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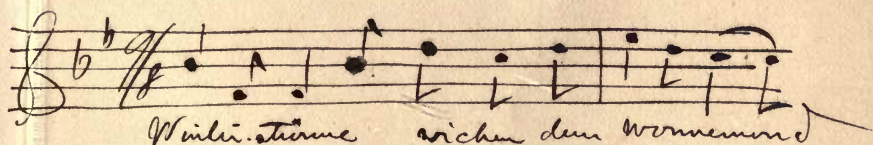
**Ezra Schabas**

1939



To John A. Brockhorn for  
his friend and admirer

H. E. Krehbiel



Wälder. stürme rücken dem Wonnemund

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*OFFICIAL.*

# PROGRAMME

OF THE

# MUSIC FESTIVAL

TO BE HELD IN THE

SEVENTH REGIMENT ARMORY, NEW-YORK,

MAY 2, 3, 4, 5, AND 6, 1882.

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UNDER THE DIRECTION OF

THEODORE THOMAS.



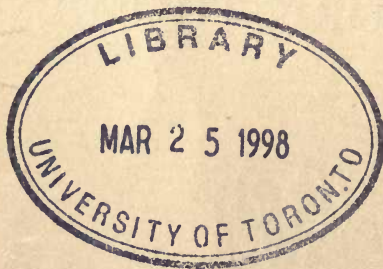
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1882.

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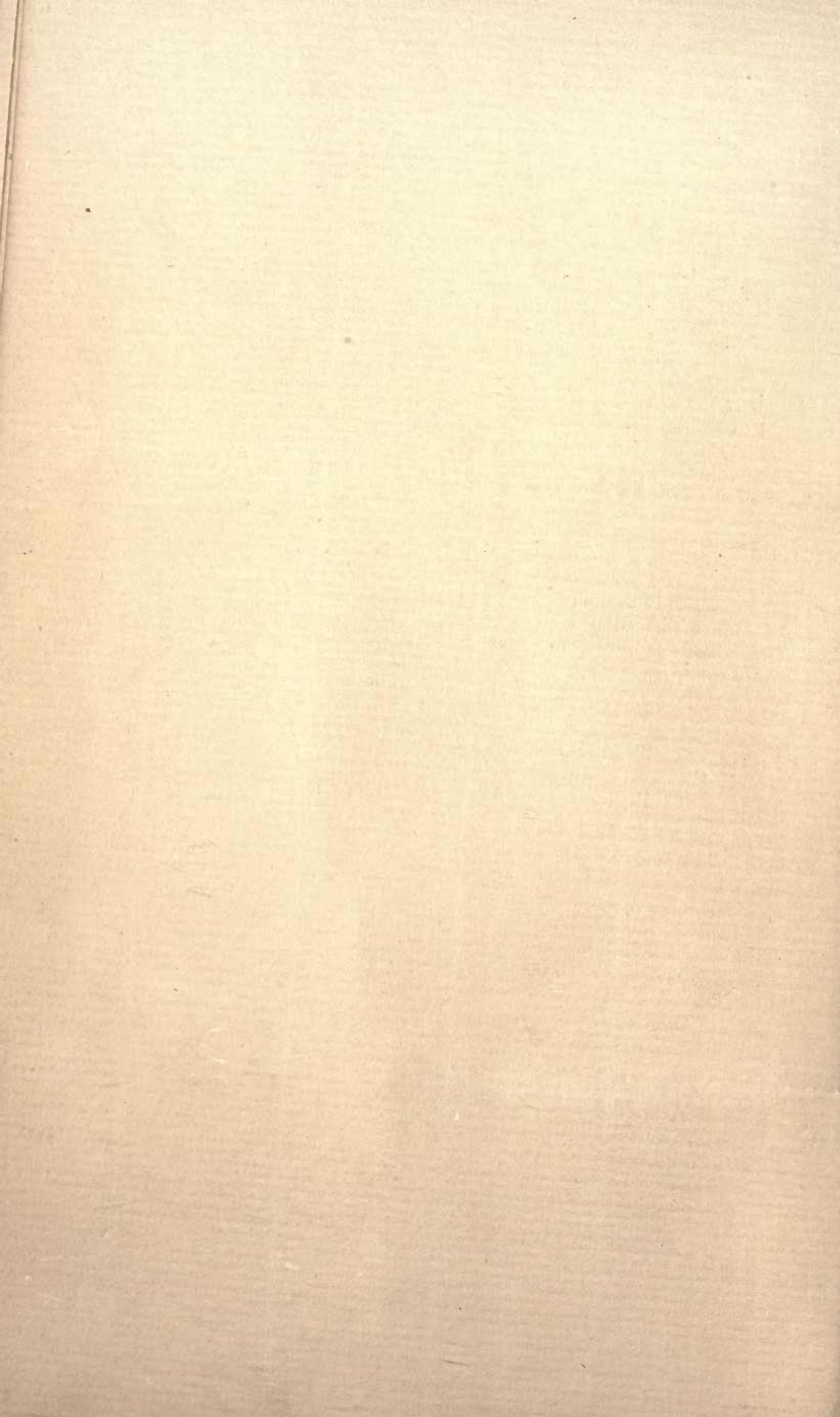


## NOTE BY THE EDITOR.

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IT was found to be impracticable to give credit in the body of this book to all the writers whose works were consulted during the preparation of the notes on the musical compositions which make up the Festival scheme. The Editor desires, however, to acknowledge valuable help received from the Crystal Palace Programmes (from which the analyses of the symphonies of Mozart, Beethoven, and Schubert were borrowed), and the essay of Mr. Fr. Niecks on the *Missa Solennis*, published in 1879 in the *Musical Times*. The English text of the fragments from Richard Wagner's "Ring of the Niebelung" is the translation made by Mr. Alfred Forman, of London, who strove, as far as possible, to preserve the formal characteristics of the original poem.

H. E. KREHBIEL.



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OF NEW-YORK.

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### *Sopranos.*

FRAU FRIEDRICH-MATERNA,  
MRS. E. ALINE OSGOOD,  
MISS HATTIE SCHELL, MISS AMALIA WURMB,  
AND  
MADAME ETELKA GERSTER.

### *Altos.*

MISS ANNIE LOUISE CARY,  
MISS EMILY WINANT, AND MISS ANTONIA HENNE.

### *Tenors.*

SIGNOR ITALO CAMPANINI,  
MR. WILLIAM CANDIDUS, AND MR. THEODORE J. TOEDT.

### *Basses.*

SIGNOR ANTONIO F. GALASSI, MR. GEORG HENSCHER,  
MR. FRANZ REMMERTZ, MR. OSCAR STEINS,  
AND  
MR. MYRON W. WHITNEY.

### *Organist.*

MR. DUDLEY BUCK.

# CHORAL FORCES.

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THE NEW-YORK CHORUS SOCIETY. 600 Singers.  
THEODORE THOMAS, Director. W. G. DIETRICH, Chorus Master.

THE BROOKLYN PHILHARMONIC CHORUS. 600 Singers.  
THEODORE THOMAS, Director.  
C. MORTIMER WISKE and W. G. DIETRICH, Chorus Masters.

THE HANDEL AND HAYDN SOCIETY, of Boston. 550 Singers.  
CARL ZERRAHN, Conductor.

THE CECILIAN, of Philadelphia. 350 Singers.  
MICHAEL H. CROSS, Director.

THE WORCESTER COUNTY MUSICAL ASSOCIATION, of Mass.  
450 Singers.  
CARL ZERRAHN, Conductor.

THE BALTIMORE ORATORIO ASSOCIATION. 550 Singers.  
FRITZ FINKE, Conductor.

THE READING CHORAL SOCIETY, of Reading, Pa. 100 Singers.  
EDWARD A. BERG, Conductor.

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## Composition of the Festival Orchestra.

HERMANN BRANDT, Principal.

50 First Violins.	2 Piccolos.	2 Contra Bassoons.	2 Bass Trombones.
50 Second Violins.	6 Oboes.	9 Horns.	2 Tubas.
36 Violas.	2 English Horns.	8 Saxhorns.	4 Kettle Drums.
36 Violoncellos.	6 Clarinets.	6 Cornets.	2 Bass Drums.
40 Double Basses.	2 Basset Horns.	4 Trumpets.	2 Small Drums.
6 Harps.	2 Bass Clarinets.	1 Bass Trumpet.	2 Cymbals.
6 Flutes.	6 Bassoons.	6 Tenor Trombones.	2 Triangles.





# ORDER OF PERFORMANCE.

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TUESDAY, MAY SECOND.....	First Evening Concert.
WEDNESDAY, MAY THIRD.....	{ First Afternoon Concert. Second Evening Concert.
THURSDAY, MAY FOURTH.....	Second Afternoon Concert.
FRIDAY, MAY FIFTH.....	Third Evening Concert.
SATURDAY, MAY SIXTH.....	{ Third Afternoon Concert. Fourth Evening Concert.

Evening Concerts begin at 8 o'clock.

Afternoon Concerts begin at 2 o'clock.

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## HALL REGULATIONS.

The Concerts will begin promptly at the time advertised, and persons will not be permitted to enter the hall, nor be shown to their seats after the music begins, until some convenient point in the programme is reached.

Every ticket-holder will obtain admission to the Armory by the entrance specially designated on the ticket.

There will be an intermission of fifteen minutes at each Concert.

The signal to commence the first and second part of each Concert will be given by trumpet-call.

A check for a reserved seat will accompany each admission ticket issued, and only seat-holders will be permitted to attend the Festival Concerts.

The approach to the Armory for carriages, before and after the Concerts, will be as follows:

For the 67th street entrance, from Fourth Avenue.

For the three Lexington Avenue entrances, from the north.

For the 66th street entrance, from Lexington Avenue.



## INTRODUCTION.

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ASIDE from the healthful interest in music generally which is stimulated by these affairs, Music Festivals, when planned with a clear-eyed purpose and held to an intelligent aim, are of great value in the development of appreciation for certain of the highest forms of the art. This purpose and this aim must be something besides mere sensationalism—something more than to create a popular excitement by bringing together vast numbers of performers and vaster audiences. In a city like New-York, where permanent organizations provide, every season, sets of concerts, in which nearly every want is met and every taste gratified, Music Festivals are only needed when they give that which is beyond the scope of these concerts; it may be in the character of the pieces, or in the style of the performance. In music like the most of that in the following programmes, masses are required to give it the highest attainable effectiveness; while in some works—Handel's "Israel in Egypt," for instance—greater numbers than are controlled by single societies are necessary, even for an adequate exposition of their musical contents. It is from this point of view that the Festival goes out. Several of the monumental creations in the province of choral music will be given in a manner which will bring out their full potency, with solo and instrumental forces commensurate in all respects with the magnitude and magnificence of the choir; masterpieces of the symphonists Mozart, Beethoven, Schubert, and Liszt will be performed by such a body of trained instrumentalists as will publish all their beautiful strength; unfamiliar works, the production of which involves a greater expenditure of money than can be borne under ordinary circumstances, will be produced; and a corps of solo performers be brought together which only extraordinary inducements could enlist.

The Festival Concerts are of two classes, both as to time and character. The works which require a large number of singers, the choral pieces, will be given at the evening concerts, for obvious reasons, while in the afternoons consideration will be had for the natural desire for variety, individual brilliancy, and pieces which could not, without discord, be consorted with the works performed at night. This will be done, however, without lowering the artistic standard fixed as the key-note of the Festival. A glance at the list will discover that a well-defined purpose governed the

## *Introduction.*

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Director in the construction of the programmes. A group of pieces from the classic period opens the Festival; a group of pieces from post-classic writers, the leaders in the Romantic or neo-Germanic movement, concludes it. One evening concert is devoted exclusively to Beethoven, another to Handel. The first afternoon concert presents a variety of pieces from classic composers exclusively; the second belongs to Wagner's Nibelungen tetralogy; the third gleans the musical literature of Italy from Corelli to Bazzini—a period of more than two centuries. An educational influence, therefore, extends over every part of the scheme.

For two reasons the Wagner afternoon is of great significance. The fragments mark the musical climaxes of the respective works from which they are taken, and they are among the most eloquent exemplifications that this unique musical literature affords of the reformer's theories and methods. With the magnificent performance assured by Mr. Thomas's intelligent and enthusiastic interest in this department of modern music, and the splendid forces under his control, this interpretation will doubtless be the best substitute that could be contrived for the complete representation of Wagner's music-dramas, for which not only New-York but the whole country seems doomed to wait a long time. This is the first reason; the second lies in the distinguished character of the singers who will assist in the interpretation of the music. In Frau Friedrich-Materna the Association receives the coöperation of not only one of the most eminent dramatic singers alive, but the prima-donna who is preëminent as an interpreter of Wagner's music. A singer with a broad and effective method, a singularly sympathetic voice, tireless and powerful; and an artist who in her impersonation of Wagner's heroines at the Bayreuth Festival of 1876, the Wagner Festival in London, and the representations at the Hofopernhaus in Vienna, has realized the highest ideals that the master and his disciples have formed, and who, in consequence, has been chosen to "create" the new character in "Parsifal," at Bayreuth, in July. The eminence of Madame Gerster and the other artists who will take part in this and the other music of the festival is well recognized, and the fact that none are strangers to the people of New-York and vicinity spares the need of further particularization. Attention is called, however, to the valuable aid which the Music Festival Association and the local choir receive from the veteran Handel and Haydn Society of Boston, the Worcester County Musical Association, the Cecilian of Philadelphia, the Baltimore Oratorio Society, and the Reading Choral Society. The Worcester and Reading societies will coöperate with the New-York and Brooklyn choruses on the first evening, and the Boston, Philadelphia, and Baltimore societies will unite with the local forces on the third evening, thus combining not less than three thousand voices in a performance of Handel's great Jewish Sacred Oratorio.

# FIRST EVENING CONCERT.

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TUESDAY EVENING, MAY SECOND.

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CANTATA, "A Stronghold Sure".....BACH

MISS ANNIE LOUISE CARY, MR. WILLIAM CANDIDUS,

MR. M. W. WHITNEY.

Chorus, Orchestra, Organ.

SYMPHONY, C Major (Köchel, 551).....MOZART

1. *Allegro vivace.*      2. *Andante cantabile.*

3. *Minuetto: Allegretto.* 4. *Finale: Allegro molto.*

RECITATIVE AND ARIA, "Abscheulicher" (Fidelio)...BEETHOVEN

FRAU FRIEDRICH-MATERNA.

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Intermission.

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JUBILATE (written for the Peace of Utrecht).....HANDEL

MISS ANNIE LOUISE CARY, MR. THEODORE J. TOEDT,

MR. GEORG HENSCHEL.

Chorus, Orchestra, Organ.

# FIRST AFTERNOON CONCERT.

WEDNESDAY AFTERNOON, MAY THIRD.

## Classical Programme.

IPHIGENIA IN AULIS.....GLUCK

(a) OVERTURE.

ORCHESTRA.

(b) Scene I. "Diane impitoyable."

SIGNOR ANTONIO F. GALASSI.

SYMPHONY, in C Major, No. 9.....SCHUBERT

1. *Andante: Allegro ma non troppo.* 2. *Andante con moto.*

3. *Scherzo: Allegro vivace.* 4. *Finale: Allegro vivace.*

ARIA, "Der Hölle Rache" (Magic Flute).....MOZART

MADAME ETELKA GERSTER.

Intermission.

OVERTURE (Manfred).....SCHUMANN

ORCHESTRA.

ARIA, "Der Kriegeslust ergeben" (Jessonda).....SPOHR

MR. GEORG HENSCHEL.

RECITATIVE AND ARIA, "Ocean, thou mighty monster"  
(Oberon).....WEBER

FRAU FRIEDRICH-MATERNA.

ARIA, "Vainement Pharaon" (Joseph).....MEHUL

SIGNOR ITALO CAMPANINI.

OVERTURE (Ruy Blas).....MENDELSSOHN

ORCHESTRA.

# SECOND EVENING CONCERT.

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WEDNESDAY EVENING, MAY THIRD.

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## Beethoven Night.

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SYMPHONY, in C Minor, No. 5, op. 67.

1. *Allegro con brio.*
  2. *Andante con molto.*
  3. *Allegro (Scherzo).*
  4. *Allegro (Finale).*
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Intermission.

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MISSA SOLENNIS, D Major (op. 123).

*Kyrie and Gloria.*

FRAU FRIEDRICH-MATERNA, MISS ANNIE LOUISE CARY,  
SIGNOR ITALO CAMPANINI, SIGNOR ANTONIO F. GALASSI.

*Credo and Sanctus.*

MRS. E. ALINE OSGOOD, MISS EMILY WINANT,  
MR. WILLIAM CANDIDUS, MR. GEORG HENSCHEL.

*Agnus Dei.*

FRAU FRIEDRICH-MATERNA, MISS ANNIE LOUISE CARY,  
SIGNOR ITALO CAMPANINI, MR. M. W. WHITNEY.

HERMANN BRANDT, Solo Violin.

Chorus, Orchestra, Organ.

# SECOND AFTERNOON CONCERT.

THURSDAY AFTERNOON, MAY FOURTH.

## Fragments from Wagner's "Der Ring des Nibelungen."

### I. DAS RHEINGOLD.

(a) SCENE I—THE THEFT OF THE GOLD.

MISS HATTIE SCHELL, MISS AMALIA WURMB,  
MISS ANTONIA HENNE, MR. OSCAR STEINS.

(b) WOTAN'S APOSTROPHE TO WALHALLA.

MR. FRANZ REMMERTZ.

(c) LOGE'S TIDINGS.

MR. THEODORE J. TOEDT.

(d) GRAND CLOSING SCENE.

MR. FRANZ REMMERTZ, MR. THEODORE J. TOEDT,  
MISS HATTIE SCHELL, MISS AMALIA WURMB,  
MISS ANTONIA HENNE.

### II. DIE WALKÜRE.

(a) INTRODUCTION TO ACT I.

ORCHESTRA.

(b) SIEGMUND'S LOVE-SONG.

MR. WILLIAM CANDIDUS.

(c) THE RIDE OF THE WALKYRIES.

ORCHESTRA.

(d) WOTAN'S FAREWELL TO BRÜNNHILDE, AND MAGIC FIRE  
SCENE.

SIGNOR ANTONIO F. GALASSI.

Intermission.

### III. SIEGFRIED.

GRAND SCENE: THE FORGING OF THE SWORD.  
SIGNOR ITALO CAMPANINI AND MR. THEODORE J. TOEDT.

### IV. DIE GÖTTERDÄMMERUNG.

(a) SIEGFRIED'S DEATH.

ORCHESTRA.

(b) FINALE: BRÜNNHILDE'S IMMOLATION.  
FRAU FRIEDRICH-MATERNA.



THIRD EVENING CONCERT.

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FRIDAY EVENING, MAY FIFTH.

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**Handel Night.**

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THE SACRED ORATORIO,

*ISRAEL IN EGYPT.*

PART I.—THE EXODUS.

PART II.—MOSES'S SONG.

MRS. E. ALINE OSGOOD, MISS ANNIE LOUISE CARY,  
MISS HATTIE SCHELL, MR. WILLIAM CANDIDUS,  
MR. FRANZ REMMERTZ, MR. M. W. WHITNEY.

Chorus, Orchestra, Organ.

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Intermission between the two parts of the Oratorio.

# THIRD AFTERNOON CONCERT.

SATURDAY AFTERNOON, MAY SIXTH.

## Italian Programme.

- SONATA IN D.....ARCANGELO CORELLI (1653-1713)  
STRING ORCHESTRA.
- ARIA DI CHIESA, "Se i miei sospiri."....ALESSANDRO STRADELLA (1645-1678)  
MISS EMILY WINANT.
- MENUETTO.....LUIGI BOCCHERINI (1740-1805)  
STRING ORCHESTRA.
- ARIA, "Pria che spunti" (II Matrimonio Segreto).  
DOMENICO CIMAROSA (1754-1801)  
SIGNOR ITALO CAMPANINI.
- LES DEUX JOURNÉES.....LUIGI CHERUBINI (1760-1842)  
(a) OVERTURE.  
ORCHESTRA.
- (b) SESTETTO FINALE, "O Ciel!" (Act. I.).  
MRS. E. ALINE OSGOOD, MISS ANNIE LOUISE CARY,  
MR. WILLIAM CANDIDUS, MR. THEODORE J. TOEDT,  
MR. GEORG HENSCHEL, MR. FRANZ REMMERTZ.
- LA VESTALE.....GASPARO SPONTINI (1784-1851)  
(a) OVERTURE.  
ORCHESTRA.
- (b) SCENE: "Del tuo gran Ministero." (Act II.).  
MADAME ETELKA GERSTER,  
MISS ANNIE LOUISE CARY, SIGNOR ITALO CAMPANINI.

## Intermission.

- GUGLIELMO TELL.....GIOACCHINO ANTONIO ROSSINI (1792-1868)  
(a) OVERTURE.  
ORCHESTRA.
- (b) TERZETTO. (Act II.).  
MR. WILLIAM CANDIDUS, MR. FRANZ REMMERTZ,  
MR. MYRON W. WHITNEY.
- DUO, "Ah, Leonora il guardo" (La Favorita)...GAETANO DONIZETTI (1797-1848)  
MISS ANNIE LOUISE CARY AND SIGNOR ANTONIO F. GALASSI.
- ARIA, "Ah, non giunge" (La Sonnambula).....VINCENZIO BELLINI (1802-1835)  
MADAME ETELKA GERSTER.
- ROMANZA, "Eri tu" (Un Ballo in Maschera).....GUISEPPI VERDI (1814)  
SIGNOR ANTONIO F. GALASSI.
- OVERTURE (Ré Lear).....ANTONIO BAZZINI (1818)  
ORCHESTRA.

# FOURTH EVENING CONCERT.

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SATURDAY EVENING, MAY SIXTH.

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A SYMPHONY TO DANTE'S "DIVINA COMMEDIA"....LISZT

I. INFERNO.

II. PURGATORIO: MAGNIFICAT,

With chorus of women's voices and Organ.

SCENA (Der Dämon, Act I.) .....RUBINSTEIN

MADAME ETELKA GERSTER.

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Intermission.

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THE FALL OF TROY (Act II.).....BERLIOZ

FRAU FRIEDRICH-MATERNA.

MRS. E. ALINE OSGOOD, MISS EMILY WINANT,

SIGNOR ITALO CAMPANINI, MR. THEODORE J. TOEDT,

SIGNOR ANTONIO F. GALASSI, MR. FRANZ REMMERTZ,

MR. M. W. WHITNEY.

Chorus and Orchestra.

CHORUS (Die Meistersinger, Act III.).....WAGNER

CHORUS AND ORCHESTRA.



## FIRST EVENING CONCERT.

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CANTATA, "A Stronghold Sure,".....BACH

THE additional accompaniments to Bach's "Ein' feste Burg" were written by Mr. Thomas two years ago, when the work was performed at the Fourth Musical Festival in Cincinnati. The arrangement made then will be followed at this festival. The cantata belongs to a style of vocal composition which was in vogue in the latter part of the seventeenth and beginning of the eighteenth centuries in Germany. It is one of the so-called "Kirchencantaten" (church cantatas) which were written to conform to the various religious festivals and Sundays of the year; each had for a fundamental subject the theme which formed the burden of the service for that particular day. In them the chorales, themselves an outgrowth of the German Protestant idea of congregational worship, played an important part. Words and melody of the chorale were retained, but between the stanzas were placed prose recitatives and metrical ariosos for the solo voices in the nature of commentaries on the sentiments of the hymn or the gospel lesson for the day. These cantatas, or rather their words, were written usually by the German preachers, and published in series each covering a year; and to compose the music for them was the duty of every church musician. Bach's post as Cantor and Musical Director of the Thomas School in Leipzig brought with it the responsibility of caring for the music in several churches; and inasmuch as the choirs of these churches provided almost his only means of musical performance, he was peculiarly industrious in the cantata field. In all, he composed five complete series, or cycles, of cantatas for all the Sundays and feast days of the Church year. In Leipzig, during his day, this was equal to five times fifty-nine, or two hundred and ninety-five cantatas. He wrote twenty-nine before he went to Leipzig, and during his stay in that city of twenty-seven years he

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averaged ten cantatas a year. Of this astounding number, two hundred and ten, including fragments, have been preserved. "Ein' feste Burg" was written for the *Festa Reformationis*, but in exactly what year is a question that has occasioned a great deal of investigation and comment. The solo numbers were revamped from an earlier cantata written for the Sunday *Oculi* (March 22) 1716, known as "Alles was von Gott geboren." The choruses were new. Winterfeld, an enthusiastic worker in behalf of the German Protestant Church service, announced his belief that Bach wrote it for the Reformation Jubilee celebrated in Weimar in 1717; this Spitta, the last and greatest biographer of Bach (vol. I., 180; vol. II., 300), shows to be an error. He argues that only in his later years did Bach re-arrange old material, and that during his Weimar period, in which, according to Winterfeld, the composition would fall, a chorus like the first in the cantata was far beyond his capabilities. His theory is that it was written for the Reformation Festival of 1730 (in June of which year he is known to have written three cantatas for the two hundredth anniversary of the transfer of the Augsburg Confession), or for the celebration of the two hundredth anniversary of the acceptance of Protestantism by Saxony, on May 17, 1739.

The cantata was the first one of Bach's works printed after his death. Breitkopf and Härtel of Leipsic issued the first edition of it in 1822, edited by Friederich Schneider, who, it is thought, followed what was then supposed to be an autograph MS, but which has since been proved to be a copy made by a pupil of Bach. In 1868 the Bach Gesellschaft of Leipsic published a revised edition, using four old MSS, of which three are now in the possession of the Royal Library in Berlin. This edition was taken by Mr. Thomas as the basis of his adaptation. The first MS is in the handwriting of Altnicol, one of Bach's pupils. In it the work is complete, except as to the instrumentation. The second is an old MS by an unknown copyist. Wilhelm Rust, who edited the Bach Gesellschaft edition, thinks that it bears evidence of having been put together from separate parts; in the instrumentation it is more incomplete than the first, the only instruments noted being the strings, the oboe da caccia (in one number) and the organ. The third MS is a copy made by the old cantor's son, Friedmann Bach. It consists of the first chorus only with Latin words (*Gaudete omnes populi*), and the orchestra is complete, except the oboe parts. The complete instrumentation, as Bach wrote it, of the second choral number, was found among the MSS of Kirnberger after his death. As in the third, the original German words are replaced by a Latin text (*Manebit verbum Domini*).

