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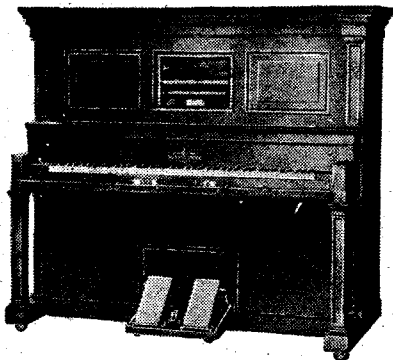
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(In German)—Lohengrin.

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2. Overture to "Flying Dutchman" - - - - - *Wagner*
3. Selection from "Lohengrin" - - - - - *Wagner*
4. Pastorale from "Messiah" - - - - - *Handel*
5. Second Suite L'Arlesienne" - - - - - *Bizet*
(a) Minuet, (b) Farandole.
6. Prelude to "Le Deluge" - - - - - *Saint Saens*
Violin Obligato, Mr. Hugo Olk
7. Malagueña from "Boabdil" - - - - - *Moszkowski*

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FOR PROGRAM OF NEXT CONCERT SEE PAGE 31

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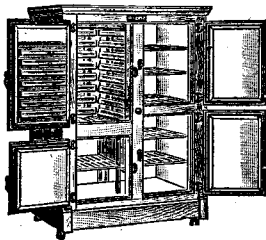
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Wagner

March of the Knights of the Holy Grail

Whatever were the real religious sentiments of Wagner, the principles of salvation, as shown in his Music Dramas, declare the redeeming power of guileless innocence. In "The Flying Dutchman," the power of Santa's love frees the wandering Ahasrerus of the seas, though it rings her own destruction. Tannhaeuser escapes from the thrall of Venus and her nymphs by reflecting on the goodness and purity of Elizabeth. Parsifal is innocent to the point of ignorance; he fails even to comprehend the slightest meaning in the ritual of the Knights of the Grail, as they assemble in their hall to partake of the Lord's Supper. But in this very innocence is the capacity for regeneration. Through him the magic spear is recovered to heal the wound of Amportas, and to cause the awful spell of laughter to depart from the sorceress Kundry.

The Grail is the cup or chalice from which Jesus drank at the Last Supper, and which also received His blood on the cross. A company of Knights dedicated their lives to the guarding and adoration of this cup, the chief of

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CONTINUED FROM PAGE 9.

whom is Amfortas, son of Titurel. Parsifal finally becomes one of the Knights, and through the strength of his goodness and innocence is made King, instead of Amportas.

The music here played is chosen from the scene in the Grail Castle on Mont Monsalrat. The Knights enter by twos, chanting the praise of the Grail—Angelic voices reply from the distance, answered by the chimes in the belfry, as Amportas uncovers the chalice, which reflect the purity of a single ray of light from above. Parsifal stands in rapt wonderment, unable to understand, and unable to withdraw his gaze.

Wagner Overture to "The Flying Dutchman"

While Wagner was still a young man, before he had made a reputation as a musician, he went to Paris with the hope of bettering his fortunes. Paris was then the center of the world of art. Meyerbeer was at the height of popularity, and Wagner felt that if he could only have a hearing before a cultured and intelligent audience, his fortune would be made. In Germany

CONTINUED ON PAGE 12.

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CONTINUED FROM PAGE 11.

the managers conceded Wagner to be a good conductor of opera, but could see no merit in the score of his *Rienzi*. They considered him half crazy, and gave him no encouragement. In Paris he fared little better, but on the trip to Paris, whither he went by sea, Wagner read the legend of the "Flying Dutchman," which suggested an opera. This was his first great work. We cannot consider *Rienzi* such, notwithstanding many passages of great power and originality. In the "Flying Dutchman" the composer first begins to feel sure of himself, and has the first dawning ideas from which he developed the theory of the music drama.

The Flying Dutchman is a character similar to the Wandering Jew, who is doomed to sail the ocean forever, until he can find a pure, loving maiden who will sacrifice herself to give him freedom.

In the beginning of the overture we hear the raging of the stormy winds, and the voices of the sailors as they trim the sails. After the subsidence comes the voice of the gentle Senta, who sees her lover in a vision, and vows to devote herself to his salvation. With these three colors on his palette, the composer has worked out a picture that is unique in power and conciseness.

