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AUDITORIUM

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DEDICATION

Richard J. Reynolds
Memorial
Auditorium

and

MUSIC FESTIVAL

May 8, 9, 10, 11, 1924



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Souvenir Program

DEDICATION

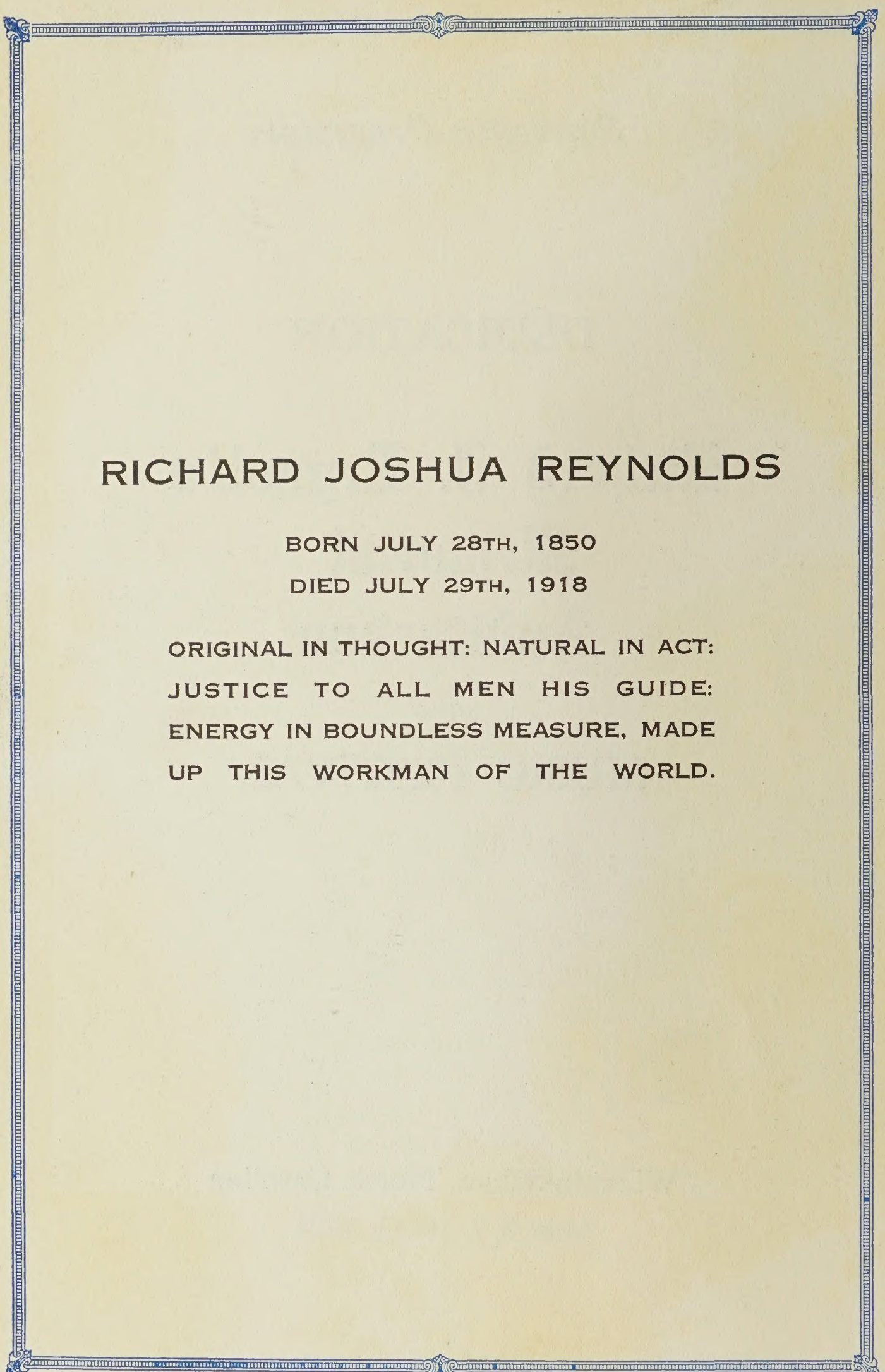
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Winston-Salem, North Carolina

May 8, 9, 10, 11, 1924

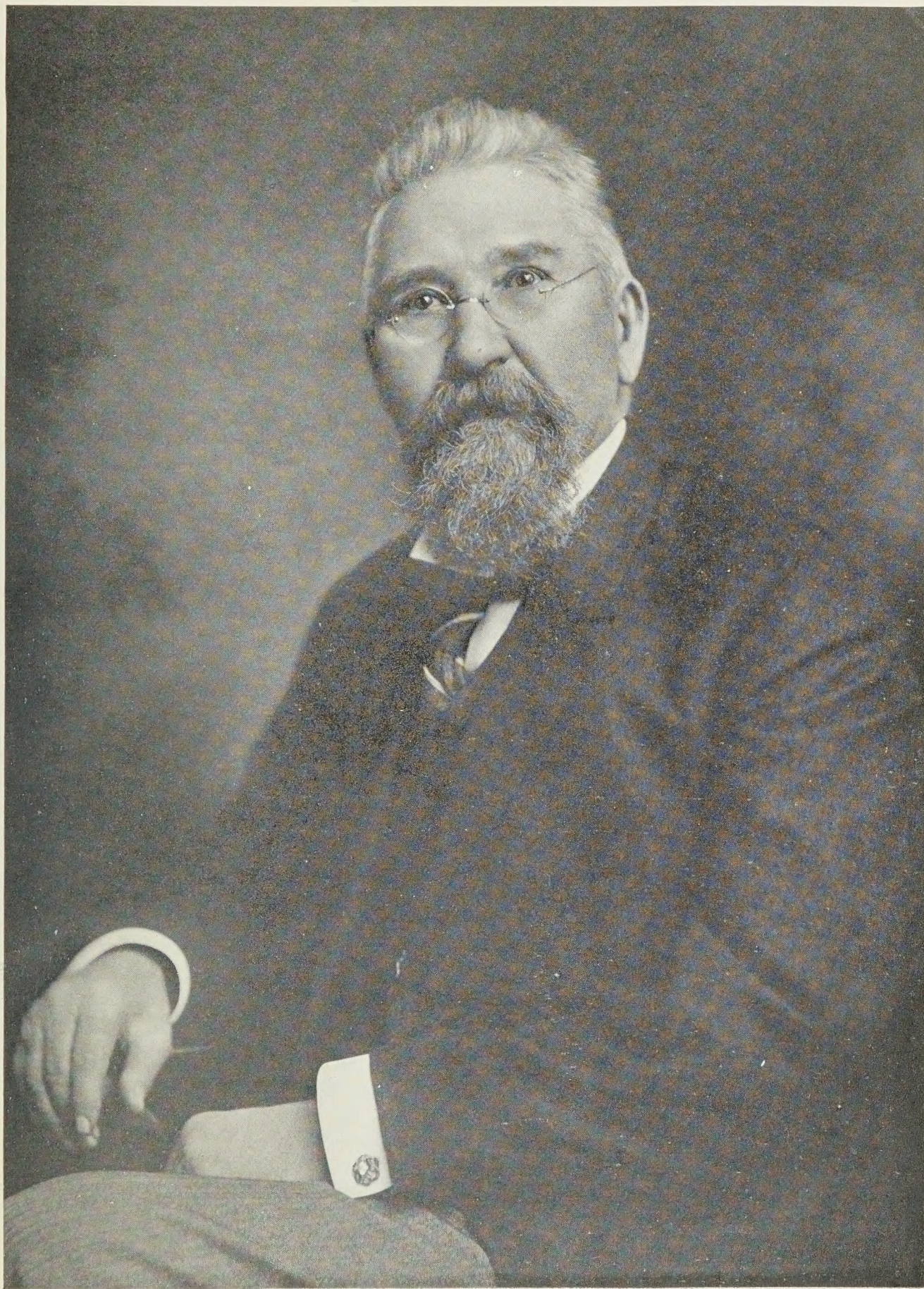
A decorative border in blue ink frames the page. It consists of a double-line border with a repeating pattern of small squares and dots. At the top and bottom center, and at the corners, there are ornate, symmetrical flourishes.