For a long time it was questioned whether Luther wrote more of the chorale than the words, but later research has established, almost to a certainty, that the great reformer is the author also of the melody. His own

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writings and the testimony of contemporaries prove him to have been a connoisseur as well as a great lover of music. In his youth he sang in public to assist in his support, and musical instruction made up a large part of his schooling as a monk. Among his first works after the Reformation was the establishment of congregational singing and the German mass. To aid in this work he sent for two Saxon chapel-masters, Conrad Rupff and Johann Walther, who, besides adapting music of the Roman Church chants to the original hymns and translations which Luther wrote, also harmonized a number of melodies which Luther composed for them. Winterfeld says the first appearance of the chorale, so far as he has been able to discover, is in the second edition of Walther's *Gesangbuch*, published in 1544. Another writer, named Niederer, in a work on *The Introduction of German Singing in the Evangelical Lutheran Church* (Nuremberg, 1759), assumes that Luther wrote it in 1530, probably while he was at Coburg, and says it was printed in a collection of psalms and hymns issued by Hans Preussen in 1537. The title in the old books runs: *Der XLVI. Psalm; Deus noster Refugium et vertus, pp. D., Mart. Luther.*

In its original shape the cantata has eight divisions, of which three belong to the chorus and five to the soloists. The grandest is the first, which is a vast fugue built out of a variation of the chorale melody. At regular intervals throughout the whole movement the chorale is heard from the wind instruments of the orchestra. The second number is a duet for soprano and bass, and gives a setting to the second stanza of Luther's Hymn and an interpolated verse written by Franck, the maker of the cantata. Numbers three and four are respectively a bass recitative and a soprano aria of Franck's words, and then is ushered in again the chorus, and with it the chorale. This time the chorale has a very striking arrangement. The words are those of the third stanza of the hymn, which Carlyle has translated with a retention of much of the rugged force of the original:

And were this world all devils o'er  
And watching to devour us,  
We lay it not to heart so sore;  
Not they can overpower us.  
And let the Prince of Ill  
Look grim as e'er he will,  
He harms us not a whit;  
For why? His doom is writ,  
A word shall quickly slay him!

These words are hurled out defiantly in unison by all the voices, one strophe at a time, above a restless surging and heaving in the orchestra. Number six is a recitative for tenor; number seven a duet for alto and tenor voices; while the close is provided by a repetition of the chorale,

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without accompaniment but with full harmony, to the words of the last stanza of the hymn. Several of the solo numbers will be omitted at the Festival performance because of their comparative ineffectiveness in so large a hall as the drill-room of the armory.

The necessity of a rescoring of the accompaniments to the vocal compositions of the early part of the eighteenth century is understood and conceded by nearly all musicians now, though it was long a subject of serious argument and much disputation. One circumstance that points the need is that even the greatest works of Bach and Handel came down to us in what is little more than a sketch form, affording only hints as to the instrumental accompaniments. It was the custom with the musicians of that day to write and print only a skeleton of their accompaniments for the clavichord or organ, trusting, as then they could, to the ability of the accompanist to fill the parts from the figures placed under the bass, in a style agreeable to the taste of the period. It is a historical fact that Bach and Handel, seated at the clavichord or organ, played a very important part in accompanying their own works, even though they were scored for orchestra, yet in their published scores there is hardly anything to even suggest what they did. To supply this essential thing, lost through the decadence of the old style of improvised accompaniment, and also to provide something to take the place of the instruments which were used by the old masters but are now obsolete, the method of rescoring now in vogue was invented. At first an attempt was made to supply the deficiency by the use of the organ, but latterly a bolder plan has been adopted, and new parts have been added to the instrumental score, the spirit of the composition being followed as closely as possible and the additional parts being within in the manner in which it is thought the composer would have written had he had control of the modern musical apparatus. In this style the acknowledged leader and authority is Robert Franz, who gave his reasons and methods complete exposition in a pamphlet which he published in 1871, entitled: *An Open Letter to Edward Hanslick Concerning the Rescoring of Old Compositions, Especially the Vocal Music of Bach and Handel.*

Regarding the changes that have taken place in the instruments of the orchestra a few words are pertinent. The trumpet, for which Bach and Handel wrote, is obsolete. Its quality of tone was peculiar, and its range greatly exceeded that of the cornet which has taken its place. Besides, Bach used the viola d'amour, viola di gamba, oboe d'amore, oboe da caccia and taille— instruments that have fallen into utter desuetude. To carry their parts modern instruments have had to be introduced, and combinations made with an aim to retain as nearly as possible the old effects. The reasons given, therefore, lie with full force in favor of the work which Mr. Thomas has done in rescoring the cantata. And there is another of even



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greater potency. Bach's cantatas, and even the Passion-Music, were never designed for such numbers or such a combination of forces as we now have. Bach controlled a choir of twelve voices and an orchestra of eighteen instruments. This was the usual numerical relation between voices and instruments in that day. Then, too, the wood instruments, flutes, oboes, and bassoons were used collectively just as the strings are now.

It remains now to show in what Mr. Thomas's work consists. In its nature it was thankless; it compelled great care and study, and, from a man thoroughly imbued with the modern spirit, considerable self-abnegation. The whole modern apparatus was to be employed, but every effect of modern invention foreign to the severe spirit of the olden time avoided. It has been stated that the edition of the Bach Gesellschaft, which Mr. Thomas took as a basis, was itself made up from a comparison of four manuscripts. Two of these gave the instrumental parts, as they left Bach's hands, almost complete. Fortunately they contained also the two principal numbers—the accompanied choruses. They are scored for three trumpets, tympani, two oboes, the string quartet and organ, the latter used principally in unison with the 'cellos and basses, but having figured harmonies for the manual in the climaxes. In the first chorus, Mr. Thomas adds a sparing use of flutes in a few bars toward the close, where Bach omits all but the string quartet; in other places he adds to the original instruments an English horn, four clarinets, three bassoons, one contra bassoon (unison with organ pedal), three trombones and a tuba. These he distributes so as to strengthen and equalize the various voices in the fugue, and, when necessary, to replace instruments which cannot execute the music as written. When the chorale melody in the trumpet part lies too high for the modern instrument, he transposes it an octave lower and gives the melody as originally written to the oboes and clarinets. He occasionally divides the 'cellos to permit a part of them to support the tenor voice in the fugue, and, for the sake of contrasts, sometimes omits the organ continuo. Numbers three and four in Bach's score have no other accompaniment than the figured bass for the cembalo or organ. Mr. Thomas accompanies the recitative with sustained harmonies from the wind instruments, the succeeding arioso with strings. In the recitative, number six, he uses only sustained harmonies from the strings. In number seven, which has a solo for the obsolete oboe da caccia, he gives its part to the English horn, the legitimate descendant of the old instrument. Number five, as was to be expected, is augmented by many modern forces, clarinets being substituted for the oboe d'amour and bassoons for the taille. The principal change in the score is a division of the first and second violins to support the oboes and clarinets in responsive figures which would otherwise be covered up. The unison voices are left unsupported, though the temptation to employ

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trombones and trumpets in their defiant proclamations must have been strong. The effect is very stirring.

### CHORUS.

A stronghold sure our God remains,  
A shield and hope unfailing;  
In need, his help our freedom gains,  
O'er all we fear prevailing.  
Our old malignant foe  
Would fain work us woe;  
With craft and great might,  
He doth against us fight,  
On earth is not one like him.

### RECITATIVE.—Mr. WHITNEY.

Consider then, child of God, all the love that Jesus in his precious death vouchsafes to show thee; whereby to fight and conquer Satan's host, this evil world, and every sin. He calls on thee! Then give no place within thee to Satan, nor to aught of his! Nor let thine heart, where God himself would make his dwelling, lie waste and empty. Repent thee of thy guilt with tears, that Christ Himself with thee be close united.

### CHORALE.

If all the world with fiends were fill'd,  
A host that would devour us,  
To fear our hearts need never yield,  
For they could not o'erpower us.  
The prince of this world  
From his throne is hurl'd.  
Why should we then fear,  
Though grim he may appear?  
A single word confounds him.

### RECITATIVE.—Mr. CANDIDUS.

Then close beside thy Saviour's blood-besprinkled banner, my soul, remain, and trust thou that thy Leader will not fail, but make His triumph thine, and open thee a way to glory. With joy then march to war! If thou the word of God wilt hear, and truly follow, thou shalt the foe repel, and overthrow him. Thy Saviour is thy hope; thy Saviour is thy strength.

### DUET.—Miss CARY and Mr. CANDIDUS.

How blessed then are they who still on God are calling;  
More blessed is the heart that Him doth make its own.  
Unconquered it remains, with foes before it falling,  
And shall at last be crown'd when Death is overthrow'n.

## Mozart's *Jupiter* Symphony.

### CHORALE.

That word shall still in strength abide,  
Yet they no thanks shall merit;  
For He is ever at our side,  
Both by his gifts and spirit.  
And should they take our life,  
Wealth, name, child, and wife—  
Tho' these were all gone,  
Yet will they nought have won:  
God's Kingdom ours remaineth.

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SYMPHONY IN C, "Jupiter," (Köchel, 551).....MOZART

- |                              |   |
|------------------------------|---|
| 1. <i>Allegro vivace.</i>    | 3. <i>Menuetto e Trio (Allegretto).</i> |
| 2. <i>Andante Cantabile.</i> | 4. <i>Finale (Allegro molto).</i>       |

The sobriquet "Jupiter," which has been bestowed on this noble work, well expresses the estimate of a former generation as to the position which, in its calm, lofty, god-like beauty, it held in the then world of instrumental music. That it has been dethroned from that position by the "Eroica," and other symphonies of Beethoven, is as much a part of the regular order of nature as that Jupiter himself should have been dethroned — that the Greek religion and Greek art should have given way before Christianity. Jupiter is still the head of Olympus; the Parthenon is still the noblest building of the ancient world, notwithstanding Rheims Cathedral and Westminster Abbey; and the Jupiter Symphony is still the greatest orchestral work of the world which preceded the French Revolution. It may not have the sweetness of the E flat symphony, or the passion of the G minor, but it is larger, broader, grander than either of them. And as it is the greatest, so it was the last of that great trilogy with which Mozart immortalized the months of June, July, and August, 1788. These three masterpieces, which crown Mozart's labors in the composition of symphonies, were written within a period of seven weeks. The mere length alone of these great works would suffice to make the fact astonishing, but when their contents are remembered, especially those of the third, it is truly extraordinary.

The Jupiter Symphony has no introductory movement, but commences at once with the principal theme of the first *Allegro*. This theme contains two distinct features—the first bold and eager, the second soft and ques-

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tioning—so strongly contrasted that it would be easy to attribute some dramatic intention to them, if there were any chance of Mozart's having so conceived them.

No. 1. *Allegro vivace.*

The second subject is as gay as gay can be, just as if intrigues and cabals and debt and illness and disappointments—poor Mozart's daily bread—had no existence whatever. The character of this subject is heightened by a melody of the brightest nature, by way of episode or *Coda*; its gay turns, its *staccato* notes, its *pizzicato* bass, all combining to make it exhilarating. It starts forth in the strings, after a bar's rest, as follows:

No. 2.

The character of hilarity is kept up to the end of the first portion of the *Allegro*. Then the development begins by a sudden modulation.

The form of the *Andante Cantabile* is much the same with that of the G minor and Mozart's other symphonies. It opens (with muted violins) with a lovely melody of ten bars length, beginning as follows:

No. 3.

The first four bars of this are repeated by the basses in the same key, with a figure of exquisite embroidery in the fiddles, and then a new melody is heard in one of the bassoons—

No. 4. *ob. 8va.*

1st Bassoon.

(of which there are two employed throughout the *Andante* with consummate art and effect), accompanied, in the violins, by a syncopated *arpeggio* figure and broken triplets. Then comes the second subject proper of the

## Mozart's Jupiter Symphony.

movement, in the oboes, introduced by a beautiful figure, and breathing the very soul of peace and repose.

No. 5.  
Oboe. *p*  
Viol. 1. *sva.* Viol. 2. *== &c.*  
Flute.

This musical notation shows a single staff with four parts. The Oboe part (No. 5) is marked *p* and features a melodic line with slurs and ties. The Violin 1 part (No. 1) is marked *sva.* and the Violin 2 part (No. 2) is marked *== &c.* and consists of a rhythmic accompaniment of eighth notes. The Flute part is also present with a melodic line.

Then the fiddles have this delicious little figure :

No. 6.

This musical notation shows a single staff with two parts. The Violin 1 part (No. 6) and Violin 2 part (No. 6) are marked with a *p* dynamic and feature a melodic figure with slurs and ties.

and next these two phrases, alternating in violins and flute :

No. 7.  
Viol. *p* Flute.

This musical notation shows a single staff with two parts. The Violin part (No. 7) is marked *p* and the Flute part (No. 7) is also marked *p*. Both parts feature melodic phrases with slurs and ties.

with which delicious *Coda* we reach the end of the first part of the movement.

Such is a bare catalogue of the materials of this beautiful *Andante* ; but the art with which they are woven together, and one long stream of lovely melody produced by the union of phrase and instrument, can best be appreciated by attentive listening.

In the next portion of the movement these materials are worked out, and many an artifice of double-counterpoint, contrivance and modulation is employed in the process, but without even a passing cloud of 'obscurity, or a momentary interruption of the beauty and grace which were so native to Mozart's pen. The modulations, after the original theme has been forsaken, lead into remote keys, and the return to the original key and melody is beautiful, and has never been surpassed in art or effect even by Mozart himself.

The gaiety so prominent in portions of the opening movement returns in the minuet, though in a different style. Mozart's minuets are always lively, and this is no exception to the rule. It is in the key of C, though with a chromatic characteristic inwoven into each of its phrases, from the opening theme to the lovely and ingenious *Coda* with which it closes, and which has always been a favorite point with the listener. It opens as follows :

No. 8. *Allegretto.*  
*p*

This musical notation shows a single staff with a 3/4 time signature. The piece is marked *Allegretto* and *p*. It features a melodic line with slurs and ties, and a rhythmic accompaniment of eighth notes.

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The trio is likewise in C (happy simplicity of a great genius), going to E in the second part; and the ingenious and quiet manner in which the return to the original key is managed, as if nothing whatever was being done, has for long been one of the well-known and favorite points in Mozart's works. The opening of the trio is a delightful instance of question and answer:

No. 9.  Oboe. *p*  
Viola 8va.  
Wind.

But it is for the *Finale* that Mozart, as if aware that he was writing his last symphony, has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere, perhaps, not even in his greatest quartets, or in the immortal overture to the "Zauberflöte," has he achieved so much.

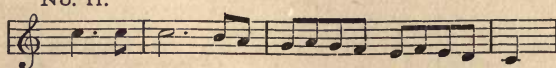
The *Finale* is in the most regular symphonic form—as much so as the first *Allegro* of the work—and is constructed on four perfectly distinct and individual themes.

First a well-known phrase of the olden ecclesiastical music, treated by Mozart himself with evident affection in several other places, and more recently used by Mendelssohn. The phrase itself consists of but four notes; and although on its first appearance it is garnished with a gay melody to connect its repetition and to finish it off, still this latter is but little employed afterwards, and the real theme is the phrase of four semibreves.

No. 10. *Allegro molto.*  


This is the first subject proper of the movement. How gay it is! How fresh the old church themes sounds on the modern fiddles! And how pretty the little flourish in which Mozart lets off his steam in the eighth bar!

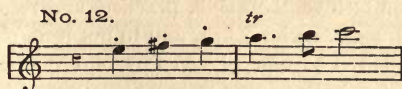
The second theme commences immediately on the conclusion of the foregoing quotation. It consists almost simply of the descending scale of the key:

No. 11.  


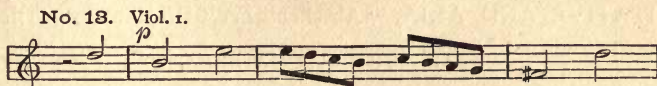
The announcement of these two themes is followed by a short treatment of the first as a fugue subject in five parts, by the strings alone, in style

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so charming, as if to show what a sweet thing a fugal passage could be. After the answers have all been regularly made, the third theme is heard in the violins, with rapid response from the basses, the other strings and the whole of the wind keeping up sustained harmonies :

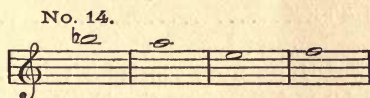


Then the second theme bursts forth afresh with swift canonic answer, and leads into the key of G, in which the fourth theme appears, doing duty as the subject proper of the movement, a graceful, flowing phrase, though short :



Having thus brought his materials into the field, Mozart proceeds to elaborate them in the form usual in the first *Allegro* of a symphony ; and the way in which he does this has long been recognized as a marvel for its union of counterpoint and fancy. The manner in which these phrases, apparently so unconnected, fit into each other and into themselves, and at the same time lend themselves to the form of the symphony, which was contrived to suit quite another style of composition, is a curious study, and evidence of the depth of Mozart's knowledge of the science of his art. And, as if the four were not enough to fetter him, he inverts the second of his themes, taking it up the scale instead of down, in the same intervals ; and then these five are combined and treated with the most extraordinary variety of close imitation, canon, and accompaniment—always with effect and spirit, and with a continual flow of melody and astonishing freedom of modulation.

In the *Coda* with which this *Finale* concludes, all the learning and contrivance of the former portion are summarized and condensed, and, if possible, surpassed. It starts with an inversion of the first subject, as follows :



which is first worked by itself for twelve bars. Then begins, what is not to be found in the body of the movement, notwithstanding all the contrivances employed there, a regular strict fugue, lasting for exactly thirty bars, in which the four subjects (with a fifth till now subordinate) are brought into different relations and closer combination than before, the effect being, as it were, to weld the whole structure together into one everlasting monument of symmetry and beauty. For such was the force of genius of this

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wonderful man, and such his habitual mastery over the technicalities of art, that these elaborate contrivances never obtrude themselves to the injury of the poetry and spirit of the composition, but all is as brilliant, as graceful, and as forcible as if the composer had been quite unfettered. Think what a union of invention, skill, practice, and resolution must have been required to imagine such a work, and to put it on paper, once for all, in the state in which it is now played (for Mozart rarely, if ever, made sketches of his music), in the fifteen days which elapsed between July 25th and August 10th!

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RECITATIVE AND ARIA, "Abscheulicher" (Fidelio)..BEETHOVEN

FRAU FRIEDRICH-MATERNA.

RECIT.—To what new and dreadful crime Will thy vengeance now induce thee? Oh, monster! can no touch of pity From thy brutal heart be look'd for? But vain shall be your machinations: A sweet presentiment of that assures me. For his infamies, the Almighty A fitting reward will mete him. Ah! I feel within me new hopes arise; An inward sense of coming happiness Sustains and cheers my heart.	Tho' far it be, love the end can see, And lead me thither. Come, sweet hope, my soul illumine. Let the last faint star Still on my dark way diffuse its radi- ance— Let it not pale and die. Tho' far the goal, true love Shall lead me safely on, The end attaining. Love will thither guide me. By love and hope supported, No more with fear I tremble. O thou, whom alone I love, Soon will thy true wife thy cruel tor- ments end.
ARIA.—O hope, dear solace of the desolate! Sweet, all-sustaining hope! Oh, come, the distant goal illumine.	

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UTRECHT JUBILATE.....HANDEL

When the Peace of Utrecht was concluded (March 31, 1713), Queen Anne commissioned Handel to write a thanksgiving service for the state celebration on July 7th of that year. This was the origin of this Jubilate and a Te Deum, which were performed with much pomp on the day appointed. The pieces became very popular, the Te Deum at once taking rank with the famous service by Purcell, which, up to that time, had been performed on state occasions. It held its place as the most admired Te Deum until the composition of the Dettingen service, thirty years later. The Jubilate has never been supplanted.



## *Handel's Utrecht Jubilate.*

The original publication was made by John Walsh. In Germany, the Jubilate was published in a mutilated form by Breitkopf and Härtel, under the title, "The Hundreth Psalm." The changes made in the original accompaniments by Robert Franz can be summarized as follows: In Number I. he added a C clarinet to the trumpet which accompanies the alto solo; in Number III. he introduced a few grace notes to smooth down some harshnesses; Number IV. was originally a trio for two altos and a bass. The lowness of the first alto prevented it being effective with female voices, and Franz gave it to a tenor voice; finally to the orchestra he added flutes, oboes, clarinets, bassoons, horns, trombones, tympani, and organ.

I. SOLO (MISS CARY) AND CHORUS.  
O be joyful in the Lord, all ye lands.

thanksgiving, and into His courts with praise; be thankful unto Him and speak good of His name.

### II. CHORUS.

Serve the Lord with gladness, and come before His presence with a song.

V. TRIO (MISS CARY, MR. TOEDT, AND MR. HENSCHEL).

### III. DUET

(MISS CARY AND MR. HENSCHEL).

Be ye sure that the Lord He is God. It is He that hath made us and not we ourselves. We are His people and the sheep of His pasture.

For the Lord is gracious, His mercy is everlasting, and His Truth endures from generation to generation.

### VI. CHORUS.

Glory be to the Father, Glory be to the Son, and to the Holy Ghost.

### IV. CHORUS.

Oh, go your way into His gates with

### VII. CHORUS.

As it was in the beginning, is now and ever shall be, world without end. Amen.

# FIRST AFTERNOON CONCERT.

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## Classical Programme.

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IPHIGENIA IN AULIS .....GLUCK

(a) OVERTURE.

ORCHESTRA.

(b) SCENE I.—“Diane impitoyable.”

SIGNOR GALASSI.

GLUCK'S opera, “Iphigenia in Aulis” (produced in Paris in 1774) is based upon the classic story of the purposed sacrifice of his daughter by Agamemnon, in obedience to his vow made to Diana.

The author of the book, Du Rollet, took Racine's tragedy (published in 1674), using, indeed, much of the original text. Racine's work, in turn, was a modernized, Frenchified version of the Euripidean tragedy. The opera was performed in 1808, in Vienna, and again in 1810, and then it disappeared from the boards of the musical metropolis until 1867, when it was revived in a splendid manner, as remodeled by Richard Wagner. The modern master changed the finale so as to make it faithful to the antique story. In the opera as left by Gluck, Calchas, the seer, declares the anger of the gods appeased at the moment that Iphigenia is ready for the sacrifice. Wagner returned to the Greek mythos. Diana appears at the supreme moment and carries Iphigenia off to Tauris in a cloud. Wagner also shortened the ballet music, and introduced brief orchestral interludes between the numbers, besides enlarging the scope of the orchestra. The selections here, however, will be given in their original form. The

## *Schubert's Ninth Symphony.*

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recitative and aria follows immediately after the overture, and voices Agamemnon's determination not to make the sacrifice demanded by Diana, and his appeal to Apollo.

### RECITATIVE.

Diana unforgiving, in vain dost thou require so tremendous an offering. In vain dost thou declare thou wilt then be propitious, and wilt grant us the winds which thou holdest enchain'd. No, my country shall never, for the wrong it has borne, thus be avenged on the Trojans. I surrender the fame such a deed would have brought, if it even my life shall cost me. Never shall Calchas approach my best-beloved daughter. Diana unforgiving, in vain is thy command.

### ARIA.

Thou God, thou art of light the author,  
Can'st thou see all unmov'd such an off'ring required?  
God full of grace, O hear Thou my petition,  
By my daughter's danger inspired.  
On the way unto Mycena, the steps of faithful Arcas lead, and deceive my child and my consort.  
Make them think that Achilles, his affection forgot, now for another bride is seeking, that they may homeward straight return.  
If my child should come unto Aulis, if inevitable fate brings her here to this shore, Nought will ever keep her safe from becoming the victim of the Greeks, of Calchas, and the gods.

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### SYMPHONY in C, No. 9.....SCHUBERT

- |   |                                   |
|---|-----------------------------------|
| 1. <i>Andante: Allegro ma non troppo.</i> | 2. <i>Andante con moto.</i>       |
| 3. <i>Scherzo: Allegro vivace.</i>        | 4. <i>Finale: Allegro vivace.</i> |

The Symphony in C major is without doubt the culminating work of Schubert's life. It may not have the peculiar, almost unearthly, tone of wild, mystical, tender melancholy that places the two movements in B minor (No. 8) and the Entr'actes in "Rosamunde" so far apart from other compositions of his or any one else's, but it has a very large share of those ethereal qualities, while there is about it a force and majesty, and a luxuriance of life from beginning to end, a wealth of invention and a variety of treatment, a command over the resources of the orchestra, and a tremendous energy, which make it one of the most astonishing productions in the whole repertory of music. No doubt its length is a certain drawback to its general acceptance, but it is a drawback which disappears after a moderate acquaintance; and no one who has such acquaintance with the Symphony, and who listens to music for the purpose of hearing beautiful

## First Afternoon Concert.

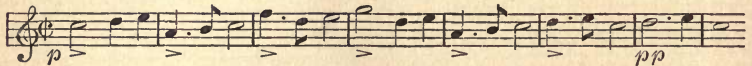
thoughts and experiencing delightful emotions, will find it a moment too long. Extension or repetition was a quality of Schubert's artistic nature as much as compression was of Mozart's; and we must take him as we find him, and be thankful for the possession. When he has invented a fine passage he never seems happy till he has had it all over again, and, made all his friends share in his good fortune. But to be long is not always to be tedious; and a piece of music, like a poem, may be long because it contains a great number of fine themes treated with infinite variety and ever-fresh charm. This, the writer ventures to think, is the case with the "length" of Schubert's Symphony.

The Symphony opens, according to Schubert's usual plan, with an introduction, *Andante*, commencing, in a most original manner, with a passage for the horns alone, like

"The horns of Elfland faintly blowing"

of the poet. The phrase has a peculiarly tender and touching effect, and is a good forecast of many a passage of similar character throughout the work :

### No. 1. Horns alone. *Andante*.

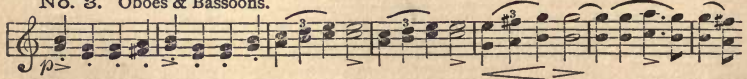


This phrase forms the subject of the introductory movement, leading by an immense *crescendo* into the *Allegro*, of which the principal theme, divided between the strings and the wind, is as follows :



The second subject proper is a complete contrast to the first, and in the turn of both melody and harmony very characteristic of its author. It is in E minor instead of G, as the ordinary rules of the symphony demand.

### No. 3. Oboes & Bassoons.



The rhythm of this theme has a very determined influence on the whole of the movement, throughout which its peculiar accent is almost constantly heard in one part or other of the orchestra.

Another theme of broader character, in the orthodox key for the second subject, appears shortly before the close of the first part of the *Allegro*,

## Schubert's Ninth Symphony.

and again at the corresponding place near the end of the movement—and nowhere else. During a portion of it the basses have the marked rhythm of the first theme (see No. 2).

No. 4. Flutes, Oboes, &c.

Tutti. *ff* Basses.

The whole movement is crowded both with delicate strokes of detail and broad, massive effects, which must strike every hearer. The Coda—*piu moto*—is longer than the Introduction (116 bars). It concludes with the first theme of all,—that given out at the beginning by the horns,—but on this occasion *fortissimo* and *ben marcato*.

If the Symphony be, as Schumann suggests, intended to be a representation of gypsy life, then the lovely melody with which the second movement opens is surely a gypsy tune. After a few bars in the strings, to settle the ear in the key, and to suggest the figure of the coming melody, the oboe starts as follows :

No. 5. Oboe.

decres.

