italian master. Though perhaps not as conspicuously as Wagner, Verdi, nevertheless, passed through periods of evolution, and the marked change in style is especially noticeable between the "Eri tu" and the present "Monologue." The ideal of providing a dazzling vehicle for vocal display has given way to a desire to bring the music and the text into closer and more subtle accord. The orchestral portion is no longer a mere harmonic web; it assumes an important role in intensifying the meaning of the words and melodies.

From his youth Verdi had cherished the idea of writing a comic opera; as he approached the vantage point a life of four score years can give, he was able to realize this dream. Employing the text that his friend Boito (who is also responsible for the libretto of "La Gioconda") had arranged from the Shakespeare comedy, *The Merry Wives of Windsor*, he created a work that is an enduring monument to his already distinguished career. "Falstaff" was first produced at Milan in 1893.

A translation of Ford's Monologue is appended:

Am I awake or do I dream?
By visions dire and dread my soul's affrighted,
Am I dreaming?
Master Ford, arouse thee! Nincompoop! Wretch benighted.
Thy wife is faithless; her shame and degradation,
Have wrecked thy home, thine honor, reputation!
Fixed is the hour—prepared the betrayal—
Tho'rt the butt of the city!
Thy friends will say all
That a husband befooled deserves no pity!
I seem to hear murmurs of reprobation,
Scorning my folly, deriding my delusion!
Oh! consternation!
Confusion!
Death and Damnation!

Let none but blockheads put faith in their spouses!
For I would trust my best nag to a coper,
And to a highwayman my horded pelf,
My flask of Nantz to an insatiate toper,
But not my wife unto herself!

OFFICIAL PROGRAM

Oh! cruel fortune! of all gladness
And hope my life's denuded!
Deluded!
But thou shalt not escape, no! ruffian, traitor,
Accursed rogue and faitour!
First I'll bewray him,
And flay him,
Then slay him!
I will avenge this outrage; though I be scorned and spited,
My deadly wrong shall fully be requited!

CANTATA, "THE HUNTING OF THE SNARK" - - - - - *Boyd*
CHILDREN'S FESTIVAL CHORUS, MR. HILL
JUVA HIGBEE, *Conductor*

Jean Boyd was born at Mount Carroll, Illinois, February 25, 1890.

The composer of the cantata on this afternoon's program began the study of music at the age of four in Fremont, Nebraska, and in the formative years of her life became acquainted with the piano and various orchestral instruments. Composition soon attracted her attention and at the age of nine her first compositions were written. Her musical and collegiate studies were continued in the elementary schools of Fremont, Nebraska and at Frances Schimer School, Mount Carroll, Illinois. Later Miss Boyd was appointed a member of the faculty in theory and piano at the Frances Schimer School, resigning this position in 1914 to come to Chicago where she was associated with the Lyceum Arts Conservatory and later with the Bush Conservatory. As a concert accompanist she has appeared with numerous artists and on several occasions programs of her original compositions have been featured.

In addition to "The Hunting of the Snark," Miss Boyd has written a "Suite for Orchestra," (in four movements), the second of which was performed in Rochester, New York, by the Rochester Philharmonic, November, 1925; a "Fantasy" in three movements for violin and piano; a "Trio, Mists of the Night," for women's voices with two violins and piano accompaniment; a number of smaller works including part songs, sacred and secular, and piano compositions. Her best known songs are "In Italy," "Canzonetta," "Wind from the South," "Balloons in the Snow."

THIRD CONCERT

THE HUNTING OF THE SNARK

LEWIS CARROL

*A Musical Voyage of Discovery in which a Company of
Adventurers, led by the Bellman, set forth to hunt a Snark,
as to the nature of which they are not at all clear. Alas,
how could they know that "the Snark was a Boojum!"*

VOYAGERS

THE BELLMAN	-	-	-	-	-	-	-	-	-	-	Captain of the Crew
THE BONNET-MAKER	-	-	-	-	-	-	-	-	-	-	Who Makes Bows
THE BOOTS	-	-	-	-	-	-	-	-	-	-	Who Sharpens a Spade
THE BARRISTER	-	-	-	-	-	-	-	-	-	-	Who Arranges Disputes
THE BROKER	-	-	-	-	-	-	-	-	-	-	Who Values their Goods
THE BILLIARD-MARKER	-	-	-	-	-	-	-	-	-	Who Wins More Than His Share	
THE BANKER	-	-	-	-	-	-	-	-	-	-	Who Carries Their Cash
THE BEAVER	-	-	-	-	-	-	-	-	-	-	Who Sits Making Lace
THE BUTCHER	-	-	-	-	-	-	-	-	-	-	Who Only Kills Beavers
THE BAKER (Thing-um-bob)	-	-	-	-	-	-	-	-	-	-	Who Vanishes

EPISODES

PROLOGUE	-	-	-	-	-	-	-	-	-	-	Chorus of Children
PART I THE LANDING	-	-	-	-	-	-	-	-	-	-	Chorus of Children
PART II THE BELLMAN'S SPEECH	-	-	-	-	-	-	-	-	-	-	Baritone Solo
PART III THE HUNTING	-	-	-	-	-	-	-	-	-	-	Chorus of Children
PART IV THE VANISHING	-	-	-	-	-	-	-	-	-	-	Chorus of Children

PROLOGUE

Did you ever hunt a Snark,
In the ocean after dark,
Or upon the pleasant land
Covered o'er with grass and sand?

But perhaps you would not know,
If a-hunting you should go,
Just the kind of thing to mark
In the hunting of a Snark.

So we'll tell you how it was
With a certain few, because
From their hunting, you will see
Just what a Snark should be.

And perhaps if you are wise,
We will open both your eyes,
And you'll never take a lark
To go hunting for a Snark
All along the pleasant land,
Covered o'er with grass and sand.

THE LANDING

"Just the place for a Snark!" the
Bellman cried,
As he landed his crew with care;
Supporting each man on the top of the
tide
By a finger entwined in his hair.

"Just the place for a Snark! I have said
it twice:
That alone should encourage the crew.
Just the place for a Snark! I have said
it thrice:
What I tell you three times is true."

The crew was complete: it included a
Boots—
A maker of Bonnets and Hoods—
A Barrister, brought to arrange their
disputes—
And a Broker, to value their goods.

OFFICIAL PROGRAM

A Billiard-maker, whose skill was immense,
Might perhaps have won more than his share—
But a Banker, engaged at enormous expense,
Had the whole of their cash in his care.

There was also a Beaver, that paced on the deck,
Or would sit making lace in the bow:
And had often (the Bellman said) saved them from wreck
Though none of the sailors knew how.

There was one who was famed for the number of things
He forgot when he entered the ship:
His umbrella, his watch, all his jewels and rings,
And the clothes he had bought for the trip.

He had forty-two boxes, all carefully packed,
With his name painted clearly on each:
But, since he omitted to mention the fact,
They were all left behind on the beach.

The loss of his clothes hardly mattered, because
He had seven coats on when he came,
With three pairs of boots—but the worst of it was,
He had wholly forgotten his name.

The last of the crew needs especial remark,
Though he looked an incredible dunce:
He had just one idea—but, that one being "Snark,"
The Bellman engaged him at once.

He came as a Butcher: but bravely declared,
When the ship had been sailing a week,
He could only kill Beavers. The Bellman looked scared,
And was almost too frightened to speak.

The Beaver, who happened to hear the remark,
Protested, with tears in its eyes,
That not even the rapture of hunting the Snark
Could atone for that dismal surprise!

"Just the place for a Snark!" the Bellman cried,
As he landed his crew with care;
Supporting each man on the top of the tide
By a finger entwined in his hair.

"Just the place for a Snark! I have said it twice:
That alone should encourage the crew.
Just the place for a Snark! I have said it thrice:
What I tell you three times is true."

THE BELLMAN'S SPEECH

"We have sailed many months, we have sailed many weeks,
(Four weeks to the month you may mark),
But never as yet ('tis your Captain who speaks)
Have we caught the least glimpse of a Snark!

"We have sailed many weeks, we have sailed many days,
(Seven days to the week I allow),
But a Snark, on the which we might lovingly gaze,
We have never beheld till now.

"Come, listen, my men, while I tell you again
(In a few very careful remarks),
The things you must know, where-so-ever you go,
About warranted genuine Snarks.

"Come, listen, my men, while I tell you again,
If your Snark be a Snark, that is right:
Fetch it home by all means—you may serve it with greens
And it's handy for striking a light.

THIRD CONCERT

"You may seek it with thimbles—and
seek it with care;
You may hunt it with forks and hope;
You may threaten its life with a railway
share;
You may charm it with smiles and soap.

"But oh, beamish crew, beware of the
day,
If your Snark be a Boojum! For then
You will softly and suddenly vanish away,
And never be met with again!

"Yes, if ever I meet with a Boojum, that
day,
In a moment (of this I am sure),
I shall softly and suddenly vanish away—
And the notion I cannot endure!"

Then the Banker endorsed a blank cheque
(which he crossed),
And changed his loose silver for notes:
The Baker with care combed his whiskers
and hair,
And shook the dust out of his coats:

The Boots and the Broker were sharpen-
ing a spade—
Each working the grindstone in turn;
But the Beaver went on making lace, and
displayed
No interest in the concern:

Though the Barrister tried to appeal to
its pride,
And vainly proceeded to cite
A number of cases, in which making
laces
Had proved an infringement of right.

The maker of Bonnets ferociously
planned
A novel arrangement of bows:
While the Billiard-marker with quiver-
ing hand
Was chalking the tip of his nose.

But the Butcher turned nervous, and
dressed himself fine,
With yellow kid gloves and a ruff—
Said he felt it exactly like going to dine,

Which the Bellman declared was all
"stuff."

The Beaver went simply galumphing
about,
At seeing the Butcher so shy;
And even the Butcher, though stupid and
stout,
Made an effort to wink with one eye.

THE VANISHING

They sought it with thimbles, they sought
it with care;
They pursued it with forks and hope;
They threatened its life with a railway
share;
They charmed it with smiles and soap.

They shuddered to think that the chase
might fail,
And the Beaver, excited at last,
Went bounding along on the tip of its
tail,
For the daylight was nearly past.

"There is Thing-um-bob shouting!" the
Bellman said.
"He is shouting like mad, only hark!
He is waving his hands, he is wagging
his head,
He has certainly found a Snark!"

They gazed in delight, while the Butcher
exclaimed,
"He was always a desperate wag!"
They beheld him—their Baker—their
hero un-named
On the top of the neighboring crag.

Erect and sublime, for one moment of
time.
In the next, that wild figure they saw
(As if stung by a spasm) plunge into a
chasm,
While they waited and listened in awe.

"It's a Snark!" was the sound that first
came to their ears,
And seemed almost too good to be true.
Then followed a torrent of laughter and
cheers:
Then the ominous words, "It's a Boo—"

OFFICIAL PROGRAM

Then, silence. Some fancied they heard
in the air
A weary and wandering sigh
That sounded like "—jum!" but the
others declare
It was only a breeze that went by.

They hunted till darkness came on, but
they found
Not a button, or feather, or mark

By which they could tell that they stood
on the ground
Where the Baker had met with the Snark.

In the midst of the word he was trying
to say,
In the midst of his laughter and glee,
He had softly and suddenly vanished
away
For the Snark WAS a Boojum, you see.

CONCERTO in D Major, for Violin and Orchestra, Opus 77 - *Brahms*

ALLEGRO NON TROPPO; ADAGIO; ALLEGRO GIOCO SO MA NON TROPPO VIVACE.
EFREM ZIMBALIST

Great interest was aroused in the musical circles of Germany and Austria when it became noised abroad in the year 1878 that Brahms was at work upon a violin concerto, and that it was intended for the friend of his youth, the great violinist, Josef Joachim. The summer of 1878 the composer spent in Pörschach where the first draft of the work was finished. Writing to his friend, Hanslick, the Viennese critic, from this beautiful summer place on Lake Wörther in Carinthia, Brahms reports that "so many melodies fly about, one must be careful not to tread on them." The peace and tranquility of these summer weeks is no doubt reflected in the first movement of the concerto which has a mood somewhat similar to that of the Second Symphony, likewise in D Major. To many, the sentiment is maintained at a loftier height in the concerto and the limpid grace of the melodic line has an immediate fascination for a general audience.

After studying the violin part of the concerto which the composer had sent him, Joachim replied from Salzburg, "I have had a good look at what you sent me and have made a few notes and alterations, but without the full score one can't say much. I can however make out most of it and there is a lot of really good violin music in it, but whether it can be played with comfort in hot concert rooms remains to be seen." After considerable correspondence and several conferences the score and parts were ready and the first performance scheduled for January 1, 1879 in Leipzig. Joachim, naturally, was the soloist on this occasion. In his sympathetic review of this first performance of the new work, Dörffel, in the *Leipziger Nachrichten*, says:

"No less a task, confronted Brahms, if his salutation to his friend were to be one suitable to Joachim's eminence, than the production of a work that should reach the two greatest, Beethoven and Mendelssohn. We confess to have awaited the solution with some heart palpitation, though we firmly maintained our standard. But what

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joy we experienced! Brahms *has* brought such a third work to the partnership. The originality of the spirit which inspires the whole, the firm organic structure which is displayed, the warmth which streams from it, animating the work with joy and life—it cannot be otherwise—the concerto must be the fruit of the composer's latest and happiest experiences."

It remains to be noted that the concerto was not published, immediately. Joachim kept it for a while and played it several times in England with much success. The performer on several of these occasions made alterations to the score which did not always meet with the approval of the composer as is evidenced by excerpts from a letter from Brahms to Joachim: "You will think twice before you ask me for another concerto! It is a good thing that your name is on the copy; you are more or less responsible for the solo violin part." During the summer of 1879 a second violin concerto was commenced but was never finished.

Brahms did not write out the cadenza at the end of the first movement. Originally, Joachim wrote one for himself but since that time it has been provided with cadenzas by nearly all of the great violin masters; at least sixteen cadenzas exist.

The following analysis by Mr. Borowski is presented for those interested in following the technical details of the construction of the concerto:

I. (*Allegro non troppo*, D major, 3-4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos of Mozart, Beethoven and of contemporaries less famous than they. The first Exposition for orchestra begins, without any introduction with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over, *fortissimo*, in the full orchestra, the second subject, in the same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure, *forte*, in the strings. After the strings have played a vigorous passage in sixteenth notes the solo violin enters with a lengthy section—composed principally of passage-work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage-work playing around it in the solo instrument. The second, *marcato*, section now is taken up by the violin. Development follows this—as is customary in older concertos—being introduced in an orchestral *tutti*. The Recapitulation (principal subject) is also announced by the orchestra, *ff*. The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage-work, as in the Exposition. The second section of the theme is played by the violin in D minor. A short *tutti* precedes the cadenza for the solo instrument. The coda, which follows it, begins with the material of the principal subject.

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II. (*Adagio*, F major, 2-4 time.) This movement has the orchestral accompaniment lightly scored, merely the woodwind, two horns and the usual strings being employed. It opens with a subject in the woodwind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace*, D major, 2-4 time.) The principal theme is announced at once by the solo violin, and it is taken up, *ff*, by the orchestra. A transitional passage leads to the second subject, given out, *energicamente*, by the violin in octaves; this is worked over and leads to a resumption of the main theme by the solo instrument. An episode (G major, 3-4 time) is set forth by the violin, suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin, and is, in its turn, succeeded by further development of the principal subject. A short cadenza for the solo instrument leads into the coda, in which the first subject is further insisted upon, now in quicker *tempo* and somewhat rhythmically changed.

NOTICE!

Since the program book went to press the following changes in the program have been made:

Third Concert

Mr. Hill's arias will be sung in this order

- (a) "Fords Song" from "Falstaff."
- (b) "Eri tu" from "Masked Ball."

Fifth Concert

Overture, "Flying Dutchman"	Wagner
Symphony No. 1, C minor	Brahms
Concerto for piano and orchestra	Rubinstein

Sixth Concert

Mme. Nevada VanderVeer will sing the role of "Delilah" in place of Miss Marion Telva.

NOTICE

THE BOARD OF DIRECTORS OF THE
CITY OF NEW YORK

RESOLUTION

RESOLVED, That the Board of Directors of the City of New York

do hereby authorize the City Engineer to

execute the same in accordance with the

provisions of the City Charter.

IN WITNESS WHEREOF, the Board of Directors of the City of New York

has caused this Resolution to be signed by its President, and its Secretary,

and the same to be attested by its Secretary, this 1st day of January, 1901.

Attest: The City Engineer, in and to the effect of the foregoing Resolution.

WILLIAM W. WALKER, President.

JOHN J. WALKER, Secretary.

JOHN J. WALKER, Secretary.

FOURTH CONCERT



Friday Evening, May 24



PRELUDE to ACT I, "Fervaal" - - - - - d'Indy

Vincent d'Indy was born at Paris, March 27, 1851.

The inspiring force of Cesar Franck's style and musical idiom is being preserved in present-day teaching through the work of his many distinguished pupils. Among this group, the leader is Vincent d'Indy who, as the director of Schola Cantorum in Paris, is in a position to influence materially the creative trend in modern French music. In his own writings, he emulates the spirit and technique of his teacher. The opera "Fervaal," from which the prelude on tonight's program is drawn was first produced in Brussels, March 12, 1897, at the Théâtre de la Monnaie. One of the critics present, Maurice Kufferath, a Belgian, of considerable international reputation, declared that "Fervaal" was the strongest, noblest and most elevated creation that has come into existence since *Parsifal*. Some indications on the score, notably the descriptive epithet "Action musicale," and the use of motifs, indicates that d'Indy was in sympathy with the Wagnerian theories of musico-dramatic construction rather than with the older and more stereotyped operatic form.

The action of "Fervaal" is laid in ancient France at the time of the Druids and the Sarazen wars. The prophecy of the approaching end of the Druids which the opera puts forth recalls the use of a similar Teutonic legend, namely the end of the Gods as Wagner portrayed it in "Götterdämmerung."

The prelude is one of great suavity, of exquisite orchestral colorings; the melodies are of genuinely romantic mood. The strong unity of the prelude reminds one somewhat of the unity to be found in the prelude to *Lohengrin*, though the manner of treatment of materials is not identical.

ARIAS, (a) "DEH VIENI NON TARDAR," from "MARRIAGE OF FIGARO"

(b) "BATTI, BATTI," from "DON JUAN" - - - - - Mozart

EDITH MASON

With the sparkling music of Mozart wedded to a merry comedy full of clever dialogue and farcical situations—da Ponte, a successful librettist of that

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day, had done over into an opera text the popular comedy, "The Barber of Seville" by Beaumarchais—there resulted a most delightful comic opera in the true sense of the term. The same subject has been used before and since by numerous composers, but Rossini's *Barber of Seville* is the only rival of the Mozart setting.