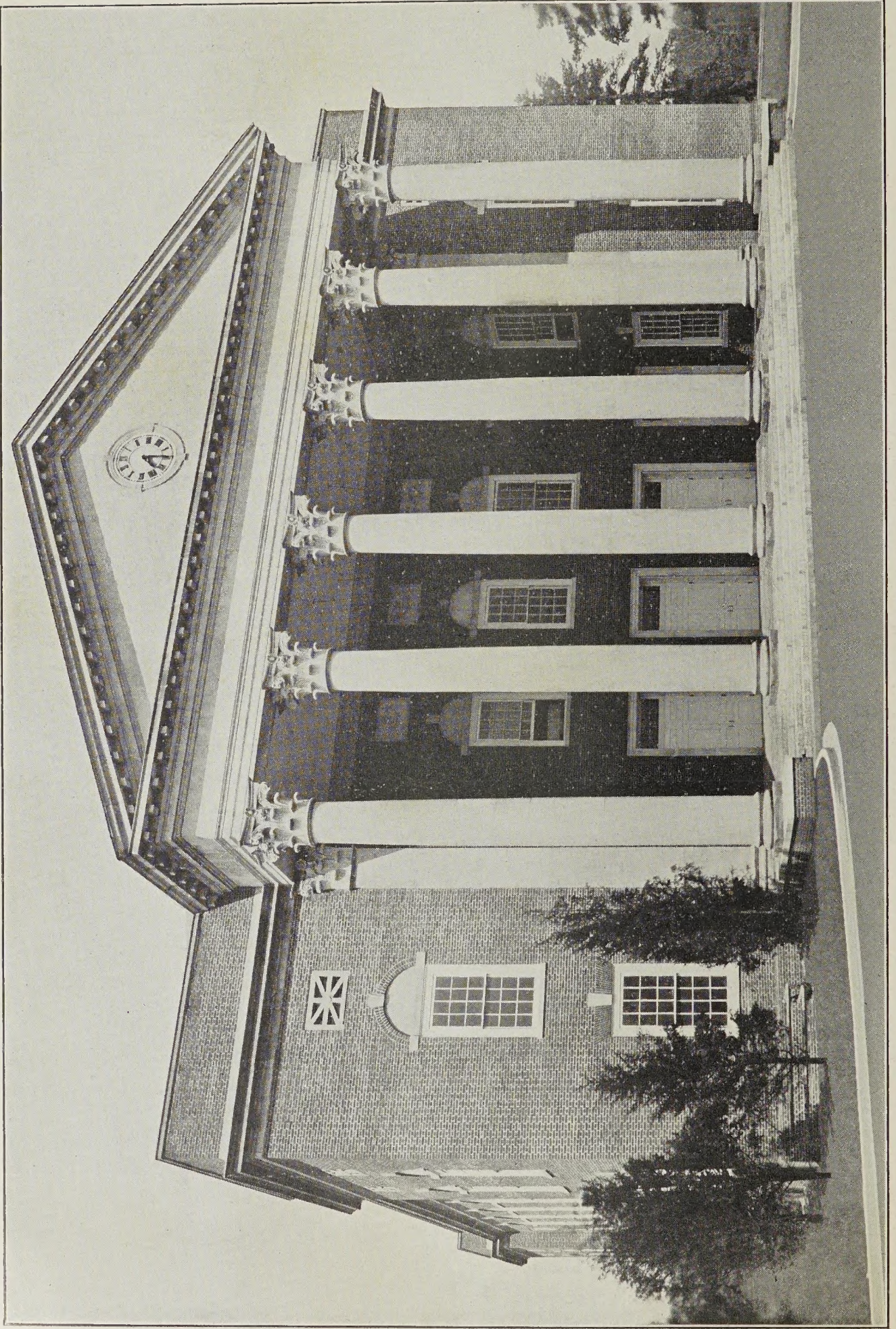
RICHARD JOSHUA REYNOLDS

BORN JULY 28TH, 1850

DIED JULY 29TH, 1918

ORIGINAL IN THOUGHT: NATURAL IN ACT:
JUSTICE TO ALL MEN HIS GUIDE:
ENERGY IN BOUNDLESS MEASURE, MADE
UP THIS WORKMAN OF THE WORLD.





RICHARD J. REYNOLDS MEMORIAL AUDITORIUM

Statement of the Gift

In 1919, the City of Winston-Salem, in the course of its extended school building program, planned a model high school, and wished to honor the memory of Richard J. Reynolds, by naming it "The Richard J. Reynolds High School." It seemed to his wife, now Mrs. J. Edward Johnston, that a memorial of this kind was very fitting, as Mr. Reynolds had had such a large part and was so interested in the development of this city. Mrs. Johnston had wanted to erect some really worth while memorial personally, and when notified of the action of the city authorities, it seemed that this plant, which would be so closely identified with the life of the people, young and old, presented the opportunity for which she was looking. She therefore notified the city that she would be glad to give a suitable site upon which to erect the high school, the selection to be left to the City, and to present as a personal memorial, a beautiful auditorium in connection with the high school plant.

The city selected a beautiful knoll, overlooking a large park and playground, and on this site erected the first unit of the Richard J. Reynolds High School, a building of which we have every reason to be proud. The auditorium, which is next to the present high school building, is now completed, the dedication of which is the occasion of this program. When future plans are consummated, this auditorium will be the central building of the High School group; another unit to house the industrial and household arts having been planned to correspond with the one already completed and in operation.

As stated in the memorial tablet, this auditorium is to be devoted to the cultivation of the arts and sciences, and to the education of the people, in affectionate recognition of the life and services of him in whose honor and memory it is dedicated.

R. J. REYNOLDS MEMORIAL AUDITORIUM

The Richard J. Reynolds Memorial Auditorium is a monument to the memory of a great and good man. In its conception, the dominant idea has been to give to the community a building that will serve all of the people in their aspiration for higher things.

As Mr. Reynolds served his community as a builder and dedicated his life to its advancement, so it is hoped that this beautiful structure may serve as an inspiration and help to our city and state.

In this auditorium, Winston-Salem, the State of North Carolina, and our Southland, have something of which they may well be proud. A description that will convey the spirit and sublime dignity of the memorial, is well nigh impossible. It is necessary to see it as a whole to get an adequate idea of its beauty and possibilities. This article therefore will be more in the nature of a listing of the physical proportions.

EXTERIOR

Situated on a beautiful and high knoll, standing out with vivid clearness, its classical architecture of the Southern Georgian or Colonial style, may be seen from many points of the city.

The main entrance is a masterpiece in architecture, of the Roman Corinthian order, studied as to proportion after the Pantheon in Rome. Six large Indiana limestone columns, forty-two inches in diameter and thirty-nine feet high, surmounted by beautifully carved Corinthian caps, support the roof of the portico. The exterior is of Colonial brick, with Indiana limestone cornices and other trimmings, covering an area of 110 by 172 feet. From the ground to the top of the main walls is 50 feet, and to the walls of the stage loft is 70 feet.

INTERIOR

From the front portico, one enters a spacious lobby, 30 by 60 feet, with panel walls finished in antique green tone, and paved with Tennessee marble and green slate tile, in checker-board design. On one side of the central auditorium entrance door, is a painting of Richard J. Reynolds, and on the other a bronze memorial tablet.

From each end of the lobby, handsome broad stairways with ornamental metal iron railings, lead to a large and beautifully appointed lounge; this room being decorated in a lovely soft tone of yellow, is handsomely furnished and draped, with rich hangings. It at once impresses one with its splendid possibilities as the social centre of the building. From here are the entrances to the balcony.

By the main stairways, in the forward wings of the building, are located the retiring and smoking rooms and lavatories, there being three tiers of these rooms, one group for the ground floor, and one for each balcony level. These rooms also are handsomely furnished, and completely equipped with beautiful hangings.

In entering the main auditorium from the lobby, one comes to a foyer or promenade 12 feet wide, across the entire width of the building, and down each side affording a promenade 230 feet long, completely around three sides of the lower floor seating. This is divided from the main auditorium by fluted Roman Doric pilasters and railings, affording standing room in the rear and large additional seating capacity on the sides when needed.

The main auditorium on the ground floor is 76 feet wide and 70 feet deep, and is equipped with 1030 comfortable chairs, handsomely upholstered in leather. The height from the main floor to the top of the arched ceiling, is 50 feet.

A balcony extends the full width of the building, which is 102 feet, inside the walls, and is 75 feet deep. Connected with this main balcony are small balconies, on each side, over the promenade. The seating capacity of the balcony is 1087, the equipment being identically the same as that of the first floor. This gives a total seating capacity of 2117 installed chairs. This, of course, does not count the emergency seating mentioned above. It is a matter of interest and satisfaction that the sight lines are so arranged, and the acoustics so carefully guarded, that from even the furthest corner of the balcony, one has perfect vision of the stage and is able to hear with ease.

One standing in the main auditorium is deeply impressed with the simplicity and beauty of the architecture and decorations. While this is a huge auditorium, so perfect are the proportions and treatment, that the size does not impress one, and even standing on the stage and looking out over the great expanse, one feels a nearness to the audience which is truly remarkable.

The stage is one of the main features of this very remarkable structure. Viewed from the seats, one looks upon one of the most beautiful effects in the country in theatre and opera house construction. The proscenium opening is 27 feet high and 39 feet wide. Around this opening is one of the most beautiful examples of decorator's art to be found in the world. The border and treatment are a perfect example of true Renaissance. On each side of the opening are large grilles, in the handsome wood trim which is used thruout the building. The stage proper is 36 feet deep and 67 feet wide. From the stage floor to the grid iron frame is 67 feet and 73 feet to the roof over the stage.