This is repeated with a trifling variation and with the addition of the clarinet, and then the oboe continues with the following delicious phrase :

No. 6. Oboe.

*pp*

This is succeeded by a passage of a loud and angry character, which here and elsewhere acts as a foil to the quiet charm of the theme quoted. After this the original theme recurs. A modulation then takes place into F major, in which unusual key the second subject appears *pianissimo* :

No. 7.

Viol 1. Viol 2. *pp*

## First Afternoon Concert.

This, after some time, and after the most delicious turns of melody, changed and partaken in turns by wind and string with the most charming effect, closes with a passage in which the horn is employed with the greatest originality and beauty. It is the passage of which Schumann speaks with such enthusiasm in his description of the Symphony, and which he happily says seems to come from another world: "While all is hushed as if a celestial visitant were moving about the orchestra." After this the opening subject in A minor returns in the oboe, with enchanting effect, all the more so because of a new and charming accompaniment of great delicacy, first in the trumpets and horns and then in the violins. Another striking effect is produced by a solo on the violoncello, accompanied in the manner of a duet by the oboe, and beginning *pianissimo* in the strings only, after the loudest possible crash from the whole orchestra. After this the key changes to A major, and the melody just quoted (No. 7) re-appears in the new key and with entirely new treatment; then the horn passage (with a difference); and at last the movement concludes longingly and lingeringly with the same tune with which it opened.

I will content myself with a few quotations from the *Scherzo*, and with calling attention to one subsidiary passage, for the reason which will then appear. The following will give an idea of the opening:

Musical notation for No. 8. The score is in 3/4 time and consists of two staves. The upper staff is for the strings, labeled "No. 8. Strings. f" and "Unis." (Unison). The lower staff is for the horns and oboes, labeled "Horns." and "Oboes. p". The notation shows a rhythmic pattern of eighth and sixteenth notes in the strings, and a more melodic line in the horns and oboes. The piece concludes with "&c."

which is succeeded by another theme of a different character in the strings:

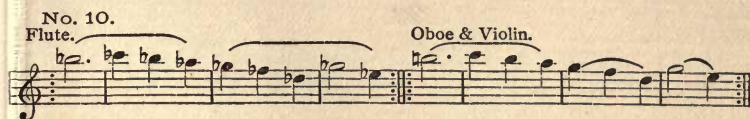
Musical notation for No. 9. The score is in 3/4 time and consists of two staves. The notation shows a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The piece begins with a piano (*p*) dynamic and moves to a fortissimo (*fp*) dynamic. The piece concludes with "&c."

accompanied in the clarinets and bassoons by that last quoted. The close imitation between the first violins and violoncellos will not escape the careful listener.

The subsidiary passage just alluded to is a delicious melody, which after being suddenly introduced in the flute in the key of C flat, is then repeated

## *Schubert's Ninth Symphony.*

note for note by the oboe and violin a semitone higher, with an effect as admirable as it is original :



But the passage derives an additional interest from the fact that it is an afterthought, the whole sixteen bars being crammed into the autograph, between those originally written.

The Trio, ushered in by several bars of recurring notes in horns, clarinets, etc., consists of a fine broad melody, played by the wind instruments with a very rich effect, and accompanied by the strings. It is full of fine and highly characteristic passages and effects, among which is conspicuous a modulation from D to B flat in Schubert's best style.

The Finale is perhaps the most remarkable portion of the whole Symphony, and certainly forms an astonishing climax to that which has preceded it. Two things strike one on the first hearing—first, its wonderful impetuosity and resistless force; and secondly, the very marked character of its rhythm. In fact, I do not remember any movement, even of Beethoven's,—not even in the finale to the sonata in E flat (Op. 31, No. 3), in many points closely akin to this,—in which the rhythm is so evident and irresistible. The opening bars, after the first sonorous clang, seem to give a foretaste of the restless energy of what is coming :



After this introduction, a melody which may be called the first subject of the movement—oboes and bassoons, with the violins in unison in triplets—fairly runs away with the hearer :



After a time we come to a new feature—the second subject of the movement, in the key of G, preceded by four marked notes in the horns, and

## First Afternoon Concert.

itself consisting of four bars of minims succeeded by four bars of crotchets, always accompanied by the never-ending triplets in the violins :

No. 18.

Horns. *Tutti.*

&c.

It is curious to notice how the introduction of the four minim bars increases the mad rush of the movement.

Another part of the second subject, still in the key of G, on a pedal D in the bass, is as follows :

No. 14.

Fl., Clar., Fag. *fp*

Ob. *cres.* *f* *cres.*

with a strong relationship to the theme of the finale of Beethoven's Choral Symphony.

The development of the second subject goes on for a time, but soon the four minims begin to force their way in, the violin triplets follow, and the movement starts once more, never to rest for more than a moment or two till it has rushed to its final catastrophe. As we near the close, the tremendous significance of the four minims—*fz, fz, fz, fz*—appears; and the manner in which they return to the unison C—however widely the intervening notes have wandered—and repeat their four dreadful strokes, like the blows of some direful engine of destruction, is truly extraordinary. Near the end of the Finale there is a *crescendo*, occupying not less than ten pages of the score, which is remarkable, apart from its striking effect, for the novel and ingenious manner in which it is contrived. In the earlier part of the movement Schubert has had several *crescendos*, ending *fff* with the tremendous four minims; and yet as he approached the end it was necessary to have still one more to lead up to the climax. How was it to be done? In this wise: The basses descend note by note for forty bars, the tone gradually diminishing, and the wind instruments ceasing



## Classical Programme.

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one by one, till nothing is left but the violas *ppp*, hardly audible. At this point of almost silence the *crescendo* begins. The violins start with the familiar triplet figure, at their very softest whisper, for a passage of twenty bars; then the same passage is repeated, not quite so softly; and then still more audibly, each time one shade louder than before, and at last *mezzo forte*, by which time the requisite amount of expectation having been excited in the auditors, a full rush is made into the final crash of all.

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ARIA, "Der Hölle Rache" (Magic Flute)..... MOZART

MME. GERSTER.

By hellish fury are my words promoted,  
Thoughts of destruction flaming through me roar;  
Falls not by thee, Sarastro, death devoted;  
Be then accurs'd! my daughter nevermore!

Rejected be forever and forlorn,  
To pieces all the ties of nature torn.  
Hear, gods of vengeance! hear a mother's vow!

---

OVERTURE (Manfred)..... SCHUMANN

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ARIA, "Der Kriegeslust ergeben" (Jessonda)..... SPOHR

Mr. GEORG HENSCHEL.

Der Kriegeslust ergeben,  
Zog ich mit wüstem Sinn,  
Durch's wildbewegte Leben,  
Ein Abenteurer hin.  
Sieh', da sank wie Mondesstrahlen,  
Sanft in meine Brust ihr Blick,  
Führte mich zu Frieden's Thalen  
Zu dem wahren, stillen Glück.  
Sonst herrschten feur'ge Triebe  
Blind in des Jüngling's Brust.

Und schüchtern schwieg die Liebe,  
Bei Stürmen roher Lust.  
Doch so bald ich sie gesehen,  
Die den Engeln liebend glich,  
Kam es wie des Frieden's Wehen,  
Wie ein Segen über mich.  
Was Männer auch erstreben  
An Ruhm, und gold'nem Schein,  
Sie geistig zu erheben  
Gelingt der Lieb' allein.

## *First Afternoon Concert.*

RECITATIVE AND AIR, "Ocean, thou Mighty Monster"

(Oberon).....WEBER

FRAU FRIEDRICH-MATERNA.

RECIT.—Ocean! thou mighty monster that liest curled,  
Like a green serpent, round about the world!  
To musing eye thou art an awful sight,  
When calmly sleeping in the morning light;  
But when thou risest in thy wrath, as now,  
And fling'st thy fold around some fated prow,  
Crushing the strong-ribbed bark as 'twere a reed —  
Then, ocean, thou art terrible indeed!

AIR.—Still I see thy 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 shattered 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 but pants from  
fury past.  
Cloudless o'er the flushing water  
Now the setting sun is burning,  
Like a victor red with slaughter  
To his tent in triumph turning.

Ah! perchance these eyes may never  
Look upon its light again.  
Fare thee well, bright orb, forever!  
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,  
Unimpaired by the gale!

O transport! my Huon! hasten 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 saved!

ARIA, "Vainement Pharaon" (Joseph).....MEHUL

SIGNOR CAMPANINI.

RECIT.—Vainement Pharaon, dans sa reconnaissance,  
S'empresse à flatter mes désirs,  
Au milieu des honneurs, de la magnificence,  
Mon cœur est tourmenté par d'amers souvenirs.

## *Classical Programme.*

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ARIA.— Champs paternels, Hébron, douce vallée,  
Loin de vous a languï ma jeunesse exilée  
Comme au vent du désert se flétrit une fleur.  
O mon père ! O Jacob ! dans une pure ivresse,  
Tu m'appelais l'espoir, l'appui de ta vieillesse,  
Et sans moi tu vieilliss en pluerant mon malheur.  
Frères jaloux, troupe cruelle,  
C'est vous dont la main criminelle,  
A son amour, m'osa ravir.  
Vous avez pu voir sans gémir,  
Ses pleurs, sa douleur paternelle,  
Ingrats, je devrais vous häär,  
Et pourtant, malgré ces alarmes,  
Malgré cet affreux souvenir,  
Si vous pouviez vous repentir,  
Je serai touché de vos larmes.

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OVERTURE (Ruy Blas)..... MENDELSSOHN

## SECOND EVENING CONCERT.

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### Beethoven Night.

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SYMPHONY in C Minor, No. 5 (Op. 67.)

- |                                |                             |
|--------------------------------|-----------------------------|
| 1. <i>Allegro con brio.</i>    | 2. <i>Andante con moto.</i> |
| 3. <i>Allegro, followed by</i> | 4. <i>Allegro (Finale).</i> |

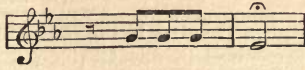
THE C Minor Symphony is not only without doubt the best known, and therefore the most generally enjoyed, of Beethoven's nine symphonies, but it is probably a more universal favorite than any other work of the same class. This symphony is, perhaps, the only one of the nine which is sufficiently well known to have broken the barriers of a repulsive nomenclature, and to have become familiar, outside of a certain more or less initiated circle, by its technical name. It is the work that would naturally occur to any one who was asked to play or to name a characteristic specimen of Beethoven. In fact, it is that which Mendelssohn chose to introduce Beethoven to old Goethe as he sat "in the dim corner of his room at Weimar, like a Jupiter Tonans, with the fire flashing from his aged eyes. It affected him very much. First he said: 'That causes no emotion; it's only astonishing and grandiose.' Then he kept grumbling on, and after some time began again: 'How big it is—quite wild! enough to bring the house about one's ears! and what must it be with all the people playing at once?' And at dinner, in the middle of something else, he began about it again."

It is to the work itself, to the prodigious originality of the opening,—which, while it copied nothing, has itself never been copied,—to the extraordinary vigor and force which pervade the entire composition, controlled, in the first movement especially, by the sternest conciseness, and ending

## Beethoven's C Minor Symphony.

in a *Finale* of truly astonishing grandeur and spirit—it is to these things that the C Minor Symphony owes its hold on its audience.

In speaking of the opening notes of the work,



some years after its composition, Beethoven is reported to have said: "*So pocht das Schicksal an die Pforte*" (Thus fate knocks at the portals), and the phrase is a fitting text for a movement so full of the struggle of life, of conflicts and victories, and laments and triumphs, and every emotion that can affect the spirit of man, except happiness. One has neither the obligation nor the temptation, as in the case of some of the other symphonies, to attach any definite meaning to the music, or to construct any picture out of it. It is enough that it touches one's deepest and most somber feelings, and carries one along unresistingly on its tremendous current. That the actual notes above quoted were those of a bird which Beethoven heard in the Prater is quite possible, but, like the four notes which form the groundwork of the *Allegro* of the Violin Concerto, and were suggested by the repeated knocks of a man shut out of his house in the dead of the night, the fact only shows how vast is the transmuting power of the imagination. This theme, with a few others in the works of Hadyn, Mozart, and Beethoven, has been finely compared to the magic ball of the fairy story, which opens at the word of command, and produces whole kingdoms and nations, with cities, villages, mountains, rivers, armies, and myriads of people.

The following is a translation of an analysis of this great work by Berlioz, one of the most intelligent and appreciative of Beethoven's admirers. "This symphony," says the great critic-composer, "without doubt the most famous of the nine, is also, in my opinion, the first in which Beethoven gave free rein to his stupendous imagination, and rejected all foreign aid or support whatever. His first, second, and fourth symphonies are constructed on the old known forms, more or less extended, and infused with the brilliant and passionate inspiration of his vigorous youth. In the third, the *Eroica*, the limits are no doubt enlarged, and the ideas are gigantic, but it is impossible not to recognize throughout it the influence of the great poet whom Beethoven had long worshipped. Beethoven read his Homer diligently, in the true spirit of the Horatian adage—*Nocturna versate manu, versate diurna*, and in the magnificent musical epic of which we are speaking, whether it were inspired by Napoleon or not, the recollections of the *Iliad* are as obvious as they are splendid.

"But, on the other hand, the symphony in C minor appears to me to be the direct and unmixed product of the genius of its author, the develop-

## Second Evening Concert.

ment of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subject of the work, while the forms of both melody and harmony, rhythm and instrumentation, are as essentially new and original as they are powerful and noble.

“The first movement is devoted to the representation of the disorder and confusion of a great mind in despair; not that concentrated, calm despair which appears outwardly resigned, nor the stunned, dumb distress of Romeo when he hears of the death of Juliet; but rather the tremendous fury of Othello when Iago communicates to him the venomous calumnies which convince him of Desdemona’s guilt. One instant it is a delirious rage venting itself in frantic cries, the next it is absolute exhaustion, in which the mind is filled with self-pity, and able to utter mere groans of regret. Those convulsive gasps of the orchestra; those chords tossed backwards and forwards between the wind and the strings, each time feebler than before, like the difficult breathing of a dying man; the sudden, violent outburst in which the orchestra revives, as if animated with the fury of the thunderbolt; the momentary hesitation of the trembling mass before it falls headlong in two fiery unisons, more like streams of lava than of sound—surely a style so impassioned as this is beyond and above anything ever before produced in instrumental music.

“The *Andante* has some characteristics in common with the slow movements of the seventh and fourth symphonies. It shares the melancholy dignity of the one and the touching grace of the other. The subject is given out by the tenors and ’cellos in unison, with a simple accompaniment, *pizzicato*, in the double basses:

No. 1.

*pizz.*

*arco.*

The musical score consists of two staves. The top staff is in bass clef with a 3/8 time signature and a key signature of two flats (B-flat and E-flat). It begins with a *pizz.* (pizzicato) marking. The bottom staff is also in bass clef with the same key signature and time signature. It begins with an *arco.* (arco) marking. The two staves are written in unison.

This is followed by a phrase for the flutes, oboes, clarinets, and bassoons, with its echo in the violins:

No. 2.

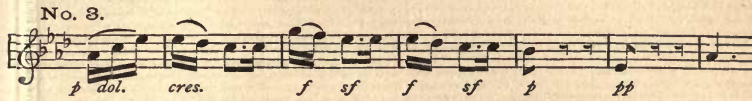
Violins.

The musical score is a single staff in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a *No. 2.* marking. The staff contains a melodic phrase with various ornaments and a *Violins.* marking.

## Beethoven's C Minor Symphony.

which returns no less than four times during the movement, and each time exactly as before, key and all, whatever changes may have been made in the principal subject. This persistence in a phrase at once so simple and so profoundly melancholy produces by degrees an impression on the hearers which it is impossible to describe, and which is certainly more vivid than any impression of the kind that I ever remember.

“Beethoven has left a precious record of pathos in the fourth and last appearance of the melody which forms the latter half of quotation No. 2, where, by a slight alteration of the notes, a trifling extension of the phrase, and a management of the *nuance* all his own, he has produced one of the most touching effects to be found anywhere :



“The *Scherzo* is an extraordinary composition; the very opening, though containing nothing terrible in itself, produces the same inexplicable emotion that is caused by the gaze of a magnetizer. A sombre, mysterious light pervades it; the play of the instruments has something sinister about it, and seems to spring from the same state of mind which conceived the scene on the Blocksberg in ‘Faust.’ A few bars only are *forte*. *Piano* and *pianissimo* predominate throughout. The middle of the movement (the Trio) is founded on a rapid passage for the double basses, *fortissimo*, which shakes the orchestra to its foundation, and irresistibly recalls the gambols of an elephant. But the gamesome beast retires by degrees, and the noise of his antics is gradually lost. The theme of the *Scherzo* reappears, *pizzicato*, the sound diminishing at the same time, till nothing is heard but the crisp chords of the violins, and the droll effect of the upper A flat in the bassoons rubbing against the G, the fundamental note of the dominant minor ninth. At length the violins subside on to the chord of A flat, which they hold *pianissimo*. The drums alone have the rhythm of the subject, which they reiterate with all possible lightness, while the rest of the orchestra maintains its stagnation. The drums sound C, C minor being the key of the movement; but the chord of A flat, so long held by the strings, forces another tonality on the ear, and we are thus kept in doubt between the two. But the drums increase in force, still obstinately keeping up both note and rhythm, the violins have by degrees also fallen in the rhythm and at length arrive at the chord of the seventh on the dominant (G), the drums still adhering to their C. At this point the whole orchestra, including the three trombones, hitherto silent, bursts like a thunder-clap into C major, and into the

## *Second Evening Concert.*

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triumphal march which forms the commencement of the *Finale*. The effect of this contrivance is obvious enough to the ear, though it may be difficult to explain to the reader.

“With reference to this transition, it is sometimes said that Beethoven has, after all, only made use of the common expedient of following a soft passage in the minor by a burst in the major; that the theme of the *Finale* is not original, and that the interest of the movement diminishes instead of increasing as it goes on. To which I answer that it is no reflection on the genius of a composer that the means he employs are already in use. Plenty of other composers have used the same expedients, but nothing that they have done can be compared for a moment to this tremendous pæan of victory, in which the soul of Beethoven, for the moment freed from its mortal drawbacks and sufferings, seems to mount to heaven in a chariot of fire. The first four bars of the subject may not be strikingly original, but the forms of the triumphal *fanfare* are but limited, and it is probably not possible to find new ones without forfeiting the simple, grandiose, pompous character which is native to that kind of phrase. But Beethoven evidently did not intend to continue the *fanfare* style after the first few bars; and in the rest of the movement—even as early as the conclusion of the first subject—he quickly passes to the lofty and original style which never forsakes him; and, as to the interest not increasing as it goes on, the transition from the *Scherzo* to the *Finale* is probably the greatest effort of which music, in its present state of means, is capable, so that it would be simply impossible to have surpassed it.”

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### MISSA SOLENNIS, D Major (Op. 123).

The historical points about Beethoven's Mass in D can be summarized without much expenditure of time or space. The external suggestion to its composition came from the appointment of his pupil and patron, the Archduke Rudolph, of Austria, to be Bishop of Olmütz. The fact that this appointment was to be made became known about the middle of the year 1818; Beethoven planned the mass for the ceremony of installation, and began working on it before the close of the year. When the installation took place, however, in March, 1820, the sketches were not even finished, and the mass was not completed until two years after the ceremony for which it was originally designed. In this fact, the discoveries which his sketch-books give us of the workings of his mind during this long period,



## Beethoven's *Missa Solemnis*.

and especially the spirit and magnitude of the work, there lies an astounding testimony to the devotion of the creative artist to his work, and his complete subordination of all things to the inspiration that compelled the production. When the subject was one which took possession of his mind, Beethoven could not write an "occasional" in the ordinary acceptance of the term.

In 1823 the mass was offered for subscription to the courts of Europe, the price for a MS. copy of the score being placed at fifty ducats. Austria, having treated Beethoven with neglect, was not honored with an invitation. The King of Prussia was the first subscriber. His Minister at Vienna asked Beethoven whether he would not prefer a decoration to the fifty ducats; Beethoven replied: "The fifty ducats." Louis XVIII., of France, also a subscriber, on receiving his copy, had a gold medal stamped with his own portrait on one side and this inscription on the other: "*Donné par le Roi à Monsieur Beethoven,*" and sent it to the composer. Seven other copies went to the courts of Russia, Saxony, Tuscany, and Darmstadt, Prince Anton Radziwill, Prince Nicholas Borissowitsch Galitzin, and the Cæcilien Verein, at Frankfort-on-the-Main. In 1825, Beethoven sold the right of publication to Schott, in Mayence, for one thousand florins. On the original publication the title and dedication ran thus: "*Missa composita et serenissimo ac eminentissimo Domino Rudolpho Joanne Casareo Principi et Archiduci Austriae S. R. E. Tit. s. Petri in monte aureo, Cardinali et Archiepiscopo Olnicensi profundissima cum veneratione, dedicata a Ludovico van Beethoven.*"

Beethoven considered the mass his "greatest and most successful work" ("*mein grösstes und gelungenstes Werk*") and to the King of France he declared it to be "*l'œuvre le plus accompli.*" It received the first complete performance in Russia on March 26, 1824, but Beethoven was not present, and, in fact, never heard it all. At the concert in May of the same year at the Kärnthnerthor Theater, in Vienna, around which so many melancholy reminiscences cluster, he heard the *Kyrie*, *Credo*, *Gloria*, *Agnus Dei*, and *Dona*, which were described on the programme as "Three great hymns, with solos and chorus."

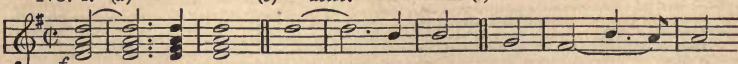
The mass is a work of imposing grandeur, and is sustained from the beginning to the end on a plane of extraordinary spiritual exaltation. The evidence in the music itself is as clear and convincing as are the records in the note-books of the expansion of the ideal during the years that it remained in the composer's thoughts, which prevented its completion in time for the installation ceremonies. There is everything that is grand and imposing in the first number of the mass, but in matter and spirit it is still within the limits and purposes of the ritual to which it was designed to conform. It is not excessively long; it offers no extraordinary difficulties to the choir; it has the conventional triple division,—*Kyrie*, *Christe*,

## Second Evening Concert.

*Kyrie*,—which so long ago as the sixth century was established as a mystic symbolism of the Trinity. In the *Kyrie* the institution of the Church remains, and there is room for altars, priests, acolytes, and swinging censers. But thereafter there is a rapid development, which soon carries it far beyond the apparatus of the Church, until in the *Agnus Dei* almost a negation of some of the Roman dogmas is reached. Those who pray for peace in these accents, amid the whirring of drums and the clangor of trumpet alarms, are too terrified to rest content with the mediation of priests or saints. They are themselves at the foot of the throne of mercy. In this growth and its outcome lie some of the characteristic traits of Beethoven as man and musician during the closing period of his labors. It is, in a manner, an exposition of his religious and his musical creed. He was a Romanist by birth, but far from a Churchman in practice. He was negligent of the Church's offices, and cared nothing for the exterior of its ceremonials. He built up his *Credo* from communings with nature and his own soul. In its essence it was a sturdy theism, as all can read in his letters and journal entries. In a sketch-book used by him in the course of the year 1818 there is an affecting testimony that, during many moments of deep emotion, melancholy, and affliction, his thoughts often turned to communings and prayers to the Deity whose highest ascriptions of glory and praise resound from the mass in D. In this book there is a fragment of a hymn, "*Gott allein ist unser Herr*," which Beethoven notes to have written "*auf dem Wege, Abends, zwischen den und auf den Bergen*." The mass was written in the midst of a period of great melancholy and suffering growing out of financial and domestic troubles, and we can learn from the memoranda which he left that through them his thoughts were of a serious nature, and calculated to impress themselves deeply upon the work he had in hand. On the MS. of the *Kyrie* he wrote: "It came from the heart; may it reach the heart," and in his journal he wrote about this time: "Hard is thy situation at present, but He above is, oh, He is! and nothing without Him is. God, God, my refuge, my rock, Thou seest my heart! Oh, hear, ever ineffable One, hear me, thy unhappy, most unhappy of all mortals!"

It has been mentioned that the *Kyrie* has the conventional triple division. The entrance of the voices is preceded by twenty bars of instrumental introduction, in which the melodic and rhythmical material of the first and third divisions is announced. The principal motives are these:

No. 1. (a) (b) *dolce.* (c)



*f* Ky - - ri - e, Ky - - ri - e e - lei - - - son.

They are given out in the introit in much the same style as by the voices later—the first rhythmical phrase with the full harmony of the band sup-

## *Beethoven's Missa Solennis.*

ported by the organ, the second and third by the solo instruments. The invocation (*a*), when it comes from all the forces, has a power that pictures vividly the magnificence of the Lord, in contrast with the helplessness of the pleaders, whose wailing cry (*b*), first taken up by the solo tenor, then by the soprano, and finally by the alto, issues each time directly from the crash of harmony. It is as the cry of an individual after the awe-struck address of a world. The invocation rises higher and higher, accumulating greater volume and a more thrilling impressiveness until the alto solo is reached, out of which comes the prayer for mercy (*c*), which is at once repeated, devoutly and reverently, by the chorus.

A change of tempo, from *Assai sostenuto* to *Andante assai*, ushers in the second division (*Christe*), in which the structural plan of the *Kyrie* is followed. Here, however, the invocation and supplication are heard simultaneously, thus :

No. 2. *Soprano Solo.* e - lei - - - -

Chris - te,                      Chris - te

Tenor Solo.                      Alto.                      Chris - te.                      son.

These two themes are interwoven in this manner throughout the division, passing from orchestra to quartet, from quartet to chorus. It is noteworthy how marked is the change in the accents of the pleaders from the invocation of the Lord of Heaven to that of Christ the Saviour. The feeling of awe published in the majestic setting of the *Kyrie* has measurably been lost in the contemplation of the human and intercessory aspect of Christ, and the appeals for mercy grow more direct, more urgent, and discover more confidently the anguish and fear which fill the pleaders. It is already a glimpse into the deeper significance which Beethoven gave the missal prayers by this monumental composition. After the *Christe*, the *Kyrie* returns with a calm, devotional ending.

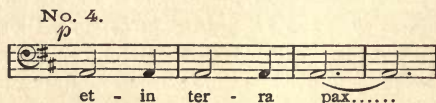
In the second division of the mass we enter into a different world of expression. Except in the supplicatory middle part, the predominant sentiment of this division is one of glorification and jubilation, and in his setting of the angelic hymn Beethoven carries us at once to an extraordinary altitude of feeling. As in many of his later and larger compositions, however, some of the means which he employs are realistic effects which are the common property of music-writers ; what gives Beethoven's music its eminence is the manner in which they have been employed. The first instance is in the *Gloria* theme,

No. 3.