Of the many arias with which *Figaro* teems, the one chosen for this evening's program contains all the beauty of melody, simplicity of harmony, symmetry of form and dramatic clarity we associate with all of Mozart's music. It is sung in Act IV, in the Garden of the Count's chateau, by Suzanna disguised as the Countess, as a soliloquy in which she pours out her soul to an imaginary lover, that she may increase the jealousy of Figaro, whom she knows is hidden within sound of her voice.

A translation by Charles L. Kenney is appended:

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

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

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

ARIA— Ah, come, nor linger more, my soul's fond treasure.
Hark, to the voice of love that calls to pleasure,
While heaven still in starry light rejoices,
While the earth is dark, and hush'd her voice is.
Soft murmurs now the brook, the breeze is playing,
Their soft music the heart's fond woes allaying,
The flow'rs breathe sweet perfume, the sense delighting,
All seems to love's rapture sweet inviting.
Come to these bowers, where tranquil love reposes,
Come, my treasure!
And round thy temples I'll wreath a crown of roses.

In the opera *Don Juan*, the scene immediately preceding the finale of the first act presents Zerlina, the peasant girl, and Masetto, to whom she is betrothed. In this scene she is endeavoring to make her peace with Masetto, who remains indifferent because of her apparent flirtation with Don Juan. She pleads that the flattery of the stranger was but a passing fancy and that on the eve of their wedding day Masetto should forgive her.

The text in a translation follows:

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Canst thou see me unforgiven,
Here in sorrow stand and languish?
Oh Masetto, end my anguish,
Come, and let's be friends again.

(*Masetto comes nearer*)

Oh believe, I sore repent it,
But I did not understand,
Come, no longer then resent it
Give me kindly thy dear hand.

(*Masetto goes away again, but not so
crossly; he even steals a few glances
back at Zerlina.*)

Canst thou see me unforgiven,
Here in sorrow stand and languish? etc.,
Peace and joy once more shall bless us,
Not a frown shall e'er distress us,
While united and delighted,
All our days shall sweetly glide.

"AMERICA," An Epic Rhapsody in Three Parts - - - Bloch

- I.-1620. The Soil—The Indians—(England)—
The Mayflower—The Landing of the Pilgrims.
- II. 1861-1865. Hours of Joy—Hours of Sorrow.
- III. 1926-..... The Present—The Future....

Ernest Bloch was born at Geneva, Switzerland, July 24, 1880.

The epic rhapsody, "America," was awarded the prize of three thousand dollars in the competition instituted by *Musical America* for the best symphonic work by an American composer. The judges, Mr. Frederick Stock, Mr. Walter Damrosch, Mr. Serge Koussevitsky, Mr. Leopold Stokowski and Mr. Alfred Hertz, examined 92 manuscripts and their decision was un-animously rendered in June, 1928. By agreement the work was produced by their respective orchestras in Chicago, New York, Boston, Philadelphia and San Francisco on the same day December 21, 1928. By special permission of the publishers, the work was also heard in Ann Arbor on the same afternoon, being performed by the orchestra of the University School of Music under the direction of Mr. Joseph E. Maddy.

In response to a request for biographical information Mr. Bloch communicated to *Musical America*:

"Geneva has been the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied with Jacques Dalcroze. When I was sixteen I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master

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there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. He made me think and reason for myself. After that period in Frankfort, I went to Munich and studied a little with Thuille. I composed my first symphony there, and then went to Paris."

Mr. Bloch went again to Paris for the production of his opera "Macbeth," at the Opera Comique in 1910. During the years up to 1915 he was conductor of the subscription concerts at Lausanne and Neufchatel, and teacher of composition in the Conservatory of Geneva. In 1916 Mr. Bloch came to America and after a short tour as conductor of an orchestra for Miss Maud Allan, the dancer, he returned to New York from whence he was invited by Dr. Karl Muck, conductor of the Boston Symphony Orchestra, to conduct his *Three Jewish Poems* at Boston. In the succeeding year he taught at the David Mannes School in New York and was director of the Institute of Musical Art at Cleveland until June, 1925, when he resigned to accept the directorship of the Conservatory in San Francisco, a position which he now holds.

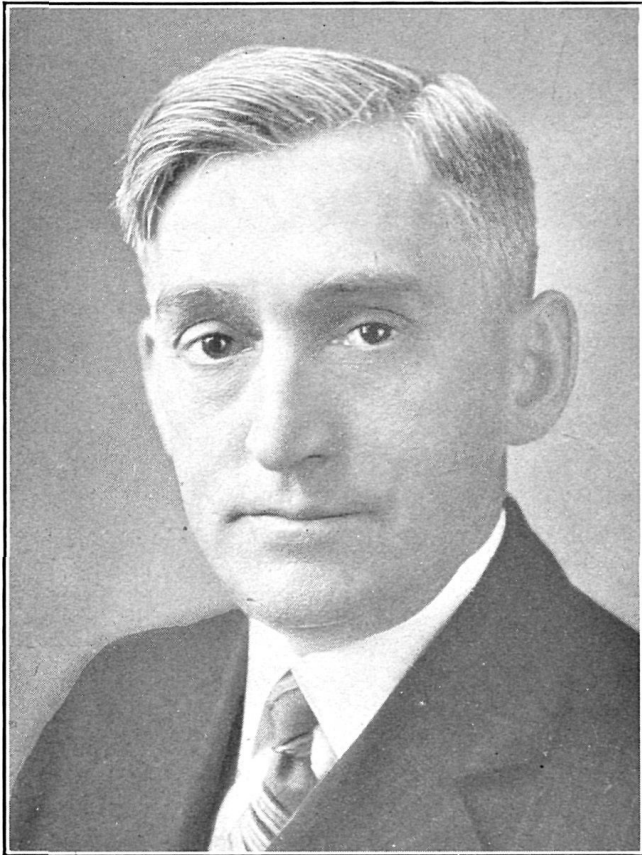
On the occasion of the announcement of the decision of the judges, Mr. Bloch presented to *Musical America* the following information concerning the composition "America":

"The first idea for this work came into my mind even before my feet touched the soil of this country," Bloch said. "It came to me on the steamer on my arrival in New York harbor in August of 1916. I felt the spirit of the country, and felt that an old English drinking song was not fit for the song of America. I wanted to write an anthem that should rightfully belong to and reflect the country for which it might stand. I could not understand why some other composer had not written a big work reflecting the spirit and idea of America as I then felt it. But my American friends were rather lukewarm and skeptical regarding this idea, and so the idea slept for ten years.

"It took hold of me again in December of 1925. I read my Whitman again, and the foreword, which I did not know, impressed me powerfully. In Los Angeles, while conducting my works during January of 1926, the idea of the anthem precised itself. It had already haunted me during the Great War. I composed it on a Sunday afternoon following my return to San Francisco.

"I knew, too, that it must present a great epic of the essentials in the history of America. How to make a unified whole and avoid the episodic form was my problem. Then it came to me that unity is the ideal and idea of America. America is not yet—it is a land in the making—it will never be completed—any more than counterpoint! . . .

The score of "America" is dedicated to the memory of Abraham Lincoln and of Walt Whitman, "whose visions have upheld its inspiration." "This symphony," the inscription continues, "has been written in love for this country; in reverence to its past, in faith in its future." A quotation also is made of Whitman's apostrophe: "O America, because you build for mankind, I build for you." On a fly-leaf of the score the following matter is set forth:



CHARLES A. SINK

President, University Musical Society, and for twenty-five years
Business Manager of the Choral Union and May Festival Concerts.

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"The ideals of America are imperishable. They embody the future *credo* of all mankind; a union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great. But, as Walt Whitman has said, 'To hold men together by paper and seal or by compulsion, is no account. That only holds men together which aggregates all in a living principle, as the hold of the limbs of the body or the fibres of plants.'

"Though this symphony is not dependent on a program, the composer wants to emphasize that he has been inspired by this very ideal.

"The anthem which concludes the work as its apotheosis symbolizes the destiny, the mission of America. The symphony is entirely built upon it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing, and finally asserting itself, victoriously, in its complete and decisive form.

"It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope."

In view of the great interest which this work has aroused, the writer of these program notes has appended the illuminating description of the epic rhapsody by William Spier and printed in *Musical America* June 9, 1928:

I.

"The first movement bears this inscription: '....-1620—The Soil—The Indians—(England)—The Mayflower—The Landing of the Pilgrims.' Beginning with an introduction, *poco lento*, misterioso, in G minor, the principal subject is given out by the bassoon and lower strings over a *tremolo* in the divided strings:

No. 1

Poco lento



An Indian character is assumed by the theme, a version of the anthem which concludes the work, by the use of the Scotch snap. The tympani furnish an *ostinato* which is later resumed by an Indian drum. Another form of the anthem theme, identified in the third movement as 'The Call of America to the Nations of the World,' is utilized to some extent. A gradual enlivening leads to the main body of the movement, which begins, *Animato*, in B flat, with a call in imitation of Mandan and Hidatsa music:

No. 2

Animato



There are frequent changes of time. A Chippewa war song makes its entrance; the full orchestra takes up the 'call' subject. The clarinet sings a death song; the drum continues its *ostinato*. A dolorous theme is given to the solo viola, and is continued by the clarinet:

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No. 3

Viola



A transition commences on a phrase from the introduction, leading to suggestions of an old English march, which is stated by the full orchestra in C major:

No. 4



The 'Call of America' is sounded by the trumpets:

No. 5



A section specified as 'Struggles and Hardships' for full orchestra, based on related material, ornamented by figuration, bridges over to an old chanty, given to the horn and 'cellos:

No. 6

V'cello and Horn



This gradually fills out harmonically till it is taken up spiritedly by the strings. This broadens to a jubilant outburst indicative of the sighting of land. The first phrases of the anthem are sounded triumphantly by the brass in a *fff* climax, which gives way suddenly to an episode of loneliness and memories of the past. The Indian drum begins again; a recollection of the anthem subject leads to a powerful statement of the hymn 'Old Hundred,'

No. 7

Horns and Trumpets



succeeded once more by the motto. There is a *rallentando* to the conclusion of the movement, with a *pianissimo* suggestion of the 'call' over muted and divided strings, harp harmonies and celesta.

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II.

"The second movement—'1861-1865—Hours of Joy—Hours of Sorrow'—is prefaced by the much quoted phrase of Whitman which gives audition to the vocalism of the nation:

"I hear America singing, the varied carols I hear Each singing what belongs to him or her, and to none else

"Singing with open mouths their strong, melodious songs. . . ."

"It begins, *Allegretto*, in A minor, with an English horn solo on a southern ballad:

No. 8

Allegretto
Eng. Horn



A quartet of solo strings introduces a new melody of folk-song character. The call makes its appearance in succeeding solo instruments. A negro song ("Row after Row")

No. 9

Viol.



makes its entrance in the violins, and develops in the clarinet and flute. A dreamy lullaby in G is followed by the call, this time in the oboe, which leads to a statement of 'Old Folks at Home' by the horn, with a counter-subject in the strings. 'Pop Goes the Weasel' is introduced by the horn, later taking independent importance in the oboe and English horn. At a change of time and measure the tune is countered by 'Hail, Columbia' in the trumpets. Both subjects run their full course. A heraldic announcement of the anthem theme builds, together with previously used material, to a *fortissimo* climax, which diminishes for a Creole folk-song of Spanish character, in the oboe:

No. 10

Oboe



Rhythms suggestive of the south, with tambourine, are indulged in. The 'America' (call) theme recurs, canonically, with 'Dixie' in the woodwind. Snatches of Civil War songs—'John Brown's Body,' 'The Battle Cry of Freedom,' 'Tramp, Tramp, Tramp'—are heard against the anthem subject, the whole gaining in impetus, descriptive of strife. The whole diminishes in intensity. The movement comes to a close sadly, with chromatic lamentations in the woodwind and strings, the motto being stated by the trumpets, 'O Bleeding America!'

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III.

"The third part, dealing with '1926-..... The Present—The Future,' quotes the Whitmanism to the effect that 'As he sees the farthest he has the most faith.' At the outset a syncopated version of the 'America' idea is announced, *Allegro con spirito*, by the full orchestra in B flat—a dance scene, possibly, with much rhythm and *esprit*. Songs of negro blues effect occur incidentally, as, for instance, 'I Went to the Hop-joint,'

No. 11

Trumpet



while the movement continues in brilliant vein. A *moderato* section—"The Turmoil of the Present Time"—begins, using detached chords between beats, somewhat in the manner of certain Stravinskian episodes. This mood is continued until 'America Calls in Distress' against wailing, descending strings. Various phrases of fanfare significance aid in the development of a consuming tenseness. Excerpts from popular songs of the Mauve Decade suggest themselves. The excitement reaches its height. Suddenly the action reverts to that of the opening of the rhapsody—"Give me solitude, give me nature":

No. 12



The first subjects appear in the original key. From here an extended Development is begun, with reiterated treatments of the motto. The gradual broadening pulses onward. 'Old Hundred' returns; the strengthening and rebuilding progress. America calls to the nations of the world. 'The Fulfillment' looms. The anthem, pure and simple, is sounded proudly, the people singing 'with deep fervor and enthusiasm.' The conclusion, triumphant and free, utilizes 'Yankee Doodle' in augmentation.

"The score of 'America' calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, tympani, celesta, two harps, tambourines, bass drum, cymbals, tam-tam, triangle, glockenspiel, two anvils struck with a hammer, deep steel plate, wood block (with organ and an automobile horn as *ad lib.* additions), and the usual strings."

ARIA, "DEPUIS LE JOUR," from "LOUISE" - - - - Charpentier
MISS MASON

Gustav Charpentier was born June 25, 1860, at Dieuze-Lorraine.

It must be admitted that Charpentier revelled in the life of the Montmartre Quartier—which in itself is no sin,—and—if we can trust his music, as we must—was at his best when glorifying phases of that life which in no wise tend to the clarification of its moral atmosphere.

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The text of the most significant aria in the opera is herewith given:

Louise.—Ever since the day when unto thee I gave me, radiant with flowers seemed my pathway before me,

I seem to dream 'neath a fairyland heaven with my soul still drunk with the joy of thy first kiss.

Ah, how sweet is life! my dream has not been merely dreaming!

Ah! I am so happy for love o'er me his wings is spreading!

In the realm of my heart new is the joy that's singing!

All nature doth rejoice with me and with me triumph!

And all around I see but laughter, light and joy

And I tremble with exquisite delight when I recall

The charm of our first day of love.

Oh! how sweet is life, ah, I am so happy, all too happy

And I tremble with exquisite delight when I recall

The charm of our first day of love.

SUITE, "ODYSSEUS" - - - - - Lockwood

INTRODUCTION: CALYPSO; POSEIDON; SIRENS.

Normand Lockwood was born March 19, 1905, in New York.

The performance of the suite "Odysseus" this evening is of especial interest to Festival patrons in view of the fact that it is the work of a young man whose home is Ann Arbor and whose early training was obtained here. The son of Mr. Samuel P. Lockwood, Head of the violin department of the University School of Music, and Mrs. Lockwood, the career of the young composer has been watched with interest and this opportunity to hear one of his compositions in the larger forms is welcomed by his many friends.

In addition to his training at the University School of Music, Mr. Lockwood has studied for several years under Madame Nadia Boulanger, of Paris, and Ottorino Respighi at Rome. In addition to the work on this evening's program, Mr. Lockwood has created a sonata for piano; a suite for tenor, flute and bass flute; a concert overture for string orchestra; "Drum-Taps," for mixed chorus and orchestra, based on a text by Walt Whitman; string quartet in one movement; quintet for flute, oboe, clarinet, horn and bassoon. "Odysseus" was written in Paris in the summer of 1928. For the first performance of the work, which took place in Chicago at the Twenty-fourth pair of concerts of the Chicago Symphony Orchestra, Frederick Stock, Conductor, March 22 and 23, 1929, Mr. Lockwood contributed the following information concerning the several movements:

"Odysseus" consists, in its entirety, of an introduction, Calypso, followed by four movements entitled Poseidon, Hades, Sirens, and Cyclops, respectively. Any pretense at narrative arrangement has been laid aside with the primary intention of forming

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a group of musically contrasting scenes from the life of the famous traveler. Extensive use of the ancient Greek modes fills the gap between Homer's age and modern times. The orchestration calls for 3 flutes with piccolo, 2 oboes and English horn, 2 clarinets and bass-clarinet, 2 bassoons and contra-bassoon; 4 horns, 2 trumpets, 3 trombones, timpani; pianoforte, triangle, wood-block, cymbals, gong, bass-drum; 2 harps; and the usual string choir.

INTRODUCTION. CALYPSO.*

The opening scene pictures Odysseus dejected and homesick for Ithaca, a prisoner on the fair isle of the immortal nymph; but at the command of Zeus she is ordered to free her mortal charge. The movement opens with a ponderous theme in octaves for the horns, sounding Odysseus' heavy heart. This is succeeded by a passage in the wood-winds (English horn, clarinet, and oboe) representing the nymph's plaintive sorrow at her failure to arouse her hero's favor. A sudden *stringendo* announces the arrival of Hermes, messenger of the gods bearing Zeus' omnipotent command, following which the two former strains are reiterated in varied form, leading the introduction into the first movement.

I. POSEIDON.†

The movement opens with a *tutti* of four measures, followed by a portion laying a kind of monotonous sea-foundation. A brief passage manipulating a rhythmic excerpt from the original four bars leads into the exposition, in the strings and wood-winds, of new material of greater linear extent which, in turn, is climaxed by a *stretto*-like reiteration of the opening measures. The ensuing development section deals with all the material heretofore exposed and then turns to a recapitulation of the sea-motto followed by a codetta composed of miniature reminiscences. The spirit of Poseidon, girdler of the earth and father of storms, may be discerned throughout the fluctuation of the musical development.

III. SIRENS.‡

Rondo-form governs the movement, the Sirens' Song alternating with a Sailors' Song abundant in modal employment. Opening with eleven measures of the sailors' singing to the vigorous rhythm of their oars, this robust subject is effaced by the languid Sirens' Song heard in the horns with an obligato of a trumpet and a trombone as though in the great distance. (But Odysseus is purposely strapped to the mast, and his men's ears annointed with honey-sweet wax in order that they may not be tempted to fall under the spell of the sirens—beautifully seducing creatures, though sitting amid a meadow strewn with bones of men, corrupt in death.) The Sailors' Song recurs and is developed contrapuntally in the strings and wood-winds, to be followed again by the Sirens' Song terminating with a faint suggestion of the chantey in the lower strings.

* Calypso, daughter of Atlas, was a nymph who lived on the island of Ogygia and who gave a friendly welcome to Odysseus, keeping him with her for seven years.