A wonderful equipment in stage scenery for almost any occasion is included with the building, and the arrangements are so complete for handling stage equipment, that the most elaborate staged opera with the necessary special scenery, could be given with ease. Careful attention has also been given the electrical equipment, this being so complete that any effect desirable can be produced with the comprehensive control system installed.

CONSTRUCTION

A brief description of the construction may be of interest. This structure is of standard fire-proof construction thruout. The floors, including the balcony construction, are of re-inforced concrete. The walls and roof trusses are supported on steel columns and massive iron girders. The balcony is what is known as cantilever construction; that is, supported without the aid of exposed columns by means of a fulchrum girder nine feet high and 74 feet span. This one girder weighs 28 tons and is built of massive steel plates and angles. Practically the entire weight of the balcony and its human load is carried on this massive girder.

In designing the building and its equipment to meet the exacting requirements of modern theatre construction, which will compare favorably with the most modern buildings in the country, great study and care has been exercised by the architect, Mr. Charles Barton Keen, of Philadelphia, Pa. As stated above, special attention has been given to the sight lines, in order to offer a good view of the stage from every seat in the house. The acoustical properties being the most important element in a great auditorium of this nature, have

claimed careful attention on the part of the designers. It is fundamental that one can hear perfectly from every seat, and to accomplish this, over 6,000 feet of acoustical felt has been used in the panels of the main and balcony ceilings and in the walls.

The comfort of the patrons is also of material moment, in such a structure, and not only is this provided in the luxurious seats and retiring rooms, but both comfort and health are taken care of in the heating and ventilation. Fresh air is taken in thru a large fresh air shaft six feet wide by nine feet in cross section, and passes thru heating coils; thence it is forced thru an air washer with a myriad of jets of water, purifying and humidifying the air, and then thru a second set of heating coils. This forced draft is accomplished by a great fan, delivering many hundreds of thousands of cubic feet of air per minute to a large chamber under the entire ground floor of the auditorium. From this chamber it passes to the auditorium thru small "mushroom" ventilators under practically each seat on the main floor; thus furnishing an even distribution of heat and ventilation to each occupant. The air is drawn out thru large ventilating grilles in the rear of the balcony and expelled above the roof, its place being taken by a constant supply of fresh, pure air.

The comfort of the patrons would not be complete unless their safety was safeguarded with ample exits in case of emergency. In order to provide absolute safety, and ability to empty the building in the shortest time after an entertainment, or in case of emergency, there are nine separate exits on the ground floor and four on the balcony. The arrangements are such that exit capacity has far exceeded the legal requirements and the building can be emptied in an amazingly short space of time.

The electrical equipment is worthy of a short description. The stage switch board is designed with the latest improvements in modern theatre equipment, with dimmer for foot, border, proscenium lights, and all lights thruout the theater; also with a full equipment of spot lights and other stage illumination. There is a projection booth in the rear of the balcony, completely equipped with two moving picture machines of the latest design and improvements, together with a motor generator set to furnish direct current. A re-wind room is also included in the projection booth, and has been built to conform to the latest fire-proof standards.

The decorations and hangings are by the Joseph Wickes Studios of New York, who also furnished the stage curtain, and the scenery, including the asbestos curtain, is by the New York Studios.

Structurally, provision has been made for the installation of a large organ, suitable to such an auditorium, at a later date.

MUSIC AND CHORAL WING

To provide for the outstanding program of musical instruction, being carried on in the city schools, a one-story wing has been erected by the City of Winston-Salem, on one side of the Auditorium, in which are located a band and orchestra room 37 feet wide and 43 feet long, with a ceiling pitch of 18 feet. There is also a music class and choral room, 22 feet by 37 feet, two music practice rooms, and a director's room. Special care has been used to sound-proof these rooms, using double partitions with hair felt insulation between, sound proof doors and acoustical felt.

Dedication Program

Thursday evening, May 8, 1924

MR. GEORGE W. ORR, *Presiding*

OVERTURE: "Lovely Galathea" - - - - - *Von Suppe*

WINSTON-SALEM CIVIC ORCHESTRA

MR. C. D. KUTSCHINSKI, *Conductor*

AMERICA: - - - - -

CHORUS, AUDIENCE AND ORCHESTRA

INVOCATION: - - - - - Rt. Rev. Edward Rondthaler, LL. D.

CHORUS: "May, the Maiden"—(Ballet Music from Faust in choral form)

Arranged by Harvey Worthington Loomis

Gounod

WINSTON-SALEM FESTIVAL CHORUS

MR. WILLIAM BREACH, *Conductor*

PRESENTATION: - - - - - Mr. W. M. Hendren

ACCEPTANCE - - - - - Mr. Lewis F. Owen, *Mayor pro tem.*

DEDICATION: - - - - - Rev. D. Clay Lilly, D. D.

IN MEMORIAM: "Goin' Home" - - - - - *Dvorak*

(From the Largo of the symphony "From the New World.")

Words and adaption by William Arms Fisher)

FESTIVAL CHORUS

"Goin' home, goin' home, I'm a goin' home;
Quiet-like, some still day, I'm jes' goin' home.
It's not far, jes close by, through an open door,
Work all done, care laid by, gwine to fear no more.
Mother's there 'spectin' me, Father's waitin' too;
Lots of folk gathered, all the friends I knew.
Home, home, I'm goin' home!

Nothin' lost, all gain, no more fret nor pain,
No more stumblin' on the way, no more longin' for the day,
Gwine to roam no more!
Mornin' star lights the way, res'less dream all done;
Shadows gone, break o' day, real life jes' begun.
Dere's no break, ain't no end, Jes' a-livin' on;
Wide a-wake, with a smile goin' on and on.
Goin' home, goin' home, I'm jes' goin' home.
It's not far, jes' close by through an open door.
I'm a-goin' home. Home! Home!

ADDRESS: - - - Hon. Cameron Morrison, *Governor of North Carolina*

"HALLELUJAH CHORUS": from "The Messiah" - - - *Handel*

FESTIVAL CHORUS

BENEDICTION: - - - - - Rev. H. A. Brown, D. D.

Music Festival

FIRST (Children's) CONCERT

Friday evening, May 9, 8:15

Children's chorus of 600 voices from the Winston-Salem Public Schools

WILLIAM BREACH, *Director*

ESTELLE BROBERG BREACH, *at the Piano*

WINSTON-SALEM CIVIC ORCHESTRA, C. D. KUTSCHINSKI, *Conductor*

Soloist—SHURA CHERKASSKY, *Pianist*

Program

OVERTURE: "Light Cavalry" - - - - - *Von Suppe*

"LAND SIGHTING": (Olaf Trygvason) - - - - - *Grieg*

CHILDREN'S CHORUS

MR. E. R. CLAPP, *Soloist*

PART SONGS: "Andalusia" - - - - - *Spanish*

"Oh! That We Two Were Maying" - - - - - *Nevin*

"Mighty Lak a Rose" - - - - - *Nevin*

"Barcarolle" (from the Tales of Hoffman) - *Offenbach*

CHILDREN'S CHORUS

PART SONGS: "Land of Hope and Glory" - - - - - *Elgar*

MR. CLAPP, *Soloist*

"Are You for Me or Against Me?" (Flag Song) - *Foster*

"Ole Car'lina" - - - - - *Cooke*

"Hail! Bright Abode" (from "Tannhauser") - *Wagner*

CHILDREN'S CHORUS

INTERMISSION

RECITAL:—SHURA CHERKASSKY, *Pianist*

G. F. Handel - - - - - The Harmonious Blacksmith

Scarlatti-Tausig - - - - - Pastorale
Capriccio

F. Mendelssohn - - - - - Rondo Capriccioso

F. Chopin - - - - - Etude in G flat major, Op. 10, No. 5
Etude in G flat major, Op. 25, No. 9
Nocturne in E flat major, Op. 9, No. 2

S. Rachmaninoff - - - - - Prelude in G Minor

Verdi-Liszt - - - - - "Rigoletto" Paraphrase

Steinway Piano Used.