CONTINUED ON PAGE 13.



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"The Flying Dutchman" is now not often performed. Perhaps if we had no "Lohengrin" or "Siegfried" or "Parsifal," it would be better known.

Wagner

Selections from "Lohengrin"

Unlike most composers, Wagner wrote the librettos as well as the music to his operas, and music dramas. His idea was that the two component parts, the musical and the dramatic, were of equal importance and deserved equal attention; and as he deemed himself the only one capable of writing a book that would absolutely fit his music, there was nothing to do but write it himself. How well he succeeded is a question. Dramatically, the union is as perfect as may be. But from a literary standpoint there is much that will bear criticism. The archaic alliterative verse certainly will never stand on its own merits.

CONTINUED ON PAGE 14.

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CONTINUED FROM PAGE 13.

On the other hand, the music can be, and is, played continually apart from the text. A review of the season's work of any Symphony Orchestra will show a preponderance of Wagner's music over that of any other one composer. Even separated from the accompanying text and dramatic situations, his operas furnish a mine of wealth for concert purposes. Sometimes, as in the present case, the music will bring up in our minds the accompanying situation in the opera, and we see again the associated action on the stage—Lohengrin's farewell to his swan, Elsa's scene on the balcony, the procession of bridesmaids, and Lohengrin's touching but dignified renunciation of Elsa.

Handel - - - - - Pastorale from "The Messiah"

It must be remembered that Handel's early manhood was passed in Italy, at that time the home of music as well as other arts. His style was formed by association with the music of the early Italian composers as much as by his earlier studies in Germany. In after years, while living in England, reminiscences of his younger days occasionally cropped out in his music, and the Pastoral Symphony—an intermezzo, one might call it—is an example. In Italy it was customary at Christmas time for the shepherds to come down

CONTINUED ON PAGE 15.

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CONTINUED FROM PAGE 14.

from the hills into the towns and villages, and play on their pipes timely music of this character. The manner is distinctly in imitation of these "pifferari," as they were called, with a droning bass supporting little shakes and trills in the upper voices.

Bizet

Suite "L'Arlesienne" No. 2

Georges Bizet, born in Paris in 1838, was in Halevy's class at the Conservatoire, and married his professor's daughter. Music was his chief passion, but not his only love. He was fond of playing the piano, but was equally fond of history, philosophy and literature. Very few purely orchestral works come from his pen.

The work heard to-day is the second of two suites arranged from the entr'actes and incidental music to Alphonse Daudet's drama of that name, first given in Paris in 1872. The writing appealed to Bizet. His mother

CONTINUED ON PAGE 17.

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was from Provence, of which Arles is a part. "L'Arlesienne" means "The Woman of Arles." While now only a third rate commercial town, given over to making railroad cars, Arles was once the capital of a kingdom of that name in the Southeastern part of France. Earlier still it was a Roman outpost of importance and a stronghold of the Catholic Church. Through conquest and intermarriage it finally merged into France. The language of that part of the country, Provençal, was in the Middle Ages the dialect of the troubadours, who claimed that the niceties of amorous expression could be observed only in that tongue. There is now a strong movement, headed by the poet mistral, to revive the language, but like the Gaelic revival, it is so far only a fad.

Daudet is often compared with Dickens, but apart from certain tendencies toward exaggerations bordering on caricature, which constitute a form

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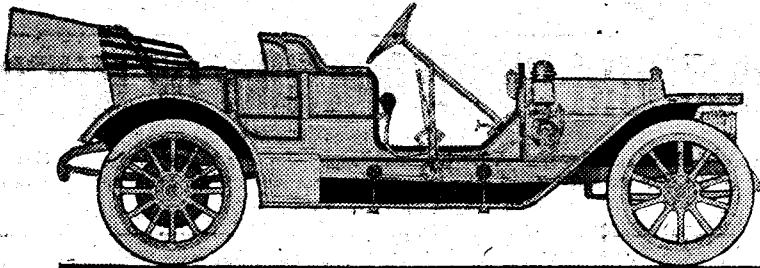
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of symbolism, they have little else in common. His novel *Sapho*, by which he is best known in this country, is hardly a fair sample of his work and style.