† Poseidon, son of Cronos and Rhea and brother of Zeus, was god of the sea in whose depths he is supposed to have occupied a golden palace near Ægae.

‡ The sirens were sea nymphs whose singing fascinated those sailing by their island, between Circe's isle and Scylla's, and who, having lured their victims to the shore, afterwards destroyed them.

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ARIAS, (a) "ONE FINE DAY" } from "MADAME BUTTERFLY" . . . *Puccini*
(b) "ENTRANCE SONG" }

MISS MASON

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

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

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

The text of the first aria is as follows:

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

From out the crowded city
There is coming a man,
A little speck in the distance,
Climbing the hillock.
Can you guess who it is?

And when he's reached the summit,
Can you guess what he'll say?
He will call "Butterfly" from the distance.
I, without ans'ring,
Hold myself quietly concealed,
A bit to tease him, and so as not to die
At our first meeting: and then, a little
troubled,
He will call, "Dear baby wife of mine,
Dear little orange blossom,"
The names he used to call me when he came
here.

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

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Butterfly's "Entrance Song" occurs early in the first act. Pinkerton and Sharpless, on the terrace of Butterfly's house, have been drinking toasts in honor of the approaching wedding, when Goro rushes on stage announcing the coming of Butterfly accompanied by her girl friends; as the latter approach, singing, Pinkerton and Sharpless retire to the back of the garden. Butterfly and her friends are first heard singing off-stage. The translation of the text is as follows:

There is one step more to climb. A moment.
Across the earth and o'er the ocean,
Balmy breeze and scent of spring are blowing.
I am the happiest maiden, the happiest in Japan, in all the world!
Friend, I have obeyed the summons, the sweet summons of love,
Upon the threshold standing,
Ah, hear the glory that life or death can offer,
That now await me.
Dear maiden, I listen here at the call of my heart!
I have come hither at the call of my heart.

SLAVONIC DANCE, A flat Major, Opus 46 - - - - Dvorak

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

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

On this occasion only one of the dances is to be performed, that in A flat major, 2-4 time, with the tempo indication, *Poco allegro*.

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Saturday Afternoon, May 25



OVERTURE to "Russlan and Ludmilla" - - - - - *Glinka*

Michael Ivanovich Glinka was born at Novospasskoi,
June 2, 1802; died at Berlin, Germany, February 15, 1857.

Tschaikowsky declared that Glinka was Russia's Greatest musical genius, adding, "But he never fully developed his powers, on account of his great wealth, which fostered his natural indolence." The opera, "Russlan and Ludmilla" (1842), the overture to which introduces the program of the afternoon, was written as a result of the enthusiasm with which "The Life for the Tsar" (1836) was received. The plot is based on one of those wierd and complicated stories, or legends, characteristic of pagan Russia. It may be condensed as follows: The heroine, Ludmilla, the daughter of Prince Svietozar, of Kiew, like all opera heroines, was exceedingly beautiful. Therefore, she had many suitors for her hand, of which three, who were not detered by her father's fabulous wealth, figure in the plot. Of these, Russlan was the favored one, consequently he was the one against whom the wicked magician Chernomor (also an aspirant) directed his diabolical arts. By the assistance of Finn, a benevolent wizard, who gave him a magic sword, which he found to be an "ever present help in time of trouble," he finally triumphed, and ultimately figured as one of the "high contracting parties" in the final scene, the marriage of Russlan and Ludmilla.

The overture concerns itself mainly with the material used in the *denouement* referred to. Debussyites will notice a descending whole-toned scale, the motive of Chernomor. A melody sung by Russlan also figures in the scheme. The principal theme is in D major—*Presto*, 2-2 time—the second in F major, and the work employs the usual sonata form throughout.

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SYMPHONIC SUITE, "SCHÉHÉRAZADE" after

"A THOUSAND AND ONE NIGHT'S," Opus 35 - - Rimsky-Korsakoff

- I. "The Sea and Sinbad's Ship."
- II. "The Story of the Kalendar Prince."
- III. "The Young Prince and the Young Princess."
- IV. "Festival at Bagdad! The Seas. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior."

Nicolas A. Rimsky-Korsakoff was born at Tikhvin,
March 8, 1844; died at Petrograd, June 1, 1908.

Among that small group of Russian composers who in the third and fourth quarters of the 19th century strove to express purely Nationalistic ideas and moods in their music, Rimsky-Korsakoff was the most prolific. He produced a large number of symphonic works for orchestra including the symphonic poems *Sadko* and *Antar* and the suite *Schéhérazade*; a dozen operas, and some chamber music, as well as assisting several of the other members of his group by kindly criticism, editing and revising their compositions for publication. Rimsky-Korsakoff is probably the best equipped of the group as far as an understanding of the materials of his profession and the skill in handling them. The startling advances in the field of orchestration which Berlioz was making were thoroughly studied and digested by the Russian group, and much of the brilliancy of Rimsky-Korsakoff's scoring can be attributed to his thorough understanding of the possibilities and capacities inherent in each of the instruments of the orchestra. In his later life he gathered together some of the most outstanding experiments he had made and combined them into a treatise on the art of orchestration.

The suite *Schéhérazade* was composed in the summer of 1888. When the work was first presented the composer gave each of the four movements a title, in explanation of which he said "The characteristic melodies and figures in this work are not to be regarded as leading motifs, and in order to dispel any delusion to the contrary I wish to call attention to such instances as the trumpet call, which is made to serve the representation of two quite distinct ideas. The musical content of *Schéhérazade* is designed to give a general impression of its literary basis. The insertion of titles to the movements is for the purpose of giving a lead to the listener, to indicate the channels through which the imagination of the composer has flowed when writing the music."

Concerning the group of titles which the composer discarded from the score later on, Mr. Nathan, in his *Rimsky-Korsakoff* says that "To speak of program without an explanation, that both in *The Tale* and in *Schéhérazade*, as well as in *Sadko* the programmatic material in the music is not described in

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the music but is only *suggested by it*. With the exception of that theme representing Schéhérazade's introduction to the story told to her by the Sultan, (the violin solo passage) there are no definite thematic associations in the work. The mission of the music is limited to a suggestion of the atmosphere of the stories of the Arabian Nights."

The score of *Schéhérazade* has on the fly leaf in both French and Russian the following descriptive matter:

"The Schahriar, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night, but the Sultana Schéhérazade saves her life by interesting him in tales, which she told him during one thousand and one nights. Piqued by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up his bloody plan entirely.

Many marvels were told Schahriar by the Sultana Schéhérazade. For her stories the Sultana borrowed from poets their verses, from folk songs their words and she strung together tales and adventures."

I.

The movement begins *largo maestoso*, E minor, 2-2 time, with the powerful theme, No. 1, which seems to present to many listeners, the mood of the Sea.



At that place enters the solo violin in a swirling passage which is connected with the stories of Schéhérazade. The thematic material of the main movement which follows in tempo *allegro non troppo*, E major, 6-4 time, is derived from theme No. 1 and later makes use of the wavelike figure in the flute and violoncello as at No. 2.



These thematic are woven together into a fabric of genuine symphonic structure and proportion.

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II.

Lento, B Minor, 4-4 time. The Schéhérazade motive, a violin solo, again is announced with harp accompaniment. The movement is in three divisions the first and third of which are in the form of variations upon Theme 3 which is given out by the bassoon over a drone bass in the violoncello and double-basses.

Andantino.



This melody has strong rhythmic structure and is treated in a variety of orchestral colors increasing in intensity and dramatic power until at the beginning of Section 2 the Theme No. 4 is heard in the brass.

Allegro molto.



Dramatic and incisive utterances of various thematic fragments are heard here interrupted occasionally by the Schéhérazade motive in the clarinet. The third division restores the balance demanded by good classical practice by using some additional variants of the principal theme. This whole movement is a marvelous study in orchestral coloring.

III.

Andantino quasi allegretto, G major, 6-8 time. As suggested by the original title "The Young Prince and the Young Princess," this movement is the most lyric of all. The violins bring forth at the outset the Theme No. 5.

Andantino quasi allegretto.



After a few measures, an unusual arpeggio passage in the clarinet, from low to high and again to low registers, the oboe repeats Theme 5 and the material then leads into the second section which contains Theme No. 6 for the clarinet accompanied lightly by the strings and by strokes of the tambourine.

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Later the Schéhérazade motive for the solo violin returns again, accompanied by harp.

IV.

Allegro molto, E minor, 6-8 time. The recurrence of the opening theme of the suite (No. 1) serves to bind these movements together. Also the repetition of the Schéhérazade motive in the solo violin reminds us that it is still another tale that the princess is telling. The tempo changes to *Vivo* and the movement takes on the character of a dance, the tarantelle; the flute announces the subject and it is followed up by the violin. Material that has been heard in previous sections of the work is introduced and this as well as the subject proper of the movement is developed. There is a great climax, upon which the first motive of the work is thundered out by the trombones, the wave figuring accompanying it in the strings. A subject from the second movement is heard vociferously in the trumpets and clarinets against a roll on the cymbals. The music becomes more subdued and finally the Schéhérazade motive returns in the solo violin, the movement thereafter coming to a close softly and tranquilly.

CONCERTO FOR PIANOFORTE, No. 4, D Minor, Op. 70 Rubinstein

MODERATO; MODERATO ASSAI; ALLEGRO ASSAI

JOSEF HOFMANN

Anton Rubinstein was born at Wechwotynecz, Bessarabia,
November 28, 1829; died at Peterhof, November 20, 1894.

The star of Rubinstein as a composer is already on the wane, while his brilliant career as a pianist—for, as a virtuoso, he was second only to Liszt—is now a tradition. He was the creator of twenty operas, of which five were on Biblical subjects; six symphonies; twelve concertos; thirteen works in chamber-music forms; a large number of pianoforte compositions, and over one-hundred songs. After touring Europe as a virtuoso from 1867 to 1870, winning the enthusiastic approval of the entire Continent for his masterly readings of the classics, especially Beethoven, and his awe-inspiring technical feats, he came to America (1872-3), playing in two hundred and fifteen concerts. The musical conditions in our country at that time may be characterized by the remark of a young lady who, when asked whether she was going to hear Rubinstein, replied, “No, I’ve *seen* him once.” It must be stated, much of Rubinstein’s credit, that, when offered \$125,000 for fifty

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concerts he refused to repeat his experiences. Possibly another reason for this refusal lay in his conviction that he was a great dramatic composer, and his wish to devote his energies to the composition and production of operas, whose titles, in spite of their own judgment of their value, are recorded in lexicons, rather than displayed on opera-house programs. It is not necessary to discuss his position as composer for the verdict of the musical world, which in the long run is just, has already gone on record.

The first movement—D minor, 2-2 time, *Moderato*—propounds the principal theme, followed by its re-statement by the solo instrument. Alternations of orchestra and piano, frequently using new material, lead to the second subject, F major. In the "development" and "recapitulation," we discover highly original and scholarly transformations, exploitations of the material already put forth, and justified introductions of new ideas. In the "recapitulation" the second subject appears in B flat major, a proof that Rubinstein was not hampered by convention. In the coda, as is usual in compositions in which the possibilities of an instrument are stressed, we find dazzling passage work for the piano, with contributory phrases by the orchestra.

In the second movement—F major, 3-4 time, *Moderato assai*—the principal subject is introduced after twelve measures of introductory material, the first eight for the orchestra. The progress of this movement is so clear and self-explanatory that no words of analysis can be of assistance.

The character of the third movement—D minor, 2-4 time, *Allegro assai*—is made clear by the substitution of *Allegro* for *Moderato* and the retention of the qualifying *assai*. The orchestra precedes the solo instrument by twenty-four measures, given up to introductory material which appears later in the movement in both piano and orchestra. The second subject, in B flat major, is given out by the solo instrument alone, and taken up somewhat later by the wood-winds. As they expose the theme, the piano contributes an accompaniment of passage-work, exploiting one of the peculiar contributions of this instrument and one met with in all the important concertos. Following the usual formal course the work now proceeds on its way to the final measure, with a power and brilliancy that must precipitate the query, "Why is Rubinstein's star on the wane?" Two explanations may be advanced—First, Rubinstein's relation to genius may be characterized by the slang word "near," and second, he was more at home in the type of composition in which his special instrument was included. The brilliancy and adequacy of his treatment of that instrument made up for the lack of the power of sustained effort and dramatic perception so clearly in evidence in his operas. That he could state that "music ended with Chopin," and could see nothing whatever to admire in the music-dramas of Richard Wagner, reveal limitations of outlook quite reconcilable with the initial statement of this analysis.

SIXTH CONCERT



Saturday Evening, May 25



"SAMSON AND DELILAH," Opera in Three Acts - - Saint-Saëns

Delilah	- - - - -	Miss Marion Telva
Samson	- - - - -	Mr. Paul Althouse
The High Priest of Dagon	- - - - -	Mr. Richard Bonelli
Abimelech, Satrap of Gāza	{ - - -	Mr. William Gustafson
An Old Hebrew		
Hebrews and Philistines	- - - - -	The Choral Union

Chicago Symphony Orchestra

EARL V. MOORE, *Conductor*

Charles Camille Saint-Saëns was born October 9,
1855, in Paris; died December 16, 1921, in Algiers.

Saint-Saëns, composer, virtuoso, critic, and traveller, has no analogue in the history of French music. He may not have been "all things to all men," but he was a classicist, a romanticist, an individual with a reverence for the past, a partisan of program music, and a teacher of the highest type. In the minds of musicians and critics, both past and present, his merits are outstanding. Berlioz, in a letter dated June 11, 1867, mentions Saint-Saëns as "one of the greatest musicians of our time"; the contemporary critic, Rolland, feels that Saint-Saëns was one who became "a classic during his life." Auber and Gounod repeatedly praised him, while the encouragement of Liszt was largely responsible for the first performance of "Samson and Delilah" in Weimar.

In the field of music in which France was weakest Saint-Saëns served her best. In a period and in a country in which frivolous and superficial operatic writing was the key to success Saint-Saëns' influence was felt in the development of symphonic and concert room music. His knowledge of Bach, Rameau, Mozart, and Gluck gave him poise and refinement; the romantic movement in which he lived and of which he was a part prevented his ideals from becoming encrusted with the glories of the past.

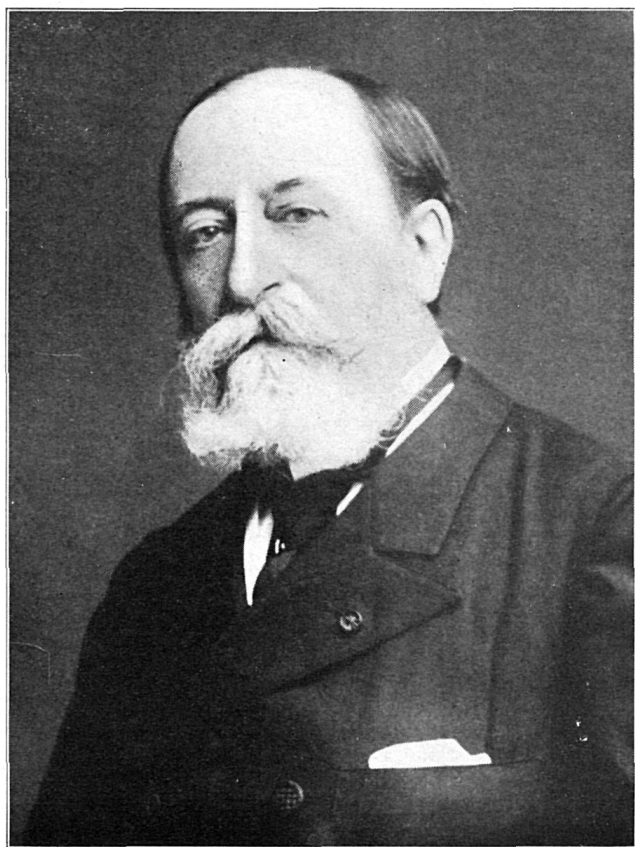
To the public the great French master is known by the "Introduction and Rondo Capriccioso" (Violin), "Variations for Two Pianos on a Theme

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by Beethoven", Symphony in C minor, the symphonic poems "Phaeton," "Le Rouet d'Omphale," and the "Danse Macabre," not to mention the charming Suite for children of all ages the "Carnival of Animals," the concertos for violin and piano, and the opera of the evening. In addition, there are seven other operas sometimes in the repertoire of the French companies: "Etienne Marcel," "Henry VIII," "Proserpine," "Ascanio," "Dejanire," "Helene," and "Les Barbares."

Perhaps the reason for Saint-Saëns' lack of success in the operatic field lies in his theory of opera: "a synthesis of song declamation and symphony." Living in a generation dominated by Verdi and Wagner, Saint-Saëns' "middle course" seemed to be his worst enemy. He was the founder of no "ism" or school; he did not develop a style that was peculiarly his own, as did Massenet or Gounod or Debussy. But in spite of this apparent lack of an "advertising slogan" his hold upon his public was increased. The continued popularity of "Samson and Delilah" since 1877 bears witness to the genuineness of expression in the work; the fact that this biblical drama is equally effective in the theatre and concert hall (except for the choreography of the Temple scene) is striking evidence that the principle on which the master constructed this work was sound; that it is, after all, the musical and not the theatric quality of a piece which endures.

Between 1677, the date of the performance of the oratorio "Il Sansone" by G. P. Colonna, and 1877, inclusive, fifteen different settings of this text have been made, of which eight have been in the oratorio form, five in the operatic, while the melodrama and ballet have each claimed one. The ballet was composed by Count von Gallenburg, the husband of Guilietta Guiccardi, beloved of Beethoven. Four of the operatic scores, one by Rameau, with text by Voltaire, and one by Duprez, received private performances, while the setting by Raff has remained unheard. Saint-Saëns' opera was not received with enthusiasm by his countrymen, as is shown by the following record: Finished in 1872, the first stage performance was given in Weimar, December 2, 1877, followed in 1883 by Hamburg. It was first given in France in 1890 at Rouen, but it was not until November 23, 1892, that it was heard in the Grand Opera at Paris, after it had been successful in nine other French cities and had been enthusiastically received in Florence and Geneva. The third act had been performed at an earlier date at one of the Colonne concerts (1880), and its adaptability for concert use was demonstrated by the fact that it was so given in Brussels under the direction of the composer, and further emphasized by its first performance in this country



CAMILLE SAINT SAËNS
Composer of "Samson and Delilah"

SIXTH CONCERT

by the New York Oratorio Society, under the baton of Walter Damrosch, March 25, 1892.