Second Concert

POPULAR ORCHESTRAL PROGRAM

Saturday afternoon, May 10, 3:30

PHILADELPHIA FESTIVAL ORCHESTRA

50 Players

DR. THADDEUS RICH, *Conductor*

Glinka - - - - - Overture "Rouslane et Ludmila"
Schubert - - - - - Moment Musical
Boccherini - - - - - Minuet
Wagner - - - - - Overture, "Die Meistersinger"

INTERMISSION

Tschaikowsky - - - - - Waltz of the Flowers from
"The Nutcracker Suite"
Wagner - - - - - Ride of the Valkyries from "Die Walkuere"
Sibelius - - - - - Tone Poem, "Finlandia"

Third Concert

ARTISTS' NIGHT

Saturday evening, May 10, 8:15

PHILADELPHIA FESTIVAL ORCHESTRA
DR. THADDEUS RICH, *Conductor*

WINSTON-SALEM FESTIVAL CHORUS
WILLIAM BREACH, *Conductor*

SOLOIST

MME. FLORENCE EASTON, *Soprano*

OVERTURE: "Roman Carnival" - - - - - *Berlioz*
ORCHESTRA

"PRAYER": from *Cavalleria Rusticana* - - - - - *Mascagni*
MME. FLORENCE EASTON AND THE FESTIVAL CHORUS

SCHERZO: from "A Midsummer Night's Dream" - - *Mendelssohn*
ORCHESTRA

SONGS: (with orchestra)

(a) Deh vieni non tardar
from "The Marriage of Figaro" - - *Mozart*
(b) Who is Sylvia? - - - - - *Schubert*
(c) Lenz - - - - - *Hildach*

MME. EASTON

INTERMISSION

"A SONG OF VICTORY" - - - - - *Percy Fletcher*
FESTIVAL CHORUS

WALTZ: "Blue Danube" - - - - - *Johann Strauss*
ORCHESTRA

ARIA: "Ocean, Thou Mighty Monster" (from "Oberon") - - *Weber*
MME. EASTON

DANCE: from "Snegourotchka" - - - - - *Rimsky-Korsakow*
ORCHESTRA

Community Service

Sunday afternoon, May 11, 3:30

CHORALE: Sleepers Wake For Night is Flying.

ANTHEM: Glory and Power and Majesty Be to God on High - - *Bordese*

CHORALE: Thy Majesty, How Vast It Is!

ANTHEM: Gloria in Excelsis - - - - - *Farmer*

CHORALE: Ten Thousand Times Ten Thousand
In Sparkling Raiment Bright

ANTHEM: The Heavens Proclaim Him
In Ceaseless Devotion
The Creation's Voice O'er all is Heard - - *Beethoven*

HOME MORAVIAN CHURCH BAND
MR. B. J. PFOHL, *Director*

DOXOLOGY:

INVOCATION: (The Lord's Prayer in concert) - Rev. R. H. Daugherty, D. D.

HYMN: Come Thou Almighty King

SCRIPTURE READING: - - - - - Rev. D. Clay Lilly, D. D.

ANTHEM: Appear, Thou Light Divine - - - - *Morrison*

CHORUS OF 250 BOYS AND MEN

WILLIAM BREACH, *Director*

MRS. A. C. REECE AND MR. JASPER DEAN, *Soloists*

RESPONSIVE READING: The 24th Psalm

PRAYER: - - - - - Rev. R. E. Gribbin

ANTHEM: I Think When I Read That Sweet Story of Old - - *West*

MR. WILLIAM BREACH AND THE CHORUS

HYMN: My Faith Looks up to Thee

SERMON: - - - - - Rev. J. M. Vander Meulen, D. D.

PRAYER:

HYMN: How Firm a Foundation

BENEDICTION:

First Concert

Program Notes

OVERTURE: "Light Cavalry" - - - - - *Von Suppe*

The overture to "Light Cavalry" was written by Franz Von Suppe one of the most popular of the German operetta-composers. He was a prolific writer and his works are said to have reached the astonishing number of two grand operas, one hundred and sixty-five farces, comediettas, etc. Among the best known are "Poet and Peasant", "Pique Dame", "Die Schone Galatea", and "Fatinitza".

LAND SIGHTING: - - - - - *Edvard Grieg*

(Born at Bergen, Norway, June 15, 1843; died at Bergen Sept. 4, 1907.)

Olaf Trygvason, who over nine hundred years ago was King of Norway, holds a prominent place in the sagas and myths of the North. The outstanding event in his career was his forsaking the old gods, Thor and Odin, and accepting the Christian religion. This majestic choral number by Edvard Grieg, Norway's greatest composer, tells of the discovery of Olaf's New Kingdom and the establishing of Christianity. Grieg began an opera "Olaf Trygvason" but Bjornson did not finish the text so the opera was never completed. One of the numbers, a march, is especially fine and is often played on orchestral programs.

Olaf the Viking sailed away,
Olaf, valiant King was he,—
Seeking the Kingdom fair and mighty,
Far o'er the northern sea.
Visions of towers gleaming
Came at last to the King, as tho he were dreaming.

Olaf, the Viking sought the shore,
Olaf, valiant King and brave,
Vain seem his hopes and knightly longings,
Shatter'd by wind and wave,
See, as the mists are clearing,
Glist'ning sands and kindly harbor appearing.

Olaf, the Viking gazed in joy,
Olaf, the valiant King and bold,
Rose mighty castles, walls and towers,
Snow white and gleaming gold,
Filled with a mighty longing,
Quickly shoreward the weary sailors were thronging.

Olaf, the Viking flowers saw,
Olaf, wise and valiant King;—
What tho' the billows wild were raging,
Woodlands were sweet with spring.
Bells rang a joyous pealing
And King Olaf spoke, pray'rfully kneeling.

"Here to found our kingdom glorious
 Right divine is now victorious;
 Spirits yearn to tell the story,
 God! for thee be ever glory!
 May my faith be strong and holy
 May my heart be pure and lowly,
 Help me Lord, in my endeavor.
 Bless this land and folk forever."

We like Olaf, now are kneeling,
 Boundless gratitude are feeling;
 Spirits yearn to tell the story,
 God! for thee be ever glory!
 May our faith be strong and holy
 May our hearts be pure and lowly,
 Help us, Lord, in our endeavor,
 Bless this land and folk forever,
 Bless us, Lord.

ANDALUSIA is a charming little Spanish song, arranged by
Herbert Toyes

Where honey'd blossoms are growing,
 Robbed ev'ry morn by the bees,
 Where balmy breezes are blowing,
 Whispering songs to the trees.
 There in my fancy I'm turning,
 There am I longing to be,
 Land of my love and my yearning,
 Ever I'm dreaming of thee!

CHORUS:

Oh, Andalusia! My Andalusia!
 Dear land where fond hearts are ever true;
 Oh, Andalusia! My Andalusia!
 No sun so bright as thine, no sky so fair so blue!

Slowly the night is descending,
 Faint gleams a silvery star;
 Now with the even-song blending,
 Murmurs a distant guitar.
 Softly the night-flow'r encloses,
 Gone are the birds to their rest,
 Laden with perfume of roses,
 Blows a sweet wind from the west.

OH, THAT WE TWO WERE MAYING
 MIGHTY LAK A ROSE - - - - *Ethelbert Nevin*

The text of "Oh, that We Two Were Maying" was written by Charles Kingsley, the English author and clergyman. It is taken from his dramatic poem "The Saints Tragedy", (the true story of Elizabeth of Hungary), a graphic presentation of medieval piety. His poetry, like his prose works, reflects his eager, strenuous, open and sympathetic character, and is frank, simple and straightforward, not seeking to probe spiritual depths, but not without its own characteristic charm.

The text of "Mighty Lak a Rose" was written by the well known American poet and writer, Frank L. Stanton.

A talent which endeared itself to the public by its lyric grace and beauty was that of Ethelbert Nevin (1862-1901) born in Edgeworth, Pennsylvania. Nevin originally intended to be a concert pianist, but he developed such marked ability in composition that he gave the greater part of his time to this pursuit. He had an inborn facility and an unfailing stock of melodic ideas of a very pleasing character. The piano piece "Narcissus", which has traveled over the wide world, been played by street musicians of half dozen different nationalities, and been performed at the command of kings, was conceived and completed within a few hours on a day's ramble in the countryside in 1891. The idea came to Nevin so quickly and in such complete form that he sent the work to the publisher without taking the precaution to correct it at the piano.

The famous "Rosary" was composed in 1897, when Nevin was in New York. One evening he opened a letter from an old friend enclosing Robert Cameron Roger's poem. The first line had the words "The hours I spent with thee, dear heart." These words aroused the imagination of the composer; the melodic thought came to him. The next day he handed the manuscript, with a note, to his wife. The note read: "Just a little souvenir to let you know how I thank *le bon Dieu* for giving me you. The entire love and devotion of Ethelbert Nevin."

In a cottage across the fields from the house of his childhood, called "Queen Anne's Lodge," Nevin wrote one of his simplest and most engaging songs, "Mighty Lak' a Rose." In it are the humor and tenderness of the old colored mammy who rocked him as a child.

"Ethelbert Nevin," it was said, "wrote like a man who had a chrysanthemum in his buttonhole and the fear of God in his heart."

Oh! that we two were Maying
Down the stream of the soft spring breeze,
Like children with violets playing
In the shade of the whispering trees.