Saini-Saens

Prelude to "Le Deluge"

"Le Deluge"—biblical poem in three parts by Louis Gallet, with accompanying music by Saint Saens—was composed in 1875, a sacred cantata for soloists, chorus and orchestra. The prelude, which is now played for the second time at these concerts, is a short expressive movement in free form for the string orchestra—a slow introductory passage, leading to a quasi-fugal treatment of a sustained subject, given out by the violas; following which the solo violin introduces a melodious obligato, which holds the foreground to the end.

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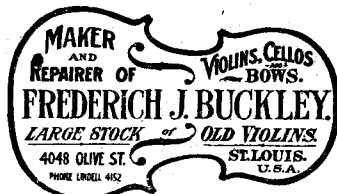
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Moszkowski - - - - -

Malagueña from Boabdil

Readers of Irving's "Alhambra" will recall the last of the luxurious Moorish kings of Granada, Boabdil. But few realize what a little step it is from that time to the present. The discovery of America is surely modern history. The voyage of Columbus was financed by Queen Isabella. But at the same time that Columbus was possibly contracting for the serial rights to his story and collecting his stores of dogs and pemmican, Isabella's royal consort, Ferdinand, was putting an end to the occupation of Granada by the Moors.

Moszkowski's opera was produced in 1892, and as can be expected of a composer of Moszkowski's powers and temperament, is full of oriental color. The piece played to-day is part of the ballet music, a peasant dance of Malaga, something like a fandango.

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 Reed, Miss L. L.
 Rebstock, Chas.
 Rein, A. P.
 Reis, Mrs. Fred E.
 Retter, Louis
 Reuss, Tillie
 Richards, Oliver F.
 Richardson, Mrs. F. W.
 Richter, Chas.
 Ridgely, F. L.
 Rilschy, Mrs. Marie
 Roach, H. F.
 Roberts, Miss Phoebe
 Robért, Mrs. E. S.
 Roberts, John C.
 Robinson, Miss Cora
 Robinson, Geo. R.
 Roblee, Jos. H.
 Romer, Wm. J.
 Root, O. B.
 Rooch, Miss Matilda
 Rowse, E. C.
 Ruf, Frank A.
 Rule, Maude

S.

Sacks, Nathan
 Samuel, B. A.
 Sanwald, Miss B.
 Saunders, W. F.
 Saxl, Dr. Ernst
 Scarritt, Mrs. S. G.
 Schafer & Miller, Misses
 Schlapp, C. H.
 Schmitz, Rud.
 Schoen, Miss Elsa
 Schoen, Meyer
 Schrader, Miss Emma
 Schrader, Mrs.
 Schneider, Bertha J.
 Schroeder, Henry
 Schroeder, Rev. H. H.
 Scheetz, H. F.
 Schrickel College of Music
 Schluter, Vera
 Scholz, Dr. Roy P.
 Schoen, I. L.
 Schotten, Mrs. Adeline
 Schutz, Wm. Chas.
 Schwab, Mrs. Isaac
 Schwab, Mrs. Max
 Schwab, Leon F.

Seeley, Fernace
 Sears, E. H.
 Senter, Chas. P.
 Sessinghaus, Bertha C.
 Seybt, C. H.
 Seward, F. D.
 Shapleigh, Mrs. Alfred L.
 Shapleigh, Dr. J. B.
 Shattinger, A.
 Shelby, Miss W. H.
 Sheldon, Walter L.
 Sherzer, Effie R.
 Shipley, F. W.
 Shoemaker, Dr. W. A.
 Shoenberg, M.
 Sieving, Miss
 Simmons, Geo. W.
 Simmons, W. D.
 Simon, I. M.
 Simpkins, Mrs. G. W.
 Skrainka, Mr. and Mrs.
 Morris
 Smith, Mrs. R.
 Smith, Miss Elizabeth
 Smith, C. A.
 Smith, J. E.
 Smith, L. F.
 Smith, Mrs. L. F.
 Smith, Marcius C.
 Sorensen, Peter
 Soper, Dr. H. W.
 Spencer, E. J.
 Spiering, Louis C.
 Spiering, Mrs. Theresa
 Spitze, Dr. E. C.
 Spilker, A. G.
 Stahmann, C. C.
 Stanard, Mrs. E. O.
 Stanard, W. K.
 Steven, Miss Carrie
 Stevens, Mrs. C. N.
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 Sudholt, F. A.
 Summa, Dr. Hugo
 Sultan, F. W.
 Sutherland, Geo. W.
 Swartz, S. L.
 Swift, Mrs. Edgar J.
 Swarts, Mrs. C. L.
 Swope, Horace M.