Glo - ri - a in ex - cel - sis De - - - - o

## Second Evening Concert.

where in the ascending jubilation of the music, followed shortly afterward by the phrase,



we see the contrast between high and low, symbolical of heaven and earth, which has long been a favorite device of composers in setting these words. Handel has a parallel in "The Messiah," and, though the device is one that is based upon an entirely arbitrary application of terms (for musical pitch cannot be said to be a relation in space except as represented by the notes of the conventional staff), it comes in Beethoven and in Handel with clear, dramatic force to the listeners. The vividness of this effect is copied again in the ascription of praise, blessing, adoration, and glorification which occurs in the same division. In the setting of the words *Laudamus te, benedicimus te*, the underlying melodic idea is that of the *Gloria*. It is worked up with marvelous brilliancy, climax being heaped upon climax until, just when a greater development seems impossible, a supreme emphasis is given to the *adoramus te* by a sudden hush of all the loud instruments and a drop of all the voices to a beautiful harmony of low tones, out of which issues the jubilant passage,

No. 5.

Glo - ri - fi - ca - -

Glo - ri - fi - ca - - - - - mus te, glo -

which the voices take up in turn imitatively, as suggested in the example. It is a moment of awful solemnity, as impressive in its way as an antipodal effect used a little later to express the idea of God's omnipotence. It comes after a short and lovely cantilena to the words beginning *Gratias agimus tibi*. This cantilena is full of sweet thankfulness, and serves to rest the mind and prepare it for the terrific revelation which is to follow. It gives way to the return of the *Gloria* theme on the words *Domine Deus Rex cælestis, Deus Pater omnipotens*. Here the idea is one of infinite power, and to present it all the forces of the orchestra and chorus are gathered together, including the trombones, hitherto idle, and their harmonical as well as dynamic intensity is magnified until it seems as though heaven itself should open, to let out a blaze of light to glorify the creature who had thus wonderfully grasped the chief glory of the Creator.

The *Qui tollis peccata mundi* brings in a *larghetto* movement of wondrous gentleness and beauty. "Words cannot translate the language of

## Beethoven's Missa Solennis.

the heart," says Niecks, in discussing this passage; "I must, therefore, confine myself to saying that the genii of piety and beauty seem to have here closed a hallowed union, so that with their combined strength they might once more endeavor to effect what singly they failed in—the amelioration of men."

No. 6.

Qui tol - lis

Qui tol - lis, Qui tol - lis, Qui tol - lis pec - ca - - ta, pec - ca - - ta  
 Qui tol - lis, Qui tol - lis, Qui tol - lis pec - ca - - - ta  
 Qui tol - lis pec - ca - - - ta  
 mi - - se - re - re no - bis  
 mun - di, mun - di, mi - se - re - re no - bis.  
 mun - di,

The movement which follows leads into a colossal fugue upon the words, *In gloria Dei Patris. Amen.* This is the subject:

No. 7.

*sf*

In glo - - - - - ri - a De - i Pa - tris. A - men.

One of the most erudite and appreciative commentators on Beethoven's works has said that every mass composer, wittingly or unwittingly, publishes his belief in the setting of the *Credo*. The seriousness and reverence with which Beethoven bent his energies to the composition of this mass have already been mentioned and the essential things in his religious belief suggested. In the third division, upon which we enter now, he has emphasized his firm theism with tremendous force. Note the grandeur and pride of the opening proclamation:

No. 8.

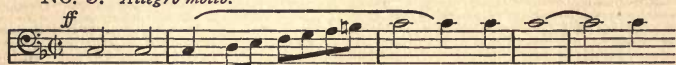
*Allegro ma non troppo.*  
*sf sf*

Cre - - do, Cre - - do.  
 Cre - do, cre - do, in u - num, u - num De - um. &c.

## *Second Evening Concert.*

We shall not undertake to describe the various movements of the *Credo*. Each successive idea is illustrated by the composer. But attention is directed to the *Et incarnatus est*. How wonderfully the music here expresses the mystery of the text! "It is one of those things," says Niecks, "that haunt one for days and nights, and the impression of which can never be wholly effaced." The *Crucifixus*, too, is unsurpassed for depth of feeling. What tenderness and sorrow is expressed in the sighs and sobs of the solo voices, the wailing of the instruments, and the murmurs of the chorus! The realism is again all-pervading. The words *et sepultus est* are given in low, sepulchral harmonies, while the resurrection is thrillingly announced by a sudden clear outburst of the tenors, the effect being heightened by the silence of the orchestra; *et ascendit in cælum* — a rushing upward flight, filled with the gloriousness of the *Gloria* theme — publishes this truth:

No. 9. *Allegro molto.*



et a - scen - - - - - dit in cœ - - lum.

Throughout the division Beethoven marks the distinction between the ascent into and the descent from heaven by rising and falling figures in the music. The division closes with a fugue on the words *et vitam venturi sæculi. Amen.* It has two subjects. The sopranos announce the first, and the tenors, starting in the third measure, the second:

No. 10.  
Et vi - tam ven - tu - ri sæ - - - - - cu - li.



A - - - - - men, A -

A - - - - - men, A - men, A - - - - -

Et vi - tam ven - - tu - ri sæ - &c.

men.

Its difficulty is only equaled by its grandeur. Nothing can surpass the inspiring pedal point in the second portion, or the magnificent passage fol-

## Beethoven's Missa Solennis.

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lowing where the chorus sings the first subject in its original form, while the orchestra opposes with the same subject in diminution.

The words *mit Andacht* (with devotion), prefixed by Beethoven to the *Sanctus*, indicate its general character. It is a piece of wondrous beauty, and is opened with a subdued but rich orchestral introduction. The two movements which follow are short, but full of life and exaltation. The *Osanna* leads directly into a prelude, which prepares the mystical rapture of the *Benedictus*. At the last bar a marvelous violin solo commences, accompanied by the flutes in the high registers. No lovelier vision was ever revealed. The sustained notes of the horns open an infinity around us, and, rapt in restful silence, we feel rather than utter the words: *Benedictus qui venit in nomine Domini*. First the basses of the chorus give them out softly, in priestly monotone, but the violin pays no heed to earthly call, and only soars the higher in its heavenly flight. After a while the solo singers, alto first, take up the words in quiet, rhythmic measure, the chorus coming in to reënforce the *in nomine Domini*, and then taking up the theme.

The somber coloring of the *Agnus Dei* is in keeping with the down-cast spirit and contrite heart whose sentiments are in the words of this division of the mass. The invocation is solemn, the prayer for peace, when first it occurs, of gracious serenity, and full of trustfulness. Beethoven, as a remark on the score shows, intended it as a prayer for internal and external peace. For the first idea he had material in the ordinary style of setting these words; for the second he had resort to a dramatic effect of singular impressiveness, and one that is very foreign to conventional writing. He emphasized the prayer for peace by suggesting the nearness of war. It is this effect which was referred to in the introductory to this outline analysis, as being beyond the ecclesiastical horizon. There is a sudden interruption of the melodious flow of the *Dona nobis*; the drums roll, and the trumpets sound an alarm. A trembling seizes the strings, and a solo voice exclaims, in affrighted tones, *Agnus Dei, qui tollis peccata mundi!* The drums and trumpets are heard again, this time louder; the tenor solo cries for mercy with increased terror; fear increases with the growing sounds of danger, until the entire chorus joins in the affrighted prayer. Then there is a return to more peaceful strains, which, after a temporary interruption by a military symphony, close the work.

The appended translation of the missal text is that of the Book of Common Prayer.

### I. KYRIE.

KYRIE eleison:  
Christe eleison.

LORD, have mercy upon us.  
Christ, have mercy upon us.

## *Second Evening Concert.*

### II. GLORIA.

GLORIA in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex cœlestis, Pater omnipotens.

Domine fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, misere nobis. Qui tollis peccata mundi, misere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

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

GLORY be to God on high, and on earth peace, good-will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ, O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy, thou only art the Lord: thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

### III. CREDO.

CREDO in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilibus omnium et invisibilibus:

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia sæcula; Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de cœlis; et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est, crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum scripturas et ascendit in cœlum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis.

I BELIEVE in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible:

And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all worlds; God of God, light of light, very God of very God, begotten not made, Being of one substance with the Father. By whom all things were made; Who, for us men, and for our salvation, came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, And was crucified also for us under Pontius Pilate. He suffered and was buried; and the third day he rose again, according to the Scriptures; And ascended into heaven, and sitteth at the right hand of the Father. And he shall come again with glory to judge both the quick and the dead; Whose kingdom shall have no end.



## *Beethoven's Missa Solennis.*

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Credo in Spiritum Sanctum Dominum et vivificatum, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Credo in unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum et vitam venturi sæculi. Amen.

And I believe in the Holy Ghost, the Lord and Giver of Life, Who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholic and Apostolic Church. I acknowledge one baptism for the remission of sins; and I look for the Resurrection of the dead, and the Life of the world to come. Amen.

### IV. SANCTUS.

SANCTUS, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Osanna in excelsis! Benedictus qui venit in nomine Domini. Osanna in excelsis!

HOLY, Holy, Holy, Lord God Almighty. Heaven and earth are full of thy glory. Hosanna in the highest! Blessed is he that cometh in the name of the Lord. Hosanna in the highest!

### V. AGNUS DEI.

AGNUS DEI, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

LAMB OF GOD, Thou that takest away the sins of the world, have mercy upon us, grant us peace.

## SECOND AFTERNOON CONCERT.

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### Fragments from Wagner's "Der Ring des Nibelungen."

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#### I. DAS RHEINGOLD.

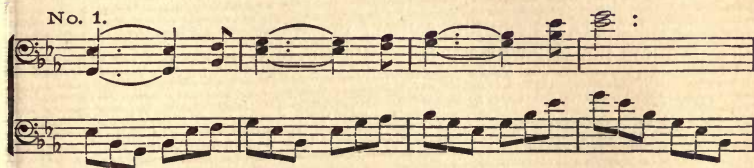
THE selections made from the prologue to the Nibelung drama comprise the opening and the closing scenes, and an extract between the two which is notable for its independent musical value. The motive which determined the choice was, of course, the direct effectiveness, musically, of the fragments—the fact that they were destined for concert performance, and not dramatic representation, making it unnecessary that close dramatic relationship should be kept in view. Nevertheless, the excerpts are given a musical unity by the recurrence, at the close, of the music of the beginning—the wailing cries of the *Rhine-daughters* (marvelously wrought out of the melodic ideas which accompanied their gambols before the rape of the gold, but now transformed from accents of merriment to gloomy plaints) coming up from the depths to mingle with the pompous strains in the midst of which the procession of gods passes over the rainbow bridge to enter Walhalla.

The action of so much of the music drama as is given can be read in the appended text and stage directions. Here the purpose is to give simply an outline exposition of the musical contents of the pieces. The importance of this is evident from the fact that in this first portion of the Nibelung tetralogy the representative melodies, or "leading motives," as they are commonly called, upon which the whole structure of Wagner's system of musical-dramatic composition rests, make their initial appear-

## Das Rheingold.

ance. The majority of those which occur in this early music are of the greatest significance throughout the tetralogy, and they have here that elementary force which it is necessary to clearly comprehend if the meaning of their subsequent recurrences, until all is resolved in the fateful outcome of the tragedy, is to be grasped. It will be found, too, that the choice of these early portions of the work is an invaluable aid in fixing these melodic elements in the memory. They appear in their pristine shape,—fresh, clear-cut, simple,—and appeal more directly to the sense and fancy of the hearers than they do after their treatment has become more complex through the workings of the drama.

The incidents of the first scene are the gambols of the nixies in the Rhine; their tormenting dalliance with the Nibelung, *Alberich*; the discovery by him of the Rhinegold and its mystical power; his theft of it after renouncing love; and the woe of the *Rhine-daughters*. The instrumental prelude is based on a colossal pedal point on E flat, and is designed to depict the motion and sound of the water. The simplest tones of the chord only are used, and a simple, unchanging rhythm, the development coming entirely from the addition of instruments and the augmentation of the wavy accompaniment:



With the first entrance of the voice is introduced the characteristic melody of the *Rhine-daughters*, heard in the beginning of *Woglinde's* song:

No. 2.

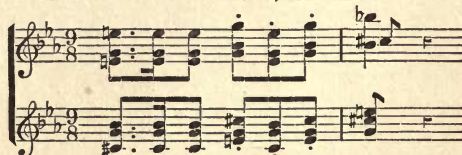
The image shows a musical score for 'No. 2'. It consists of two staves in treble clef with a key signature of two flats. The top staff contains a vocal melody with lyrics: 'Wei-a! Wa-ga! Wav-er, thou wa - ter! Crowd to the cra - dle!'. The bottom staff contains a piano accompaniment with lyrics: 'Wa - ga - la wei - a! Wal - la - la Wei - la - la wei - - a!....'. The melody is characterized by a simple, wavy line.

The arrival of *Alberich* from his subterraneous abode is announced in the orchestra by an abrupt, jerky theme, which publishes plainly his mischievous nature. In the music which follows there are many instances of subtle illustration, the three nixies being characterized with singular clearness. The rage of *Alberich* after his final discomfiture breaks out in a

## Second Afternoon Concert.

figure which, because of its rhythmical structure, is of significance here. We will call it the Threat Motive:

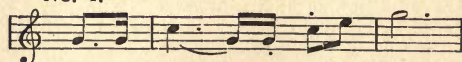
No. 3. *8va*.....



Here, thus early, is the typical rhythm of the Nibelungs, which will be found to play an important part in the "Siegfried" selection.

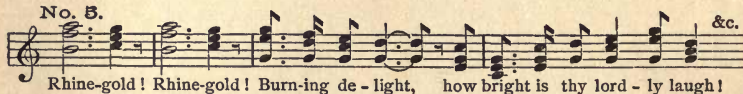
The glow of the hidden gold, which now breaks through the water and is greeted with loud acclamations by the maidens, is accompanied by two themes of brilliant effectiveness. The first is a horn fanfare typical of the splendor of the gold:

No. 4.



The second is the exulting song of the maidens, as they catch sight of the gleaming treasure which they were set to watch:

No. 5.

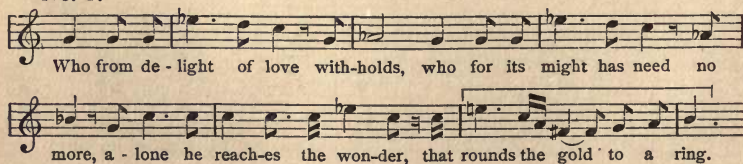


In the talk which succeeds, and in which the *Rhine-daughters* gossip away the secret of the power of the gold and the cost at which it can be attained, two further themes, closely related to the fatalistic element in the tragedy, appear. They are the motives of the Magic Ring (No. 6), and of the Renunciation, or Curse of Love (No. 7):

No. 6.



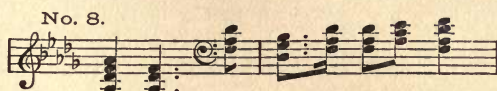
No. 7.



## Das Rheingold.

Attention is called to Wagner's method of combining his themes. The last example furnishes an illustration, the textual reference to the Ring being set to the melody of No. 6.

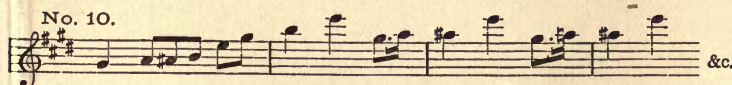
After the rape of the gold, the song of the *Rhine-daughters*, at first so joyous, undergoes a sad transformation into C minor; then some of the melodious material of the introduction returns, commingling with the themes of the Ring and the Curse, and gradually leads on to the second scene. The gorgeous music of *Wotan's* apostrophe to Walhalla is built on the Walhalla motive :



*Loge's* tidings relate to his effort to find a ransom for *Freia*, who had been carried off by the giants *Fasolt* and *Fafner* as security for the payment of their labor in building Walhalla. *Loge* is the god of fire, and his character is depicted in a chromatic motive, fitful and flickering like the element he controls :

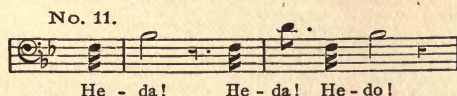


The principal themes which enter into his recital is the motive of *Freia*,



that of the Ring (No. 6), and of the Renunciation (No. 7).

The last scene is full of pomp and majesty. The gods are about to enter the castle. *Donner* mounts a high rock in the slope of the valley and swings his hammer, collecting the mists around him with his shouts :



His blows upon the rock follow, and out of the crashing storm and brilliant lightning comes the lovely melody of the rainbow (No. 12), spanning the valley and reaching like a bridge to Walhalla :



## *Second Afternoon Concert.*

The spectacle fills the gods with contentment—all but *Wotan*, who is weighed down by the recollection of the curse attaching to the gold. Suddenly a new theme appears in the orchestra :

No. 18.



It symbolizes a new creative thought which the god has formed. It is the motive of the sword, which, in the hands of a new race of his own begetting, is to be the means of preventing the baneful symbol from falling again into the hands of the Nibelungs. Proudly he places his foot on the rainbow bridge, and, heedless of the lamentations of the *Rhine-daughters*, he enters the castle with the gods, accompanied by a march of stupendous grandeur, built on the *Walhalla* theme.

WONGLINDE.....	Miss HATTIE SCHELL
WELLGUNDE.....	Miss AMALIA WURMB
FLOSSHILDE.....	Miss ANTONIA HENNE
ALBERICH.....	Mr. OSCAR STEINS
WOTAN.....	Mr. FRANZ REMMERTZ
—	
LOGE.....	Mr. THEO. J. TOEDT
DONNER.....	Mr. REMMERTZ

### SCENE 1.—*At the bottom of the Rhine.*

(Greenish twilight—lighter upwards, darker downwards. The upper part is filled with waves of moving water that stream restlessly from right to left. Towards the bottom the water is dissolved into a gradually finer and finer wet mist, so that the space of a man's height from the ground seems to be quite free from water, which flows like a train of clouds over the dark depth. Everywhere rugged ridges of rock rise from the bottom and form the boundary of the scene. The whole floor is broken into a wilderness of jagged masses, so that it is nowhere perfectly level, and indicates in every direction deeper passages stretching in its thickest darkness.)

In the middle of the scene, round a ridge which, with its slender point, reaches up into the thicker and lighter water, one of the *Rhine-daughters* swims in graceful movement.)

WONGLINDE.

Weia! Waga!  
Waver, thou water!  
Crowd to the cradle!  
Wagalaweia!  
Wallalla weiala weia!

WELLGUNDE'S  
(voice from above).

Watchest thou, Woglingd', alone?

WONGLINDE.

Till Wellgund' is with me below.

## *Das Rheingold.*

WELLGUNDE

(dives down from the flood to the ridge).

Is wakeful thy watch?

(She tries to catch Woglinde.)

WOGLINDE

(swims out of her reach).

Safe from thee so.

(They incite and seek playfully to catch each other.)

FLOSSHILDE'S

(voice from above).

Weiala weia!

Wisdomless sisters!

WELLGUNDE.

Flosshilde, swim!

Woglinde flies;

help me her flowing to hinder!

FLOSSHILDE

(dives down and swims between them as they play).

The sleeping gold

slightly you guard;

better beset

the slumberer's bed,

or grief will bring us your game!

(With merry cries they swim away from each other; Flosshilde tries to catch first one and then the other; they slip from her, and then together give chase to Flosshilde; so, laughing and playing, they dart like fish from ridge to ridge.

Meanwhile Alberich has come out of a dark chasm from below, and climbs up a ridge. Still surrounded by the darkness, he stops and observes with growing pleasure the games of the water maidens.)

ALBERICH.

Hi hi! you noddors!

How neat I find you!

Neighborly folk!

From Nibelheim's night

I soon will be near,

if made I seem to your mind.

(The maidens, on hearing Alberich's voice, stop their play.)

E

WOGLINDE.

Hi! what is here?

WELLGUNDE.

It whispered and gleamed.

FLOSSHILDE.

Watch who gazes this way.

(They dive deeper down, and perceive the Nibelung.)

WOGLINDE AND WELLGUNDE.

Fie! what frightfulness!

FLOSSHILDE

(swimming swiftly up).

Guard the gold!

Father said

that such was the foe.

(The two others follow her, and all three gather quickly round the middle ridge.)

ALBERICH.

You there aloft!

THE THREE.

What leads thee below?

ALBERICH.

Spoil I your sport,

if here you hold me in spell?

Dive to me deeper;

With you to dance

and dabble the Nibelung yearns!

WELLGUNDE.

Our play will he join in?

WOGLINDE.

Passed he a joke?

ALBERICH.

How fast and sweetly

you flash and swim!

The waist of one

I would soon undauntedly wind,  
slid she dreadlessly down!

## Second Afternoon Concert.

FLOSSHILDE.

Now laugh I at fear;  
the foe is in love.

(They laugh.)

WELLGUNDE.

And look how he longs!

WOGLEINDE.

Now shall we hear him?

(She lets herself down to the point of the peak,  
whose foot Alberich has reached.)

ALBERICH.

She lets herself low.

WOGLEINDE.

Now come to me close!

ALBERICH

(climbs with imp-like agility, but stopping often  
on the way, toward the point of the peak).

Sleek as slime  
the slope of the slate is!  
I slant and slide!  
With foot and with fist  
I no safety can find  
on the slippery slobber!

(He sneezes.)

A sniff of wet  
has set me sneezing;  
the cursed snivel!

(He has reached the neighborhood  
of Woglinde.)

WOGLEINDE

(laughing).

With winning cough  
my wooer comes!

ALBERICH.

My choice thou wert,  
thou womanly child!

(He tries to embrace her.)

WOGLEINDE

(winding out of his way).

Here, if thy bent  
I heed it must be!

(She has reached another ridge.  
The sisters laugh.)

ALBERICH

(scratches his head).

O grief! thou art gone!

Come though again!

Large for me  
is the length of thy leap.

WOGLEINDE

(springs to a third ridge lower down).

Sink to my side,

and fast thou shalt seize me!

ALBERICH

(climbs quickly down).

Below it is better!

WOGLEINDE

(darts quickly upward to a high side ridge).

Aloft I must bring thee!

All the maidens laugh.)

ALBERICH.

How follow and catch I  
the crafty fish?

Fly not so falsely.

(He attempts to climb hastily after her.)

WELLGUNDE

(has sunk down to a lower reef on  
the other side).

Heia! thou sweetheart!

Hear what I say!

ALBERICH

(turning round).

Wantest thou me?

WELLGUNDE.

I mean to thee well;  
this way turn thyself,  
try not for Woglinde!



## *Das Rheingold.*

ALBERICH

(climbs quickly over the bottom to Wellgunde).

More fair I find thee  
than her I followed,  
who shines less sweetly  
and slips aside —  
But glide more down,  
if good thou wilt do me!

WELLGUNDE

(sinking down still lower toward him).

And now am I near?

ALBERICH.

Not yet enough!  
Thy slender arms  
O set me within;  
feel in thy neck  
how my fingers shall frolic;  
in burying warmth  
shall bear me the wave of thy bosom.

WELLGUNDE.

Art thou in love,  
and aim'st at delight?  
If so, thy sweetness  
I first must see! —  
Fie! how humpy  
and hidden in hair!  
Black with brimstone  
and hardened with burns!  
Seek for a lover  
liker thyself!

ALBERICH

(tries to hold her by force).

Unfit though I'm found  
I'll fetter thee safe!

WELLGUNDE

(darting quickly up to the middle peak).

Quite safe, or forth I shall swim!

(All three laugh.)

ALBERICH

(out of temper, scolding after her).

Fitful child!  
Chafing and frosty fish!

Seem I not sightly,  
pretty and playful,  
smiling and smooth?  
Eels I leave thee for lovers,  
if at my skin thou can scold!

FLOSSHILDE.

What say'st thou, dwarf?  
So soon upset?  
But two thou hast asked;  
Try for the other—  
with healing hope  
let her allay thy harm!

ALBERICH.

Soothing words  
towards me are sung:—  
How well in the end  
that you all are not one!  
To one of a number I'm welcome;  
though none of one were to want  
me!—

Let me believe thee,  
and draw thee below!

FLOSSHILDE

(dives down to Alberich).

What silly fancy,  
foolish sisters,  
fails to see he is fair?

ALBERICH

(quickly approaching her).

Both dull and hateful  
here I may deem them,  
since I thy sweetness behold.

FLOSSHILDE

(flatteringly).

O sound with length  
thy lovely song;  
my sense it loftily lures!

ALBERICH

(touching her trustfully).

My heart shakes  
and shrivels to hear  
showered so pointed a praise.

## *Second Afternoon Concert.*

FLOSSHILDE

(gently repulsing him).

Thy charm besets me  
and cheers my sight;  
in thy leaping laughter  
My heart delights!

(She draws him tenderly to her,)

Sorrowless man!

ALBERICH.

Sweetest of maids!

FLOSSHILDE.

Art thou my own?

ALBERICH.

All and for ever!

FLOSSHILDE

(holding him quite in her arms).

I am stabbed with thy stare,  
With thy beard I am stuck;  
O let me not loose from the bliss!  
In the hold of thy fixed  
and furrowing hair  
be Flosshild' floated to heaven!  
At thy shape like a toad,  
to the shriek of thy tongue,  
O let me, in answerless spell,  
look and hearken alone!

(Woglinde and Wellgunde have dived down  
close to them, and now break out into ringing  
laughter.)

ALBERICH

(starting in alarm out of Flosshilde's arms).

Make you laughter at me?

FLOSSHILDE

(breaking suddenly from him).

We send it as last of the song.

(She darts upward with her sisters, and  
joins in their laughter.)

ALBERICH

(with shrieking voice).

Woe! Ah, woe!  
O grief! O grief!  
The third to my trust

is treacherous, too?—

You giggling, gliding  
gang of unmannerly maidens!  
Feel you no touch,  
you truthless Nodders, of faith?

THE THREE RHINE-DAUGHTERS.

Wallala! Lalaleia! Lalei!

Heia! Heia! Haha!

Lower thy loudness!

Bluster no longer!

Learn the bent of our bidding!

What made thee faintly  
free in the midst  
the maid who fixed thy mind?

True finds us

and fit for trust

the wooer who winds us tight.

Freshen thy hope,

and hark to no fear;

in the flood we hardly shall flee.

(They swim away from each other, hither and  
thither, now higher and now longer, to provoke  
Alberich to chase them.)

ALBERICH.

How in my body  
blistering heat  
upheaves the blood!  
Lust and hate  
with heedless longing  
harrow my heart up!  
Laugh and lie as you will,  
wide alight is my want  
till ease from one of you end it!

(With desperate efforts he begins to pursue  
them, with fearful nimbleness he climbs ridge  
after ridge, springs from one to the other, and  
tries to seize now this maiden, now that, who  
always escape from him with mocking laughter;  
he stumbles, falls into the depth below, and then  
climbs hastily up again—till at last he loses all  
patience; breathless, and foaming with rage, he  
stops, and stretches his clenched fist toward the  
maidens.)