Oh! that we two sat dreaming
On the sward of some sheep trimm'd down,
Watching the white mist steaming
O'er river, and mead and town.

Oh! that we two lay sleeping
In our nest in the churchyard sod,
With our limbs at rest on the quiet earth's breast
And our souls at home with God.

Sweetest li'l' feller ev'rybody knows;
Dunno what to call him,
But he's mighty lak' a rose.
Lookin' at his mammy
Wid eyes so shiny blue,
Mek you think that Heav'n
Is comin' clost to you.

W'en he's dar a-sleepin',
In his li'l' place,
Think I see de angels
Lookin' thro de lace.
W'en de dark is fallin',
W'en de shadders creep,
Den dey comes on tip toe
Ter kiss 'im in his sleep.

BARCAROLLE ("Tales of Hoffman") - - - *Offenbach*

Jacques Offenbach is often called "the father of modern Opera Buffa." Though of German birth, Offenbach, like Meyerbeer, is chiefly identified with the French School, for all his works were written for the Opera Comique of Paris. His operas have met with great popularity all over the world, but of his one hundred works for the stage none is more beloved than "The Tales of Hoffman." The ever popular Barcarolle occurs at the opening of the third act. The scene discloses a room in a Venetian palace and through the open windows can be seen the canals bathed in the silvery moonlight. The lovers sing this beautiful duet to the rocking measure used by the Venetian gondoliers and known as the Barcarolle.

Silent now the drowsy bird,
As softly falls the night,
Gently by cool breezes stirred,
We drift 'neath pale moonlight.
We hear the sound of plashing oar,
The night wind's tender sigh;
The waving trees upon the shore,
In whispering lullaby.
Ah, linger yet awhile,
For too soon comes the day,
This fleeting hour beguile,
Ere its joys pass away.
Night's soft shade, soon will fade.
Ah! linger yet awhile.

LAND OF HOPE AND GLORY - - - *Edward Elgar*

"Pomp and Circumstance" is a march written by Edward Elgar, England's foremost composer. It has all the brilliancy of a concert selection and at the same time carries the exact rhythm of a military march. Arthur C. Benson has written the poem "Land of Hope and Glory" to fit the second part of the march and it is one of the most beloved patriotic songs of the British Kingdom. This march was composed for the coronation of King Edward VII.

Dear Land of Hope, thy hope is crowned,
God make thee mightier yet!
On Sov'ran brows, beloved, renowned,
Once more thy crown is set.
Thine equal laws, by Freedom gained,
Have ruled thee well and long;
By Freedom gained, by Truth maintained,
Thine Empire shall be strong.

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet.

Thy fame is ancient as the days,
As ocean large and wide;
A pride that dares, and heeds not Praise,
A stern and silent pride;
Not that false joy that dreams content
With what our sires have won;
The blood a hero sire hath spent
Still nerves a hero son.

ARE YOU FOR ME, OR AGAINST ME? (Flag Song) - *Fay Foster*

Fay Foster, who was born in Leavenworth, Kansas, began her musical work early, being an organist at twelve, accompanist for Sherwood Concert Company at seventeen, and head of a music school in Onarga, Ill., at nineteen. At the Sherwood Music School in Chicago she studied singing with Mme. Dove-Boitte, piano with Sherwood and theory with Gleason. For twelve years she was in Europe, taking piano under Reisenauer in Leipzig, Menter and Schwartz in Munich, and Rosenthal in Vienna, singing at Cologne, Munich, Leipzig and Berlin, and composition under Jadasohn. Since 1911 she has lived in New York. Her waltz: "Die Woche" won a prize over many competitors in Berlin, and she holds prizes also for songs, women's choruses and piano pieces.

"Are you for me, or against me?" asked the flag as it went by:

"We are for you! We are for you!" said the people in reply!

"We will follow where you lead us,

We are ready when you need us;

We have pledged our hearts' devotion!" said the people in reply,

"Are you for us, or against us?" came the question of the stars.

"By the war clouds dark above us, by our old wounds and our scars,

"We are for you! Now and ever!

Bonds of love no foe can sever

Hold us fast and bind us to you!" said the people to the stars.

"Are you for us, or against us?" called the White Stripes and the Red;

"By the great hearts of our heroes, by the blood that they have shed,

We are for you! Doubt it never!

We are for you now and ever!

And our gold and strength and service, all are yours!" the people said,

"I shall take your hearts' desire,

And your wealth of gold and land!

I shall take your soul's ambition,

And your work of head and hand!

I shall take away your nearest,

Your best beloved and dearest!

Are you for me or against me?" asked the flag as it went by,

"God be with us.

We are for you!"

Said the people in reply.

OL' CAR'LINA - - - - - *James Francis Cooke*

The words and music of this song were written by James Francis Cooke the Editor of "The Etude" a well known musical magazine. Mr. Cooke was for many years a prominent teacher of piano in New York City. He is a composer and writer of distinction on musical subjects. The song "Ol' Car'lina" is dedicated to Amelita Galli-Curci.

I'm on my way to ol' Car'lina,

Early in de morn.

I want to see my mammy smilin',

Back where I was born.

I want to see the gate where my ol' daddy used to stand,

I want to hold his ol' bent hoe

Once mo' right in my hand.

You red birds don' need call no mo',

I'se gwine back home to-day,

It seems like hebben now I know, that I am on my way.

CHORUS:

Ol' Car'lina, Dear Car'lina,
Early in de morn,
Ol' Car'lina, My Car'lina,
Back where I was born.

I'm on my way to ol' Car'lina,
Can't get da too soon,
I want to see de ol' folks sittin'
Out beneaf de moon.
No matter what may happen me,
No matter where I roam,
Way down in ol' Car'lina
They'll welcome me at home.
And when I wake tomorrow morn
I'll smell the flowers once more,
I'll see the honey suckle climbing o'er the cabin door.

HAIL! BRIGHT ABODE—from "Tannhauser" - *Richard Wagner*

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This number is a festival marching song from the opera, *Tannhauser* by Richard Wagner. The story is founded on a custom of that time when great contests of song were held among the singing minstrels of the land. In a certain court where Tannhauser was both knight and minstrel, one of these song tournaments was announced, the prize being the hand of Elizabeth, the beautiful niece of the Landgrave. The "March" occurs when the contestants and guests are arriving for the tournament. It is dignified but joyous, a fine example of a "Festival March."

Hail, bright abode, where song the heart rejoices,
Heav'n's joy and peace within thee never fail.
Long may we sing with glad, ringing voices,
Hail to our land, our dearest land, all hail!
Glad strains of song from hearts in joy out pouring,
Bid all the world our pride and joy to see.
No voice of lark on wings of morning soaring,
Thrills with such rapture
As our song to thee!
Take, oh take our pledge of deep devotion,
Land of ours, from East to Western ocean,
Heav'n guide and keep us
True to all thy laws.
Hail, bright abode! where song the heart rejoices,
Heav'n's love and peace within thee never fail,
Long may we sing with glad, ringing voices
Long may we sing with loyal voices,
Hail to our land,
All Hail! Hail! Hail!
Hail to our glorious land, all hail!

Second Concert

OVERTURE: to "Rouslane et Ludmila" - *Michael Ivanovich Glinka*
(Born at Novospasskoi, Russia, June 2, 1803; died at Berlin, February 15, 1857.)

The chronological position of Glinka ("The founder of Russian art-music," as he has been called) may be clearly visualized if we remember that he was born in the same year as Berlioz; witnessed the production of his second opera, "Rouslane et Ludmila," in the year of the first performance of Wagner's "Rienzi"—1842; and died during the year in which Wagner began the composition of "Tristan und Isolde." When Glinka's masterpiece, "Rouslane et Ludmila," was produced at Petrograd in 1842, Tschaikowsky was two years old, Moussorgsky was three, Balakirew was six, Cui was seven, Borodine was eight, and Rimsky-Korsakow was not yet born.

Glinka's chief claim to importance as a music-maker has been set forth by Mrs. Newmarch: He possessed, "in an extraordinary degree," she believes, both "the assimilative and germinal forces." He summed up a long series of tentative efforts to create a national opera, and at the same time he laid the foundation of the modern Russian School of Music. He did not merely play with local color, but recast the primitive speech of the folk-song into a new and polished idiom, so that henceforth Russian music was able to take its place among the distinctive schools of Western Europe. His operas must, therefore, be regarded as epoch-making works . . . it is a mistake to suppose that Glinka was lacking in creative power. He rarely uses the folk-tunes in their crude state. Almost invariably he originated his own melodies, although they were penetrated through and through by national sentiment and color. His harmony is in perfect keeping with this characteristic melody, and he shows himself in many instances to be a skilful contrapuntist. . . . Glinka possessed that initiative faculty which begets a whole school of disciples and leaves an undying influence upon his art."