The following sketch of Samson and Delilah is translated freely from *Les Annales du Théâtre et de la Musique*, by Noel and Stouling:

"The prelude is singular. There is a darting phrase which is developed, and mingled with this phrase is a chorus of Hebrews, sung behind the curtain. The lamenting captives ask deliverance of God. The fugal form of the number, which continues until the rise of the curtain, indicates at once the severe and classic nature of the work. Samson arouses the courage of his companions and prepares the revolt which the insolence of Abimelech brings to a head. Samson kills the Satrap of Gaza, and the Israelites *exeunt* at the right of the stage. The High Priest of Dagon descends, attended, from the temple, and curses Samson. The return of the triumphant Hebrews is one of the most ingenious numbers of the opera. There is a chorus of basses, to which liturgic color and rhythm give astonishing breadth, and they emphasize the more strongly the fresh chorus of the women of Philistia, 'Now Spring's generous hand.' This charming phrase will be found again in the temple scene, the last tableau, as will the melodic design of the great duet of the second act, but ironically, in the orchestra, while Delilah insults the blinded hero. The Dance of the Priestesses of Dagon, which follows the chorus, is of delightful inspiration, and it prepares effectively the grandeur of the drama that follows. Delilah looks earnestly at Samson and sings to him, and Samson listens, not heeding the old man near him who says, 'The powers of hell have created this woman, fair to the eye, to disturb thy repose.'

"The second act is in the valley of Sorek. Delilah's house is at the left. It is surrounded with Eastern and luxuriant plants. Night is coming on. Delilah sings a passionate appeal to Love, invoking his aid. Then comes the duet with the High Priest, who, deceived by the feigned love of Delilah, begs of her to deliver Samson to him; Delilah reveals her real hatred in a dramatic burst. The duet of Samson and the temptress is, as one knows, the chief number of the work. It is impossible to paint better the hesitation of Samson, as he stands between love and religious faith. The great phrase of Delilah is a superb expression of passion. The orchestral storm hastens the actions on the stage, and when the elemental fury is at its height Delilah enters her dwelling. Samson follows her; and the curtain falls on the appearance of the Philistines to master their foe.

"The first tableau of the third act is a lament of remarkable intensity. Samson mourns his sin and a chorus of Hebrews behind the scenes reproach him and despair. The style is here rather that of the oratorio than the opera. An exquisite chorus follows, 'Dawn now on the hilltops,' which brings to mind the chorus of Philistines in the first act. Then comes the ballet so well known in concerts. From this moment until the fall of the curtain there runs in the orchestra a hurried motive, which is heard with rhythmic effect in the evolutions of the sacred dance; which gives the measure to the bitter mockings of Delilah and the sacrificial ceremonies; which, constantly quicker and more impetuous, accentuates the movement of the final chorus. The motive is feverish, mystical; its rapid pulsations give the idea finally of the religious madness of the Philistines inspired by the maddening rites at the shrine of Dagon. The ballet is cut in two by a phrase of great breadth sustained by arpeggios

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of the harp, and thus is a strange solemnity given to the dance of the priestesses. After the irony of Delilah, and the supplication of Samson to the Lord, is a skilfully made canon, sung by Delilah and the High Priest. There is a sonorous chorus of the temple, and the curtain falls with a few measures of orchestral fury."

ACT I—SCENE I

Public place in the city of Gaza in Palestine. At left, the portal of temple of Dagon. At the rising of the curtain a throng of Hebrews, men and women, are seen collected in the open space, in attitudes of grief and prayer. Samson is among them.

CHORUS [Off stage.]

God! Israel's God!
To our petition hearken!
Thy children save!
As they kneel in despair
Heed Thou their prayer,
While o'er them sorrows darken!
O let Thy wrath
Give place to loving care!

THE WOMEN

Since Thou from us
Hast turned away Thy favor
We are undone,
In vain Thy people fight.

[Curtain rises.]

CHORUS

Lord, wilt Thou have
That we perish forever—
The nation that alone
Hath known
Thy light? Ah! all the day
Do I humbly adore Him:
Deaf to my cry
He gives me no reply,
Yet still I bow before Him
And implore Him
That He at last
To my aid may draw nigh!

THE HEBREW MEN

By savage foes our cities have been
harried;
Gentiles Thine altar with shame
Have profaned;
Our tribes afar

To dire slavery carried

All scattered are;

Scarce our name

Hath remained!

Art Thou no more

The God of our salvation,

Who saved our sires

From the chains that they wore?

Lord! hast Thou forgot

Those vows, sworn to our nation

In days of yore

When Egypt hurst us sore?

SAMSON

(Emerging from the throng at right)

Pause and stand,

O my brothers,

And bless the holy name

Of the God of our fathers!

Your pardon is at hand,

And your chains shall be broken!

I have heard in my heart

Words of hope softly spoken:—

'Tis the voice of the Lord

That through His servant speaketh;

He doth His grace afford:

Your lasting good He seeketh;

Your throne shall be restored!

Brothers! now break your fetters!

Our altar let us raise

To the God whom we praise!

CHORUS

Alas! vain words he utters,

Freedom can ne'er be ours!

Of arms our foes bereft us;

How use our feeble powers?

Only tears are left us!

SAMSON

Is your God not on high?

Hath He not sworn to save you!

He is still your ally

By the name that He gave you!

'Twas for you alone

That He spake through His thunders!

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His glory He hath shown
To you by mighty wonders!
He led you through the Red Sea
By miraculous ways,
When our fathers did flee
From a shameful oppression!

CHORUS

Past are those glorious days,
God hath avenged our transgression;
In His wrath He delays,
Nor hears our intercession.

SAMSON

Wretched souls! hold your peace!
Doubt not the God above you!
Fall down upon your knees!
Pray to him who doth love you!
Behold His mighty hand,
The safeguard of our nation!
With dauntless valor stand
In hope of our salvation!
God the Lord speeds the right;
God the Lord never faileth!
He fills our arms with might,
And our prayer now prevaieth!

CHORUS

Lo! the Spirit of the Lord
Upon his soul hath rested!
Come! our courage is restored;
Let now his way be tested!
We will march at his side;
Deliverance shall attend us,
For the Lord is our guide,
And His arm shall defend us!

SCENE II

The same. Abimelech, satrap of Gaza, enters at left, followed by a throng of warriors and soldiers of the Philistines.

ABIMELECH

Who dares to raise the voice of pride?
Do these slaves revile their masters?
Who oft in vain our strength have tried,
Would they now incur new disasters?
Conceal your despair
And your tears!

Our patience will hold out no longer;
You have found that we are the stronger;
In vain your prayer;

We mock your fears:

Your God, whom you implore with
anguish,

Remaineth deaf to your call;

He lets you still in bondage languish,
On you His heavy judgments fall!

If He from us desires to save you,

Now let Him show His power divine,
And shatter the chains your conquerors
gave you!

Let the sun of freedom shine!

Do you hope in insolent daring

Our God unto yours will yield,

Jehovah with Dagon comparing,

Who for us winneth the field?

Nay, your timid God fears and trembles

When Dagon before Him is seen;

He the plaintive dove resembles;

Dagon the vulture bold and keen.

SAMSON

(Inspired)

O God, it is Thou he blasphemeth!

Let Thy wrath on his head descend,
Lord of hosts!

His power hath an end.

On high like lightning gleameth

The sword sparkling with fire;

From the sky swiftly streameth

The host burning with ire:—

Yea! all the heavenly legions

In their mighty array

Sweep over boundless regions,

And strike the foe with dismay.

At last cometh the hour

When God's fierce fire shall fall:

Its terrible power

And His thunder appall.

SAMSON AND CHORUS

Lord, before Thy displeasure

Helpless the earth shall quake;

Thy wrath will know no measure

When vengeance Thou shalt take!

ABIMELECH

Give o'er rashly blind! Cease thy railing!
Wake not Dagon's ire, death entailing!

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SAMSON AND CHORUS

Israel! break your chain!
Arise! display your might!
Their idle threats disdain!
See, the day follows night!
Jehovah, God of light,
Hear our prayer as of yore,
And for Thy people fight!
Let the right
Win once more!

SAMSON

Thou the tempest unchainest;
Thy storms Thy word obey;
The vast sea Thou restrained;
Be our shield, Lord today!

CHORUS

Israel, break your chain! etc.
Israel! now arise!

(Abimelech springs at Samson, sword in hand, to strike him. Samson wrenches the sword away and strikes him. Abimelech falls, crying "Help!" The Philistines accompanying the satrap would gladly aid him, but Samson, brandishing the sword, keeps them at a distance. He occupies the right of stage; the greatest confusion reigns. Samson and the Hebrews exeunt right. The gates of Dagon's temple open; the High Priest, followed by a throng of attendants and guards, descends the steps of the portico; he pauses before Abimelech's dead body. The Philistines respectfully draw back before him.)

SCENE III

The same. The High Priest, Attendants, Guards.

HIGH PRIEST

What see I?
Abimelech by slaves struck down and
dying!
O let them not escape!
To arms! Pursue the flying!
Wreak vengeance on your foes!
For the prince they have slain!
Strike down beneath your blows
These slaves who flee in vain!

HIGH PRIEST

Curse you and your nation forever,
Children of Israel!
I fain your race from earth would sever,
And leave no trace to tell!
Cure him, too, their leader! I hate him!
Him will I stamp 'neath my feet!
A cruel doom must now wait him;
He shall die when we meet!
Cure her, too, the mother who bore him,
And all his hateful race!
May she who faithful love once swore
him
Prove heartless, false, and base!
Cursed be the God of his nation,
That God his only trust;
His temple shake from its foundation,
His altar fall to dust!

MESSENGERS AND PHILISTINES

In spite of brave professions,
To yonder mountains fly;
When we were slaves, He came our
chains to sever,
Leave our homes, our possessions,
Our God, or else we die.

(Exeunt, left, bearing Abimelech's dead body. Just as the Philistines leave the stage, followed by the High Priest, the Hebrews, old men and children, enter right. It is broad daylight.)

SCENE V

The Hebrew Women and Old Men; then Samson and the victorious Hebrews.

HEBREW OLD MEN

Praise ye Jehovah! Tell all the wondrous story!
Psalms of praise loudly swell!
God is the Lord! In His power and
His glory
He hath saved Israel!
Through Him weak arms have triumphed
o'er masters
Whose might oppressed them sore;
Upon their heads He hath poured dire
disasters,
They will mock Him no more!

SIXTH CONCERT

(*The Hebrews, led by Samson, enter right.*)

AN AGED HEBREW

His hand in anger stern chastised us,
For we his laws had disobeyed;
But when our punishment advised us,
And we our humble prayer had made,
He bade us cease our lamentations—
"Rise in arms, to combat!" He cried;
"Your God shall provide
Your salvation!
In battle I am by your side!"

HEBREW OLD MEN

When we were slaves
He came our chains to sever,
We were ever in His care;
His mighty arm was able to deliver,
He hath turned our despair!
Praise ye Jehovah! Tell all the wondrous story!
Psalms of praise loudly swell!
God is the Lord! In His power and
His glory
He hath saved Israel!

SCENE VI

Samson, Delilah, the Philistines, the Hebrew Old Men. The gates of Dagon's temple open. Delilah enters, followed by Philistine Women holding garlands of flowers in their hands.

THE PHILISTINE WOMEN

Now Spring's generous hand
Brings flowers to the land;
Be they worn as crowns
By the conquering band!
With light, glad some voices,
'Mid glowing roses,
While all rejoices,
Sing, sisters, sing—
Your tribute bring!
Come, deathless delight.
Youth's springtime bright,
The beauty that charms
The heart at the sight,
The love that entrances
And new love awakens
With timid glances!
My sisters, love
Like birds above!

DELILAH

(*Addressing Samson*)

I come with a song for the splendor
Of my love who won in the fray!
I belong unto him for aye.
Heart as well as hand I surrender!
Come, my dearest one, follow me
To Sorek, the fairest of valleys,
Where, murmuring, the cool streamlet
dallies!
Delilah there will comfort thee.

SAMSON

O God! who beholdest my trial,
Thy strength to thy servant impart.
Close fast mine eyes, make firm my
heart,
Support me in stern self-denial!

DELILAH

My comely brow for thee I bind
With clusters of cool, curling cresses,
And Sharon's roses sweet are twined
Amid my long tresses.

THE OLD HEBREW

Oh, turn away, my son, and go not
there!
Avoid this stranger's seductive devices;
Heed not her voice, though softly it
entices;
Of the serpent's deadly fang beware!

SAMSON

Hide from my sight her beauty rare.
Whose magic spell with right alarms
me!
Oh, quench those eyes whose brightness
charms me
And fills my heart with love's despair!

DELILAH

Sweet is the lily's perfumed breath;
Sweeter far are my warm caresses;
There awaits thee, Love, joy that
blesses
And all that bliss awakeneth!
Open thine arms, my brave defender!
Let me fly to thy sheltering breast;
There on thy heart I will sweetly rest,
Filling my soul with rapture tender,
Come, O come!

OFFICIAL PROGRAM

SAMSON

O thou flame that my heart oppresses,
Burning anew at this hour,
Before my God, before my God, give
o'er thy power!
Lord, pity him who his weakness confesses!

THE OLD HEBREW

Accursed art thou if 'neath her charm
thou fallest,
If to her voice, if to her honeyed
voice, thou givest heed!
Ah! then thy tears are vain, in vain
thou callest
On Heaven to save thee from the
fruits of thy deed!

(The young girls accompanying Delilah dance, waving the garlands of flowers which they hold in their hands, and seem to be trying to entice the Hebrew warriors who follow Samson. The latter, deeply agitated, tries vainly to avoid Delilah's glances. His eyes, in spite of all his efforts, follow all the enchantress's movements as she takes part in the voluptuous postures and gestures of the Philistine Maidens.)

(Dance of the Priestesses of Dagon.)

DELILAH

The Spring with her dower
Of bird and of flower
Brings hope in her train;
Her scant laden pinions
From Love's wide dominions
Drives sorrow and pain.
Our hearts thrill with gladness,
For Spring's mystic madness
Thrills through all the earth.
To fields doth she render
Their grace and their splendor—
Joy and gentle mirth.
In vain I adorn me
With blossoms and charms!
My false love doth scorn me
And flees from my arms!
But hope still caresses
My desolate heart—

Past delight yet blesses!
Love will not depart!

(Addressing Samson, with her face bent upon him.)

When night comes, star-laden,
Like a sad, lonely maiden,
I'll sit by the stream,
And mourning, I'll dream.
My heart I'll surrender
If he come today,
And still be as tender
As when Love's first splendor
Made me rich and gay:—
So I'll wait him away.

HEBREW OLD MEN

The powers of hell have created this
woman,
Fair to the eye, to disturb thy repose;
Turn from her glance, fraught with fire
not human;
Her love is a poison that brings count-
less woes!

DELILAH

My heart I'll surrender
If he come today,
And still be as tender
As when Love's first splendor
Made me rich and gay:—
So I'll wait him away!

(Delilah, still singing, again goes to the steps of the portico and casts her enticing glances at Samson, who seems wrought upon by their spell. He hesitates, struggles, and betrays the trouble of his soul.)

ACT II—SCENE I

The stage represents the valley of Sorek in Palestine. At left, Delilah's dwelling, which has a graceful portico and is surrounded with Asiatic plants and luxuriant tropical creepers. At the rising of the curtain, night is coming on, and becomes complete during the course of the action.

SIXTH CONCERT

(She is more richly appareled than in the first act. At the rising of the curtain, she is discovered seated on a rock near the portico of her house, and seems to be in a dreamy mood.)

DELILAH

(Alone)

Tonight Samson makes his obeisance,
This eve at my feet he will lie!
Now the hour of my vengeance hastens—
Our Gods I shall soon glorify!
O Love! of thy might let me borrow!
Pour thy poison through Samson's
heart!
Let him be bound before the morrow—
A captive to my matchless art!
In his soul he no longer would cherish
The passion he wishes were dead;
Can a flame like that ever perish,
Evermore by remembrance fed?
He rests my slave; his feats belie him;
My brothers fear with vain alarms;
I only of all—I defy him.
I hold him fast within my arms!
O Love! of thy might let me borrow!
Pour thy poison through Samson's
heart!
Let him be bound before the morrow—
A captive to my matchless art!
When Love contends, strength ever
faileth!
E'en he, the strongest of the strong,
Through whom in war his tribe pre-
vaileth,
Against me shall not battle long!
(Distant flashes of lightning.)

SCENE II

Delilah; the High Priest of Dagon

HIGH PRIEST

I have climbed o'er the cheerless
Mountain-peaks to thy side;
'Mid dangers I was fearless;
Dagon served as my guide!

DELILAH

I greet you, worthy master;
A welcome face you show,
Honored e'er as priest and pastor!

HIGH PRIEST

Our disaster you know!
Desperate slaves without pity
Rose against their lords,
They sacked the helpless city—
None resisted their hordes;
Our soldiers fled before them
At the sound of Samson's name;
The pangs of terror tore them!
Like sheep they became!
A menace to our nation,
Samson had from on high
A strength and preparation
That none with him can vie.
A vow hath bound him ever,
He from birth was elect
To consecrate endeavor,
Israel's glory to effect.

DELILAH

I know his courage dares you,
Even unto your face;
He endless hatred bears you,
As the first of your race.

HIGH PRIEST

Within thine arms one day
His strength vanished away;
But since then
He endeavors to forget thee again.
'Tis said, in shameful fashion
His Delilah he scouts;
He makes sport of his passion,
And all its joy he doubts.

DELILAH

Although his brothers warn him,
And he hears what they say,
They all coldly scorn him
Because he loves astray;
Yet still, in spite of reason,
He struggles all in vain;
I fear from him no treason,
For his heart I retain!
'Tis in vain he defies me,
Though so mighty in his arms;
Not a wish he denies me;
He melts before my charms.

HIGH PRIEST

Then let thy zeal awaken,
Use thy weird magic powers,

OFFICIAL PROGRAM

That unarmed, overtaken,
He this night may be ours!
Sell me this redoubtable thrall,
Nor then shall thy profit be small;
Naught thou wishest could be a burden,
Priceless shall be thy well-earned guer-
don.

DELILAH

Do I care for thy promised gold?
Delilah's vengeance were not sold
For all a king's uncounted treasure!
Thy knowledge, though boundless in
measure,
Hath played thee false in reading me!
O'er you he gained the victory,
But I am still too powerful for him;
More keenly than thou, I abhor him!

HIGH PRIEST

Thy design and thy deathless hate I
should have guessed;
To hear thy wily words my heart with
pleasure trembles!
Yet, art thou sure of him? Will thy
power stand the test?
Hast thou measured his cunning?
Maybe he, too, dissembles.