ALBERICH

(almost beside himself).

This fist on one to fix!

(He remains looking upward in speechless  
rage till his attention is suddenly caught and  
held by the following spectacle:

## *Das Rheingold.*

Through the flood from above a gradually brighter light has penetrated, which now, at a high spot in the middle peak, kindles into a blinding golden glare; a magical yellow light breaks through the water.)

### WOGLINDE.

Look, sisters!  
The waker's laugh is below.

### WELGUNDE.

Through the grassy gloom  
The slumberer sweetly it greets.

### FLOSSHILDE.

Now kisses its eye  
and calls it to open;  
lo, it smiles  
in the smiting light;  
through the startled flood  
flows the stream of its star.

### THE THREE

(gracefully swimming round the peak together).

Heiayaheia!  
Heiayaheia!  
Wallalalalala leiayahei!  
Rhinegold!  
Rhinegold!  
Burning delight,  
how bright is thy lordly laugh!  
Holy and red  
the river behold in thy rise!  
Heiayahe!  
Heiayaheia!  
Waken, friend,  
fully wake!  
Gladdening games  
around thee we guide;  
flames are aflow,  
floods are on fire;  
with sound and with song,  
with dives and with dances,  
we bathe in the depth of thy bed.  
Rhinegold!  
Rhinegold!  
Heiayaheia!  
Wallalaleia yahei!

### ALBERICH

(whose look is strongly attracted by the light,  
and remains fixed on the gold).

What's that, you gliders,  
that there so gleams and glows?

### THE THREE MAIDENS

(by turns).

Where is the wanderer's home,  
who of Rhinegold never has heard?—  
He guessed not aught  
of the golden eye  
that wakes and wanes again?  
Of the darling star  
that stands in the deep  
and lights the dark with a look?—  
See how gladly  
we swim in its glances!  
Bathe with us  
in the beam thy body,  
and fear no further its blaze!

(They laugh.)

### ALBERICH.

Is the gold but good  
for your landless games?  
I lean to it little!

### WOGLINDE.

To the matchless toy  
more he would take,  
were he told of its wonders!

### WELGUNDE.

The world's wealth  
is by him to be won,  
who has from the Rhinegold  
hammered the ring  
that helps him to measureless might.

### FLOSSHILDE.

Father it was  
who warned us, fast  
and whole to guard him  
the gleaming hoard  
that no foe from the flood might  
seize it;  
so check your chattering song!

## Second Afternoon Concert.

WELLGUNDE.

What brings, besetting  
sister, thy blame?  
Hast thou not learned  
who alone,  
that lives, to forge it is fit?

WOGLINDE.

Who from delight  
of love withholds,  
who for its might  
has he no more,  
alone he reaches the wonder  
that rounds the gold to a ring.

WELLGUNDE.

No dread behooves it  
to daunt us here;  
for life without love is unknown of;  
none with its pastime will part.

WOGLINDE.

And hardest the deed  
to the hankering dwarf;  
with fire of love  
he looks to be faint!

FLOSSHILDE.

I fear him not  
as I found him now;  
with his love he soon  
would have set me alight.

WELLGUNDE.

Like a brimstone brand  
in the waves he burned;  
with heat of love  
he hissed aloud.

THE THREE

(together).

Wallalaleia! Lahei!  
Wildering lover,  
wilt thou not laugh?  
In the swaying gold  
how softly thou gleam'st!  
Why sound we our laughter alone?  
(They laugh.)

ALBERICH

(with his eyes fixed on the gold has listened to  
the hurried chatter of the sisters).

The world's wealth  
by the might of thy means I may win,  
and forced I not love,  
yet delight at the least I might filch!

(Fearfully loud.)

Laugh as you like!

The Nibelung nears you at last!

(With rage he leaps to the middle peak and  
climbs with terrible speed towards its top. The  
maidens dart asunder with cries and swim up-  
ward in different directions.)

THE THREE RHINE-DAUGHTERS.

Heia! Heia! Heiahahei!

See to yourselves!

The dwarf is unsafe!

How the water spits

where he has sprung;

with love his wits he has lost!

(They laugh in maddest merriment.)

ALBERICH

(at the top of the peak, stretching his hand  
toward the gold).

Dream you no dread?

Then smother the dark

your driveling smiles!

Your light let I begone;

the gold I clutch from the rock

and clench to the greatening ring;

for lo! how I curse

love, be witness the water!

(He seizes, with fearful force, the gold from  
the ridge, and plunges headlong with it into the  
depth, where he swiftly disappears. Thick night  
breaks suddenly in on all sides. The maidens  
dart straight after the thief down into the depth.)

THE RHINE-DAUGHTERS

(screaming):

Grasp the stealer!

Stop the gold!

Help! Help!

Woe! Woe!

(The flood falls with them down towards the  
bottom; from the lowest depth is heard Alber-

## Das Rheingold.

ich's yelling laughter. The ridges disappear in thickest darkness; the whole scene, from top to bottom, filled with black waves of water that for some time still seem to sink downwards.)

(By degrees the waves change into clouds which become gradually clearer, and when at last they have quite disappeared, as it were in fine mist,

AN OPEN DISTRICT ON MOUNTAIN HEIGHTS becomes visible, at first still dim with night. The breaking day lightens with growing brightness a castle with shining battlements that stands upon a point of rock in the background; between this castle-crowned rock and the foreground of the scene lies, as is to be supposed, a deep valley, with the Rhine flowing through it. At the side, on flowery ground, lies Wotan, with Ficka beside him; both are asleep.)

### WOTAN

(awakes, and raises himself a little; his eye is immediately caught by sight of the castle).

Behold the unwithering work!

With heeding towers

the height is tipped;

broadly stands

the stately abode!

As I drew it in dream—

as it was in my will—

safe and fair

finds it my sight,—

holy, sheltering home!

### LOGE'S TIDINGS.

#### MR. TOEDT.

Threats are what Loge

learns of thanks!

In heed for thy strait

I hied like a storm,

I drifted and drove

through the width of the world,

to find a ransom for Freia—

fit for the giants and fair.

I looked soundly,

but see that at last

in the wheeling world

lies not the wealth

that can weigh in mind of a man

for woman's wonder and worth.

(All fall into surprise and confusion.)

Where life is to be lit on,  
in water, earth, and wind,

I asked always,

sought without end,

where forces beset,

and seeds are unfettered,

what has in mind

of man more weight

than woman's wonder and worth?

But where life is to be lit on,

to scorn I was laughed

for my questioning skill;

in water, earth, and wind,

nothing will loose

from woman and love.—

But one I learned of

at last who had warred on love;

for gleaming gold

from woman he wildly goes.

The Rhine's bemoaning children

chattered to me their wrong;

the Nibelung,

Night Alberich,

bade them in vain

bend to his voice in their bath;

the Rhinegold then

and there from the river he rent;

he holds its glance

his holiest good,

and greater than woman's worth.

For the flickering toy,

so torn from the flood,

they sounded their tale of sorrow;

thy side, Wotan,

soon they will seek;

thou wilt rightly see to the robber,

its wealth again

wilt give the water,

and sink it away into safety.

### GRAND CLOSING SCENE.

(Wotan is about to enter Walhalla, the castle built for him by the giants; the background of the scene is, however, still veiled in clouds; in order to clear off its oppressiveness and free the sky from the pale mist, Donner mounts a high rock in the slope of the valley, and swings his hammer.)

## Second Afternoon Concert.

DONNER

(pointing to the background, which is still veiled in mist).

Harassing warmth  
Hangs in the wind;  
ill for breath  
is the burdened air;  
its lowering weight  
shall lighten with scattering weather,  
to sweep the sky for me sweet.

Heyda! Heyda!

To me with you, mists!

In crowd at my call!

Hark how your lord

hails for his host!

At the hammer's swing

sweep to me here!

Heyda! Heyda!

Deepen the dark!

Donner hails for his host!

(The clouds have drawn themselves round him together; he disappears entirely in a mass of storm-cloud that gradually becomes denser and darker. Then the blow of his hammer is heard falling heavily on the rock; strong lightning leaps from the cloud; a violent thunder-clap follows.)

Brother, to me

Mark out its way for the bridge!

(Froh has disappeared with him in the cloud. Suddenly it draws asunder; Donner and Froh become visible; from their feet, in blinding brightness, a rainbow bridge stretches over the valley to the castle, that now, lighted by the evening sun, shines in clearest splendor.)

(Fafner, near his brother's corpse, having at last packed the whole hoard into the great sack, during Donner's storm-spell, put it on his back and left the stage.)

FROH.

Though built lightly looks it,  
fast and fit is the bridge;  
it keeps your feet  
without fear to the hall!

WOTAN.

Evening eyelight  
aims the sun;

its sinking stream  
strikes wildly the walls;  
when they led the morning's  
look into laughter,  
lone and masterless,  
lost and luring they lay.  
From morning to evening,  
with easeless mind  
and might worked I to win them?

The night is near;

her hatred now

ward from my head the walls!

So—hail to the hall!

Shelter from shame and harm!

(To Fricka.)

Follow me, wife!

To Walhall find we the way!

(He takes her hand.)

FRICKA.

What sense is inside it?

The name till now was unsounded.

WOTAN.

What, in might over fear,  
my manfulness found,  
shall matchlessly live  
and lead the meaning to light!

(Wotan and Fricka walk toward the bridge; Froh and Freia follow next, then Donner.)

LOGE

(lingering in the foreground and looking after the gods).

To their end they fleetly are led,  
who believe themselves founded for-  
ever.

Almost I shame  
to mix in their matters;  
in flustering fine  
afresh to be loosened  
a lurking fondness I feel.

To swallow the teachers  
who settled me tame,  
rather than blindly  
blend in their wreck,

## Die Walküre.

though godliest gods I may think  
them,  
no fool's thought were it found!  
I'll deem about it;  
Who bodes what I do!

(He proceeds leisurely to join the gods. Out of the depth is heard the song of the Rhine-daughters, sounding upward.)

### THE THREE RHINE-DAUGHTERS.

Rhinegold!  
Guiltless gold!  
How bright and unbarred  
was to us once thy beam!  
We mourn thy loss  
that lone has made us;  
Give us the gold,  
Oh, bring us the gleam of it back!

### WOTAN

(just about to set his foot on the bridge,  
stops and turns round).

Whose sorrow reaches me so?

### LOGE.

The river-maidens,  
who grieve for their missing gold.

### WOTAN.

The cursed nodders!—  
Keep me clear of their noise!

### LOGE

(Calling down into the valley).  
You in the water,  
why yearn you and weep?  
Hear from Wotan a hope—  
“Gleams no more  
“the gold to the maids,  
“may the gods, with strengthened  
glory,  
“sun them sweetly instead!”  
(The gods laugh aloud and step  
on to the bridge).

### THE RHINE-DAUGHTERS

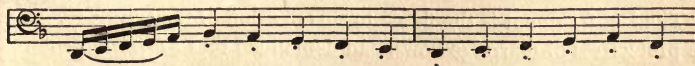
(from the depth).

Rhinegold!  
Guiltless gold!  
Oh, would that thy light  
in the wave had been left alive!  
Trustful and true  
is what dwells in the depth;  
faint and false  
of heart what is happy on high!  
(As all the gods are crossing the bridge to the  
castle, the curtain falls.)

## II. DIE WALKÜRE.

Like “The Rhinegold,” “The Walkyrie” is introduced by an orchestral piece constructed upon a pedal point—this time in D minor. While in the prologue, however, the music depicted the quiet movings in the depths of the river, here it represents a storm. The beating of rain and hail on the leaves of the trees is heard in the figures of the violins and the rumbling of thunder in the rolling phrase of the double basses:

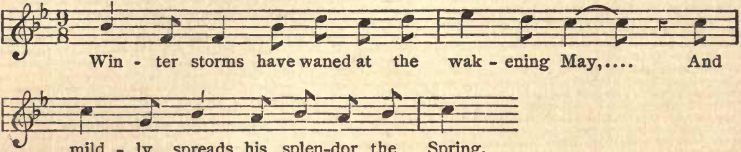
No. 14.



## Second Afternoon Concert.

This is the motive of the storm, and in combination with the figure descriptive of the falling of Thor's hammer in the preceding division (No. 11) it is the material out of which the introduction is constructed. The storm dies away in the distance with the entrance into *Hunding's* hut of the foe-chased *Siegmond*, whose love song, comprised in the next fragment, is the most famous lyrical episode in the drama. We quote the melody of its beginning (No. 15), and the theme representative of the love of the twin Volsungs (No. 16), which accompanies its second part :

No. 15.



Win - ter storms have waned at the wak - ening May,.... And  
mild - ly spreads his splen - dor the Spring.

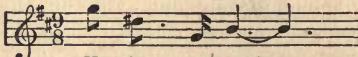
No. 16.



The Ride of the Walkyries occurs at the opening of the third act. The Walkyries are represented in Scandinavian mythology as terrible creatures, nine in number, daughters of Wodin, whose duty it is to place the death mark upon the heroes who are to be slain in battle, and after their death to conduct them to Walhalla. In the opera the scene is laid high upon a mountain, among the clouds where the Walkyries are gathering after a battle. Clad in heavy mail and mounted on colossal horses they come dashing through the clouds, bearing the bodies of the dead heroes whom they are carrying to the banquet halls. They greet each other with strange cries. You hear their voices before they are visible, and the first glimpse of their awful forms is had through the driving clouds when a flash of lightning illuminates the scene.

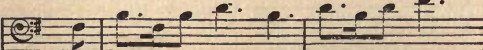
The thematic substance of the piece is found principally in two motives — the Walkyries' Call (No. 17) and the representative Walkyrie melody (No. 18) :

No. 17.



Ho - jo - to - ho !....

No. 18.



The last fragment is the finale to this division of the tetralogy. *Fricka*, the protectress of marriage vows, had demanded that *Siegmond* should fall



## Die Walküre.

in his battle with *Hunding*, as a punishment for his incestuous and adulterous love for *Sieglinde*. *Wotan's* sympathy was with his son, the *Volzung*, but *Fricka's* right could not be gainsaid, and *Brünnhilde* was dispatched to the scene of the battle to direct its outcome as the god had decreed. Her pity goes out to *Siegmund*, and she tries to protect him in defiance of *Wotan's* command. The god himself is forced to come and bring the battle to the predestined issue. *Brünnhilde* then carries off *Sieglinde* to a place of safety and flees from the wrath of her father, but is overtaken and condemned to be divested of her godhood and placed in a sleep by the wayside, there to become the prey of the first comer. She pleads for protection against dishonor, and *Wotan*, after kissing the divinity from her, encircles her rocky couch with flames, which are not to be penetrated except by a hero without fear. This is the scene on the programme; it embraces *Wotan's* leave-taking of his favorite child and his conjuration of the fire. The principal melodies employed are the Slumber motive,



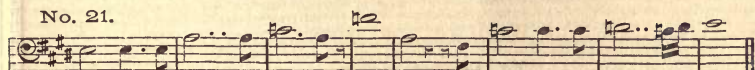
the motive characteristic of *Loge* in his elemental form, fire (No. 9), and the theme of parting:



Very significantly the last words of the god:

Who fears the spike  
of my spear to face,  
he will pierce not the planted fire!

are sung to a melodic phrase which, in the next division of the tragedy, we recognize as the motive of the fearless hero *Siegfried*:



Wer mei-nes Spee - res Spi - tze fürch-tet, durchschrei-te das Feu - er nie!

### SIEGMUND'S LOVE SONG.

MR. CANDIDUS.

Winter storms have waned  
at the wakening May,  
and mildly spreads

his splendor the Spring;  
he buoys himself  
on bending breezes,  
wonders last  
along his way;  
over field and forest

## Second Afternoon Concert.

floats his freshness,  
with wide laughter  
wakes his look.  
He sounds in boundless singing  
of buoyant birds,  
sweetening breath  
his bosom swells;  
from his blood are warmed and wak-  
ened  
wilderer blossoms,  
seed and shoot  
from his heart he sends.  
With winsome weapons' flash  
he forces the world;  
winter and storm have waned  
at his steadfast war;  
with dint of his dreadless strokes  
the stubborn doors he has daunted,  
whose hindering hinge  
withheld us from him.

To find his sister  
he sets his flight,  
by Love was lured the Spring;  
behind our hearts  
she deeply was hid;  
now let her laugh to the light.  
The bride and the sister  
is free to the brother;  
the walls are waste  
that held them away;  
greeting together  
they shout as they go,  
for Spring has lighted on Love!

### WOTAN'S FAREWELL.

SIGNOR GALASSI.

WOTAN

(looks with emotion into Brünnhilde's  
eyes and lifts her up).

Farewell, thou choice,  
unwavering child!  
Thou holy pastime  
and pride of my heart!  
Farewell! Farewell! Farewell!  
Must I forsake thee,

and may I sweetly  
no more give thee my greeting;  
must we guide not again  
our horses together;  
must my cup by another be  
handed;  
after our love  
Oh, am I to leave thee,  
thou laughing delight of my eyes;—  
a buoyanter beacon  
shall burn for my bridal  
than ever has blazed for a bride!  
To fringe the rock  
a flame I will raise;  
with withering clasp  
it shall wait for the coward;  
the falterer fly  
from Brünnhilde's fence!  
To gain her is given but one—  
who is freer than I, the god!

(Brünnhilde, with emotion and transport, throws  
herself into his arms.)

On the lighting pair of thy eyes,—  
that lay so oft at my lips,  
when for flash of coming  
fight I kissed them,  
when in sounds of childhood  
the song that cheered  
the heroes swelled from thy heart;  
on the steadfast pair of thy eyes,  
that so oft were stars of my storm,  
when hope was fierce  
in my heart like fire,  
when world's-delightwards  
my will was lifted  
from dread wilderer darkness,—  
for latest healing  
here I must lean  
in last farewell  
of lingering lips!  
The happier man  
to meet them be hailed!  
On the luckless god  
they gaze no longer to light him!  
For so— goes  
the god from thy side;  
so weans he thy godhood away.

## Siegfried.

(He kisses her on both eyes, which immediately shut and remain closed; she sinks softly, as if weary, back into his arms. He carries her and lays her tenderly on a low mound of moss, over which stretches a wide-branched fir. He once more looks at her face and then shuts fast her helmet; then again his look lingers sadly on her figure, which he at last covers with the long steel shield of the Walkyrie. He then walks with solemn resolution into the middle of the stage, and turns the point of his spear towards a large mass of rock.)

Loge, hear!  
Hitherward listen!  
As I found thee at first —  
in arrowy flame,  
as thereafter thou fleddest —  
in fluttering fire;

as I dealt with thee once,  
I wield thee to-day!  
Arise, billowing blaze,  
and fold in thy fire the rock!  
Loge! Loge! Aloft!

(At the last call he strikes three times with his spear on the stone, whereupon a flame starts out of it, which quickly spreads into a sea of fire, to which Wotan points out with his spear the rim of the rock for its flow.)

Who fears the spike  
of my spear to face,  
he will pierce not the planted fire!

(He disappears in the fire towards the background, and the curtain falls.)

### III. SIEGFRIED.

The fragment from "Siegfried" is the finale of the first act — the scene in which the young hero welds together the pieces of the sword *Nothung*, or, rather, reconstructs a new sword from the pieces that had been left with his foster-father, the dwarf *Mime*, by *Sieglinde*, his mother. All the incidents of the first act lead up to this scene.

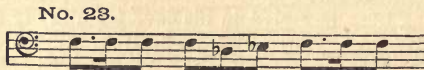
*Mime* has long been occupied in his cavern smithy in the task of forging a sword for *Siegfried*, but in vain; the best products of his skill are shattered like pipe-stems by the young hero. He has the fragments of the magic sword which were given him along with the infant *Siegfried* by the dying *Sieglinde*; they might serve, could they be but welded together. For this task his art does not suffice. *Siegfried*, having forced from him the story of his birth, demands a token of its truth; the dwarf produces the two pieces of the broken sword. (*Nothung* was *Wotan's* sword, and had been thrust up to the hilt into the stem of the gigantic ash-tree around which *Hunding* and *Sieglinde* had built their hut. No one was able to draw it from its mighty sheath until *Siegmund*, hunted by his enemies, took refuge in the hut. *Sieglinde*, his sister, showed him the hilt and told him its story. With a triumphant shout he drew it from the tree, and on the morrow of the night of incestuous love he attempted to use it against *Hunding*. *Wotan* intercepted the blow with his spear, and the sword fell, shattered, to the ground. The pieces were carried off by *Sieglinde*.) *Siegfried* commands the dwarf to repair the

## Second Afternoon Concert.

sword as one alone fit for his use, and dashes out into the forest. *Mime* learns from *Wotan* that the only man who can mend *Nothung* is a hero who knows not fear, and is terror-stricken when *Siegfried*, on returning from his excursion into the forest, himself begins the work of welding the sword. He has filed the sword pieces into dust and has placed them in the melting-pot on the fire. He has learned the name of the blade from *Mime*, and now sings an apostrophe to it as he blows the bellows :



During this song, *Mime* plots how he can utilize for his own good the sword which *Siegfried* is forging. With it the hero shall slay *Fafner*, who has the hoard and ring, and to guard which he has translated himself into a dragon and taken up his abode in a cavern ; then when *Siegfried* has possessed himself of the treasure, he, *Mime*, will put him to sleep with a poisoned broth and kill him with the sword as he sleeps. *Siegfried*, having melted the steel, pours it into the mold and thrusts it into the sputtering water to cool ; then, with his second song, he takes up the work of forging and tempering it. He twits *Mime* and jeers at him for his failures, all the while hammering merrily on the anvil, the forging motive of the *Nibelungs*, whose rhythm was heard in *Alberich's* threat in the prologue (No. 3), having come into his possession and symbolizing him in his new vocation as smith :



*Mime* quietly accepts his bantering, his mind being engrossed with his wicked plot. He prepares a broth in a vessel and sets it on the fire, and gloats on his prospective gains. *Siegfried* fixes the blade in the hilt, hammers and files and polishes it, and then, breaking out into a new apostrophe, he swings *Nothung* in air, and fetches the anvil a crashing blow that splits it from top to bottom. The sword motive (No. 13) figures prominently in the music ; likewise *Loge's* fire motive (No. 9). When the newly cast blade is plunged into the water, vehement chromatic runs picture the hissing and spluttering that result, and there is a realistic imitation of the noise of filing, while the blows on the anvil are actually heard as such. A brilliant use of the sword fanfare greets the casting of the new blade, and a triumphant setting of it, in combination with a figure in the basses which had throughout symbolized the activity of *Siegfried*, proclaims the final success of the hero's exploit.

# Siegfried.

## THE FORGING OF THE SWORD.

SIEGFRIED .....SIGNOR CAMPANINI  
MIME .....MR. TOEDT

SIEGFRIED

(has now filed up the pieces and put them into a melting-pot, which he sets on the fire; during what follows he keeps up the heat with the bellows).

Hi! say to me now  
the name of the sword  
that so into dust I have driven.

MIME

(starting out of his thought).

Nothing, such  
is the name of the sword;  
from thy mother I met with the  
news.

SIEGFRIED

(while he works).

Nothing! Nothing!  
Sundering sword!  
What shook thee so into shivers?  
To chaff thy biting  
blade I've chopped,  
thy bran I cook in the kettle!  
Hoho! Hoho!  
Hahei! Hahei!  
Bellows, beat!  
Blow up a blaze!  
Wild was once  
in woods a tree,  
in the forest the trunk I felled;  
the brindled oak  
to blackness I burned,  
on the hearth I build it in heaps!

Hoho! Hoho!  
Hahei! Hahei!  
Bellows, beat!  
Blow up a blaze!—  
How fleetly kindles  
the forest coal,  
how fierce and glad it glows!

In sputtering sparks  
it spits and spurts,  
melts me the metal's spray.—

Hoho! Hoho!  
Hahei! Hahei!  
Bellows, beat!  
Blow up a blaze!—  
Nothing! Nothing!  
Sundering sword!  
Now seethes thy splinter's  
spray!  
Thou swimm'st in sweat  
thou madest thyself—  
I'll bring thee soon to a blade!

MIME

(sitting apart, to himself during the pauses  
of Siegfried's song).

He forges the sword,  
and fells me Fafner;  
I see it all safely before;  
hoard and ring  
he wrests from his hold;—  
how in hand shall I get the gain?  
I'll win them both  
with wile and wisdom,  
and hide from woe my head.  
Worn when he seems with the  
worm,  
to his side I'll draw with a drink;  
from seasoning saps  
I sorted together,  
broth for his good I brew;  
but a sip or so  
get him to swallow,  
soundly to sleep he goes;  
with the sword he welds  
for himself in his wisdom—  
hastily root him away—  
and welcome to ring and hoard!  
Hi! wary Wanderer,

## Second Afternoon Concert.

Found'st thou a fool?  
Of his nimble wit  
what weenest thou now?  
Means and need  
myself have I made?

(He leaps up with satisfaction, fetches vessels  
and pours spices out of them into a pot.)

SIEGFRIED

(has poured the melted steel into a mold and  
plunged it into the water; the loud hiss of its  
cooling is now heard).

In the water flowed  
a flash of fire;  
harrowing wrath  
hissed to his heat;  
fixing winter he felt.  
The stream, that he flung  
in the startled flood,  
flows not again,  
straight grows he and stiff,  
stubborn and gashing steel;  
seething blood  
shall bathe him soon! —

Once more for me sweetly  
sweat, as I mend thee,  
Nothing, sundering sword!

(He thrusts the steel into the fire and makes it  
red hot. He turns then to Mime, who, from  
the other end of the hearth, sets a pot at the  
edge of the fire.)

What puts the dunce  
to do in the pot?  
While steel I bake,  
is broth thy business?

MIME.

A smith has met with shame,  
the learner his master leads;  
at an end is his art at last,  
as cook keeps him the lad,  
bakes himself iron the boy,  
his elder brews him  
broth out of eggs.

(He goes on with his cooking.)

SIEGFRIED

(still during his work).

Mime the craftsmen,  
minds the kitchen —  
his forge befits him no more;  
I have sent the sword  
he made me asunder;  
of his mess I mean not to sip.

That fear I may learn  
far he will lead me,  
in mind to find me a master;  
what he truest knows  
he teaches me not;  
in nought than a bungler he's better!

(He has drawn out the red-hot steel, and, dur-  
ing the following song, hammers it, with the  
great smith's-hammer, on the anvil.)

Hoho! Hahei! Hoho!  
Set me, my hammer,  
a hardy sword!  
Hoho! Hohei!  
Hahei! Hoho!  
Hahei! Hoho! Hahei! —

Once blazed with blood  
thy fallow blue;  
its ruddy ripple  
reddened thy rims:  
cold found it thy laugh  
who licked its fire low!  
Hahahei! Hahahei!  
Hahahei! Hei! Hei!  
Hoho! Hoho! Hoho!  
The roasting blaze  
has burned thee red;  
on thy wound the healing  
hammer works;  
sparks thou spitefully pourest  
at me who master thy pride!  
Heiaho! Heiaho!  
Heiaho! Ho! Ho!  
Hoho! Hoho! Hahei! —

Hoho! Hahei! Hoho!  
Set me, my hammer,  
a hardy sword!