* * *

Glinka's first opera, "A Life for the Tsar," produced before the Imperial family at Petrograd, December, 1836, was an immediate success—though some "aristocrats" (as Mrs. Newmarch calls them), "sneering at the national coloring of the work, spoke of it as 'the music of coachmen'"; but it was generally felt that the opera marked a new aesthetic departure—the birth of an authentic school of Russian music. Then Glinka set to work upon the second of his two operas: "Rouslane et Ludmila," which was completed slowly and in the midst of many difficulties. Glinka used a libretto based upon Pushkin's like-named poem. The poet himself had given his help in the construction of the book of the opera, but he was killed in a duel before his task was ended, and the libretto, a thing of shreds and patches, was laboriously completed with the help of various Russian men of letters (Koukolnik, Guedeonow, and others), besides Glinka himself. The opera was produced December 10, 1842. A better work musically than its predecessor, it lacked the dramatic force and humanity of "A Life for the Tsar." In "Rouslane," Glinka "employed the music of the neighboring East, side by side with that of his native land. Thus

we have a chorus based upon a Persian melody; a ballet movement upon a Turkish theme, and several genuine Tartar airs." But these things availed not, and the opera failed to hit the public taste—though Liszt, who happened to be in town, was filled with enthusiasm. The opera, despite its failure to please, nevertheless had thirty-two performances in the season of 1842-43, and twenty during the following season. After Glinka's death it made its way rapidly into the popular heart, and its fiftieth anniversary in 1892 marked its two hundred and eighty-fifth performance.

* * *

The opera tells the story of Ludmila, the lovely daughter of Prince Svietozar of Kiew. Among Ludmila's three suitors, Rouslane was her favorite; but their union was interfered with by the abduction of Ludmila, who had fallen into the hands of the magician Chernomor. The three knightly suitors were dispatched by Ludmila's father in search of her, with the promise of her hand as their reward. Rouslane was the fortunate rescuer of the lady, but as he was homeward bound with her, they were intercepted by one of the unsuccessful suitors, who left Rouslane asleep under a magic spell, bore home the maiden, and demanded his reward. But Rouslane woke up in time to foil the plot, and the outcome was precisely what it should have been.

In the Overture, use is made of thematic material from the finale of the opera, and of an air sung by Rouslane in the second act. An interesting feature of the work is a whole-tone scale in the coda, which, in the opera, is associated with the machinations of the wicked wizard Chernomor. This is probably one of the earliest appearances of the whole-tone scale, made fashionable by Debussy half a century later.—*Lawrence Gilman.*

MOMENT MUSICAL: - - - - - *Schubert*

"Moment Musical" is one of six short piano pieces of the great composer, Franz Schubert, which have been played by all the great pianists at their recitals for one hundred years. All of the pieces are very different in style, and this one, which is the best known of the six, follows the Hungarian music rather closely, music of which Schubert was very fond.—*Samuel L. Laciár.*

MINUET: - - - - - *Boccherini*

No. 4—"Minuet" by Boccherini is the most popular composition of this composer, who wrote a great deal of music, very little of which is played now. This charming minuet was originally written for a string quintet in the form of two violins, one viola and two cellos, for which combination Boccherini wrote many compositions. But the minuet was so charming in its melody that it has lived for nearly two hundred years. Although the minuet is still played a great deal, the rest of the quintet of which it is a part is now forgotten. But this movement is played for almost every possible combination of instruments, from the piano to the full orchestra.—*Samuel L. Laciár.*

PRELUDE TO "DIE MEISTERSINGER" - - *Richard Wagner*

In the autumn of 1861 Wagner spent "four dreary days" (as he afterward spoke of them) in Venice with the Wesendoncks—Mathilde, his quondam Isolde, and the forgiving Otto, her husband. *Tristan* had been born of the Zurich flame, and the fires had died down to such an extent that Wagner could urge his former Isolde to "learn and teach and be patient"—a virtue which, he blandly remarks, he has acquired himself; and he assures her that he is "fully resigned."

That visit to the Wesendoncks must have been a bit trying. Poor Otto evidently succeeded in getting on Wagner's nerves. "My friends," he tells us in his autobiography, "were in very flourishing circumstances, and . . . fully expected that a participation in their enjoyment would drive away my blues. They seemed to have no desire to realize my position in Vienna [where '*Tristan* matters were running their weary course like a chronic disease']." Otto Wesendonck went about armed with huge field glasses for sight-seeing, and only once, complains Richard, "took me with him to see the Academy of Arts."

* * *

His despondency, however, was somewhat lightened by a mystically enheartening experience which he records in his autobiography. Gazing upon Titian's "Assumption of the Virgin," he found that it "exercised a most sublime influence" upon him. "As soon as I realized its conception," he tells us, "my old powers revived in me, as though by a sudden flash of inspiration. I determined at once on the composition of "Die Meistersinger." He returned to Vienna November 13th, and, he says, "it was during this journey that the music of "Die Meistersinger" first dawned on my mind—in which I still retained the libretto as I had originally conceived it (sixteen years before). With the utmost distinctness I at once composed the principal part of the Overture in C major. Under the influence of these impressions [he continues] I arrived in Vienna in a very cheerful frame of mind."

* * *

Wagner went to Paris in December, and took a small room on the Quai Voltaire. "I often laugh out loud," he wrote to Mathilde Wesendonck, "when I raise my eyes from my work-bench to the Tuilleries and Louvre straight opposite, for you must know that in reality I am in Nuremberg now, and mixing with somewhat blunt, three-cornered folk." He says that he conceived the melody of the chorale, "Wach' Auf," in the galleries of the Palais Royal, and jotted down the tune in the Taverne Anglaise.

In February, 1862, Wagner settled at Biebrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12th he wrote Mathilde that he hoped "to start work at last tomorrow. . . . I am thoroughly settled here now, have two chambers hired for a year, the pianoforte, bookcase, renowned divan, the three Roman engravings and the old Nibelungen print. . . . The site is extraordinarily lovely. . . . A beautiful, quite spacious garden; the birds in the [duke's] park keep up a contest of song with those on the island opposite; the nightingales are numberless, they say, and positively deafening in their season. So here will I await my Master-singer destiny."

"The fair season of the year," he says in his autobiography, "was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the Prelude to my *Meistersinger* again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama. I proceeded at once to continue the composition, intending to allow the remaining scenes to follow in due succession."

In the following autumn (November 1, 1862) Wagner conducted the Prelude at a specially organized concert in the Gewandhaus at Leipsic. The audience was small, but so responsive that the Prelude was at once repeated.

* * *

Wagner never more completely than in the Prelude to his most radiant score achieved what he set out to accomplish. This spacious and magnificent music, endlessly delectable as a pattern of sound, is marvelous in its vivid projection of a recovered past. Here, to the life, is mediaeval Nuremberg, "with its thousand gable-ends, its fragrant lime trees and gardens, its ancient customs, its processions of the guilds and crafts, its watchman with his horn and lantern, calling the hour; its freshness and quaint loveliness by day and its sweetness on soft summer nights."

Wagner wrote to Mathilde on May 22, 1862: "It has become clear to me that this work [the music of the opera as a whole] will be my most consummate masterpiece." It was not the first time he had thought that about a score upon which he was engaged. Whether he was right about *Die Meistersinger* can scarcely be determined with that airy dogmatism which is the usual critical reaction to such a challenge. It has become rather the mode of late years to exalt *Die Meistersinger* above Wagner's other works, or to use it as a stick wherewith to beat the recreant lovers who sat too late into the night upon King Mark's park bench. Some have seen here an opportunity to oppose the "sweet and sane" against the "sensuous and hectic." It is hard to imagine an idler occupation. You may agree with Mr. Runciman that "as a piece of music, detachable from the opera, the Overture transcends every other work of Wagner's"; that *Die Meistersinger* as a whole is "as nearly perfect as ever opera is likely to be," or you may cast lingering backward glances at the music of *Tristan*, which certainly has its points, or at *Gotterdammerung*, or at the much abused but still surviving *Parsifal*. But you will perhaps return to *Die Meistersinger* with the realization that here, at all events, is something the like of which is not elsewhere to be found among the legacies of the human spirit—this marvelous blend of gravity and sweetness, tenderness and humor, delicacy and strength; this music that is warm with humanity, yet drenched in poetry and magic, and of such enchanting beauty that you are inclined to suspect the advances of a Comic Spirit whose gestures are of so supreme a grace.—Lawrence Gilman.