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T.

Taussig, B. J.
 Taussig, Wm.
 Taussig, Mrs. Geo. W
 Taussig, John J.
 Taussig, Jos. S.
 Teasdale, Miss Sara
 Tebbetts, L. B.
 Templeton, J. T.
 Thomas, W. G.
 Thompson, Mrs. W. F.
 Thompson, Miss Alice
 Thompson, Leslie H.
 Thomson, Mr. and Mrs. J.
 E.
 Thornton, Geo. Q.
 Thul, Karl
 Tittmann, Mrs. H. H.
 Todd, I. H.
 Toensfeldt, Hans C.
 Tower, Sarah L.
 Tower, Mrs. Geo. F., Jr.
 Tredway, Mrs. Dwight
 Treichlinger, David
 Trepp, Alfred
 Troll, Miss B. E.
 Tupper, Dr. Paul
 Turner, W. P. H.
 Tuttle, Bishop D. S.

U.

Uhl, Bertha
 Updike, Mrs. M. E.
 Usher, Roland G.

V.

Vinow, P. P.
 Von Brecht, Frank
 Von der Lippe, Detlef
 Von Schrenk, Hermann
 Von Windegger, Mrs.

W.

Waddock, Miss Genevieve
 Wagner, Hugh K.
 Wahlgreen, Miss Petra
 Wahlstab, Else
 Walbridge, C. P.
 Waldo, Miss Alice Goddard
 Wall, Mrs. Nicholas R.
 Wall, Anna
 Wall, Miss Corinne
 Wallace, A. A.
 Wallace, Harry B.
 Walter, A. J.
 Waterworth, J. A.
 Watts, Mrs. M. F.
 Wear, Arthur
 Webb, Mary C.
 Webb, Miss Naomi
 Weber, Mrs. Emma
 Wedemeyer, Mrs. Hugo
 Werner, Percy
 Werner, Louis
 Wernse, Mrs. H. H.
 Werth, G. L.
 Werthelmer, J. J.
 Westphalen, Alf.
 Weymouth, Mrs. John
 Wheless, T. M.
 Whitaker, A. E.

White, Mrs. Robt. H.
 Willard, H. D.
 Widmann, F.
 Wiggins, Chas.
 Willemsen, Miss Jennie
 Willemssen, Miss Lillie
 Williams, H. D.
 Williams, Mrs. Edwin S.
 Williams, J. M.
 Wilhelmi, Paula
 Wilson, James
 Wilson, A. O.
 Winder, Miss Jessie B.
 Windhorst, Dr. M. R.
 Wismar, O.
 Wissner, W.
 Witte, Otto H.
 Witte, F. A.
 Witter, H. C.
 Wolf, Dr. Alexander
 Wolf, Edw. H.
 Wood, Mabel L.
 Woodruff, Dr. F. E.
 Woodson, Miss Alta
 Woodward, C. M.
 Woods, L. R.
 Wouters, Jacques
 Wright, Mrs. Nannie
 Wulfig, John M.

Y.

Yaeger, John F.

Z.

Zeitler, Wm. T.
 Zeller, Christine
 Zimmerman, Mrs. B. W.
 Zukoski, W. A.