DELILAH

Thrice, indeed, have I failed to accom-
plish my plan—
I have sought for the key to the strength
of the man;
I have kindled his love with the hope
that by yielding
I might spoil the mysterious might he
is wielding.
Thrice hath he foiled my plan, disap-
pointed my hope;
His secret still he holds—with him no
one can cope!
In vain I emulate all the fire he ex-
presses;
Though I thought that I might gain
that knowledge by carresses!
This haughty Hebrew slave oft hath
hurried away
From my sweetest embraces to engage
in the fray.
But today

Have no fear, my might will overwhelm;
Pale grew his face, once stern,
He shook when last I saw him.

So I know

That our foe

His friends once more will spurn;

He will yearn

For my love.

We shall see him return.

The victory shall be mine, I am ready
to meet him;

One last weapon is left me—my tears
shall defeat him.

HIGH PRIEST

Oh, may Dagon, our God, by thy side
deign to stand!

'Tis for him thou art fighting; thou
winnest by his hand.

DELILAH

That vengeance now at last may find
him.

Delilah's chains must firmly bind him!

May he by his love yield his power,
And here at my feet meekly cower.

HIGH PRIEST

That vengeance now at last may find
him,

Delilah's claims must firmly bind him!

May he by his love yield his power,
And here at thy feet meekly cower.

DELILAH

That vengeance now at last may find
him, etc.

HIGH PRIEST

In thee alone my hope remaineth,
Thy hand the honored victory gaineth.

That vengeance, etc.

We two shall strike the blow—
Death to our mighty foe!

DELILAH

My hand the honored victory gaineth.
That vengeance, etc.

We two shall strike the blow—
Death to our mighty foe!

SIXTH CONCERT

HIGH PRIEST

Tonight didst thou not tell me
Samson is awaited?

DELILAH

He will come!

HIGH PRIEST

Then I go, lest he find me belated;
But soon by secret paths I bring the
 avenging band;
Now the fate of thy land
Is lodged within thy hand.
Unveil his secret heart,
And rob him of his treasure;
Make him tell where resides
That force which none can measure.

(Exit.)

DELILAH

(Approaches the portico, left, and stands leaning in a dreamy attitude against one of the pillars.)

Ah! can it be? And have I lost the
sway

That I held o'er my lover?
The night is dark, without a ray;
If he seeks me now, how discover?
Alas!
The moments pass!

SCENE III

Delilah; Samson. He seems to be disturbed, troubled, uncertain. He glances about him. It grows darker and darker. (Distant flashes of lightning.)

SAMSON

Once again to this place
My erring feet draw night!
I ought to shun her face;
No will have I!
Though my passion I curse,
Yet its torments still slay me,
Away! away from here,
Ere she through stealth betray me!

DELILAH

(Advancing toward Samson)

'Tis thou! 'Tis thou, whom I adore!
In thine absence I languish:
In seeing thee once more
Forgot are hours of anguish!
Thy face is doubly welcome.

SAMSON

Ah! cease that wild discourse;
At thy words all my soul
Is darkened with remorse.

DEILAH

Ah! Samson, my best beloved friend,
 In thy heart dost thou despise me?
 Is't thus thy love hath an end,
 Which once above all jewels did prize
 me?

SAMSON

Thou hast been priceless to my heart,
And never canst thou be discarded!
Dearer than life art thou regarded!
In my love none hath greater part!

DELILAH

By my side dost thou fear some disaster?
Dost thou doubt that I love thee still?
Do I not fulfill all thy will?
Art not thou my dear lord and master?

SAMSON

Alas! Jehovah heard my vow—
To obey Him is my bounden duty!
Farewell, I must leave thee now,
Ne'er again behold thy matchless
beauty!

No more to joyful love give way!
Israel's hopes revive by this token;
For the Lord hath decreed the day
Which shall see our chains surely
broken!

He hath spoken to me His word:
Among thy brethren thou are elected
To lead them back to God their Lord:
Ending all the woes whereby they are
afflicted!

OFFICIAL PROGRAM

DELILAH

What careth my heart all forlorn
For Israel's fate or her glory?
When joy from me brutally torn
Sums up for me the wretched story.
When I in thy promise believed
My peace of mind was forever ended;
Each false caress that I received
Was in my veins a poison blended.

SAMSON

Forbear to rack my soul with woe!
I must yield to a law above thee;
Tenfold my grief when my tears flow—
Delilah! Delilah! I love thee!
(*Distant flashes of lightning.*)

DELILAH

A God far more mighty than thine,
My friend, through me his will proclaimeth;
'Tis the God of Love, the divine,
Whose law thy God's small scepter shameth!
Recall blissful hours by my side,
If thou from thy mistress wilt sever!
Thou'st broke the faith that should abide!
I alone remain constant ever!

SAMSON

Thou unfeeling! To doubt of my heart!
Ever of my love all things tell me!
O let me perish by God's dart,
Tho' God's lightning should overwhelm me!
(*The thunderstorm approaches.*)
I struggle with my fate no more,
I know on earth no law above thee!
Yea, though Hell hold my doom in store.
Delilah! Delilah! I love thee!

DELILAH

My heart at thy dear voice
Opens wide like a flower
Which the morn's kisses waken;
But that I may rejoice,
That my tears no more shower,
Tell thy love, still unshaken!
O say thou wilt not now
Leave Delilah again!
Repeat thine accents tender

Every passionate vow,

Oh, thou dearest of men!
Ah! to the charms of love surrender!
Rise with me to its height of splendor!

SAMSON

Delilah! Delilah! I love thee!

DELILAH

As fields of growing corn
In the morn bend and sway
When the light zephyr rises,
E'en so my heart forlorn
Is thrilled by passion's play.
At thy voice's sweet surprises!
Less rapid is the dart
In its death-dealing flight
Than I spring to delight?
To my place on thy heart!
Ah! to Love's delight surrender!
Rise with me to its height of splendor!

SAMSON

I'll dry thy tears
By charm of sweet caresses,
And chase thy fears
And the grief that oppresses!
Delilah! Delilah! I love thee!
(*Flashes of lightning. Violent crash of thunder.*)

DELILAH

But no! . . . the dream is o'er!
Delilah trusts no more!
Words are idle pretenses!
Thou hast mocked me before,
In oaths I set no store,
Too flagrant thy offenses!

SAMSON

When I dare to follow thee now?
Forgetful of God and my vow—
The God who hath sealed my existence
With strength divine that knew no resistance?

DELILAH

Ah! well, thou shalt now read my heart!
Know why thy God I have envied,
hated—
Thy God, by whose fiat thou art,
To whom thou are consecrated!

SIXTH CONCERT

Oh, tell me this vow thou hast sworn—
How thy mighty strength is redoubled!
Remove the doubts whereby I am torn,
Let not my heart be longer troubled!
(*Thunder and lightning in the distance.*)

SAMSON
Delilah, what dost thou desire?
Ah! let not thy distrust rouse mine ire!

DELILAH
If still I have power to move thee,
Whereby in the past I was blessed,
This hour I would now behoove thee!
(*Lightning and thunder nearer and nearer.*)

SAMSON
Alas! the chain which I must wear
Maketh not nor marreth thy joyance!
For my secret why dost thou care?

DELILAH
Tell me thy vow! Assuage the pain I
bear!

SAMSON
Thy power is vain; vain thy annoyance
(*Lightning without thunder.*)

DELILAH
Yea, my power is vain
Because thy love is bounded!
My desire to disdain,
To despise my spirit, wounded
By the secret unknown;
And to add without reason,
In cold, insulting tone,
Charge of latent treason!

SAMSON
With a heart in despair
Too immense to be spoken,
I raise to God my prayer
In a voice sad and broken!

DELILAH
For him I have displayed
All my beauty's decoration!
And how am I repaid?
What for me but lamentation?

SAMSON
All-powerful God, I call on thee for aid!

DELILAH
To see thy stern face,
My sad forebodings waken;
Samson, flee from this place
Ere I die, thy love forsaken!

SAMSON
Say no more!

DELILAH
Tell thy vow!

SAMSON
Ask me not!

DELILAH
Tell me now,
I implore—
The vow which thou
Hast taken.
(*Lightning without thunder.*)

SAMSON
The storm is rising fast
To rend the hill asunder,
And the Lord's wrath will blast
The traitor with his thunder!

DELILAH
I fear not by thy side. Come!

SAMSON
Nay!

DELILAH
Come!

SAMSON
Say no more!

DELILAH
At his wrath cast defiance!

SAMSON
Vain is my self-reliance.
'Tis the voice of God!

DELILAH
Coward! you loveless heart!
I despise you! Away!

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(Delilah runs toward her dwelling; the storm breaks in all its fury; Samson, raising his arms to heaven, seems to call upon Gad. Then he springs in pursuit of Delilah, hesitates, and finally enters the house. Philistine soldiers enter at left and softly approach Delilah's dwelling. A violent crash of thunder.)

DELILAH

(Appearing at her window)
Your aid, Philistines, your aid!

SAMSON

I am betrayed!
(The soldiers rush into the house.)

ACT III

FIRST TABLEAU.—*A prison at Gaza*

SCENE I

Samson; the Hebrews. Samson, in chains, blinded, with his locks shorn, is discovered turning a hand-mill. Behind the scenes a chorus of captive Hebrews.

SAMSON

Look down on me, O Lord! Have mercy on me!
Behold my woe! Behold, sin hath undone me!
My erring feet have wandered from Thy path,
And so I feel the burden of Thy wrath!
To Thee, O God, this poor, wretched life I offer!
I am no more than a scorn to the scoffer!
My sightless eyes testify of my fall;
Upon my head
Hath been shed
Bitter gall!

CHORUS

Samson, why thy vow to God hast thou broken?
What to us doth it token?

SAMSON

Alas! Israel loaded with chains
From God's holy face sternly banished,
Every hope of return hath vanished,
And only dull despair remains!
May we regain all the light of Thy favor!
Wilt Thou once more Thy protection accord?
Forget Thy wrath at our reproach, O Lord—
Thou whose compassionate love doth not waver!

CHORUS

God meant thou shouldst take the command
To lead us back to fatherland.
Samson! why thy vow to God hast thou broken?
What to us doth it token?

SAMSON

Brothers, your complaint voiced in song
Reaches me as in gloom I languish,
And my spirit is torn with anguish
To think of all this shame and wrong!
God! take my life in expiation!
Let me alone thine anger bear;
Punishing me, Thine Israel spare!
Restore Thy mercy to our nation!

CHORUS

He for a woman sold his power!
He to Delilah hath betrayed us!
Thou who wert to us like a tower,
Why hast thou slaves and hopeless made us?

SAMSON

Contrite, broken-hearted, I lie,
But I bless Thy hand in my sorrow!
Comfort, Lord, let Thy people borrow,
Let them escape! Let them not die!
(The Philistines enter the prison and take Samson out. Transformation.)

SECOND TABLEAU.—*Interior of the temple of Dagon. Statue of the god. Sacrificial table. In the midst of the fane two marble columns apparently supporting the edifice.*

SIXTH CONCERT

SCENE II

The High Priest; Delilah; the Philistines. The High Priest of Dagon is surrounded by Philistine maidens crowned with flowers, with wine-cups in their hands. A throng of people fill the temple. Day is breaking.

CHORUS OF PHILISTINES

Dawn now on the hilltops heralds the day!
Stars and torches in its light fade away!
Let us revel still, and despise its warning,
Love till the morning!
It is love alone makes us bright and gay!
The breeze of the morn puts the shades to flight,
They hasten away like the mist-veil light!
The horizon glows with a rosy splendor;
The sun shines bright
On each swelling height
And each treetop tender!

Bacchanal
(Orchestra)

SCENE III

HIGH PRIEST

All hail the judge of Israel,
Who by his presence here,
Makes our rite doubly splendid!
Let him be by thy hands,
Fair Delilah, attended.
Fill high for thy love the hydromel!
Now let him drain the beaker with songs
for thy praise,
And vaunt thy power in swelling phrase!

CHORUS

Samson, in thy pleasure we share!
We praise Delilah, thy fair mistress!
Empty the bowl and drown thy care!
Good wine maketh less deepest distress!

SAMSON (*aside*)

Deadly sadness fills my soul!
Lord, before Thee humbly I bow me,
Oh, by Thy will divine allow me
To gain at last life's destined goal!

DELILAH

(Approaching Samson with a wine-cup in her hand)

By my hand, love, be thou led!
Let me show thee where thy feet may tread!
Down the long and shaded alley
Leading to the enchanted valley
Where often we used to meet,
Enjoying hours heavenly sweet!
Thou hadst to climb craggy mountains
To make thy way to thy bride,
Where, by the murmuring fountains,
Thou wert in bliss at my side!
Tell me now thy heart still blesses
All the warmth of my caresses!
Thy love well served for my end.
That I my vengeance might fashion,
Thy vital secret I gained,
Working on thy blinded passion!
By my love thy soul was lured!
'Twas I who have wrought our salvation!
'Twas Delilah's hand assured
Her god, her hate, and her nation!

CHORUS

'Twas thy hand that assur'd
Our God, our hate, and our nation!

SAMSON (*aside*)

Deaf to Thy voice, Lord, I remained,
And in my guilty passions' blindness,
Alas! the purest love profaned
In lavishing on her my kindness.

HIGH PRIEST

Come now, we pray, sing, Samson, sing!
Rehearse in verse thy sweet discourses
Which thou to her wert wont to bring
From thy eager love's inmost sources!
Or let Jehovah show his power,
Light to thy sightless eyes restoring!
I promise thee that self-same hour
We all will thy God name, adoring.
Ah! He is deaf unto thy prayer,
This God thou art vainly imploring!
His impotent wrath I may dare
And scorn His thunder's idle roaring!

OFFICIAL PROGRAM

SAMSON

Hearst Thou, O God, from Thy throne,
How this impudent priest denies Thee,
And how his hateful troop despise
Thee,
With pride and with insolence flown!
Once again all Thy glory show them!
Once more let Thy marvels shine,
Let Thy light and Thy might be mine,
That I again may overthrow them!

CHORUS

Ha! ha! ha! ha!
We laugh at thy furious spite!
Us thou canst not affright.
With idle wrath thou ragest;
The day is like the night!
Thine eyes lack their sight,
A weakling's war thou wagest!
Ha! ha! ha! ha!

HIGH PRIEST

Come, fair Delilah, give thanks to our
God,
Jehovah trembles at his awful nod.
Consult we now
What his godhead advises;
E'en while we bow
The sacred incense rises.

(Delilah and the High Priest turn to the sacrificial table, on which are found the sacred cups. A fire is burning on the altar, which is decorated with flowers. Delilah and the High Priest, taking the cups, pour a libation on the fire, which flames, then vanishes, to reappear at the third strophe of the invocation. Samson has remained in the midst of the stage with the boy who led him. He seems overwhelmed with grief, and his lips are moving in evident prayer.)

DELILAH

Dagon be ever praised!
He thy weak arm hath aided,
And my faint heart he raised
When our last hope had faded.

HIGH PRIEST

Dagon be ever praised!
He thy weak arm hath aided,
And thy faint heart he raised
When our last hope had faded.

BOTH

Oh, thou ruler over the world,
Thou who all stars createst,
Be all thy foes to ruin hurled!
Over all gods thou art greatest!

CHORUS

Thy blessing scatter
With mighty signs!
Let flocks wax fatter,
More rich our vines
Let every village with wealth o'erflow,
Keep thou from pillage
Our hated foe!

DELILAH AND HIGH PRIEST

Accept, O Lord sublime,
Our victim's grand oblation,
Or e'en our greatest crime
Take them in expiation.

DELILAH AND HIGH PRIEST

Reveal to thy priest's wondering eyes,
Who alone can behold thy glory,
All the future's dark, mystic story.
Which behind Fate's veil hidden lies!

CHORUS

Dagon we praise!
God, hear our prayer
Within thy fane!
Make us thy care!
Let justice reign!
Success attend us
Whene'er we fight!
Protection lend us
Both day and night!

DELILAH, HIGH PRIEST, AND CHORUS

Dagon shows his power!
See the new flame tower!
Burning bright
Amid smouldering ashes,
Our Lord of light,
Descending, o'er us flashes!
Lo! the god we worship now appeareth.
All his people fear his nod!

SIXTH CONCERT

HIGH PRIEST
(*To Samson*)

That fate may not in favor falter,
Now, Samson, come, thine offering
pour
Unto Dagon there on his altar,
And on thy knees his grace implore!
(*To the boy*)
Guide thou his steps! Let thy good care
enfold him,
That all the people from afar behold him!

SAMSON
Now, Lord, to Thee do I pray!
Be Thou once more my stay;
Toward the marble columns,
My boy, guide thou my way.
(*The boy leads Samson between the two
pillars.*)

CHORUS
Dagon shows his power, etc.
God, hear our prayer, etc.
Thou hast vanquished the insolent
Boldness of Samson,

Strengthened our arm,
Our heart renewed,
Kept us from harm,
And by thy wonders
Brought these people to servitude,
Who despised thy wrath
And thy thunders!
God, hear our prayer, etc.
Glory to Dagon! Glory!

SAMSON
(*Standing between the pillars and en-
deavoring to overturn them*)
Hear Thy servant's cry, God, my Lord,
Though he is sore distressed with
blindness!
My former force once more restore.
One instant renew thy gracious kind-
ness!
Let Thine anger avenge my race,
Let them perish all in this place.
(*The temple falls, amid shrieks and
cries.*)
ALL
Ah!

The Chicago Symphony Orchestra

FOUNDED BY THEODORE THOMAS IN 1891

FREDERICK STOCK, *Conductor*

ERIC DELAMARTER, *Assistant Conductor*

HENRY E. VOEGELI, *Manager*

Thirty-Eight Season—1928-1929

CONCERTMASTER	Brueckner, C.	BASS CLARINET
Gordon, J.	Wagner, R.	Meyer, C.
VIOLINS	Zedeler, N.	BASSOONS
Bolognini, R.	Novy, J.	Fox, H.
Esser, F.	Beidel, R.	Kessler, C.
Hancock, W.	Felber, H.	Krieglstein, W.
Swanson, E.	BASSES	CONTRA-BASSOON
Bass, G.	Jiskra, V., <i>Principal</i>	Krieglstein, W.
Charbulak, V.	Houdek, J.	HORNS
Bramhall, J.	Parbs, H.	Lecce, P.
Fantozzi, W.	Krasnapolsky, M.	Pottag, M.
Martinson, M.	Cerney, E.	Frank, W.
Hand, A.	Wemheuer, O.	Albrecht, K.
Reiners, R.	HARP	TRUMPETS
Rink, C.	Vito, J.	Llewellyn, E.
Senescu, B.	FLUTES	Masacek, E.
Selwitz, J.	Liegl, E.	Holz, F.
Goodsell, B.	Kitti, A.	CORNETS
Barker, O.	Eck, E.	Felber, H.
Silberstein, J.	Schroeter, R.	Handke, P.
Morello, C.	PICCOLOS	BASS TRUMPET
Dolnick, S.	Eck, E.	Andauer, E.
Finerman, A.	Schroeter, R.	TROMBONES
Kopp, E.	Kitti, A.	Stange, G.
Holz, F.	OBOES	Geffert, E.
Busse, A.	Barthel, A.	Gunther, A.
VIOLAS	Ruckle, L.	BASS TUBA
Evans, C., <i>Principal</i>	Napolilli, F.	Hamburg, G.
Vieland, J.	ENGLISH HORN	TIMPANI
Roehrborn, O.	Napolilli, F.	Zetzelmann, J.
Seidel, R.	CLARINETS	PERCUSSIONS
Andauer, E.	Lindemann, R.	Wintrich, M.
Strobach, C.	Evenson, S.	Veseley, B.
Schroeter, R.	Meyer, C.	Strobach, C.
VIOLONCELLOS	Busse, A.	Kopp, E.
Wallenstein, A., <i>Principal</i>	Parbs, H.	LIBRARIAN
		Handke, P.