## *Siegfried.*

Hoho! Hahei!  
Hahei! Hoho!  
Hahei! Hoho! Hahei!—

I spend my glee  
on the spouting sparks!  
The storm I kindle  
becomes the steel;  
laughter runs in thy look,  
though fiercely feigned is thy rage!  
Hahahei! Hahahei!  
Hahahei! Hei! Hei!  
Hoho! Hoho! Hoho!  
Both heat and hammer  
helped me well;  
with blows of weight  
thy will I bent;  
now shrink from thy flushing shame,  
and be cold and firm as thou canst!  
Heiaho! Heiaho!  
Heiaho! Ho! Ho!  
Hahei! Hoho! Hahei!

(With the last words he plunges the steel into the water and laughs at the fierce hissing.)

### MIME

(while Siegfried is fixing the welded sword-blade into the hilt; again in the foreground).

He forges a shearing sword,  
Fafner to fell me,  
the Nibelungs' foe;  
I brewed a slippery broth,  
that Siegfried may follow  
when Fafner falls.  
My guile must put me to good;  
pay must grow to my pain!  
That my brother wrought,  
the glimmering ring,  
into which he spent  
a mastering spell,  
the glancing gold  
that has might to give,  
I've won it and wear it,  
I wield its weight!—  
Alberich's self,  
who irked me so,  
I drive to sweat

F

and dig like a dwarf;  
as Nibelungs' lord  
light I below;  
with heed shall hear me  
all the host!—  
The unwaited-for dwarf  
in worship shall dwell!  
To the hoard shall god  
and hero haste;  
my nod shall work  
the knees of the world,  
my eye shall send it  
shivering on!—  
No more to toil  
has Mime the mind;  
he'll heap by others  
the holy hoard.  
Mime by mettle  
makes himself master;  
lord and owner  
and leader of all!  
Hi, Mime! how met thee the luck?  
Who looked it was left for thy meed?

### SIEGFRIED

(in the pauses of Mime's song, while he files and polishes and hammers the sword with the small hammer).

Nothing! Nothing!  
Brightening blade!  
Behold, thou art back in thy hilt.  
Wert thou in bits,  
thy wound I have bound,  
no shock shall bring thee to shivers.  
For death of the sire  
was snapped the sword,  
with life from the son  
again it is sound;  
it greets him with laughing light,  
when it hews for him, home it shall  
go.—

Nothing! Nothing!  
Welded and new,  
to life again thou art given.  
Dead lay'st thou  
and done with long,  
now lordly and fierce is thy flash.

## Second Afternoon Concert.

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Break upon rogues  
with broadening blaze!  
Strike upon wretches,  
stagger their wrong!—  
See, Mime, my smith,  
so slices Siegfried's sword!

(During the second verse he has swung the sword, and now strikes with it on the anvil; this is split into two pieces, from top to bottom, so that it falls asunder with a great crash. Mime, in convulsion, falls to the ground in a sitting posture. Siegfried holds the sword exultingly in the air. The curtain falls quickly.)

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### DIE GÖTTERDÄMMERUNG.

Soon after *Siegfried* had penetrated the barrier of fire, awakened *Brünnhilde*, and claimed her as his wife, he gave her the magic ring, and putting on his Tarn Helmet, of magic power, wandered along the banks of the Rhine until he came to the castle of the Gibichungs, *Gunther*, *Gutrune*, and their half-brother *Hagen*, the son of *Alberich*, and the evil principle of this division of the drama. *Hagen*, knowing that *Siegfried* has given *Brünnhilde* the ring, plots to get her in his power that he may gain possession of it. To accomplish this he gives *Siegfried* a magic draught, which causes him to forget his love for *Brünnhilde*, to become possessed by an insane passion for *Gutrune*, and to swear an oath of brotherhood with *Gunther*. This latter, prompted by *Hagen*, and ignorant of the relations existing between *Siegfried* and *Brünnhilde*, desires the Walkyrie for his wife, and *Siegfried*, remembering only his oath of brotherhood, assumes the form of *Gunther* by the power of the Tarn Helmet, and goes to obtain her for him. In the meantime *Brünnhilde*, sitting sadly where *Siegfried* had left her, is approached by *Waltraute*, her sister, who implores her to give back the ring to the *Rhine-daughters*, that thus the fate of the gods may be averted. But this *Brünnhilde* indignantly refuses, for though the daughter of *Wotan*, she has no more part with the gods; a mortal hero is all in all to her. *Waltraute* now leaves her, and *Siegfried*, under the form of *Gunther*, appears. After a short but fierce struggle he wrenches the ring from her, places it on his own hand, and forces her away to the place where the real *Gunther* is awaiting them. He then re-assumes his own form and marries *Gutrune*; but *Hagen*, finding that the ring had returned to *Siegfried*, and urged on by his father, *Alberich*, determines to kill him and thus secure it. *Brünnhilde*, meantime, amazed at *Siegfried's* desertion, indignantly refuses to marry *Gunther*, and claims *Siegfried* as her husband. *Gunther*, jealous and suspicious at this, is easily brought by *Hagen* to join the plot for *Siegfried's* murder, which is accomplished while they are on a hunting party, where *Hagen* stabs him in the back, just after *Siegfried* has narrated to them the story of his life, and how he won *Brünnhilde*. In his last moments he recovers his memory, calls upon

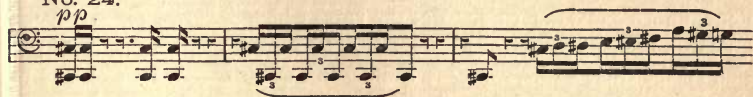


## Die Götterdämmerung.

*Brünnhilde*, and expires. His companions raise him on his shield, and in sorrowful procession bear him back to the hall of the Gibichungs. It is here that the funeral music occurs which forms the opening part of the selection for this concert. The music accompanying this remarkable scene is of surpassing richness. It begins with the death motive,

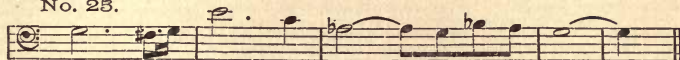
No. 24.

*pp*



given very softly, and leading into a majestic but subdued delivery of the following phrase,

No. 25.



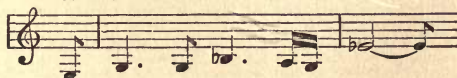
which is founded upon the motive of *Siegmund* the Volsung, in the first act of "The Walkyrie." This, after a repetition of the introductory figure, with greatly augmented force, is followed by *Siegmund's* heroic theme, from the same part of the trilogy :

No. 26.



and then, as the band is hushed to a pianissimo, we hear fragments of the fine love duet of *Siegmund* and *Sieglinde* from "The Walkyrie." A tremendous *crescendo* brings us to the sword motive (No. 13), that is succeeded by *Siegfried's* Volsung motive :

No. 27.



treated with enormous strength; and after this subject has undergone a striking modulation, it passes suddenly into *Siegfried's* heroic theme, given out *fortissimo* :

No. 28.



and the march comes to an end.

## Second Afternoon Concert.

*Gutrune* is awaiting the return of *Siegfried*, with whom she is passionately in love, in the hall of the Gibichungs. She hears *Hagen's* voice calling for torches and announcing *Siegfried's* return, and then the dead hero is borne in. When *Gutrune* has gradually realized what has happened, and the murder of *Siegfried*, she bitterly curses *Hagen* and throws herself on *Siegfried's* corpse. *Hagen* defiantly acknowledges what he has done, and claims the ring. But the curse which *Alberich* placed upon it quickly works its evil effects. *Gunther* and *Hagen* quarrel for the possession of the ring, and *Gunther* is slain. But when *Hagen* tries to take the ring from *Siegfried's* finger, the dead man threateningly raises his hand, and he falls back in dismay. Then from the back of the stage *Brünnhilde* enters, and the last scene, which ends with her immolation, begins :

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### BRÜNNHILDE'S IMMOLATION.

BRÜNNHILDE.....FRAU FRIEDRICH-MATERNA

BRÜNNHILDE

(still in the background).

Swerve from the whelming  
sound of your woe !

On the way of her vengeance  
treads the wife you betrayed.

(She steps calmly further forward.)

Babes I meet,  
who whimper for their mother,  
when wholesome milk they have  
wasted,

but leave such lordly  
sorrow unlifted  
as beseems the man that you mourn.

(To *Gutrune*.)

Poor woman, peace !  
His wife thou hast barely been ;  
as harlot alone  
had'st thou his heart.

The wife that he wed am I ;  
he had sworn to me endless oaths,  
ere sight of thy face he found.

(*Gutrune* curses *Hagen*, then, full of shame, she turns away from *Siegfried*, and with grief bends over *Gunther's* body ; she remains thus —

motionless—till the end. Long silence. *Hagen*, sunk in gloomy thought and leaning on his spear and shield, stands defiantly at the extremity of the other side.)

BRÜNNHILDE

(alone in the middle; after she has for a long while, at first with a deep shudder, then with almost overpowering sadness, contemplated *Siegfried's* face, she turns with solemn exultation to the men and women).

Build me with logs  
aloft on his brim  
a heap for the Rhine to heed ;  
fast and far  
tower the flame,  
as it licks the limbs  
the highest hero has left !—  
His horse guide to my hand,  
to be gone with me to his master :  
for amidst his holiest  
meed to be with him  
I long in every limb.—  
Fulfill *Brünnhilde's* bent !

(The younger men, during what follows, raise a great funeral pile in front of the hall, near the bank of the Rhine ; women dress it with hangings, on which they strew herbs and flowers.)

## Die Götterdämmerung.

BRÜNNHILDE

(again lost in contemplation of Siegfried's body).

Like a look of sun  
he sends me his light ;  
his soul was faultless  
that false I found !  
His bride he betrayed  
by truth to his brother,  
and from her whose haunt  
was wholly his bosom,  
barred himself with his sword.—  
Sounder than his,  
are oaths not sworn with ;  
better than his,  
held never are bargains ;  
holier than his,  
love is unheard of ;  
and yet to all oaths,  
to every bargain,  
to faithfulest love too—  
has lied never his like !—

See you how it was so ?

O you, who heed  
our oaths in your heaven,  
open your eyes  
on the bloom of my ill—  
and watch your unwithering blame !  
For my summons hark,  
thou highest god !

Him, by his daringest deed—  
that filled so fitly thy hope,  
darkly thy means  
doomed in its midst  
to ruin's merciless wrong ;  
me—too  
to betray he was bounden,  
that wise a woman might be !

Guess I not now of thy good ?—

Nothing ! Nothing !  
Nought is hidden ;  
all is owned to me here !  
Fitly thy ravens  
take to their feathers ;  
with tidings dreadly dreamed for,

hence to their home they shall go.  
Slumber ! Slumber, thou god !—

(She signs to the men to lift Siegfried's body and bear it to the funeral pile : at the same time she draws the ring from Siegfried's finger, contemplates it during what follows, and at last puts it on her own.)

My heirdom here  
behold me hallow !—

Thou guilty ring !  
Ruining gold !  
My hand gathers,  
and gives thee again.  
You wisely seeing  
water-sisters,

the Rhine's unresting daughters,  
I deem your word was of weight !

All that you ask  
now is your own ;  
here from my ashes  
heap you may have it !—

The flame as it clasps me round,  
frees from its curse the ring !—

Back to its gold  
unbind it again,  
and far in the flood  
withhold its fire,

the Rhine's unslumbering sun,  
that far from him was reft.

(She turns towards the back, where Siegfried's body lies already on the pile, and seizes from a man the great firebrand.)

Away, you ravens !  
Whisper to your master  
what here among us you heard !  
By Brünnhilde's rock  
your road shall be bent ;  
who roars yet round it,  
Loge—warn him to Walhall !

For with doom of gods  
is darkened the day ;  
so—set I the torch  
to Walhall's towering walls.

(She flings the brand into the heap of wood, which quickly blazes up. Two ravens have

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flown up from the bank and disappear towards the background.

Two young men bring in the horse; Brünnhilde seizes and quickly unbridles it.)

Grane, my horse,  
hail to thee here !  
Knowest thou, friend,  
how far I shall need thee ?

Behold how lightens  
hither thy lord,

Siegfried—my sorrowless hero.

To go to him now  
neigh'st thou so gladly ?  
Lure thee to him  
the light and the laughter ?—  
Feel how my bosom  
fills with its blaze !  
Hands of fire  
hold me at heart ;  
fully to fold him,  
to feel I am felt,  
in masterless love  
to be laid to his limbs !—  
Heiaho ! Grane !  
Greeting to him !

Siegfried ! Brünnhild' see !  
Happy hails thee thy bride !

(She has swung herself stormily on to the horse and rides it with a leap into the burning pile. The flame at once soars crackling on high, so that the fire fills the whole space in front of the hall, and seems almost to seize on the hall itself. In terror the women press to the foreground. Suddenly the fire sinks, so that nothing but a gloomy heat-cloud remains hanging over the place; this rises and completely parts; the Rhine has violently swollen forward from its bank, and rolls its water over the place of the fire, up to the threshold of the hall. The three Rhine-daughters have swum forward on its waves.—Hagen, who since what happened with the ring has in growing anxiety watched Brünnhilde's demeanor, at the sight of the Rhine-daughters is seized with the greatest dread; he hurriedly flings away spear, shield, and helmet, and with the cry, "Unhand the ring!" plunges, as if out of his senses, into the flood. Woglinde and Wellgunde wind his neck in their arms, and so draw him with them as they swim back into the deep; Flosshilde, in front of the others, holds exultingly on high the ring which she has seized. In the sky, at the same time, breaks out from the distance a reddish glow like the Northern Light, which grows continually broader and stronger.—The men and women, in speechless commotion, watch both the action and the appearance in the sky.—The curtain falls.)

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### Handel Night.

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#### *ISRAEL IN EGYPT.*

FOUR years before Handel wrote "The Messiah," he produced "Israel in Egypt," the work which contests with the Christian sacred oratorio for the honor of being called the greatest composition of the greatest choral writer. The labor of putting it down on paper is supposed to have all been done within twenty-seven days of October, 1738—a feat which fills us with amazement in these days of slow and laborious composition, but which similar incidents in his wonderful creative career present as only a link in a long chain of evidence of the quickness with which Handel's inspiration could be fired by a great opportunity or a worthy text, and of the colossal technical resources of his mind. It is not to depreciate the work, however, to say that the spirit of Handel's age, less conscientious in some things than that of to-day, which helped to make possible such rapid work, is visible in certain peculiarities that invite discussion. Compared with "The Messiah," this oratorio shows an astonishing absence, or looseness, of design; we miss the symmetry, the progressive development to a climax, and, in some degree, the deep religious feeling which permeates not only the music, but also the plan, of the later and more familiar oratorio. The reason of this we are inclined to look for in the peculiarities of composition referred to.

In the first place, Handel did not conceive "Israel in Egypt" as a unit originally; he expanded its dimensions from the smaller ones of an already completed cantata, and made free use of musical thoughts borrowed from earlier works of his own and of other composers. It is known that the second part was designed and carried out as a cantata. It was called "The Song

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of Moses," and a glance will show that it is a complete thing in itself. It has a broad, firm, and impressive introduction in the instrumental introit, and the massive double chorus, "Moses and the Children of Israel"; and a recurrence of the burden of this pæan of triumph in the closing number rounds out the work and seems to preclude the idea of any addition. It was written first, and when Handel determined to amplify it and stretch its dimensions he could only do it by prefixing another part. Thus was originated the first part, called "The Exodus." It has no introduction, and after a couple of short recitatives and a single air it presents an unbroken chain of massive choruses, to relieve which, ordinarily, other recitatives and airs are introduced. It gives pictures of the plagues as a prologue, nothing more, to the song of triumph over the people's deliverance from bondage, which is the real business of the piece. But such was the commanding genius of Handel that even under these adventitious circumstances he made out of the plague choruses the most characteristic and enduring portion of the work—most enduring, because in them there is more of the modern feeling for vigorous and correct expression than in the choruses, with a few exceptions, of the second part.

The fact that Handel, after reaching the fullness of his powers as a composer, practiced a habit of not only revamping the melodies of his study years, but also of purloining, with amazing nonchalance, the thoughts of his contemporaries, has often been mentioned and commented on. There is an interesting phase in this phenomenon, however, which has not been grounded. We refer to the influence and effect which these purloined thoughts have upon the works into which they were taken up. How do they affect those great works in which enthusiastic admirers, English rhapsodists particularly, see so many evidences of direct inspiration? "The Messiah" has been celebrated for a century as preëminently a hymning of the religious feeling of Handel, and all the Protestant world of his day and ours; and there have been preserved a number of utterances from the composer himself indicating that he regarded it as peculiarly the product of a religious inspiration. Yet he adapted the exquisite pastoral symphony from a bagpipe tune of the Roman pifferari, and utilized the music of some love duets which he had written years before to set several passages of the solemn biblical text. Of course there is much to be said of the skill that he brought to bear upon these primitive elements in the greater work which glorified and ennobled them, and sometimes made them singularly expressive of the new sentiments to which they were wedded; but there is left, nevertheless, something of a shock to the mind, which would like to accept the oratorio, as a whole, as an eloquent and consistent publication of Handel's "faith-become-tone," as some one has described it.

We are inclined to the idea that an examination of the question in a modern light would discover new beauties which would more than compen-

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sate for the fracture of the idol of Handelian infallibility. We venture to say that, as a rule, in the works where the subject demands a high degree of ideality in the treatment, the weakest portions are those in which, for one reason or another, Handel borrowed either from his scrap-book or the works of others. The publication recently, by the German Handel Society, of a volume containing the chamber duets from which he drew material for several pieces in "The Messiah," affords evidence in support of this claim. Out of the setting of an amorous madrigal, beginning "*Si tu non lasci amore,*" he constructed the duet, "O Death, where is thy sting?" and the chorus, "But thanks be to God." Out of another, the text of which complains of Love's cruelty, he made the choruses, "For unto us a Child is born" and "All we like sheep." "His yoke is easy" and "And He shall purify" also drew their subjects from the duets. The duet and chorus first mentioned have long ago fallen into desuetude; no one thinks now of performing them with the rest of the oratorio. A sentimental style of singing the next chorus in the list (which is without Handel's sanction, and grew, probably, out of Mozart's plan of having the difficult fugue passages sung by soloists, thus working up the overwhelming effect of the shouts of "Wonderful! Counsellor!" etc.) has contributed much to make this chorus popular. It is undeniable, however, that, save in the music of the sonorous epithets—an original inspiration toward which the old love duet contributed nothing—it is, despite its beauty, spiritually unworthy of the text. The inconsistency between the light-hearted, jigging music of the chorus, "All we, like sheep, have gone astray," and the self-accusing sentiment of the text, every one must see; besides, it has long been notorious. Singularly enough, too, Handel, as though to protest against what he had done, and to show that he had the proper appreciation of the text, no sooner emancipates himself from the pernicious influence of the secular tune than he gives a setting to the closing words of the verse, "And the Lord hath laid on Him the iniquity of us all," that has a dignity and spiritual power equal to the greatest numbers in the work. The other two choruses are ingenious vocal fugues, without the faintest trace of harmony between text and music. Both could be spared from the work without material loss.

The revamped melodies are much more numerous in "Israel" than in "The Messiah," and many of them are the inventions of other men than Handel. Concerning some there is a dispute whether they are really appropriations from another author or from an earlier composition of Handel's own. This question has no concern in this inquiry, however; there are enough pilferings that are not at all open to doubt to fix the premise for the proposition which was sought to be established in this hurried glance at "The Messiah." Unfortunately, the material is not at hand for a complete demonstration. For the duet and chorus in "The Messiah,"

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however, there is a parallel in the "Israel." The duet for two sopranos, "The Lord is my strength and my song," besides being immensely difficult, is wholly uninteresting to the tastes of to-day. It is note for note the composition of an almost unknown Italian composer named Erba. The succeeding double chorus, "He is my God," and possibly its sequence, "And I will exalt Him," are drawn from the same spring, and together they contribute nothing to the peculiar grandeur of the work. Other instances will be pointed out later.

Before entering on a description of the oratorio, we wish to say something about the edition of the vocal score which is to be used at the Festival. It is that edited by Mendelssohn, in 1844, for the Handel Society of London, and redeemed by him from all the alterations made by previous editors. It preserves the vocal score in its purity as it came from Handel's hands.

The temptation is strong to say that this sublime oratorio has, of all classical pieces, suffered the most at the ruthless hands of arrangers, directors, and editors. Through a strange fatality that seems incomprehensible in the light of the modern appreciation of Handel's works, his "Israel" was doomed to disfiguration from its birth. The composer himself, at the first performance of the oratorio, introduced organ concertos, and even Italian opera airs, between its numbers, as sops to hold the attention of his audience. Yet even with these adventitious helps it could not maintain a position in the estimation of the degenerate age in which Handel worked, and it was torn to pieces and used in several of the musical pasticcios which pleased London society a century and a half ago. The growth of appreciation for music of its exalted style brought with it the need of wider publication, and here it suffered the fate which befell many of the masterpieces of its period, both in England and in Germany. Musicians of amateurish tastes, without the ability to penetrate to its spiritual essence, who thought that everything in the score which could not be squeezed into the Spanish boots of their comprehension of the technics of composition must be wrong, went over its colossal pages, and "revised" the text to suit their taste. The authority of the original manuscript in Handel's handwriting, piously preserved in the Queen's Library, was nothing to them as against their judgment. A license to meddle with the vocal parts was wrenched from the liberty, which modern taste had given, of filling out the instrumentation of the accompaniments so as to fit the work for performances of larger dimensions than Handel had ever thought of controlling.

It was probably a recognition of the necessity of preserving the great work from corrupting influences of this kind that led the Council of the Handel Society to invite Mendelssohn to edit its publication of the "Israel in Egypt." This may have been one reason, though we know that they



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were also extremely anxious to have the music provided with expression marks having the high sanction of Mendelssohn's approval. Mendelssohn undertook the work, but, unlike his predecessors among the musical editors, he entered upon it in a spirit of the most lovely reverence for the sanctity of Handel's intentions. In the short address with which he prefaced the edition issued by the society he laid down his principles concerning his duty as an editor. First it was to lay before the society the score as Handel wrote it; afterward to offer suggestions on the changes which English conductors, consulting their own taste and the traditions, so plentiful in London, of the manner of performance in Handel's time, were in the habit of making. On these premises Mendelssohn reproduced the score. The autograph MS. had long been familiar to him, for in 1833 he had secured it to help him in the production of the work at the Musical Festival in Düsseldorf. In nine instances, where Handel evidently omitted an accidental, or through an inadvertance wrote a different note in one part from that which he gave to the others, Mendelssohn, in conformity with the decision of the Council, altered such notes, but with these exceptions he gave the score without deviation from the original MS., "which," he says in his preface, "I found to be more correct than the printed editions, in spite of the great haste with which Handel used to write down his works."

At the Festival performance Macfarren's accompaniments will be used, with a few changes made necessary by the discovery by Chrysander of the original trombone parts, which are given in the edition of the German Handel Society.

Having thus discussed some of the things which are interesting to know and valuable to our appreciation of the position which "Israel in Egypt" holds in modern music, it remains only to describe the work in detail. This has been done frequently with such ability as to discourage new effort in the same direction. We therefore append the careful and eloquent study made by the late Mr. Henry F. Chorley, once musical critic of *The Athenæum*.

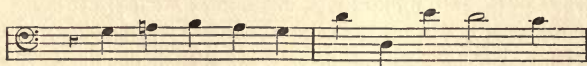
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The opening of the patched-on Part I. is abrupt, and, though it was twice written by Handel, it is still as unfinished as one of those half-plaster, half-brick faces of the Italian churches, which gives such poor preface to the splendors within. There is no Overture: merely six bars of recitative for tenor, to introduce the first Chorus. This latter, again, is prepared for by the eight bars of a single *contralto* voice delivering the theme with a wondrously deep pathos. Observe the strength given to the close of the phrase —

And their cry came up unto God,

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by the use of the mass of treble voices in unison with the *alti*—this being rendered necessary to balance the muscular phrase in the bass instruments,



on the working of which to the words, "They oppressed them with burdens," against the sustained wail or chant, this magnificent chorus in eight parts depends.—It is admirable to see how the two contradictory elements of prisoners and their task-masters—of "cry" and "oppression"—are here at once combined and kept distinct; how there is almost the ease of improvisation with the force of a climax, only to be obtained by the employment of scientific resource; and how significant is the touch of poetry and prophecy, in making the prayer of the oppressed predominate at the close of the movement, where all the eight voices unite to tell how the

cry came up unto God—

the God who has never forsaken in their distress them that have called on His name. From this point to the end of the work, we have only signs and wonders vouchsafed in answer to "the cry" for the humiliation of the tyrant, and afterwards thanksgivings for the marvels wrought by the Most High for His chosen people.—I am not aware whether such possible relation of the first with the last chorus of "Israel" has struck other students of Handel: to myself, it places the former in the light of an overture or prelude, and, as such, has a foretaste of one of the devices of romanticism, which has been thought a modern discovery.

After a few bars of tenor recitative—like all the recitatives in this oratorio, of great boldness and vigor—the remainder of the one act (one song excepted) is a chain of choruses.

First—The Plague of the Water turned into Blood, and the loathing of the Egyptians to drink of the river—a chorus based on one of the most obvious subjects for a chromatic fugue in being; which has been, again and again, employed and wrought out. Nevertheless, so admirably does the phrase fit the humor of disgust, that it is difficult, for a moment, to recollect how well such phrase is known, or not to conceive it invented with an express reference to the portent. The *scorn* chorus in "The Messiah," "He trusted in God" (also a fugue), is not more dramatic in its expression than this. Observe particularly how the *loathing* rises to a point of almost intolerable abomination as the close of the chorus draws near. In this Plague the consequences of the portent are dwelt on, rather than the miracle itself.

The air which immediately follows ("Their land brought forth frogs") is the first number in which the student may learn to value Handel, by comparing him in description with Haydn. The words suggest associations perilously familiar; but Handel, in place of passing them over rapidly,

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accepted them with all their consequences. Using merely an orchestra of three instruments (this air being originally so thinly scored), to deliver a phrase so closely descriptive as to amount to positive imitation, a stateliness is in the vocal part, a declamatory force is given to the words, which turn aside every fancy to smile, that (to be plain) a song about frogs is calculated to excite.

Observe how, in the chorus which immediately succeeds this air, variety had to be given; and try to think what a meaner man might have done if, after representing a Plague of Frogs, he had been compelled to represent "all manner of flies," and lice, and locusts. Here the instinct of inspiration helped out the musician, in a manner little short of miraculous. Handel seized

He spake the word,

by way of giving relief and basis to a picture which, if only made up of detail, must of necessity have been frivolous, petty, and confusing. The air is full of insect myriads (listen to the restless, whirling, shrill accompaniment—a flight of gnats—told in sound with amazing reality), but the Retributive Power who called this Plague forth is never, for a moment, to be left out of memory. The sonorous force of this phrase—especially when delivered in antiphony, binding the whole movement together, without disturbance to the freest possible play of description in music—makes this chorus one of the most remarkable in a most remarkable series.