WALTZ OF THE FLOWERS ("The Nutcracker Suite"), *Tschaikowsky*

(Born at Votinsk, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

The story on which Tschaikowsky's ballet is founded concerns a wonderful dream that came to little Marie Silberhaus after the Christmas party at which the presents were dolls that behaved as if they were alive—though Marie herself had received only an ordinary household nutcracker, which apparently had no higher destiny than the destruction of filbert shells. But Marie, after the wise and mysterious fashion of the young, was captivated by the poor crunching thing; and after the candles had been blown out and when the house was dark and still, she climbed out of bed and tiptoed downstairs to look at her pet. Whereupon marvelous things began to happen. The Christmas tree blazed again with light, the toys and sweetmeats were dancing wildly, and the Nutcracker had come to life and was taking part in the festivities. But suddenly a terrific battle began between the tin soldiers, led by the Nutcracker, and an army of mice under the command of their king. The Nutcracker and the Mouse-King clinched, and things looked black for the Nutcracker, whose muscles were naturally a bit lame from his labors at the Christmas dinner. But just at this moment Marie slew the Mouse-King with her slipper, and his army retired in defeat. The Nutcracker was transformed into a glorious young prince, and he and Marie flew away together over the silent, snowy forests to the delectable Kingdom of Sweetmeats and Lollipops. There they were welcomed by the Sugar-Plum Queen—the Fairy Dragée, with all her Court, and a dance of the Sweetmeats was arranged for the edification of the visiting lovers.

In the concert suite derived from the music of Tschaikowsky's ballet, the *Danses caractéristiques* (except the opening march) and the *Valse des Fleurs* should be thought of in connection with the festivities at the court of the Sugar-Plum Queen (the Fairy Dragée). A "mirliton," it may be observed, is a sort of toy pipe: and in Tschaikowsky's ballet, the *Mirlitons* were among those present at the ball given by the Fée-Dragée for Marie and her prince.—*Lawrence Gilman*.

RIDE OF THE VALKYRIES, from "Die Walkure" - *Richard Wagner*

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

No one has written with more affectionate and communicative eloquence of the music of Wagner than John F. Runciman, whose book on the mighty enchanter is unflagging in gusto and vividness. Here is his unforgettable description of the *Walkurenritt*:

The drama here is of the most poignant kind; the scenic surroundings are of the sort Wagner so greatly loved—tempest amidst black pine woods with wild, flying clouds, the dying down of the storm, the saffron evening light melting into shadowy night, the calm, deep blue sky with the stars peeping out, then the bright flames shooting up; and the two elements, the dramatic and the pictorial, drew out of him some pages as splendid as any even he ever wrote. The opening, "the Ride of the Valkyries" is a piece of storm-music without a parallel. There is no need here for Donner with his hammer; the

All-Father himself is abroad in wrath and majesty, and his daughters laugh and rejoice in the riot. There is nothing uncanny in the music: we have that delight in the sheer force of the elements which we inherit from our earliest ancestors: the joy of nature fiercely at work which is echoed in our hearts from time immemorial. The shrilling of the wind, the hubbub, the calls of the Valkyries to one another, the galloping of the horses, form a picture which for splendor, wild energy, and wilder beauty can never be matched.

* * *

Technically, this Ride is a miracle built up of conventional figurations of the older music. There is the continuous shake, handed on from instrument to instrument, the slashing figure of the upper strings, the kind of *basso ostinato*, conventionally indicating the galloping of horses, and the chief melody, a mere bugle call, altered by a change of rhythm into a thing of superb strength. The only part of the music that ever so remotely suggests extravagance is the Valkyries' call; and it, after all, is only a jodel put to sublime uses. Out of these commonplace elements, elements that one might almost call prosaic, Wagner wrought his picture of storm, with its terror, power, joyous laughter of the storm's daughters—storm as it must have seemed to the first poets of our race. . . .

It is worth looking at the plan of this Ride—which is, be it remembered, only the prelude to the gigantic drama which is to follow. After the ritornello the main theme is announced, with a long break between the first and second strains; and again a break before it is continued. Then it sounds out in all its glory, terse, closely gripped section to section, until the Valkyries' call is heard; purely pictorial passages follow; the theme is played with, even as Mozart and Beethoven played with their themes, and at the last the whole force of the orchestra is employed, and Wagner's object is attained—he has given us a picture of storm such as was never done before, and he has done what was necessary for the subsequent drama—made us feel the tremendous might of the god of storms.—*Lawrence Gilman.*

FINLANDIA, Symphonic Poem for Orchestra, Op. 26, No. 7,

Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; still living.)

Mrs. Rosa Newmarch, the biographer of Sibelius, quotes the composer as stating with emphasis that he has used no genuine folk-tunes in this score. "There is a mistaken impression abroad," Sibelius is said to have remarked some years ago to Mrs. Newmarch, "that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention. The thematic material of *Finlandia* (and of *En Saga*) is entirely my own." Mrs. Newmarch remarks that, like Glinka, "Sibelius avoids the crude material of the folk-song; but like that great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect."

Finlandia, in its expression of contrasted moods, traverses agitation, prayerfulness, sorrow, buoyancy, elevation, and a prophetic vision, as it seems, of ultimate national triumph.

The work was composed in 1894. At one of its first performances in this country—by the Russian Symphony Orchestra in 1905—this note on the score was published:

Finlandia, though without explanatory sub-title, seems to set forth an impression of the national spirit and life. The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto (alla breve)*. This theme is answered by an organ-like response in the woodwind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *Allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. With a change to *Allegro* the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the woodwind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion.—*Lawrence Gilman*.

Third Concert

OVERTURE: "Le Carnaval Romain," Opus 9 - *Hector Berlioz*

The overture "Le Carnaval Romain," was written by Berlioz to serve as the overture to the second act of his opera "Benvenuto Cellini," which was produced in 1838. It is, therefore, apparent that Berlioz preceded Wagner in the use of overtures before the various acts of the opera. Berlioz, in his memoirs, writes that on the night of the presentation of "Benvenuto Cellini" this overture was received with "exaggerated applause," while the opera itself was a "brilliant failure," being "hissed with remarkable energy." The theme of the "Carnaval Romain" is a Saltarello, which is to-day sung and danced in Rome. This theme opens the overture, and is followed by a slow melody of a romantic nature given by English horn; then suddenly the Saltarello theme is taken up again by the full orchestra; the development is practically taken up with this theme, although the second subject is brought back once more to serve as a contrast to the brilliant vigor of the dance subject. The overture, *allegro assai con fuoco*, is scored for flutes, oboes, English horn, clarinets, four horns, bassoons, trumpets, cornets-a-pistons, three trombones, kettle-drums, cymbals, tambourine, triangle and strings.

PRAYER (from "Cavalleria Rusticana") - - - - *Mascagni*

Unlike many suddenly successful works, "Cavalleria Rusticana" continues to hold its own as one of the most popular of operas. Nor is this hard to understand. The plot moves directly and simply to its predestined end; the music is forceful and strong, intensely dramatic in feeling and rich in harmony and orchestration. It is a happy blending of the old and the new. In its melodiousness it adheres to the older tradition. Tunes abound, so simple in character that any person with an average ear for music can readily grasp them.

The scene is laid in a Sicilian village. It is Easter Day, a festival that means as much to the Sicilians as Christmas to us. Moreover, it is springtime, and the air is fragrant with the odor of orange blossoms, and the lark rises singing from myrtles in full bloom. The "Prayer" ("Regina Coeli" and "Ineggiamo al Signore") is exceptionally rich in melody and harmony. Its tranquil beauty and sanctity of feeling deeply emphasize the part religion plays in the lives of these simple, pastoral people.

Father in Heaven we adore Thee,
We bless Thy holy name forever!
We adore Thee, kneel before Thee,
Bless Thy holy name forever!
Let us bow down in grateful submission
To the will of the Father above
For we know He will guard and defend us,
We are sure of His mercy and His love!
Let us sing to the Father in Heaven,
To the Lord let our praises be given,
Come let our voices accord,
Singing the praise of the Lord!
Hallelujah!
Sing the praise of the Lord!

SCHERZO: "Midsummer-Night's Dream" - - Mendelssohn

Mendelssohn never wrote an opera, but his music to Shakespeare's comedy, "A Midsummer-Night's Dream," would be sufficient to give him a high place among dramatic composers. The overture was written for a performance of Shakespeare's comedy, which was given by the Mendelssohn family, when the composer was but seventeen years old. Seventeen years later the remainder of the incidental music was written. In its truest sense, this overture belongs to the style of "Concert Overtures," which Mendelssohn later gave the world. Frederick Weiks thus describes this work:

"The sustained chords of the wind instruments with which the overture opens, are the magic formula that opens to us the realms of fairyland. The busy tripping first subject tells us of the fairies; the broader and more dignified theme which follows, of Duke Theseus and his retinue; the passionate second subject of the romantic lovers, while the clownish second part pictures the tradesmen, and the braying reminds us of Bottom, as the ass. The development is full of bustle and the play of the elves. In conclusion, we have once more the magic formula which now dissolves the dream it before conjured up."

The sparkling fairy Scherzo occurs as an entr'acte to the first and second acts of Mendelssohn's musical setting for "A Midsummer-Night's Dream." This is a dainty and delicate piece of writing for orchestra, being scored for strings, wood-winds, two horns, two trumpets and kettle drums. The two contrasting themes are used in the regulation two-part dance form.