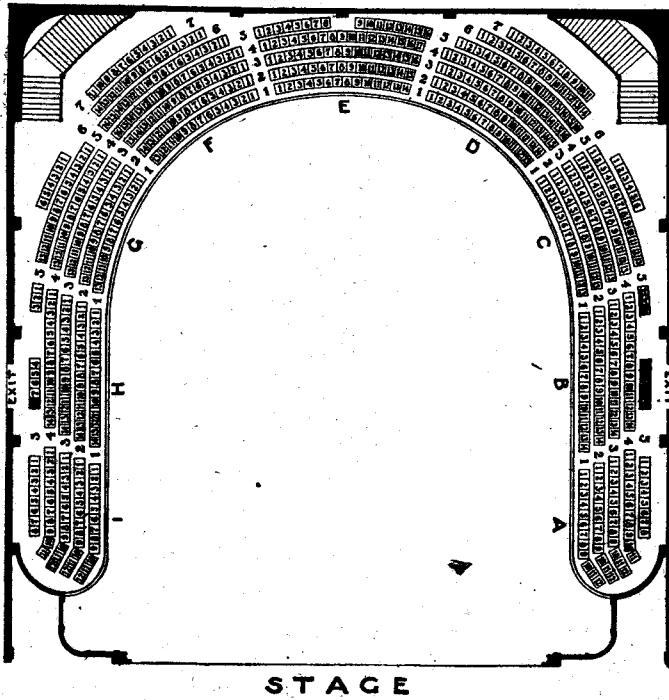
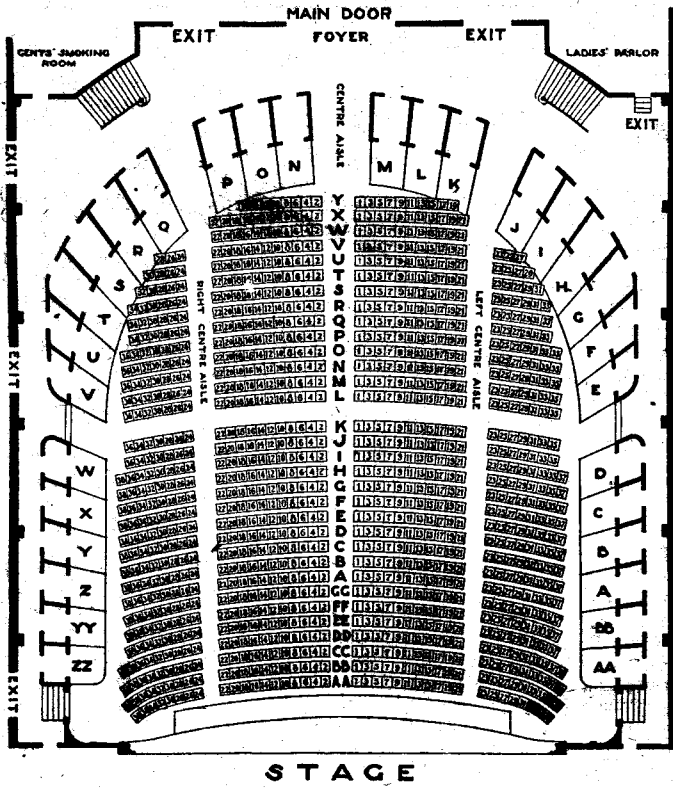
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 Frank P. Crunden
 Th. Conzelman
 F. A. Drew
 Miss Bessie Elliot
 E. A. Faust
 Mrs. D. A. January
 Edward Mallinckrodt, Jr

K
 Q
 F
 G
 L
 O
 B
 V

Philip Medart
 A. A. Meyer
 Helen Morton
 Miss Mildred Stickney
 Frank A. Ruf
 O. F. Richards
 J. E. Smith
 H. H. Tittman

C
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 D
 S



FOURTH PROGRAM

FRIDAY EVENING, JANUARY 7---8:15

SATURDAY AFTERNOON, JANUARY 8---3:15

MISS TINA LERNER, Soloist

Weber - - - - - Overture to "Euryanthe"
Liszt - - - - - Concerto No. 2 A Major
Schumann - - - - - Symphony in D Minor Mo, 4

Intermission

Huré, Jean - - - - - Nocturne with Piano Obligato
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Hadley - - - - - Symphonic Fantasia
(First Time)

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JANUARY 2---3:15

MAX ZACH, Conductor

Soloist, GEORGE BUDDEUS

1. Overture to "Stradella" - - - - - *Flotow*
2. Andante from "Surprise Symphony" - - - - - *Haydn*
3. Soli for Piano: (a) Cantique d'Amour - - - - - *Liszt*
(b) Caprice - - - - - *Moszkowski*
4. Moto Perpetuo - - - - - *Strauss*
5. Scenes Picturesques - - - - - *Massenet*
6. March "Pomp and Circumstance" - - - - - *Elgar*
7. Waltz, Vienna Beauties - - - - - *Zeller*

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