EARL V. MOORE

Musical Director of the May Festival Concerts

The University Choral Union

FIFTIETH SEASON

1928-29

EARL V. MOORE, *Conductor*
CHARLES A. SINK, *Secretary*

MABEL R. RHEAD, *Pianist*
PALMER CHRISTIAN, *Organist*
OTTO J. STAHL, *Librarian*

SOPRANOS

Carolyn Slepicka
Elizabeth Halsey
Audrey Haver
Margaret Copeland
Dorothy Cozad
Gertrude Friedrich
Margaret Ferrand
Ferne Collins
Frances Sackett
Edna Mower
Thelma Newell
M. Elizabeth Searles
Orma F. Weber
Edna Weifenbach
Mildred Stanger
Lucile Hankinson
Merle Gee
Georgia Ganzhorn
Harriet Britton
Margaret Davis
Sue Stratton
Helen MacLaren
Lucille T. Brooks
Mary M. Robinson
Bernadine Winton
Virginia Cooper

Louise Ford
Verna Jones
Gertrude Hale
Katherine Robinson
Elana Taylor
Charlotte Powell
Mrs. Mabel Powell
Marguerite Evans
Phoebe Wang
Ruth Kelsey
Margaret Watkins
Dorothy Stapleton
Kate Collyer
Kathleen Murphy
Louise Hincz
Mary Case
Marion Cochran
Janet Tuttle
Esther Searles
Helen Lightfoot
Helen Gould
Marjorie McClung
Agnes Foster
Mary I. McEachran
Margaret Wieder
Grace Wagner

Adele Tossy
Mildred Jackson
Olive Strohmeier
Viola Runner
Eleanor Phillips
Helen Kaapamaki
Ruth VanTugh
Albertina Maslen
Mary Norman
Cora Brown
Jean Felker
Dorothy Norris
Dorothy Simmons
Catherine Mock
Louise Buttes
Anita Bauckus
Gloria Peters
Katherine MacBride
Agnes MacDonald
Della Egly
Helen Lawler
Katherine McCann
Marion Dusse
Martha Sill
Theodora Hann
Irene Hayner

OFFICIAL PROGRAM

Phyllis McDonald
Joan White
Grace Lester
Flora Hodgman
Thelma Whittaker
Frances Cope
Jeannette Johnson
Virginia Kimball
Mildred Todd
Sarah Bradley

Agnes Johnson
Johanna Cheek
Lola Bradstreet
Virginia Hamister
Erma Kropp
Luella France
Marie Schmidt
Marguerite Henry
Dorothy Matthes
Clare Connolly

Catherine Griffey
Thelma Lewis
Marion Hubbard
Pauline Darbyshire
Halina Paryski
Mildred Reading
Dorothea Torbesan
Ione Davis
Roxy Cowin
Mrs. Raymond Cole

ALTOS

Catherine W. Shannon
Grace Tupper
Florence Boycheff
Gwendolyn Zoller
Elizabeth Lucas
Isabel Kananen
Ruth Wells
Jeannette Higgins
Carlotta B. Chadman
Helen Adriance
Phyllis Ornstein
Jeanne Goddard
Gladys Rottger
Audrey Burrows
Martine Thompson
Luetta Moss
Helen Bussert
Margaret Calvert
Frances Calvert
Winifred Gore
Doris Standish
Hope Eddy
Helene Clarke
Otilie Davis

Marion Willson
Natalie Donaldson
Myrtle Harrison
Arlene Heilman
Martha Kandelin
Lois Necthomer
Katherine Sitton
Grace Eager
Laura Peck
Mary Waeker
Jane O. Robinson
Ruth Carlton
Marie Samson
Barbara Mathis
Sarah Knox
Kathleen Clifford
Meleta Graiziger
Edith Graiziger
Ruth Brockett
Jeannette Sparling
Helen Ryder
Florence Spanenberg
Grace Murray
Anna Congdon

Mary Fort
Ruth Brooke
Elaine Frost
Martha Johnson
Edna Mackenzie
Minola Seibel
Margaret Kitson
Elizabeth Brown
Marie Cimini
Edna Schraeder
Demarious Cornell
Ruth Marshall
Beulah Hankinson
Mary Cummings
Helen Anderson
Mrs. C. O. Ball
Elizabeth Ullrich
Harriet Hine
Dorothy Wilson
Helen Brown
Myrtle Bolithe
Hedda McClelland
Lenore Kingston

TENORS

Shirley Field
Noble Leonard
Harold Lloyd
Arthur Goulson
Richard Koch
Robert White
George Plagens
Norman Roth
Jack Conklin

Rolland Catchpole
Melzer R. Porter
Stanley Shoemaker
Charles Wright
Stephen Larrabee
Hermon Price
Adrin Kay
Allan Bell
Milo Griggs

Samuel Trepp
Russell Jack
Carl O. Sonnemann
Howard B. Hoffman
V. H. Sibley
Streeter Vincent
Anthony Pearson
Ford Johnson
O. O. Paton

UNIVERSITY CHORAL UNION

BASSES

Lawrence Barrett
Robert Petrie
Robert Spicer
Glenn Blough
Shang N. Ying
Allen Callahan
Clement Henshaw
Herman Hildner
Edward Shelton
Arie Van Krimpen
Glenn Wilber
Edward Yendall
James Bradbury
Walter Sicha
Theo. J. Case
Howard Buzzo
Nelson Eddy
Howard Lentz
Ronald Adams
George Meader
Paul Wagner
George Innes

George Matthews
Martin Katzin
Albert Wagner
Thomas Wong
John Weir
Norman Bowheer
Keith Hackett
Gayle Chaffin
Richard Ransford
Mac Carr
Kenneth Cameron
Kenneth Ball
Marvin Rhodes
Victor Shannan
Gerald Rein
Thomas Connor
Albert Wenzel
Peter Holkeboer
John A. Maigret
Merle Walker
Charles Stallard
John MacNaughton

Arthur Bechtel
Henry B. Whipple
Charles O. Ball
Paul Simpson
Arnold Bosch
Philip Cox, Jr.
Thomas Lease
Sidney Shevitz
Robert Dixon, Jr.
Ternond Veal
Ralph Owen
John Teichman
Frank Cameron
Stewart Taylor
Romine Hamilton
Wray Congdon
A. Lee Freeman
Wendell Vreeland
Sidney Woolner
Carl Burnett
James Kelly

The Children's Festival Chorus

Made Up of the Children of the Ann Arbor Public Schools

MISS JUVA HIGBEE, *Conductor*
Supervisor of Music, Ann Arbor Public Schools

MARGARET CALVERT, ROXIE COWIN, JUANITA SPONENBARGER,
Assistant Supervisors of Music

JAMES B. ANGELL SCHOOL
MISS TWINAM, FAE CONEY, MISS WARNER, *Teachers*

<i>Fifth</i>	Frank Whitney	Billy Huntington
Donald Angell	Patricia Moore	Lyra Kahn
Irene Block	Hilda Van Tuyl	Sue Keppel
George Botsford	Dorothy Wagner	James Kunkle
Wilbert Carr	Tom Wile	Jean Langford
Betty Cissel	Florence Young	Caster LaPointe
James Cissel		Alfred Lee
Charlotte Clay	<i>Sixth Grade</i>	Margaret MacGregor
Betty Dice	Bob Allen	Homer MacNamee
Jean Douglas	Priscilla Abbott	Leal Mallory
Rolla Finley	Dwight Adams	Millard Malcolm
Mary Frey	Douglas Angell	Robert May
Philip Gordy	Margaret Ayres	Vincent Moore
Helen Hahn	Phyllis Bennett	Grey Nelson
Dorothy Jennings	Franklin Boyer	James Norris
David Ladd	Frances Boyer	Frances Orr
Ruth Laing	Eleanor Brier	Mabel Phillips
Robert Malcolm	Richard Brown	Berry Ratliff
Mary Margaret Meloche	Josephine Chapin	Lytle Riddle
John Moore	Gerald Davis	Ruth Schorling
Stanley Moore	John Douglas	Adolph Steinke
John O'Neill	Stanley Duffenback	Robert Stevens
Jennie Rosenthal	Charles Edmunds	Tom Tilley
Robert Raeburn	Elizabeth Hayden	Frederick Vogt
Chasta Stephens	Barbara Heath	Robert Wikel
Elnore Stewart	Frances Henderson	Gertrude Wild
Virginia Stewart	Louis Allen Hopkins	

CHILDREN'S CHORUS

PHILIP BACH SCHOOL

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

Clarence Barnes	Virginia Weurth	Sam Sekaros
Betty Conant	Olga Vanitsky	Dorothy Seybold
Stanley Fritz		Thelma Splitt
Alberta Graffen	<i>Sixth Grade</i>	Angeline Staebler
Carol Hauser	Lyle Ballilger	Marion Vorce
Marjorie Hibbard	Billy Carmen	Teddy Wahl
Eileen Hopp	Marion Cole	Lavonne Witting
Lela Huss	Evelyn Deborde	Nicholas Yanitsky
Lorena Kalmbach	Gertrude Ehnis	Mauricine Downing
Irene Kapp	Alwin Ehnis	George Edman
Marian Kley	Leroy Ehnis	Jean Gillespie
Mary Margaret Marshall	Helen Feldkamp	Armand Hewitt
Lloyd Mulholland	Otto Graf	Erassima Kusserelis
Christine Nagel	Charlotte Gregg	Eva McFarlane
Bernice Nixon	Milda Haab	Frieda Michelfelder
Beverly Pierce	Leona Hackbarth	Virginia Steeb
Margaret Pomerening	Jane Hagen	Dorothy Steinke
Maxine Rhode	William Hiser	Virginia Steward
Max Sands	Jack Judson	Muriel Whiteman
Richard Schlesinger	Jane Kurtz	Paul Hanselmann
Robert Schumaker	Margaret Moss	Iris Hoffman
Virginia Steirle	Ralph Noll	Mary Jane Lutz
Herbert Shaff	Beatrice Perry	Clinton Mahlke
Esther Splitt	Daniel Ransome	Mary Mayfield
Donald Sturgis	Orminta Rash	Maxine Mayne
Alice Wagner	Virginia Roehm	Katherine Ostermiller

DONOVAN SCHOOL

MISS BISHOP, MISS HAMILTON, *Teachers*

<i>Fifth Grade</i>	Elton Karr	Carlton Kerther
Mildred Thomas	Buddy Cooper	Carl Hopper
Dan Candroschok	Wayne Teachworth	Edward Canter
Dick Nowland	Dorothy Pickert	Ruth Bushweit
Golda Bond	Morris Friedman	Helen Tranowski

EBERBACH SCHOOL

MISS HARRISON, *Teacher*

<i>Fifth Grade</i>	Betty Smith	Betty Westgate
Clarice Felenhamp	George Aressuyes	Virginia Osgood
Beth Mummerly	Martha Hillard	Marion Phillips
Ethel Denmo	Donald Baldwin	Lois Pullen
Alice Schmidt	Edward Johnson	Dorothy Bowen

OFFICIAL PROGRAM

Virginia Riley
Hazel Jensen
Reed Barry

Sixth Grade

Douglas Sutton
Dick Liddicoat
Richard Mann
Robert Willeman
Elizabeth Ann Enswiler
Jack Weller
Mary Lou Mills
Frances Hubbs
Jack Dobson
Helen Ruth Mann
Blythe Miller

Lila Coon
Elizabeth Scott
Joe Hewett
Helen Gasser
Helen Jane Edwards
Wayne Roden
Marjorie Edsel
Jean Baldwin
Robert Allmendinger
Marie Simmers
Madelyn Cadajon
Ellwyn Ranson
Robert Groftin
Kenneth Sott
Howard Gross

Richard Shaw
Alvine Howard
Gladys Morrison
Dorothy McCalla
Arline Sherman
Geraldine Schrader
Ila Wagner
Donald Rider
Lorraine Cornell
David Delong
Marion Koch
Mary London
Marietta Arner
Shirley Gerstner
Bryant Limpert

ELISHA JONES SCHOOL

ISABELLE PATEE, EMMA COOK, MR. GOUDY, *Teachers*

Fifth Grade

Birdie Bibbs
Ovilia Holcomb
Burnetta Pratt
Constance Tyler
Lawrence Visel
Aubert Bair
David Hughbanks
Helen Pagan
Juliette Wines
Mick Bandrofchok
Dorothy Becker
Beatrice Hirth
George Pallos
Ednabelle Perkins
Jack Roof
Bertha Slayden
Duane Simons
Lloyd Smith
Mary Kathryn Smith
Mary Jean Smith

Olive Howard
Erich Koernke
George Morgan
George Scott
Harriet Townsend
Mary Pappas
Donald Visel
Georgia Baker
Dorothy Bell
Johnnie Mae Byrd
Ruth Fletcher
Fred Hough
Eloise Jones
Scott Osler
Robert Ream
Violet Smiley

William Bostic
Alva Wigg
Edwin Scott
Iris Jackson
Ivajeane Baikil
Olive Johnson
Katherine Hoffink
Madalyn Staebler
Beatrice Rayer
Richard Leggett
Helen Kuehn
Martha Walker
Mary Roberts
Reuben Mordsky

Konla Vermes
Alice West
Raymond Williams
Dorothy Werth
Virginia Borrows
Wilbur Wolworth
Julius VanHolsbeke
Walter Barth
Teddy Root
Mervine Mitchell
Curtis Kelly

Seventh Grade

Helen Hiscock
Harold Hunawill
Berth Johlps
Annabel MacLean
Virginia Warner
Earl Fawcett
Earl Hopper
Laverne Morgan
Helen Sheldon
Alberta Bohl
Lydia Cromwell

Sixth Grade

Madalyn Cope
Alice Godden
Ruth Hoffman
Reba Holmes

CHILDREN'S CHORUS

Dora Darling
Marie Kempfert
Virginia Kincaid

Julia Stringfellow
Russell Dobson
Virginia Donahue

Myrtle Perry
Jack McCullum
Emily Seleska

CHRISTIAN MACK SCHOOL

NINA MCCAIN, JEWEL SPARLING, *Teachers*

Fifth Grade

Elfrida Pardon
Julia Salow
Luella Winsor
Genevieve Haver
Esther Hoeft
Miles Pfaus
Dean Giegler
Maisie Jacobs
Evelyn Smith
Mable Rayment
Eileen Korzuck
Bessie Field
Ruth Haines
Quera McConnell
Wm. Carpenter
Michael Sharbut
Florence Boomer
Jean Ely
Peggy Gillon

Pauline Lentz
Albert Scharvac
Hamilton Morningstar
Dorothy Bucholz
Jeannette Warner
Elma Desmond
Mary Williams
John Kern
Richard Meyers
Robert Hammond
Carl Mulholland
Lenore Scherdc

Seventh Grade

Vernon Adams
Maxine Betke
Ruth Brown
Julliard Caro
Maxine Clow
Frances Feverstein
Vera Jederle
Clifford Mahlke
Julia Marshall
Harriet Niethammer
Geraldine Peters
Olga Sekaros
Malinda Sietz
Jean Marie Stein
Clyde Stitt
Iris Tessmer
Esther Torpey

Dorthea Wenk
James Dunlop
Robert Eddy
Katherine Frederick
Alice Griffiths
Cecile Griswold
Dorothy Kley
Wiltrude Royal
Richard Washington
Roberta Washington
Emma Greenbaum
Emma Kent
Richard Koch
Judy Sivers
William Sprentall
Doris St. Clair
Mildred St. Clair
Rosanna St. Clair
Margaret Webber
Melissa West
Betty Winsor
Marion Hammond
George Gillespie
Louise Henning
Frederick Keppler
Viola Lohrke
Dorthea Sodt
Dorothy Vogel
Betty Wilder

Sixth Grade

Frieda Kreuger
Elizabeth Pardon
Lee Wigg
Elfrida Leneverg
Rozella Marsh
Louise Bemis
Ruth Swanson
Martha Heimendinger
Irene Oliver

W. S. PERRY SCHOOL

MRS. THOMAS, SOPHIE BENZIN, MARY ALICE LEWIS, *Teachers*

Fifth Grade

Lewis Bertoos
Eleanor Cobb
Reginald Cook
Edna Guston

Ethel Gross
Ronald Merz
John McFall
Earl Rholls
Russell Richmond

Ralf Share
Virginia Stelle
Marion Smith
Frances Stewart
Ayton Shoilt

OFFICIAL PROGRAM

Fitch Tillatson
 Harry Palmer
 Dorothy Cowin
 Virginia Colander
 Harriett Jolfs
 Margaret Hastings
 Donald Hauser
 Doris Kraitenier
 Steven Michael
 Elbert Mutz
 Margaret Pope
 Robert Steelhorn
 Ebba Sjostron
 Gladys Warren

Sixth Grade

Sim Chymoweth
 Mary Debrassky
 Naomi Lavin
 Donald Mills

Richard McCherry
 Eliose Nichols
 Sophie Nichols
 Margaret Paul
 Magdalene Collins
 Virginia Eraus
 Bessie Ghealas
 Freeman Gaiuis
 Bruce Hole
 Marion Smith
 Marion Slauker
 Eugene Sinke
 Jean Wills
 Elizabeth Wurster
 Norman Briggs
 George Cobb
 Paul Christochus
 William Dobransky
 Frederick Hauser
 Edwin Hamilton

Richard Hahn
 Christo Kochenbers
 Geraldine Luenzer
 Neil Ranser
 Donald Rivett
 Joseph West
 Geraldine Cobb
 Dorothy Goetz
 Stanley Hoig
 Helen McLaughlin
 Helen McLaughlin
 Margaret Leonan
 Charolette Lovelace
 Douglas Miller
 Robert Mather
 Dorothy Malloy
 Paul Lee
 Muiry Smith
 Josephine Sewer

TAPPAN SCHOOL

MARIAN JONES, MISS HAUSWALD, *Teachers*

Fifth Grade

Sixth Grade

Lois Druckenbrod
 Suzanna Potter
 Elizabeth Notley
 Mildred McCalla
 Marguerite Groomes
 Marian Jenkins
 Ruth Menefee
 Janet Mills
 Geraldine Ware
 Marian Hodson
 ZoeAnna VanValkenburgh
 Dorothy Smith
 Virginia Smith
 Helen Kelsay
 Rezella Todd
 Marian Darling
 Helen Angerer
 Elizabeth Isaacson
 Richard Fuller
 Richard Stout

Alice Mary Raiford
 Marie Sawyer
 Virginia Davis
 Mildred Goulden
 Kathleen Spilling
 Eileen Lay
 Richard Carleton
 Harry Morris
 Marie Eichelberger
 Viola Blaess
 Alice Frayer
 Doris Smith
 Kathern Golden
 Harriett Dana
 Margaret Forsythe
 Jean Bonisteel
 Florence Digby
 Margaret Brackett
 Charlotte Rueger
 Mary Alice Hall
 Amy Sjostrom
 Erma Steinway

Donald Kittel
 Triston Meincke
 Julia LaRue
 Harriett Raschbacher
 Dora Denhollen
 Elizabeth Badger
 Marilene Fingerle
 Wilma Scherdt
 Natalie Miller
 Louise Mars
 Lucile Rider
 Barbara Leidy
 Mona French
 Eileen Suddarth
 Dorothea Taylor
 Virginia Woodhead
 Lucia Galalis
 Katherine Wager
 Irstrand Wegrich
 Marian Switzer
 Eunice Kruidemer
 Kathryn Steiner

CHILDREN'S CHORUS

Masine Blaess
Mildred Gray
Melrose White
Nenette Charissi
Marjorie Kett
Florence McConkey
Carolyn Horton
Bessie Fisher
Hilma Wagner
Gertrude Denzler
Margaret Zoll

Jean Seyfried
Dorothy Kraft
Rosemary Rackham
Ruth Miller
Harriett Breay
Clifford Bell
Glenn Robards
Charles Killens
Dick Sinn
Edwin Katzenmeyer
Lewis Rockwood

John Wrathell
Wilson Schaadt
Kenneth Ellis
Kenneth Bevis
Donald May
Alvis Ruffin
Eugene Gressman
Donald Smith
Joseph Earl
Omar Lovejoy
Richard Hensel

Concert Repertoire

The final concert in the Festival Series this year will be number 500, 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-six Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts 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*, Gustav Holst of London; *thirty-third*, Howard Hanson; *thirty-fourth*, Howard Hanson and Felix Borowski; *thirty-fifth*, Percy Grainger and Eric DeLamarter.