DEH VIENI NON TARDAR ("The Marriage of Figaro") - Mozart

Mozart's "Marriage of Figaro," with its merry plot and music, is one of the most delightful of musical comedies, and regret must be expressed for the all too infrequent performances of this ever-young and lovely opera, in which all the complications of the story, the quick changes of mood, and the sparkling humor are all so well reflected in the music. In no single opera, perhaps is there such a succession of musical gems as in Figaro. The air "Deh vieni non tardar" is sung by Susanna and occurs in the fourth act.

SUSANNA

Ah, why so long delay? speed, speed thee hither!
 While thou'rt away, all nature seems to wither.
 Tho' bright the moon, and bright the stars are glowing,
 Deeper around the wood its shade is throwing.
 In every gentle murmur of the river,
 In the rustling reeds that near it quiver,
 A voice to love invites, the bosom filling
 With love alone, all other passions stilling;
 Come then, my dearest,—the hours are quickly flying!
 Let me with roses bind now thy head!

WHO IS SYLVIA? - - - - - Schubert

This charming setting of the love song from Shakespeare's "Two Gentlemen of Verona" has an interesting history. It is said that Schubert was one afternoon with friends in a restaurant of Vienna when he noticed a volume of Shakespeare on the table. Opening it, he noted the verses of "Cymbeline" and remarked: "These would make a pretty song." Taking the back of the menu card he wrote the music of "Hark, hark the lark." Then turning the card over he wrote the music for these verses.

Who is Sylvia? What is she?
That all our swains commend her?
Holy, fair, and wise is she;
The Heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

LENZ - - - - - Hildach

The finch is winging, the Spring is here,
No sign with her bringing how she drew near!
Came, so softly going thro' the night
And lo, all is glowing in splendor bright;
Glad fountains are welling 'mid waving dew.
The green buds swelling, the heaven is blue!
Swing bells, merry ringing, far and near,
All joyously singing: fair Spring is here!

A SONG OF VICTORY - - - - - Percy Fletcher

The words and music of this stirring patriotic chorus were written by Percy Fletcher a contemporary English composer who is best known, perhaps, for his choral compositions. Mr. Fletcher's charming setting of "The Walrus and the Carpenter" for children's chorus has been widely used.

America! ask of thyself—What would'st thou have to-day
To kindle into flame the ever smould'ring fire
Of deep emotion, full of patriotic pride,
Which burns low down beneath the sturdy, gallant breasts
Of thine industrial sons? What would'st thou have?
A Song!

A Song of Victory and Might! A Song of Justice and of Right!
Sung with firm determination to the manhood of the Nation,
Who on hearing it may cry "We will live, and do, and die,
'Neath the flag unfurl'd on high, for our Country and the Right!"

America! ask of thyself—What would'st thou have to-day
 To waken into life the frail yet fertile germ
 Of tender impulse full of true affection's charm,
 Which slumbers softly 'neath the gentle, noble smiles
 Of all thy fairest daughters? What would'st thou have?
 A Song!

A Song of Motherhood and Love, with gracious influence from above!
 Sung with simple supplication to the women of the Nation,
 Who on hearing it may say "We've a part which we can play,
 We must love, and we must pray, for our Country and the right!"

America! Ask of thyself—What would'st thou have to-day
 To banish and to soothe the ever-burning fear
 Of bitter conflict, full of misery and woe,
 Which gnaws and palpitates within the anxious hearts
 Of all earth's noble children, What would'st thou have?
 A Song!

A Song of Comfort and of Peace! That whispers—"strife shall cease!"
 Sung with quiet consolation to the offspring of the Nation,
 Who on hearing it may know, if in the Wisdom's path they go,
 Peace her blessing will bestow on their nation and their work!

O Song of Peace and Love and Might, swell forth in peans ever bright!
 Thy matchless melodies entwine in blended harmonies divine;
 Thy message send from Pole to Pole, enflame each patriot's heart and soul,
 Till from our nation's wide domain shall rise an answering refrain;
 Devoted millions join and sing: "God save our Motherland!
 Land of the free!"

BLUE DANUBE, Waltz - - - - - *Johann Strauss*

No. 8—"Blue Danube" Waltz is undoubtedly the greatest waltz ever written, not only in its enormous popularity, but in its wealth of musical ideas. It is the composition of the younger Johann Strauss. A story absolutely authentic, which cannot be said of all musical stories, is told of this waltz, the music of which has been justly admired by every great musician who has ever lived since it was composed. When Brahms was asked for his autograph by the daughter of Johann Strauss, he took the book, wrote a few measures of the "Blue Danube" waltz, and underneath the notes penned these words: "Not, unfortunately, by Yours Sincerely, Johannes Brahms." Every section of the waltz is a treasure house of melody and all of them characteristic of the old Vienna life. This great tribute to "Father Danube" will probably last as long as the river flows.—*Samuel L. Laciár.*

OCEAN, THOU MIGHTY MONSTER (from "Oberon") - *Weber*

Oberon was the last opera composed by Karl Maria von Weber. It was written on commission for Covent Garden, London, and produced April 12, 1826. Eight weeks after the successful premier of the opera von Weber passed away, worn out with ill health and the extra exertion of the final rehearsals. The music to Oberon, though the work of a man dying by inches, bears no

trace of mental exhaustion; indeed, it is delightfully fresh and original throughout, and entirely different from all the rest of Weber's compositions. The key-note of the whole is its picture of the mysteries of elf-land, and the life of the spirits of air, earth and water. True, this note is touched in "Der Freischutz" and "Euryanthe"; but in "Oberon" it is worked with full force and vibrates with an almost intoxicating swiftness. What Weber did in this direction was absolutely new and a valuable addition to his art, and many composers have followed in the same track. His melody, the chords of his harmony, the figures employed, the effects of color so totally unexpected, all combine to waft us with a mysterious power into an unknown land.

Ocean! thou mighty monster, that liest curl'd like a green monster
about the world,
To musing eye thou art an awful sight, when calmly sleeping in the
morning light,
But when thou riseth in thy wrath, as now, and fling'st thy folds
around some fated prow,
Crushing the strong ribb'd bark as twere a reed,
Then, O ocean, art thou terrible indeed.

Still I see thy brilliant billows flashing,
Through the gloom their white foam flinging
And the breakers, sullen, dashing,
In mine ear hope's knell is ringing,
But lo, methinks a light is breaking,
Slowly o'er the distant deep,
Like a second morn awaking
Pale and feeble from its sleep.
Brighter now behold 'tis beaming!
On the storm whose misty train,
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.
And now the sun bursts forth,
The wind is lulling fast,
And the broad wave pants from fury past.
Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor red with slaughter,
To his tent in triumph turning.
Oh, perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, for ever,
Thou for me wilt rise in vain!
But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird I mark,
Joy, it is a boat, a sail!
And yonder rides a gallant bark
Unimpair'd by the gale!
O, transport! My Huon, haste down to the shore,
Quick, quick for a signal,
This scarf shall be waved,
They see me! They answer! They ply the strong oar,
Huon, my husband! My love! we are sav'd!

DANCE FROM "SNEGOUROTCHKA" - - *N. A. Rimsky-Korsakow*

(Born at Tikhvin, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakow's opera, *Snegourotchka* ("The Snow Maiden"), a "tale of spring" in four acts and a prologue, based on a fairy play by Ostrovsky, was composed in 1880-81 and produced at Petrograd in March, 1882. It was Rimsky-Korsakow's third work for the stage. (Ostrovsky's piece, with incidental music by Tschaikowsky, had been given at Moscow nine years before.) *Snegourotchka* was produced at the Metropolitan Opera House, New York, January 23, 1922.

The action of Rimsky-Korsakow's *conte de printemps* passes in the country of the Berendeys, in prehistoric times, and it tells the sorrowful tale of the Snow Maiden, the child of King Frost and Fairy Spring, who, ignoring the excellent advice of her parents, resolves to leave the security of her woodland environment and seek the dubious company of mortals. She does so, and is charmed by the piping of the shepherd Lel, but he is cold to her. A Tatar merchant, Mizguir, succumbs to the Snow Maiden's charms, and deserts Kupava, his betrothed. *Snegourotchka*, seeing that Lel has become attached to Kupava, tries to intervene, and beseeches her mother to give her the power of human love. This mad wish is granted, and *Snegourotchka* now yearns toward Mizguir, whereupon the spring sun burns down on the imprudent damsel and melts her like any other snowflake.

The first scene of the third act is a popular festival in the sacred wood, watched by the Tzar and his suite. There are dances of young men and young maidens; and then the Tzar commands the buffoons to dance and do their tricks. It is the music of this dance that is performed at the present concert.

—*Lawrence Gilman.*

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