More familiar are the two next choruses—the Plague of Hailstones and the Plague of Darkness. The fire is leaping, rioting, tormenting lightning. How frequently Handel disregarded all that moderns look to so anxiously—namely, sequence of keys—could be hardly better exemplified than by the fact that from the insect Plague, in B flat major, he moved quietly to C major, by way of enforcing his next effect. The subject of this chorus, again, is said not to be Handel's own; but how the treatment of it *flashes!*—there is no other possible verb—how do recitation and picture go hand in hand,—prodigious energy and clearness, without a thought, or stint, or less vivid inspiration, than the idea of "Fire mingled with the hail" which "ran along the ground!"

After the Plague of Fire, the next was of thick Darkness! Here, aware of the limits of epithets, when admiration is to be repeated, it may be best merely to speak to fact—merely to point out this *Recitative* chorus (for such it is, without key, or ordinance, or formal structure) as being in its incompleteness more vague, and fearful, and oppressive (not to mention mere musical contrast) than any stricter rendering of the words might have made it.

In comparison to this, how cruel (to a scimitar-sharpness) is the following chorus:

He smote all the first-born of Egypt;

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a fugue in which every phrase of the detached accompaniment *smiles*,—is a blow,—and a blow strong enough to smite down the chief of all the strength of Egypt. There is more of vengeance and destruction than of omnipotent retribution in this chorus. It is fiercely Jewish. There is a touch of Judith, of Jael, of Deborah in it; no quarter, no delay, no mercy for the enemies of the Most High.

HE SMOTE :

and when, for variety's sake, the scimitar-phrase is transferred from orchestra to voices, it is admirable to see how the same character of the falchion—of “hip-and-thigh” warfare—of victory predominant—is sustained in the music till the last bar. If we have from Handel a scorn-chorus in “The Messiah,”—and here a disgust-chorus, referred to a little while since,—this is the execution or revenge chorus—the chorus of the unflinching, inflexible, commissioned Angels of the Sword!

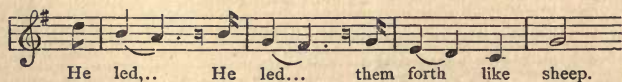
Remark the immediate sequence :

*But as for His people, He led them forth like sheep ;*

and remark, once again, the amazing advantage ministered to him who trusts to the words of Holy Writ in sacred music.

The next chorus, if showing neither the pillar of cloud nor the pillar of fire, is the pillar of confidence, under whose shelter a nation wandering and oppressed may repose in the dry wilderness of desolation which intervenes between bondage and the promised land. The lovely serenity of this movement places it by itself among these choruses of “Israel.”

Observe how, by a master-stroke of genius, in the commencing chords, that which might have been a shock to the ear, in the sequence of a movement in G major to one in A minor (a shock sometimes by Handel insolently disregarded), is avoided, and what an exquisite and tender freshness is thereby given to the melody :



Here it may be remarked, as an object of comparison, how French is the manner of the phrase (though said to be derived from Stradella)—a phrase which, with all its beauty, cannot end without a certain surprise (surprise being a known characteristic of French melody). Rameau or Mondonville might have penned it; or it might have come from some old *brunette*, the tone to which I allude being even made clearer by the long-sustained *musette* note of the bass. More modern an invention, admitting a certain humor of *bergerie* in it; more accordant with our ideas of green pastures and waters of comfort than with a flock led

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through the wilderness, a tune could not be. Was there in its application any thought of God's providence transforming the thirsty sand into a fruitful field? Any fancy of manna? Possibly not. But it is noticeable how suggestions of the kind are bred by all true creations. Their character and color, when the clearest, are the most multiform. Yet again, there is something of the cheerful and inspiring side of the miracle in this chorus, since when we begin on the words:

He brought them out with silver and gold,

firmness and animation are introduced into the movement. There is something in it of even enjoyment; a flow of happy—not stagnant—calm, the effect of which is indeed delicious, after the terrors and severities that have gone before it.

The chorus which follows, "Egypt was glad," is that which figures note by note in Sir John Hawkins's "History of Music," as a *Canzona* by Kerl, there printed without words. The verification of a coincidence so strange, and so strangely overlooked, only a few years since, may be said to have re-opened the question of Handel's debts and plagiarisms. It is needless to point out that to sift and specify these, if done completely (without which the exercise would have little value) would be impossible in studies like these. But it may be asserted that there are certain numbers which, by their scholastic dryness and want of such style as makes them fall into their places as strophes in a complete descriptive poem, bear within themselves their own birth-registers; and seeing that in the presentation of all such works as the oratorios of Handel, and the plays of Shakespeare, some discretionary power must be granted (nay, is enjoined by reverence) to those presenting them, it is no sin to suggest the omission of such matter as is discrepant in style, if not dubious in origin. This chorus might be dispensed with; as also the double chorus two numbers later.

What a print of a giant's foot was made by his first step on the Red Sea shore! How stupendous those few chords,—

He | re | bukèd the Red Sea,—and it was drièd up.

Even the very break noted betwixt the "He" and the word "rebukèd," possibly accidental, gives a sort of separateness and sublimity to Him who "holdeth the waters in the hollow of his hand"; and the pauses by suspense add power to the opening phrase of the movement which immediately succeeds,—

He | lèd them thròugh the | dèep,—

the stateliest march of a chosen nation, delivered by Omnipotence, ever set in music. Observe, again, how simple is the opposition betwixt the two

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subjects of this muscular chorus—an ascending scale in slow *tempo* being wrought against the descending scale allotted to the words,

As through a wilderness,

the latter one at four times the speed of the former. The weight of the lower phrase would not have been felt without the flexibility of the upper one.

Animated, however, as this chorus is, it is not rapid; but what a tremendous scream of positive triumph is to be found in that one which succeeds—triumph over the enemy overwhelmed by the waters, “not one” of whom was left! Here is a sublime example of Handel’s declamatory power, a little helped by that very over-precision with which foreigners are apt to consider the words of a strange language, and which sometimes betrayed him. But here, again, observe Handel’s immense ease and command of color. The surge, the swell, the storm, the sweep of “the old sea,” the wall of waters “on the right hand and on the left,” and the Jericho breaking down of that wall when the pilgrims to the Land of Promise had passed through, are in this chorus. There is the tremendous, deep, devouring sea—and that cruel and revengeful shout of victory, which gives to so many passages of the Old Testament a fierceness of judicial glory and power, so abundantly rebuked by the more powerful calm and patience of the after portion of Holy Writ.

Here, unconsciously—not, it is to be hoped, irreverently—have we wandered away into more momentous studies than those belonging to chord and chorus—so boundless is the spell of the loftiest religious art if treated as distinct from religious belief. The return from such wandering could hardly be more drily, prosaically typified than in the chorus closing the first part of “Israel” (“And Israel saw”), which I do not believe to be a pure Handel chorus, and which, were I a conductor, I would omit when directing the performance of Handel’s sacred Jewish oratorio.

Reminding the student of what was said at the commencement of this analysis, concerning the form and order used in composing “Israel,”—also, of the amount of matter in the work which is clearly not Handel’s,—we reach the Second Part of the work, or “The Song of Moses” (as it was originally called), a thanksgiving anthem after the miraculous sea-deliverance of Israel. That this is on a grander scale than “The Messiah” is obvious. Not only, as we have seen, is a double chorus perpetually used, but more *solo* singers are indispensable. “The Messiah” has but one duet in its three divisions; this has three duets in its *one* part. The key-note of the whole composition is struck at once in its opening chorus,

Moses and the children of Israel;

to which, by the way, the words closing the First Part may have been meant to serve as an after link, howbeit superfluous. After a pompous

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prelude on the grandest scale (another *semi-vocal* overture, again anticipating modern essays of the kind), we have the whole majestic words of *Miriam's Song*,—

I will sing unto the Lord,

and the musical themes of the chorus, to which *Miriam* answered, exposed, or treated elaborately, by way of commencement. They are little more than repeated, with few touches of change at the close of the oratorio. Yet the first chorus passes over with respect, without enthusiasm on the part of the hearer; whereas, the last one has an effect so entirely the opposite, that many may forget that what is entrancing them is no new entrancement. Have we not here a comment on the small differences, in matters of time and place, which yield stupendous results—on the “word in season”—on the happy moment? The introduction of such a burden to “The Song of Moses,” however, stamps it as having been designed wonderfully for the moiety of a work which, as a whole, seems to have been made without design.

Second comes the duet for *soprani*—by Erba, not by Handel (“The Lord is my Strength and my Song”)—though written in a minor key, written on words little less triumphant than the foregoing; a duet generally sung so poorly as should not be possible. Yet the vocal opportunity for any two *soprani* who could understand lofty words is not a bad one. And this, I think, that the great German lover of Handel, Mendelssohn, may have felt, since in his incomparable edition of “Israel” it is caressed by an organ part, the beauty of which, had Handel sat at the organ himself, could not have been exceeded.

Thirdly, after a few bars of grave chorus, “He is my God” (with a singularly odd phrase—again Erba’s—for the tenors of the second choir, on the repetition of the words, “I will prepare him an habitation”), comes the *alla capella* movement, “And I will exalt him,” which may be passed, because, possibly, it may not be Handel’s.

Next comes the duet for two basses, “The Lord is a Man of War,” one among many serious bass duets (I might say secular ones) which has never been outdone in musical force—in its truth to the sentiment of the words—in its vocal effect. Listen to the burst of supremacy on the words—

Pharaoh's chariots;

and observe, however often these may be repeated, there is increasing conquest in the sound. Then the end of this superb duet (which, although written in a formal time of music, is written, like the songs of “The Messiah,” with a wondrous emancipation from musical formality) spreads and widens, not without a touch of the sea-tragedy, on the words, “Also are drowned,” and with a consummate vocal and declamatory

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splendor, of which moderns (some fancy in deeper men than Handel) have never dreamed.

After this brilliant duet there is a moment's respite from the jubilation—a moment's picture of the deep, fathomless ocean—in the introduction to the next chorus. The three bars of bass on the same note (F), and the entire form of the phrase on the words,—

The depths have covered them,

have a wondrously majestic calm and amplitude. They present in another art the spirit which makes some of Vandervelde's water expanses so solemn—the same which may be found in the introduction to Mendelssohn's overture "Meerestille"—also immense—but *how* different! We shall meet the same colors, the same deep-ocean feeling, the same sentiment of man's powerlessness, later; though with a change of sentiment.—Here, after such a picture, flashes out anew the triumph of Israel, in the brilliant double chorus,—

Thy right hand, O Lord,

with its second phrase accented by the musician with a foreign accent,—

is bēcōme glorious,

—one which may give the student permission to say a word or two on a matter curiously little cared for in England—this same matter of accent in singing. Our vocalists either push too much, or do not speak at all. If these three syllables be sung in perfect time, without *sforzato*, they will fall into their right musical place, without either musical or verbal sense being outraged. It is difficult to do this, no doubt, because of the place of the notes within the bar. The remark might be profitably borne in mind, as a general counsel to the singers of Handel's music.

The next chorus is one of those which are debatable. The subject of the fugue—

Thou sentest forth Thy wrath

—is, for Handel, dry, uninteresting, and barren of agreement with the meaning of the verse. All of the master-hand that it presents is the repetition of the word "*stubble*," which brings out the one effect of the movement with a certain force.

The next chorus (a single one) seems doubly precious, in contrast with such a piece of arid brain work. Every student will have his own preferences: thus, the only quiet sea-picture which "Israel" contains is among my own most favorite movements: so boundless in poetry is its picturesque form and coloring. Observe, that this is the third time the situation has been treated: first, in the chorus "But the waters overwhelmed their enemies"; secondly, in "The depths have covered them." No chorus in



## *Israel in Egypt.*

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“Israel” is fuller of matter for remark. The student will observe how the undulating phrase with which it commences bears an almost literal resemblance to that with which Mozart accompanied the words,—

Tranquilla sia l'onda,

in the well-known Terzett, “*Soave*” (*Così fan tutte*). There is, perhaps, more peculiarity than truth in the treatment of the scene; at least, during its commencement:—a fathomless serenity in the phrase,—

The waters were gathered together,

somewhat at variance with the idea of—

the blast of Thy nostrils.

But what an admirable fertility and grandeur do we find, from the entry of the words,—

The floods stood upright as an heap, and the depths were congealed.

The close, in particular, cannot be exalted too highly as an example of calm, sonorous grandeur of sound.

The next number (“The enemy said, ‘I will pursue’”) is the only tenor air in the oratorio; one of those *bravuras* to which allusion has been elsewhere made, not Handel’s best *bravura*. The abbreviation, “I’ll overtake,” though in the taste of the time when the composer wrote, is not acceptable to modern ears, and the change, in some of the divisions, from a two-note phrase to a triplet one, is harassing.

The song immediately following (“Thou didst blow with Thy wind”)—the one air for soprano—is so habitually undersung and mistaken as to be overlooked; whereas it is, perhaps, the grandest solo in the oratorio. It is a proud, declamatory song, one to be given with a heart haughty rather than thankful (the adoration is to come later in *Miriam’s*

Sing ye to the Lord).

The speech, or the spirit of the singer’s voice, should have in them a clarion tone and temper.

The next chorus may be passed by those who accept the idea of things debatable, and the fact—now pretty distinctly accepted—that Handel’s “Israel” has many things in it which do not belong to Handel.

The duet for contralto and tenor (“Thou in Thy mercy,”—the third duet), also debatable, is suave, almost to the point of being pathetic. Is there something of the “peril overpast” in it? The minor of the voices in question is in itself languid, not to say melancholy; it is the only duet minor attempted by Handel in his “Messiah” (in the duet, “O Death,

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where is thy sting"), and there—with respect—not successful. Here, it affords a repose.

The duet is in D minor. The chorus follows, "The people shall hear," is in E minor, and offers another despotic proof of Handel's disregard of all conventions in the succession of keys. The veriest tyro of to-day, who talks as abstrusely as he cannot write, and as dogmatically as he cannot think, would be ashamed of such a piece of slovenly sequence. But this very chorus contains a unique example of instant setting-to-rights. After the chorus was completed Handel found that one clause of the verse,

All the inhabitants of Canaan shall melt away,

had been overlooked; and that marvellous episode now existing was inserted by him betwixt the words, "sorrow shall take hold on them," and those, "by the greatness of Thy arm." Great stress has been laid on an afterthought of Beethoven's—the bass, I mean, with its two simple notes, now commencing that colossal *Adagio* to his grand Sonata in B flat, Op. 106; but how puny and trifling an emanation is that as compared with an interpolation of twenty-three bars, containing an entirely new subject, yet so homogeneous in effect with what precedes and follows it, that there is no possibility of our now conceiving the chorus as existing without them. Nor was Handel ever more striking in his expression than while treating the words, "shall melt away." The close of this chorus, with its ascending minor scales, is extraordinarily difficult to sing in tune by a mass of voices. Our singers, if they have not arrived at, are nearing mastery of it.

The air which follows, "Thou shalt bring them in," a delicious *cantabile* for the contralto, is the only glimpse afforded us in "Israel" of the Land of Promise—not taken from a Pisgah top, perhaps, but more dreamily and distantly—a prophecy rather than an assurance. The exceeding quietness of its flow, almost always depending on the simplest sequence of three notes—



used with some twenty different distributions, makes it remarkable as an example of rhythmical effect produced by natural means.

And last, after a recitative offering noble scope for declamation, do we come to the culminating point and close of the Song of Triumph,—the most stupendous ending, it may be asserted, to any musical work in being—in adverting to which the student must feel, more than in any other portion of his task, the painful insufficiency of epithet in admiration. What might have been the close of the "Messiah" I have elsewhere ventured to speculate; but even with the series of three choruses, which I

## *Israel in Egypt.*

have conceived possible, there would have lacked the unity and the variety of the chant, "The Lord shall reign for ever and ever," a few plain notes broken by the intervening voice of *Miriam*, the prophetess. What a use of a few plain notes! first, in unison by the *alti* and tenors; then with all the force of the entire eight-part choir. And what an enhancement of accompaniment! by a simple amplification of the stately march of the instruments, which at first upbore the chant; after this a few bars of recitative; and then the chant afresh, one half first, given by the solitary soprano voice of *Miriam*, unaccompanied; then chorused; afterward the second half is accompanied; then taken up by chorus and wrought to a close. A more stupendous contrast is not imaginable, nor one which more shakes to its center the frame of the listener. It is, perhaps, owing to the arresting life and contrast of this prelude to the close of "Israel" that the repetition of the chorus, "The horse and his rider," which was heard at the beginning of the Part, produces a quadruple effect at its end. Be the singers ever so tired, ever so slack, they never fail to sing this well. The biting antiphony of the words, the amazing animation of the phrases, encourage them till the last notes, which tell how "the horse and his rider hath HE thrown into the sea."

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### PART THE FIRST.

RECITATIVE.—MR. CANDIDUS.

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel task-masters to afflict them with burthens, and they made them serve with rigor.

DOUBLE CHORUS.

And the Children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigor; and their cry came up unto God.

RECITATIVE.—MR. CANDIDUS.

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.

CHORUS.

They loathed to drink of the river. He turned their waters into blood.

AIR.—MISS CARY.

Their land brought forth frogs, yea, even in their king's chambers.

He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

DOUBLE CHORUS.

He spake the word, and there came all manner of flies and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of the ground.

DOUBLE CHORUS.

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

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CHORUS.

He sent a thick darkness over the land, even darkness which might be felt.

CHORUS.

He smote all the first-born of Egypt, the chief of all their strength.

CHORUS.

But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

CHORUS.

Egypt was glad when they departed, for the fear of them fell upon them.

DOUBLE CHORUS.

He rebuked the Red Sea, and it was dried up.

DOUBLE CHORUS.

He led them through the deep as through a wilderness.

CHORUS.

But the waters overwhelmed their enemies, there was not one of them left.

DOUBLE CHORUS.

And Israel saw the great work that the Lord did upon the Egyptians; and the people feared the Lord.

CHORUS.

And believed the Lord and His servant Moses.

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### PART THE SECOND.

DOUBLE CHORUS.

Moses and the Children of Israel sang this song unto the Lord, and spake, saying:

DOUBLE CHORUS.

I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

DUET.—Mrs. OSGOOD and Miss SCHELL.

The Lord is my strength and my song; He is become my salvation.

DOUBLE CHORUS.

He is my God, and I will prepare Him a habitation; my father's God,

CHORUS.

And I will exalt him.

DUET.—Mr. WHITNEY and Mr. REMMERTZ.

The Lord is a man of war, Lord is his name; Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

DOUBLE CHORUS.

The depths have covered them, they sank into the bottom as a stone.

DOUBLE CHORUS.

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

DOUBLE CHORUS.

And in the greatness of Thine excellency Thou has overthrown them that rose up against Thee.

DOUBLE CHORUS.

Thou sentest forth Thy wrath, which consumed them as stubble.

CHORUS.

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

AIR.—MR. CANDIDUS.

The enemy said, I will pursue, will overtake, I will divide the spoil; my

## *Israel in Egypt.*

lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

AIR.—Mrs. OSGOOD.

Thou didst blow with Thy wind, the sea covered them; they sank as lead in the mighty waters.

DOUBLE CHORUS.

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand.

DOUBLE CHORUS.

The earth swallowed them.

DUET.—Mrs. OSGOOD and MR. CANDIDUS.

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

DOUBLE CHORUS.

The people shall hear and be afraid, sorrow shall take hold on them; all the inhabitants of Canaan shall melt away; by the greatness of Thy arm, they shall be as still as a stone till Thy people pass over, O Lord, which Thou hast purchased.

AIR.—Miss CARY.

Thou shalt bring them in, and plant them in the mountain of Thine inheritance; in the place, O Lord, which Thou hast made for Thee to dwell in; in the sanctuary, O Lord, which Thy hands have established.

DOUBLE CHORUS.

The Lord shall reign for ever and ever.

RECITATIVE.—Mr. CANDIDUS.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

DOUBLE CHORUS.

The Lord shall reign for ever and ever.

RECITATIVE.—Mr. CANDIDUS.

And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances, and Miriam answered them.

SOLO (Mrs. OSGOOD) and DOUBLE CHORUS.

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

## THIRD AFTERNOON CONCERT.

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### Italian Programme.

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SONATA IN D.....CORELLI

STRING ORCHESTRA.

ARCANGELO CORELLI was born in February, 1653, at Fusignano, Imola, and died at Rome, January 8, 1713. He has many and strong claims for distinction in musical history — as the greatest violin-player of his period, the founder of a scholarly style of playing, and a composer who advanced the art of writing for instruments very materially by emancipating it from the exclusive control of counterpoint. His countrymen called him “Il virtuosissimo di violino e vero Orfeo di nostri tempi,” and the German Mattheson described him as the “Prince of all Musicians.” Bassani was his teacher in violin playing, and the papal singer Matteo Simonelli in composition. His principal published compositions bear these titles: *XII. Suonate da chiesa per due Viol. e Basso, accompagnate del Organo* (Rome, 1683); *XII. Suonate da Camera a tre : due Viol. e Violono o Cembalo*, (Rome, 1685); *XII. Suonate a tre: due Viol. e Violono o Arciliuto, col Basso per l' Organo* (Bologna, 1690); *XII. Suonate da camera a tre: due Viol e Violono o Cembalo* (Bologna, 1694); *XII. Suonate a Violino e Violono, o Cembalo, parte prima; parte seconda: Preludi, allemande, correnti, gighe, sarabande, gavotte e follia* (Rome, 1700).

Of Corelli's style Herr Paul David writes in the “Dictionary of Music and Musicians”:

“All his works are characterized by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic, bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing power of the violin. The quick movements are not, on the whole, of equal merit with the adagios — at least, in point of originality of thought and variety of character.”

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ARIA DI CHIESA.....STRADELLA

MISS WINANT.

Se i miei sospiri, oh Dio! placassero,  
L'empio sembiante che m'alletta;  
Tutti i martiri, che morte dassero,  
Sempre costante io soffiro.

Alessandro Stradella, almost equally famous as singer and composer, was born at Naples, in 1645. Nothing is known concerning his study-years and teachers. The tragic story of his death did much, together with the beauty of this most widely known composition, to preserve his memory. The story was recorded by a contemporary, Dr. Bourdelot, in his manuscript memoirs, and incorporated by his nephew, Bonnet, in a "History of Music."

According to this record, Stradella having been called to Venice to compose an opera, a Venetian nobleman placed his lady-love under his instruction. Teacher and pupil fell in love with each other, and secretly left Venice together. Enraged, the Venetian resolved that both should be sacrificed to his vengeance. He hired two bandits, for three hundred pistoles, to follow the fugitives to Rome (whither it was known they had gone), and assassinate them. Arrived in Rome, the murderers learned that the next day an oratorio by Stradella (Bourdelot calls him Stradel) would be performed in the Church St. Giov. de Lateran.

Thither they went, intending to stab him and his lady as they were returning to their dwellings. The beautiful music and the delight exhibited by the people, however, touched their hearts, and instead of killing Stradella they sought him out, said many pretty things about his music, informed him of their mission, and begged him to fly from Rome, in order that they might report that they had not found him there. The lovers hurried to Turin, where they found a protector in a princess who employed Stradella and hid the lady in a convent. But the Venetian was not to be baffled. One evening Stradella was overtaken by assassins and terribly, though not fatally, stabbed. The affair created a great stir; the assassins were apprehended, but escaped through the influence of their employer. The lady, whose name was Ortensia, had now become Stradella's wife. Together they went to Genoa, where, on the day after their arrival, they were found stabbed to death, in their lodgings. Bourdelot gives the year of this occurrence as 1670. Fetis questions the correctness of the date, however, because of the fact that the dedication of Stradella's oratorio "Susanna" bears date April 16, 1681. Collections of Stradella's MSS. are preserved in the libraries at Modena, Venice, Paris, London, and Oxford.

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MENUETTO.....BOCCHERINI

### STRING ORCHESTRA.

Luigi Boccherini was born at Lucca, January 14, 1740, and died at Madrid, May 28, 1805. He was almost unique among Italian composers, inasmuch as he devoted his bright talents almost exclusively to instrumental compositions (chamber music and symphonies). For the stage he wrote a single melodrama, for the church a "Stabat Mater," a mass, a cantata, and a few motets. His model as a musician was Joseph Haydn, who, in return, was a warm admirer of Boccherini's genius. His education was begun by his father, a clever contra-bass player, continued by the Abbé Vanucci, Archiepiscopal Chapel-master at Lucca, and finished at Rome. He was an admirable violoncello player. His first quartets were published at Paris, whither he went in 1768. The next year he went to Madrid and entered the service of the Royal Family, becoming in 1785 Royal Court Composer. Charles IV. gave him a pension, and King Frederick William II. of Prussia, a great admirer of his chamber music sent him a life annuity on condition that he would send a few quartets and quintets every year to Berlin. His music is characterized by melodic freshness and beauty, and inexhaustible inventiveness.

ARIA, "Pria che spunti" (Il Matrimonio Segreto) ..... CIMAROSA

### SIGNOR CAMPANINI.

Pria che spunti in ciel l'aurora,  
Cheti cheti a lento passo,  
Scenderemo fino a basso,  
E nessun ci sentirà.

Sortiremo pian pianino  
Per la porta del giardino,  
Tutta pronta una carrozza  
Là da noi si troverà.

Chiusi in quella, il vetturino  
Per schivar qualunque intoppo,  
I cavalli di galoppo  
Senza posa cacerà.

Da una vecchia mia parente,  
Buona donna e assai pietosa,  
Ce n' andremo, cara sposa,  
E staremo cheti là.

Come poi s' avrà da fare  
Penseremo a mente quieta,  
Sposa cara, sta pur lieta  
Che l' amor ci assisterà.

Domenico Cimarosa was born at Avesa, in the Kingdom of Naples, in 1754, and died at Venice, January 11, 1801. He studied at the Conservatorio Santa Maria di Loreto, where, his parents being too poor to educate



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him, he was entered by an organist priest, who was also his first teacher. His schooling lasted eleven years, and he had no sooner entered upon his professional career than he developed an astonishing fertility. He wrote, between 1773 and 1801, no less than seventy-six operas, being employed at Naples, Rome, St. Petersburg, and Vienna. Catherine II. of Russia paid him liberally to write for the Imperial Court, and within four years he composed upward of five hundred pieces. He succeeded Salieri as Court Chapel-master at Vienna, and there, in 1792, composed his masterpiece, "Il Matrimonio Segreto," which has lived, while all else that he wrote is now forgotten. His political opinions caused him to give expression to his enthusiasm when the French Republican army entered Naples in 1799, and he suffered severe punishment. He was imprisoned and sentenced to death, but was finally spared on condition that he would leave Naples. He died at Venice, on his way to St. Petersburg.