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 1929 Inclusive

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

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

PRINCIPAL WORKS

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

REPERTOIRE 1894-1929

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

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

PRINCIPAL WORKS

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

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

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

PRINCIPAL WORKS

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

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, *Sopranos*; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, *Contraltos*; Mr. Barron Berthald, Mr. J. H. McKinley, *Tenors*; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich 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*.

OFFICIAL PROGRAM

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

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

PRINCIPAL WORKS

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

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

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

PRINCIPAL WORKS

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

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

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

PRINCIPAL WORKS

Overture, "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*.

REPERTOIRE 1894-1929

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

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

PRINCIPAL WORKS

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

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

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

PRINCIPAL WORKS

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

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

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

PRINCIPAL WORKS

"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*.

OFFICIAL PROGRAM

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 Gorgorza, *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*.

REPERTOIRE 1894-1929

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 Yorsk, *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 of 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*.

OFFICIAL PROGRAM

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, *Bari-tones*; Mr. Herbert Witherspoon, *Bass*; Mlle. Tina Lerner, *Pianist*.

PRINCIPAL WORKS

"Fair Ellen," *Bruch*; "Odysseus," *Bruch*; "The New Life," *Wolf-Ferrari*; Sym-phony, 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 Min-ute," *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, "Zora-hayda," *Svendsen*; Symphony, No. 5, E minor, Op. 64, *Tchaikowsky*; Overture, "Coriolan," *Beethoven*; Symphony, No. 4, E minor, Op. 98, *Brahms*; Symphonic Poem, "Les Préludes," *Liszt*; Overture, "Melusine," *Mendelssohn*; Symphonic Poem, "Le Chasseur Maudit," *César Franck*; Suite, "Die Königskinder," *Humperdinck*; March Fantasia, Op. 44, *Guilmant*.



SOPHIE
BRASLAU



JOSEF
HOFMANN



RICHARD
CROOKS



BARRE
HILL



WILLIAM
GUSTAFSON



ERIC
DELAMARTER



EDITH
MASON

REPERTOIRE 1894-1929

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

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

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

PRINCIPAL WORKS

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

OFFICIAL PROGRAM

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

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

PRINCIPAL WORKS

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

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

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

PRINCIPAL WORKS

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

REPERTOIRE 1894-1929

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*.

OFFICIAL PROGRAM

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 Trionfo," *Liszt*; "Le Rouet d' Omphale," *Saint-Saëns*; "Death and Transfiguration," *Strauss*; "Procession of the Knights of the Holy Grail," *Wagner*. Concert Waltz, No. 2, *Glazounow*; "Midsummer Wake," *Alfven*; Concerto for Pianoforte, G major, *Beethoven*.

THIRTIETH FESTIVAL

May 16, 17, 18, 19, 1923—Six Concerts

Soloists: Miss Susanne Keener, Miss Florence Macbeth, *Sopranos*; Miss Mabelle Addison, Mme. Jeanne Gordon, *Contraltos*; Benjamino Gigli, Arthur Kraft, Charles Marshall, *Tenors*; Guisepppe 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 Königskinder," *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, *DeLamararter*; Concerto for Piano, E flat Major, *Beethoven*; Concerto for Violin, G Minor, *Bruch*; Overtures: "Secret of Susanne," *Wolf-Ferrari*; "A Pilgrim Vision," *Carpenter*; "Bohemia," *Hadley*; "Cockaigne," *Elgar*; Symphonic Poem, "Pastorale d'Été," *Honegger*; Suite No. 2, *Milhaud*; "La Valse," *Ravel*.

REPERTOIRE 1894-1929

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*.

OFFICIAL PROGRAM

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*.

THIRTY-FIFTH FESTIVAL

May 16, 17, 18, 19, 1928—Six Concerts

Soloists: Leonora Corona, Leone Kruse, Marie Montana, *Sopranos*; Margaret Matzenauer, Marion Telva, Merle Alcock, *Contraltos*; Paul Althouse, Tudor Davies, *Tenors*; Mario Basiola, Raymund Koch, Chase Baromeo, *Baritones and Bass*; Palmer Christian, *Organist*; Benno Rabinof, *Violinist*; Percy Grainger, *Pianist*; Percy Grainger, Eric DeLamarter, *Guest Conductors*.

PRINCIPAL WORKS

Choral—"St. Francis of Assisi," *Pierne*; "Marching Song of Democracy," *Grainger*; "Quest of the Queer Prince," (children) *Hyde*; "Aida," *Verdi*.

Orchestral—Symphonies: No. 5, E Minor, *Tchaikovsky*; No. 4, E flat, *Glazounow*; "Fire Bird," *Strawinsky*; Suite Op. 19, *Dohnanyi*. Concertos: No. 1 (organ) *DeLamarter*; No. 1, A minor (piano) *Grieg*; E minor (violin) *Mendelssohn*.

THIRTY-SIXTH FESTIVAL

May 22, 23, 24, 25, 1929—Six Concerts

Soloists: Edith Mason, Jeannette Vreeland, *Sopranos*; Sophie Braslau, Marion Telva, *Contraltos*; Richard Crooks, Paul Althouse, *Tenors*; Lawrence Tibbett, Richard Bonelli, Barre Hill, William Gustafson, *Baritone and Bass*; Efrem Zimbalist, *Violinist*; Josef Hofman, *Pianist*.

PRINCIPAL WORKS

Choral—"A German Requiem," *Brahms*; "The New Life," *Wolf-Ferrari*; "The Hunting of the Snark," (Children) *Boyd*; "Samson and Delilah," *Saint-Saens*.

Orchestral—Suites, "Iberia," *Debussy*; "Schéhérazade," *Rimsky-Korsakoff*; "Odysseus," *Lockwood*; Symphonic Poem; "Don Juan," *Strauss*; Epic Rhapsody, "America," *Bloch*; Concertos: D major (Violin) *Brahms*; D minor (Piano) *Rubinstein*.

DETAILED REPERTOIRE

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1929 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 (3)
Boston Symphony (5)	Detroit (10)	Philadelphia (2)
Chicago Festival (3)	Detroit Symphony 30)	Pittsburgh (7)
Chicago Symphony (131)	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
The English Singers	Prague Teachers' Chorus	St. Olaf Choir (2)
Flonzaley Quartet (9)		Russian Cossack Choir

OPERA COMPANIES

Hinshaw Opera Company (4)

CONDUCTORS

Bowen (3)	Kneisel	Rosendecker
Christiansen (2)	Kibalchich	Santelmann (2)
Damrosch (3)	Kolar (8)	Seidel
DeLamarter (3)	Koshetz	Socoloff
Gabrilowitsch (21)	Knoch	Sousa
Grainger (Guest)	Kunwald	Stanley (91)
Hanson (2)	Maddy (3)	Stock (90)
Herbert (3)	Mollenhauer (31)	Stokowski (2)
Hertz	Moore (14)	Stransky
Higbee (2)	Muck	Thomas (6)
Holst (Guest) (3)	Nikisch (2)	Urach
E. Killeen	Pauer (3)	Zeit

OFFICIAL PROGRAM

ARTISTS

SOPRANOS

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

CONTRALTOS

Miss Mabelle Addison	Miss Crawford	Mme. Homer (9)
Mme. Alcock (3)	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 (5)	Miss Hall	Miss La Mance
Miss Buckley (2)	Miss Heinrich	Miss Laval
Mrs. Clements (2)	Miss Doris Howe	Miss Lazzari (2)

DETAILED REPERTOIRE

Miss Lenska (2)	Miss Roberts	Miss Towle
Miss Marsh	Miss Roselle (2)	Miss Turrill
Mme. Matzenauer (7)	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 Stoddard	Mrs. Wright
Miss Munson (2)	Miss Stein (10)	Miss Wirthlin
Miss Palmer	Mme. Telva (2)	Mrs. Pease (2)

TENORS

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

BARITONES AND BASSES

Amato (4)	Crane	Hierapolis (2)
Ballester (2)	Dadmun	Hill (3)
Baromeo (6)	Danise	Hinshaw
Barclay	D'Arnalle (3)	Holmes
Basiola	Del Punte	Holmquist (5)
Bonelli	De Luca (2)	Howland (11)
Bresford (2)	Dieterle (5)	Kelly
Brainard	Gelhausen	E. Killeen (2)
Bispham (6)	Gogorza (6)	Koch
Campanari (11)	Graveure	Lamson (6)
Campbell	M. Green (2)	Lazzari
Campion	P. Green (2)	Ludikar
Chaliapin (2)	Gustafson	Martin (7)
Chalmers	Harrison (5)	McCandliss
Clark	Heinrich (9)	Meyn (5)
Connell (2)	Hemus	Middleton (2)
	Henschel	

OFFICIAL PROGRAM

Miles (5)
Mills (2)
Munson
Nash
Notley
Pease
Remington
Rothier
Ruffo

Schlegel
Scott (6)
de Seguro
Senger
Simmons
Spaulding (4)
Stracciari
Tibbett (3)

Tittmann
Tyler (2)
Werrenrath (5)
Whitehill (5)
Whitney (2)
Witherspoon (7)
Wolfe (2)
Zanelli

PIANISTS

d'Albert
Augierias
Aus der Ohe (4)
Bachaus
Bauer (5)
Benoist
Busoni
Carreno (2)
Cortot (2)
Dumesnil
Erskine
Gabrilowitsch (6)
Dohnanyi (2)
Durno-Collins (2)
Friedheim (2)
Friedman
Ganz
Giesecking
Grainger (2)
Gruen

Hambourg
Hess
Hofmann (3)
Hutcheson
Jonas (5)
Koenemann
Lamson
Lachaume (2)
Lawrence
Leginska (2)
Lerner (2)
Levitzki (2)
Lhevinne (3)
Mme. Lhevinne
A. Lockwood (3)
Maier (5)
Netzorg
Mme. Novaes
Nyieregyhazi
de Pachmann (2)

Paderewski (4)
Pattison (4)
Polak
Prokofieff
Pugno
Rachmaninoff (2)
Rosenthal
Roxas
Samaroff (2)
Schelling
Schmall (3)
Seyler (2)
Shattuck (2)
Sickiez
Sieveking
Sternberg (3)
Sumowska
van den Berg
von Grave (2)
Ziesler (3)

VIOLINISTS

T. Adamowski
Bendix
Miss Botsford
Breeskin
Burmeister
Corigliano
d'Arangi
Elman (3)
Ern
Flesch
Halir
Miss Hansen
Heerman
Heifetz (2)
Hubermann

Kochanski
Kramer
Kreisler (6)
Miss Lent
Levey
Lichtenberg
S. Lockwood
Loeffler
Miss Luboshutz (2)
MacMillen
McBeath
Miss Morini
Musin
Petrie
M. Press
Miss Powell (2)

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

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 (4)	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; Overture to Suite in Dnieper—1751; 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 (4)—1639; 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" (4)—1663.

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

BLOCH—"America."

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."
- BOYD—Cantata, "The Hunting of the Snark."
- BRAHMS—"German Requiem" (2 choruses)—(2), 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" (7)—1631; "Tragic" Concerto—B flat (Pf.)—326; Quintet—B minor, Op. 115, for Clarinet and Strings—334; D major, (Violin)—1753.
- 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" (4)—1639.
- 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; "Iberia"—1751.
- DELAMARTER—Concerto for Organ, No. 1, (2)—1659.
- 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.
- D'INDY—Overture, "Fervaal."
- VON DITTERSDORF—Quartet—D major.
- DOHNANYI—Suite, Op. 19 (4)—1659.
- DONIZETTI—"The Elixir of Love"—428.
- DUBOIS—"Symphonie Francaise"—311; Petite Suite; Concerto (Organ).
- DUKAS—Symphonic Poem—"L'Apprenti Sorcier" (4)—1631 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—1754.
- 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 (6)—1631; Symphonic Poems—"Les Aeolides," "Le Chasseur Maudit"—344; Quartet—D major.
- GERMAN—Ballet Music from "Henry VIII."
- GILSON—Fanfare Inaugurale.
- GLAZOUNOW—Symphony No. 4, E flat—1662; Symphony No. 6, G minor; Suite; Valse de Concert, M major (2)—378; Overtures—"Carnival," "Solonnelle" (2)—267; Concert Waltz in F—1751.
- GLIERE—Symphonic Poem—"The Sirens" (2)—389.
- GLINKA—Overture—"Russian and Ludmilla" (5)—370—1755.
- 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. "Marching Song of Democracy"—1662.
- GRANADOS—Danse Espagnole, for Flute, Harp, and Violoncello.
- DEGRANDEVAAL—Concerto—D minor (Oboe).
- GRETRY—MOTTI—Ballet Music from "Cephale and Procris."
- GRIEG—"Discovery" (2); "Herzwenden," "Im Fruhling" (Strings) (2); Suite—"Peer Gynt" (3)—423; Lyric Suite, Op. 54; Concerto—A minor (Pf.) (3)—1663; Quartet—Op. 27.
- GUILMANT—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.
- HYDE—Cantata "Quest of the Queer Prince"—1661.

OFFICIAL PROGRAM

- IBERT—"Escales"—444.
- D'INDY—"Fervaa!" (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; Noc-
turne; Mephisto Waltz—361; Concerto—E flat (Pf.) (4)—432; A major (P.);
"Hungarian Fantasia" (Pf.) (2)—389; "Pathetique" for Two Pianos—423.
- LOCKWOOD—Suite for Orchestra, "Odysseus"—1754.
- 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.
- MASSNET—"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); Sym-
phony—"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) (7)—1661.



MARION
TELVA



RICHARD
BONELLI



JEANNETTE
VREELAND



EFREM
ZIMBALIST



JUVA
HIGBEE



PAUL
ALTHOUSE



LAWRENCE
TIBBETT

DETAILED REPERTOIRE

MILHAUD—Suite No. 2 (Selections)—411.

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" (4)—1753; "Magic Flute" (4)—362; Der Schauspieldirektor (3)—1661; 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."

PAINE—Moorish Dances; Overture—"Oedipus Tyrannus."

PONCHIELLI—"La Gioconda"—431; "Dance of the Hours."

PIERNE—"Children's Crusade"—295; "Children at Bethlehem"—293; "St. Francis of Assisi"—1660.

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" (4)—370—1755; 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.

OFFICIAL PROGRAM

RUBINSTEIN, ANTON—Concerto—D minor (Pf.) (4)—304—1755; Quartet—C minor, Op. 17, No. 2; Op. 19.

DE SABATA—Symphonic Poem—"Juventus"—358.

SAINT-SAENS—"Samson and Delilah" (7)—396—1756; "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.

SCHEINPFLUG—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); Overture, "Rosamunde"—1631.

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.) (3)—1639; 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 Chiozzotte" (2)—1662.

SMETANA—"Sarka"; Symphonic Poems—"Wallenstein's Camp"; "Vysehrad" (2)—341; "On the Moldau" (4)—461; Overture—"The Bartered Bride" (3)—339; Quartet—E minor.

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 Triumphalis" (5)—358; "Consecration Hymn" (3)—314; "Fair Land of Freedom"—325; Symphony—F major; Scherzo; Symphonic Poem—"Attis" (3)—361.

DETAILED REPERTOIRE

- STRAVINSKY—"Three Pieces" (String Quartet); "Firebird" Suite, (3)—1662.
- STOCK, FREDERICK A.—"A Psalmodic Rhapsody"—378; Symphonic Waltz—"At Sunset"; "Festival March and Hymn to Liberty"—282; "March and Hymn to Democracy"—324.
- STRAUSS, ED.—"Seid Muschlingen, Millionen."
- STRAUSS, JOHANN—Treasure Waltz—"Gipsy Baron"—386.
- STRAUSS, RICHARD—Tone Poems—"Don Juan" (5)—426—1751; "Death and Transfiguration" (4)—375; "Till Eulenspiegel" (2)—282; "On the Shores of Sorrento" (3)—447; Love Scene from "Feuersnot"—294; Concerto (Horn).
- 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.
- TCHAIKOWSKY—"Eugen Onegin"; Symphonies—No. 2, C minor—358; No. 4, F minor—345; No. 5, E minor (9)—1663; No. 6, B minor, "Pathétique" (6)—419; Third Suite in G, Op. 55 (3)—402; Marche—"Slav" (2)—400; Serenade, Op. 48 (2); Suite—"Nut Cracker" (3)—1630; Overtures—"Francesca da Rimini"—294; "Hamlet"—290; "1812" (4)—381; "Romeo and Juliet"; Concertos—B flat minor (Pf.) (3)—426; D major, Op. 35 (VI.) (2)—400; Variations on a Rococo Theme (Violoncello)—430; Trio—A minor; Andante Cantabile from Quartet, Op. 22; Scherzo from Quartet, Op. 30; Italian Caprice—(2)—447; Finale from 4th Symphony—461.
- VOLBACH—"Er waren zwei Königskinder."
- VAN DER STUKEN—"Spring Night."
- VERDI—"Manzoni Requiem" (4)—342; "Aida" (5)—1664; Excerpts—413; Finale Act II from "Forza del Destino"—413; "Stabat Mater."
- VIEUXTEMPS—Concerto—D minor (Violin).
- WAGNER—Huldigungsmarch (2)—269; Kaisermarch; "Siegfried Idyl"; "Träume" (2)—287; Overtures—"Faust" (2); "Polona"; "Rienzi" (4)—287; "*Flying Dutchman*" "Spinning Song"; Overture (5)—1659; "*Lohengrin*" Entire Opera—448;—Overture (5); Act I (3)—273; Prelude, Act III; "Lohengrin's Narrative"—402; "*Tannhäuser*" (Paris Version) (2)—380; Overture (13)—386; Bacchanale (3)—275; "*Die Meistersinger*"—Overture (10)—361; Chorale and Finale (3)—391; "Prize Song"—402; "*Die Walküre*"—"Ride of the Walküres" (4)—354; "Magic Fire

OFFICIAL PROGRAM

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VON WEBER—"Invitation to the Dance" (2); Overtures—"Jubel"; "Euryanthe" (5)—435; "Der Freischütz" (3)—365; "Oberon" (9)—442.

WEINIAWSKI—Concerto—D minor (Violin) (7)—275.

WILLIAMS—"A London Symphony"—412.

WOLF—"Italian Serenade."

WOLF-FERRARI—"The New Life" (4)—376—1752; Overture—"Secret of Suzanne" (3)—463; Sinfonia da Camara—B flat major, Op. 8 (For ensemble of 11 instruments)—334.

Summary

Summary of Works

1888-1929

51 Larger Choral Works	by 33 composers, were given 107 performances
37 Smaller Choral Works	" 24 " " " 64 "
50 Symphonies	" 25 " " " 110 "
206 Symphonic Poems, etc.	" 82 " " " 296 "
86 Overtures	" 45 " " " 199 "
52 Concertos	" 35 " " " 85 "
54 Chamber Music Works	" 23 " " " 69 "

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 total more than 2400.

Summary of Organizations and Artists

1888-1929—500 Concerts

11 Orchestras	took part in 246 concerts
2 Bands	" " " 4 "
14 Chamber Music Organizations	" " " 28 "
1 Opera Company	" " " 4 "
4 Choirs	" " " 5 "
36 Conductors	" " " 291 "
114 Sopranos	" " " 128 "
48 Contraltos	" " " 106 "
52 Tenors	" " " 114 "
75 Baritones and Basses	" " " 190 "
61 Pianists	" " " 102 "
46 Violinists	" " " 65 "
22 Cellists	" " " 24 "
12 Organists	" " " 23 "
5 Miscellaneous	" " " 5 "

The activity of the University Musical Society is by no means covered by this list. The 1750 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 14,000 works heard during this period.

Record of Musical Season 1928-1929

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES.

THESE CONCERTS WERE GIVEN IN HILL AUDITORIUM

Choral Union Pre-Festival Series

First Concert

Complete Series 1679

ROSA PONSELLE, SOPRANO

Assisted by

STUART ROSS, *Pianist*

Aria: "Suicidio, in Questi Fieri Momenti".....*Ponchielli*
(From the opera "La Gioconda")
Miss Ponselle

Amarilli Mia Bella.....*Caccini*
Chi Vuol la Zingarella*Paisiello*
Stille Thranen*Schumann*
Chanson Norvegienne*Fourdrain*
Miss Ponselle

PIANO SOLOS:

Theme and Variations of Corelli.....*Arranged by Ross*
Ballet Music from "Rosamunde".....*Schubert*
Spanish Dance*Granados*
Mr. Ross

Aria: "Cavatina" ('Twas Night and all Around was Still).....*Verdi*
(From the opera "Il Trovatore")
Miss Ponselle

PIANO SOLO:

Waltz—Tales of the Vienna Woods.....*Strauss-Schutt*
Mr. Ross

Lithuanian Song*Chopin*
Invocation to Eros.....*Kursteiner*
Lullaby*Sadero*
Song of the Open.....*La Forge*
Miss Ponselle

OFFICIAL PROGRAM

Second Concert

Complete Series 1681

AMELITA GALLI-CURCI, SOPRANO

Assisted by

HOMER SAMUELS, *Pianist*

EWALD HAUN, *Flutist*

O Del Mio Amato Ben.....	<i>Donaudy</i>
Whither Runneth My Sweetheart.....	<i>Bartlett</i>
Adieu Notre Petite Table, from "Manon".....	<i>Massenet</i>
Cantata (with flute).....	<i>Scarlatti</i>
Waldeinsamkeit	<i>Reger</i>
Spanish Serenade	<i>Bizet</i>
L'Eau Qui Court.....	<i>Georges</i>
Echo Song (with flute).....	<i>Bishop</i>
Prelude	<i>Beecher</i>
Rikki-Tikki-Tavi	<i>Scott</i>
Uncle Remus' Rhapsody	<i>Morris</i>
Mr. Samuels	
A Rainy-Night Lullaby	<i>Hamilton</i>
Lavender Gown	<i>Cameron</i>
I Meant to Do My Work Today.....	<i>Mowrey</i>
Theme and Variations (with flute)	<i>Mozart-Adam</i>

Third Concert

Complete Series 1687

DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, *Conducting*

VLADIMIR HOROWITZ, *Pianist*

Overture, "The Secret of Suzanne".....	<i>Wolf-Ferrari</i>
Symphony No. 4, in F minor, Opus 36.....	<i>Tchaikovsky</i>
I. Andante sostenuto; Moderato con anima	
II. Andantino in modo di canzona	
III. Scherzo: Pizzicato ostinato; Allegro	
IV. Finale: Allegro con fuoco	
Concerto for Pianoforte, No. 3, D Minor, Opus 30.....	<i>Rachmaninoff</i>
I. Allegro ma non tanto	
II. Intermezzo, Adagio	
III. Finale	

VLADIMIR HOROWITZ

RECORD OF MUSICAL SEASON, 1928-1929

Special Concert

Complete Series 1686

DETROIT SYMPHONY ORCHESTRA

in a program for young people

VICTOR KOLAR, *Conducting*

EDITH RHETTS, *Lecturing*

Overture to the opera "The Flying Dutchman".....*Wagner*
First Movement (allegro moderato) from the "Unfinished Symphony"*Schubert*
Moment Musical.....*Schubert*
Music Box*Liadov*
Flight of the Bumble Bee from "Tsar Saltan".....*Rimsky-Korsakov*
Waltz, "Tales of the Vienna Woods".....*Strauss*

Fourth Concert

Complete Series 1691

FLONZALEY QUARTET

ADOLFO BETTI - - - - *First Violin*

ALFRED POCHON - - - *Second Violin*

NICOLAS MOLDAVAN - - - - *Viola*

IWAN D'ARCHAMBEAU - - *Violoncello*

Quartet in B flat Major, Op. 18, No. 6.....*Beethoven*
Allegro con brio
Adagio, ma non troppo
Scherzo
Adagio (La Malinconia)
Allegretto quasi allegro
Pastorale*Bloch*
Quartet in G Major, Op. 161.....*Schubert*
Allegro molto moderato
Andante, un poco moto
Allegro vivace
Allegro assai

Fifth Concert

Complete Series 1697

FRITZ KREISLER, VIOLINIST

Assisted by

CARL LAMSON, *Pianist*

Partita E Major*Bach*
(For violin and piano)
Prelude-Loure-Gavotta-Menuetto-Bourree-Gigue
Rondo, B Minor.....*Schubert*

OFFICIAL PROGRAM

Concerto, A Minor.....	<i>Viotti</i>
Moderato	
Adagio	
Agitato assai	
Prelude and Allegro	<i>Pugnani-Kreisler</i>
La Chasse	<i>Cartier</i>
Indian Lament	<i>Dvorak-Kreisler</i>
Three Caprices:.....	<i>Paganini-Kreisler</i>
B Flat Major	
B Minor	
A Minor	

Sixth Concert

Complete Series 1702

ROLAND HAYES, TENOR

Assisted by

PERCIVAL PARHAN, *Pianist*

Adelaide	<i>Beethoven</i>
Eviva Rosa Bella.....	<i>Galuppi</i>
"Oft on a Plat of Rising Ground," from "Il Penseroso".....	<i>Handel</i>
"Die Krähe".....	<i>Schubert</i>
"Die Nebensonnen".....	<i>Schubert</i>
"Wohin"	<i>Schubert</i>
"Mon Bras Pressait".....	<i>Widor</i>
"Le Thé".....	<i>Koechlin</i>
Songs of Georgia.....	<i>Rachmaninoff</i>
My Little Pool.....	<i>Slonimsky</i>
<i>(The right hand plays on white keys only and the left hand on black keys only)</i>	
Ships that Pass in the Night.....	<i>Tyler</i>
"I Will Go With My Father a-Ploughing".....	<i>Quilter</i>
Negro Spirituals—	
"You Better Mind"	
"Ezeiel Saw de Wheel"	
"My Lord, What a Mournin'"	
"My God Is so High"	

Seventh Concert

Complete Series 1706

PRAGUE TEACHERS CHORUS

METOD DOLEZIL, *Conductor*

King Wenceslaus.....	<i>Foerster</i>
The Wicked Sweetheart.....	<i>Dvorak</i>
The Sparrow's Party.....	<i>Dvorak</i>
The Christmas Cradle Song.....	<i>Novak</i>
Hymnus (Biblical Text) (Double Chorus).....	<i>Foerster</i>
Song of the Sea.....	<i>Smetana</i>

RECORD OF MUSICAL SEASON, 1928-1929

On the Field Path.....*Foerster*
Ostrava*Kuno*

NATIONAL FOLKSONGS AND DANCES

The Evening Star (Slovak).....*Kricka*
I Have No Joy (Czech).....*Jindrich*
The Presburg Barracks (Slovak).....*Kricka*
Dance, Dance.....*Pokorny*
Tit for Tat (Czech Dance).....*Palla*

Eighth Concert

Complete Series 1713

SERGEI RACHMANINOFF, PIANIST

Sonata, No. 14.....*Mozart*
 Allegro
 Adagio
 Allegretto
(a) Sonata, D-minor }*Scarlatti*
(b) Sonata, C-major }
Carnival*Schumann*
 Preamble - Pierrot - Arlequin
 Valse noble - Eusebius - Floreston
 Coquette - Replique - Sphinxes - Papillons
 Lettres dansantes - Chiarina
 Chopin - Estrella - Reconnaissance
 Patalon et Colombine - Valse allemande
 Paganini - Aveu - Promenade - Pause
 Marche des Davidsbundler
(a) Nocturne }*Chopin*
(b) Valse }
(c) Ballade }
Moment Musical*Rachmaninoff*
Liebesfreud*Kreisler-Rachmaninoff*

Ninth Concert

Complete Series 1716

YELLY D'ARANYI, VIOLINIST

Assisted by

AMY COREY FISCHER, *Pianist*

Ciaconna*Vitali*
(a) Andante, C major.....*Bach*
(b) Gavotte, E major.....*Bach*
Bagatelle in D.....*Gatty*
Passepied*Delibes-Gruenberg*
La Vida Breve*DeFalla-Kreisler*
Hungarian Dance.....*Brahms-Joachim*
Tzigane*Ravel*

OFFICIAL PROGRAM

Tenth Concert

Complete Series 1725

DETROIT SYMPHONY ORCHESTRA

ALFRED HERTZ, *Guest Conductor*

- Sixth Symphony, in B minor, Op. 74 (Pathétique).....*Tschaikovsky*
 I. Adagio; Allegro non troppo; Andante
 Allegro vivo
 II. Allegro con grazia
 III. Allegro molto vivace (March)
 IV. Adagio lamentoso
Overture to "Rienzi"*Wagner*
Scherzo from "A Midsummer Night's Dream".....*Mendelssohn*
Tone Poem, "Death and Transfiguration," Op. 24.....*Strauss*

Frieze Memorial Organ

The predecessor of the new Frieze Memorial Organ, stood in the Music Building at the Columbian Exposition in Chicago in 1893, where it was acclaimed by performers and audiences as one of the outstanding instruments, tonally and mechanically, in the United States. It was built by Farrand and Votey Company of Detroit, which had taken over the business of Hilbourne Roosevelt. The Columbian organ was one of the first instruments to exemplify the electro-pneumatic principle of action. At the conclusion of the Columbian Exposition the organ was purchased by the University Musical Society, dismantled and re-erected in Old University Hall as a gift to the University in honor of Professor Henry Simmons Frieze, former President of the University Musical Society.

In 1913 the organ was removed to Hill Auditorium and partially modernized by the Hutchins Organ Company of Boston. Only a new console and four or five stops were added. In the intervening years since 1893, the electro-pneumatic principle has undergone as great improvement and refinements as has the automobile or other forms of electrical equipment, thus, the mechanical parts of the organ were entirely out of keeping with modern demands. Tonally the old organ had much to commend, though it contained none of the newer tone qualities which have been developed in the last two decades chiefly by Ernest M. Skinner. Recognizing the lack of important mechanical features and an adequate tone power, in 1927 the Board of Regents of the University authorized a complete reconstruction of the organ by the Skinner Organ Company of Boston, with the implied challenge to make this new Frieze Memorial Organ as significant an instrument in 1928 as the original organ was in 1893. Only a few pipes of the old organ were retained, and the completed new instrument justifies the confidence of the University authorities in the artistic and technical capacities of the builder.

ENSEMBLE of the FRIEZE

Built and Erected by the Skinner Organ
in HILL AUDITORIUM,

Great Organ

32' Violone
16' Diapason
16' Bourdon
8' Diapason
8' Diapason
** 8' Diapason
8' Stopped
Diapason
** 8' Claribel Flute
8' Erzähler
* 8' String Organ 6R
5 1/3' Quint
4' Octave
4' Principal
4' Flute
3 1/5' Tenth
2 2/3' Twelfth
2' Fifteenth
Mixture
15, 19, 22, 26, 29
Harmonics
17, 19, 21, 22
* String Mixture
8, 10, 12, 15
16' Trombone†
** 8' Orchestral
Trumpet†
8' Tromba†
4' Clarion†
Celesta
Harp
Chimes
4' Piano
8' Piano

Swell Organ***

16' Dulciana
16' Bourdon
8' Diapason
8' Clarabella
8' Rohrflöte
8' Viol d'Orchestre
8' Voix Celeste
8' Echo Dulcet
* 8' String Organ 6R
8' Flauto Dolce
8' Flute Celeste
4' Octave
4' Flute
Triangulaire
4' Unda Maris 2R
2' Flautino
Mixture 5R
15, 19, 22, 26, 29
Cornet 5R
8, 12, 15, 17
String Mixture 4R
16' Posaune†
8' Tromba†
8' Cornopean†
4' Clarion†
8' Oboe
8' Vox Humana
Tremolo

Choir Organ***

16' Contra Gamba
8' Diapason
8' Concert Flute
8' Gamba
8' Dulcet 2R
8' Dulciana
* 8' String Organ 6R
4' Gemshorn
4' Flute
2 2/3' Nazard
2' Piccolo
1 3/5' Tierce
1 1/7' Septieme
* String Mixture 4R
16' Solo Heckelphone
16' Bassoon
8' Solo French Horn
8' English Horn
8' Harmonica
8' Solo Heckelphone
8' Bassoon
8' Clarinet
Celesta
Harp
Tremolo

Compass of Manuals and Pedal Organs

Great and Echo Organs—61 notes
Swell, Choir, Solo and String Organs—73 notes
Pedal Organ—32 notes

MEMORIAL ORGAN

Company, Boston, Massachusetts

UNIVERSITY of MICHIGAN

Solo Organ***

8' Stentorphone
8' Flauto
Mirabilis
8' Gamba
8' Gamba Celeste
* 8' String Organ 6R
4' Octave
4' Orchestral
Flute
String Mixture 4R
16' Contra Tuba†
8' Tuba
Mirabilis†
8' Tuba
4' Clarion†
16' Heckelphone
8' Heckelphone
8' Corno di
Bassetto
8' French Horn
8' Orchestral
Oboe
Chimes
Tremolo

Echo Organ***

8' Gedeckt
8' Muted Viol
8' Unda Maris
8' Vox Humana
Tremolo

Pedal Organ

32' Diapason
32' Violone
16' Diapason
16' Diapason
(Bearded)
16' Diapason (Gr)
16' Violone
16' Gamba (Ch)
16' Dulciana (Sw)
16' Bourdon
16' Echo Lieblich
(Sw)
10 2/3' Quint
8' Principal
8' Octave
8' Gedeckt
8' Still Gedeckt
(Sw)
8' Cello
5 1/3' Twelfth
4' Flute
3 1/5' Tierce
2 2/7' Septieme
Mixture
15, 17, 19, 22
32' Bombarde†
16' Ophicleide†
16' Posaune (Sw)
16' Bassoon (Ch)
10 2/3' Quint
Trombone (Gr)
8' Tromba†
4' Clarion†
Bass Drum
Tympani
16' Piano
8' Piano
Chimes

Mechanical:

Couplers

Complete Equipment

Expression Pedals (4)

All divisions

Pistons and Tablets

Sostenuto, Solo
Manual 16 stops off
Pedal 32 stops off
All Swells to Sw.
expression
Great expression to
Solo expression
pedal
Celesta dampers
Melody Couplers all
manuals
Pedal divide, Solo
and Swell
Tutti, pedal and pis-
ton
Each manual, 8 pis-
tons and cancel
Pedal, 8 pistons and
cancel

General, 8 pistons

Gt. to Pedal rev.

Pedal to Manuals 8'
couplers, also by
rev. pistons

All Diapasons

All Flutes

All Strings

All Reeds

Great open chest stops
off, rev. (coupler,
piston, pedal)

General cancel

†Heavy wind

*In separate box, floating

**Enclosed

***In expression boxes

F1111
N3