"Cimarosa's compositions," says an English writer, "are distinguished by their piquant congeniality and elegant melodious imagery. His operas are full of ideas, and the musical action is carried on with extraordinary impulse and poetic feeling. The 'Pria che spunti,' in the 'Matrimonio,' is one of the most beautiful tenor airs ever composed."

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### LES DEUX JOURNÉES.....CHERUBINI

(a) OVERTURE.

(b) SESTETTE FINALE, "O CIEL!" [Act I.]

CONSTANCE.....	Mrs. OSGOOD
MARCELLINA.....	Miss CARY
COUNT ARMAND.....	Mr. CANDIDUS
MIKELI.....	Mr. HENSCHEL
DANIEL.....	Mr. REMMERTZ
ANTONIO.....	Mr. TOEDT

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ANTONIO.

O heaven! whom do I now behold?  
'Tis he, there's no denying.

MARCELLINA, MIKELI, and DANIEL.

What! he who did that goodness  
show?

ANTONIO.

MIKELI.

'Tis whom? How now, explain.

Yes, yes, 'tis he; the face I know.

MIKELI.

With gladness I feel suffocating.

ANTONIO.

He of whom you've been told,  
That saved my life when from want  
dying.

ARMAND.

Why thus disturbed? What's that he's  
stating?

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ANTONIO (*to Armand*).

See one whose grateful heart joy  
warms,—

That Savoyard who in your arms,  
At Berne, 'twas, one night,  
You saved when cold and starving.

ARMAND.

Can this be true?  
The young Antonio you?

MARC., ANT., MIK., and DANIEL.  
The same!

CONSTANCE and ARMAND.

How! he Antonio by all known,  
The gen'rous water-carrier's son?

THE OTHERS.

The same; Antonio by all known,  
The humble water-carrier's son.

ALL.

Praised be heaven, such kindness show-  
ing,

It to our prayers thus attends!  
How sweet the benefits it sends  
No one could greater joy be knowing.

ANTONIO (*to Armand*).

When the soldiers searched the place,  
'Twas you hid in that bed!

MIKELI.

Of course, of course, the secret now  
you gather.

ARMAND.

Without the aid of thy good, gen'rous  
father,  
With my dear wife I soon to death had  
been led.

MIKELI.

So far, good; but there's something  
more to do remaining:  
Do not forget, they're not safe yet.

MARC., ANT., and DAN.

Do not forget, they're not safe yet.

MIKELI.

Children, dear, your aid I am obtaining.

MARC. and ANT.

Say what is there to do remaining?

MIKELI (*to Marcellina*).

Give to me the new passport with which  
you return.

Here's all that you require:

Take great care this to learn—  
The names, surnames, age too, and  
dwelling,

And then you shall at early morn  
With my dear son depart from here.

MARCELLINA.

What's this, father? What is your  
meaning?

MIKELI.

To the wedding you cannot go.

MARCELLINA.

But I don't choose, sir, here remaining.

MIKELI.

'Tis my will; it shall be so.

MARCELLINA.

This is too bad, all will allow.

MIKELI.

Now, then, will you your nonsense  
smother?

MARCELLINA.

If I don't see the wedding of my  
brother,

Consoled you'll see I'll never be.

ARMAND and CONSTANCE.

Mikeli, now, don't angry be.

ANTONIO.

To calm thy heart say this:  
Who saved my brother, now do I save  
in return.

MARCELLINA.

I can this benefactor save?

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MIKELI.

To calm thy heart say this :  
I aid my father, his joy to earn.

MARCELLINA.

I can my father's joy thus earn ?

CONSTANCE and ARMAND.

In us the cause of her grief learn.

ANTONIO.

Yes, he who saved me, save in return.

MIKELI.

Your father's joy you thus will earn.

MARCELLINA.

'Tis well ; without me then depart.

CONSTANCE and ARMAND.

Kind, gentle maid ! How good her  
heart !

ANT., MIK., and ARM.

Full well I know your gentle heart !

ALL.

Praised be heaven, such kindness show-  
ing,

It to our prayers thus attends !

How sweet the benefits it sends,

No one could greater joy be knowing.

Maria Luigi Carlo Zenobio Salvatore Cherubini was born in Florence, September 14, 1760, and died at Paris, March 15, 1842. He was the son of a musician, his father being *Maestro di Cembalo* at the Pergola Theatre, and, as he himself relates, he began to study music at six and composition at nine years of age. For four years from 1777 he studied at Bologna, under Sarti, the Grand Duke, afterward Emperor Leopold III., having granted him an allowance to that end. His first creative efforts were in the line of church music, but from 1780 to 1794, he devoted himself to operas and dramatic music almost exclusively. From 1784 to 1786 he lived in London, then spent a year in Paris, to which city he returned in 1788 after a visit to Italy, and made it his permanent home. He went to Vienna in 1805, and saw "Les deux Journées" (called "Der Wasserträger" by the Germans) and "Faniska" performed, but the war between France and Austria broke out immediately after his arrival, and opera and the theater suffered a melancholy fate. He met Beethoven however, and the two were often together. Beethoven valued him highly as an opera-writer. In 1795, when the Paris Conservatoire de Musique was founded, he was one of the three "Inspecteurs des Etudes"; during the hundred days Napoleon made him Chevalier of the Legion of Honor; under Louis XVIII. he was elected member of the Institute; in 1816, he was appointed jointly with Lesueur "musician and superintendent of the King's Chapel"; and in 1822 he became director of the Conservatoire.

It is said that Beethoven thought the libretto of "Les deux Journées" the best in existence. The story turns on the escape of Count Armand, one of the Presidents of the Parliament of Paris, from the persecution of Cardinal Mazarin, through the help of a water-carrier and his son. The festival selection is the finale of the first act. The *Count* and his wife have

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escaped Mazarin's soldiery by concealing themselves in *Mikeli's*, the water-carrier's, house. *Mikeli's* son, *Antonio*, there recognizes in the *Count* a man who had saved him from perishing, and, full of gratitude, he joins with his father in planning the escape.

LA VESTALE..... SPONTINI

(a) OVERTURE.

(b) SCENES FROM ACT II.

JULIA.....Madame GERSTER

GRAND VESTAL.....Miss CARY

LICINIUS.....Signor CAMPANINI

### SCENE I.

(Interior of the temple of *Vesta*; in a circular form. On a large altar of marble, erected in the center of the sanctuary, the sacred fire is burning: a seat for the Vestals.)

GRAND VESTAL

(Giving to *Julia* the golden branch, with which she is to stir the fire).

This emblem dread of sacred ministry,  
Which now I place within thy hand,  
will make

Thee for this night the sole depository  
Of Heaven's high favor, and of Rome's  
dread fate.

This solemn moment and august will  
place thee

Within the presence of th' immortal  
gods:

E'en one unfaithful sigh they will  
avenge;

And bear in mind that they can read  
your wishes.

### SCENE II.

JULIA (*alone*).

(In an attitude of the most profound thought she kneels on the steps of the altar, whereon she lies for a moment prostrate.)

Thou whom I now with fear implore,  
All dreaded goddess, hear my prayer  
That thus thy Vestal now may share  
And feel thy grace if never more!

Thou seest the doubt, remorse, and  
dread

That o'er my failing spirits spread,  
'Tis only thou that hast the power  
To soothe the grief that clouds this  
hour.

(She rises up, ascends to the altar, and stirs the fire.)

This sacrilegious hand of mine  
Has dared pollute this sacred shrine.  
I tremble while I see

The flames that round me play,  
Tho' they immortal be,  
Grow pale as by decay.

Yes, *Vesta* scorns and drives me hence  
away.

(She paces the stage like one distracted.)

Love, thee will I obey;  
But whither shall I flee?  
My senses stray,  
And madness seizes me!

What powers invincible conspire  
To rack my heart and soul with woe;

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Hold ! o'er me dwells the thunder's fire,

And death's dark regions yawn below.

Licinius wanders near : I have the power

To see him, hear him, speak to him ;

but terror

Restrains ; and yet what bids me longer

doubt ?

Despair and love already seal my doom.

Oh, yet awhile restrain

Your vengeance, heavenly powers,

That love may once again,

Where only sorrow lours,

Awaken joy's bright flowers.

Then nought again shall wrest

A sigh from this lone breast,

Whate'er your anger round me showers.

The die is cast,

My days have passed ;

Oh, come, my love—to thee I give the

last.

(She opens the door of the temple, and then  
leans against the altar.)

### SCENE III.—JULIA, LICINIUS.

LICINIUS.

My Julia !

JULIA

(in the background).

'Tis his voice.

LICINIUS.

My Julia !

JULIA.

The altar trembles. See,

LICINIUS.

Do I once again

Behold thee !

JULIA.

But oh, the time and place !

LICINIUS.

The god that brings us thus together,  
And vigil keeps within these sacred  
walls,

Will be thy life's sure guardian.

JULIA.

'Tis but for thee I tremble.

LICINIUS.

Oh, who can doubt to thee

That heaven would friendly be ?

What god, when thou did'st pray,

From thee could turn away ?

Nor feel his soul dissolve 'neath pity's  
sway ?

JULIA.

My soul revives once more,

The past but lives in memory's store ;

And e'en the future seems to me

A cloud o'er life's dark sea ;

And all of life, that life can know,

Within this single hour doth flow.

LICINIUS.

What transports thrill my heart !

JULIA.

To be thus near to thee, my soul's  
delight !

BOTH.

The love thy tender looks reveal

Around me sheds a new delight ;

Before this shrine then let us kneel,

Our mutual vows to plight.

The torrent of my joy would bear

From mem'ry e'en the gods away ;

Thou art to me than life more dear,

For heaven beneath thy glances play.

LICINIUS.

My soul with joy runs o'er,

The world is nought to me.

JULIA.

Thou art of life the richest store.

LICINIUS.

Licinius only lives for thee.

BOTH.

Before this shrine then let us kneel,  
Our mutual vows to plight.

### *Third Afternoon Concert.*

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Gasparo Luigi Pacificus Spontini was born November 14, 1774, in Majolati, and died in his native village January 14, 1851. At seventeen years of age he entered the Conservatorio Pieta dei Turchini, at Naples, having until that time received private instruction. He had not been in the conservatory long before his talents excited attention and brought him an invitation to compose an opera for Rome. With the help of the composer Fiorentini and a false pass he escaped from the school and went to Rome. He composed the opera "I Puntigli delle donne" within six weeks, and attended its first performance, but then was obliged hurriedly to leave the city. The success of the opera, however, brought about a reconciliation with the directors of the school, and won the favor of Piccinni, then in Rome, for whom he wrote his second opera, after he had returned to the conservatory. He was summoned to Palermo during the sickness of Cimarosa, went next to Marseilles, and thence to Paris, where he managed to have an opera performed in 1804. He remained in Paris until 1820, when he was appointed Royal Music Director, with autocratic power over the opera and music of the court and an enormous salary, by Frederick William II. of Prussia. His career in Berlin, which extended over a score of years, opened brilliantly, but ended in disaster. He became involved in a quarrel and a suit-at-law with the General-Intendant, and was condemned to imprisonment for nine months for publishing a card in which he said that if a decision had been reached by the Court, as had been reported, the signatures and sacred obligations of two Prussian kings would be compromised, and that he would resign his post. The sentence was never executed, but public feeling grew so strong against him that he laid down all active work, being permitted by Frederick William IV. to do so while retaining the title and emoluments of his office. This was in 1841. He returned to Paris to live. In 1847 he was seized with deafness, in the hope of curing which he undertook a visit to Italy. He was royally received in his native town, but while there took ill and died. "La Vestale," brought out in 1807 in Paris, is Spontini's masterpiece. The subject is historical, being the story of the vestal Gorgia who, at Rome, in the year 269, under the consulate of Caius Fabius and Servilius Cornelius, introduced her lover, Licinius, into the Temple of Vesta, where she was tending the sacred fire. She was discovered and, under a law of Numa Pompilius, founder of the vestals, prescribing such punishment for priestesses who violated their vows, was buried alive. In the opera, however, the sentence is reversed by heaven, lightning descending and kindling a fire on the altar, in token of forgiveness, just as the offending vestal enters the tomb.

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## Italian Programme.

GUGLIELMO TELL.....ROSSINI

(a) OVERTURE.

(b) TERZETTO.

MR. CANDIDUS, MR. REMMERTZ, AND MR. WHITNEY.

WILLIAM.

When the blood of the brave freely is  
flowing,  
When all to ruin is yielded,  
Thy recreant sword will the tyrant de-  
fend;  
For Gessler thy life thou wilt risk.

ARNOLD.

To the camp my honor doth summon me,  
Valor and love my heart divide;  
To arms the hope of glory invites me.  
For victory my heart now pants.

WALTER.

An aged man by Gessler has been mur-  
der'd;  
Ruthlessly has his life been taken.  
On all of us his blood for vengeance  
calls—  
From thee it more than all demands it.

ARNOLD.

What mystery is this?  
He an old man put to death!—Oh,  
Heaven!

WALTER.

He expired while weeping for you.

ARNOLD.

Name him.

WALTER.

Shall I his name disclose?

WILLIAM.

If he speak, your heart with grief will  
break.

ARNOLD.

'Twas my father!

H

WALTER.

Unhappy man!  
He was the victim;  
He was put to death  
By the hand of the traitor.

ARNOLD.

Ah! what do I hear! What iniquity!  
I shall die!  
His life the tyrant wickedly hath taken,  
And yet my sabre in its sheath re-  
poseth.  
Alas! my father his son's aid was  
needing,  
While I Helvetia was e'en then be-  
traying.  
Heavens! never again shall I behold  
him!

WILLIAM.

(What agony! scarcely can he draw his  
breath!  
The remorse which his breast now  
lacerates  
The shackles of his mad love hath  
broken.)

WALTER.

(Grief to delirium hath driven him!  
And from his eyes the fatal band hath  
torn!)

ARNOLD.

Oh! can it be true?

WALTER.

I saw the deed done!  
I saw the unhappy old man expire.

ARNOLD.

What shall I do? Oh, God!

### *Third Afternoon Concert.*

WILLIAM.

Do thy duty.

ARNOLD.

Would you have me die ?

WILLIAM.

No; thou must live.

ARNOLD.

By my own hand the miscreant shall  
fall;—

A father's murder his son will avenge.

WILLIAM.

Ah! restrain this burst of passion —  
Thy troubl'd mind to calm surrender.

WALTER.

And revenge thou shalt have  
For Helvetia and thy murdered father.

ARNOLD.

Why should we delay ?

WILLIAM.

The night,

Our designs kindly favoring,  
Her shades already o'er us spreads;  
And here speedily will you see  
Our noble friends cautiously approach,  
Vengeance for thy wrongs to claim;—  
The ploughshare and the peaceful scythe  
Into spears and swords converted,  
In surer hope the attempt to make,  
Vowing to conquer or to die.

TOGETHER.

May glory our hearts with courage exalt,  
Our cause propitious Heaven will aid;  
The shade of your father our souls will  
inspire!  
Vengeance it calls for and not lamenta-  
tion;  
Although departed, he doth seem to say,  
Happy in his destiny hath he been;  
His remains a martyr's tomb shall hal-  
low,  
Of virtue such as his the fit recompense.

Gioacchino Antonio Rossini was born at Pesaro in the Romagna, February 29, 1792, and died at Passy, near Paris, November 13, 1868. At fifteen years of age he was sent to study at the Lyceum of Bologna, his teacher in counterpoint being Padre Mattei. His first great success was scored in "Tancredi," first performed in Venice in 1813, and all the remainder of his familiar operas were written within the sixteen years following. After "Guillaume Tell," written in 1829, while he was director of the Italian Opera at Paris, he gave up active composition and rested upon his laurels, which are still the greenest and freshest that have decked the head of an Italian-opera composer of this century. His self-imposed silence when at the very zenith of his fame and in the prime of his strength caused a great deal of comment at the time in the musical world. Some attributed it to jealousy of the success of Meyerbeer, but the real motive, doubtless, was that which Fetis gives. In his "Dictionary of Musicians," he relates that whenever questioned on the subject Rossini gave always the same answer: "One more success would not add to my fame; a failure could only lessen it. The first I do not need, and I will not lay myself open to the second."

"In his Paris operas," says the biographer of Rossini in the "Dictionary of Music and Musicians," "and especially in 'Guillaume Tell,' the influence



## Italian Programme.

of French taste makes itself strongly felt, and we find a clearness, a charm, a delicacy in the small details, a sense of proportion and of unity, a breadth of style, an attention to the necessities of the stage, and a dignity, which raise this epoch of his career far higher than either of the others."

DUO, "Ah! Leonora, il guardo" (La Favorita).....DONIZETTI

MISS CARY AND SIGNOR GALASSI.

IL RE.

Ah! Leonora, il guardo  
Si mesto a che piegar?

LEONORA.

Lieta mi credi  
Se a te d' accanto Io sono? Il cor non  
vedi!

Quando le soglie paterne varcai,  
Debil fanciulla delusa nel cor,  
Giunta qui teco divider sperai  
Talamo offerto di sposo all' amor!

IL RE.

[*Con tenerezza.*] Taci!

LEONORA.

Sì, Alfonso, traviata, avvilita,  
M' hai tolto il padre, l' onare, la fè!  
Tacita, e sola, dal mondo schernita,  
Fra l' ombre ascosa la bella è del Re.

IL RE.

In questo suolo, a lusingar tua cura,  
Regna il piacer, la via sparsa è di fior  
Se intorno a te più bella appar natura,  
Ahi! donde avvien che tanto è il tuo  
dolor?

LEONORA.

In questo suol s'ammanta la sventura  
Di gemme, d' oro e di leggiadri fior:  
Ma vede il Cielo la mortal mia cura,  
Se ride il labro, desperato è il cor.

IL RE.

Ma di tue doglie la cagion primiera?

LEONORA.

Ah! taci, indarno tu la chiedi a me.  
Soffri che lungi da tua corte io pera!

IL RE.

A ogni uom vo' noto l' amor mio per te.  
Alfin vedrai se questo cor t' adora.

LEONORA.

E vil Leonora, troppo grande è il Re.

IL RE.

[*Aparte.*] Ah! l' alto ardor che nutro  
in petto  
In lei divien steril e affeto!  
Non v' ha destin del suo miglior,  
Fur grave oh Dio! lo pesa in cor!

LEONORA.

[*Aparte.*] Ah! l' alto ardor che nutro  
in petto  
In me divien soave affeto:  
Ma splende invan, come fulgor,  
Di tomba oh Dio! nel muto orror!

IL RE.

Poni tregua al dolor: siedì regina  
Della festa che amore a te destina.

### *Third Afternoon Concert.*

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Gaetano Donizetti was born at Bergamo, September 25, 1797, and died also at Bergamo, April 8, 1848. His studies were made at the Conservatorio of Naples, and on their conclusion, in 1818, he brought out his first opera. Between that time and 1830 he wrote twenty-six operatic scores, none of which have any interest now. A still more fruitful period was that between 1830 and 1834, out of which came twenty-two operas, one of which, "L' Elisire d' Amore," ranks as a masterpiece in the comic province. He became professor at the school where he had studied, and director on the death of Zingarelli. Of his living operas, "Lucrezia Borgia" was composed in 1834, "Lucia di Lammermoor" in 1835, "La Favorita" and "La Fille du Régiment" about 1840, "Linda di Chamounix" in 1842, "Don Pasquale" in 1843. The last three years of his life were clouded by a mental disorder, a mild type of insanity, in the hope of curing him of which his relatives took him, in 1847, to his native town. For a while the change seemed to benefit him, at least physically; but a permanent good did not result, and he was taken off by a stroke of paralysis. He was the head of the Italian school during the period which elapsed between the death of Bellini and the rise of Verdi.

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RONDO, "Ah! non giunge" (La Sonnambula).....BELLINI

MADAME GERSTER.

Ah! non giunge uman pensiero.	Della terra in cui viviamo,
Al contendi ond' io son pienà!	Ci formiamo un ciel d'amor.
A'mili sensi io credo appena;	Ah! mio ben.
Tu mi affida o mio tesor.	Oh, gioja, oh, quel gioja!
Ah! mi abbraccia, e sempre insieme,	Ah! ci formiamo un ciel!
Sempre uniti in una speme,	

Vincenzo Bellini was born at Catania in Sicily, November 1, 1802, and died at Puteaux, near Paris, September 23, 1835. He was sent by a Sicilian nobleman to the Naples Conservatory, then under the direction of Zingarelli, and produced his first opera before leaving its walls. Being heard by Barbajà, manager of La Scala and the San Carlo, it brought him a commission to write for Naples. The result was "Bianca e Fernando," given in 1826 at the San Carlo. It was not successful. "Il Pirata" first placed the young composer on the high road to success, but once on it he marked it with such superior milestones as "La Sonnambula," which is his masterpiece, "Norma," and "I Puritani." This was his last opera, as

## *Italian Programme.*

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soon after its production, while visiting an English friend, he was taken ill and died. Rossini was his friend, admirer, and adviser, and Bellini requited him by taking him for a model.

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ROMANZA (Un Ballo in Maschera).....VERDI

SIGNOR GALASSI.

Eri tu che macchiavi quell' anima,	D'un amplesso che l'essere in dia!
La delizia dell' anima mia;	Quando Adelia si bella, si candida
Che m'affidi e d'un tratto esecrabile,	Sul mio seno brillava d'amor!
L'universo avveleni per me!	E finita non siede che l'odio,
Traditor! che compensi in tal guisa,	E la morti nel vedovo cor!
Dell' amico tuo primo la fé!	O, dolcezze perdute!
O dolcezze perdute! O memorie!	O, speranze d'amor!

Giuseppe Verdi, the greatest living Italian composer, was born October 9, 1813, not in Busseto, as is generally held, but in Roncole, near Busseto. His principal schooling was received at the Conservatory at Milan, whither he went in 1833, meeting at the outset a rebuff, the teacher who examined him for admission advising him to choose another profession, for lack of musical talent. He remained in the school three years, then returned home, married the daughter of his patron Barezzi, who had furnished him the means to obtain an education, and in 1839 removed to Milan and began his career as a composer. The favorite custom of critics to divide the works of composers into periods is easily applied to Verdi. The first period, beginning with his maiden effort, "Oberti, Conte di San Bonifazio," in 1839, and extending up to 1851, when "Rigoletto" was produced, is marked chiefly by failures. Some operas there were, such as "I Lombardi," "Attila," "Macbeth," and "Ernani," which met with a measure of success in their native land, but out of it, especially in Germany, they were generally voted failures. They did not even fulfill the promise held out by the first, which was praised for its unadulterated Italian style. Verdi had felt the influence of Meyerbeer, and, at first, it worked perniciously upon him. The second period embraces "Rigoletto," "Traviata," and "Trovatore," the triad of operas which marked the climax of Verdi's success in his characteristic style, "Un Ballo in Maschera" and "La Forza del Destino." "Aida" marks the beginning of the third period, and in all the essentials of dramatic freedom and expressive orchestration, coupled with a dignity of style hitherto unequalled by him, it is far in advance of his other works. Wagner's influence is unmistakable in it, and revolutionary as it is, it was less injurious to the matured than Meyerbeer's to the growing musician.

## *Third Afternoon Concert.*

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OVERTURE (Ré Lear).....BAZZINI

Antonio Bazzini was born November 24, 1818, at Brescia. He attained great eminence as a violinist, his playing being distinguished by marvelous brilliancy, technique, and vivacity of style. During the early part of his career he traveled through Europe as a concert performer. He afterward settled in Florence and founded a society for the cultivation of instrumental music, became Professor of Composition at the Milan Conservatory, and last year was made Director of the Conservatory founded by Rossini in his birthplace, Pesaro. His compositions are nearly all in the departments of chamber or church music.

## FOURTH EVENING CONCERT.

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A SYMPHONY TO DANTE'S "DIVINA COMMEDIA".....LISZT

A PERFECT appreciation of the symphonic writings of Liszt is conditioned upon an understanding of the principles which underlie them, and which, in the eyes of the composer and his disciples, justify the innovations that they have introduced into instrumental music. Like Wagner's reforms in opera, they have not yet been accepted universally as a genuine and logical advance in art, but, also like those reforms, they have exerted a very strong influence upon contemporaneous compositions. The negations which they show of long-cherished principles regarding form, harmony, and treatment all grow out of the wider and higher purpose which he has placed as the goal of his instrumental music. This purpose he makes plain in the programmes, so-called, which accompany his symphonies and symphonic poems. Their introduction caused a fierce war of polemics, in which nearly every musician and writer on music of eminence took part. The smoke of battle has now cleared away, and these things can, perhaps, be considered as settled: the advance is toward greater accuracy in expression, as well as toward a widening of the province in which its motives are found. In both aspects the benefits conferred by the use of explanatory inscriptions, or more extended programmes, are plain. A programme is not necessarily—as Ambros asserted—a certificate of poverty, an admission by the composer that his art has gone beyond its natural bounds. Its primary value is that it fixes a starting point for the listener's fancy; its next, that it quickens it in its operations. But it can do more; it can make the perception more susceptible to the sensuous beauty of the tonal sequences; it can suggest thoughts that will stimulate pleasure; it can prevent a gross misconception of the character of the composition and the intention of the composer. These things are all undeniably good. It is, therefore, not the

## *Fourth Evening Concert.*

use but the abuse of programmes which is to be condemned, for, after all, the final appeal lies to the beauty and expressiveness of the music as such, and not to the verbal commentary, and a silly or too pretentious programme will harm good music.

Among the writers of programme music (and they extend back to the time of Bach) Liszt is unique for the nobility and high ideality which has always characterized his choice of subjects. The symphony to Dante's "Divina Commedia" is a shining example. In picturesqueness and suggestiveness the Divine Comedy is almost peerless among the monumental poems of all ages and peoples. Its vivid pictures of hell and purgatory and heaven, the sufferings of the eternally damned, the laments and longing of the probationers in the intermediate state, and the happiness of the blest, offer moments of admirable adaptability for musical expression. All that could be desired for the effects of contrast is provided for in the fancied mental and physical condition and occupation of the inhabitants of the future world, and there is an excellent motive for dramatic development from terror and pain, through grief and longing, to hope and blessed realization. The three divisions of Dante's poems are followed by Liszt, but he has connected the second and third (Purgatory and Paradise) for a very obvious ethical and musical purpose.

The opening bars of the first movement bring us at once to the gates of hell.

"On a sudden, open fly  
With impetuous recoil and jarring sound  
Th' infernal doors; and on their hinges grate  
Harsh thunder that the lowest bottom shook  
Of Erebus."

Milton's words, so vivid in their descriptiveness, are an admirable gloss on the beginning of the symphony. Immediately an appalling recitative of the trombones hurls out the beginning of the famous inscription from the beginning of the third canto of the poem:

No. 1. Per me si va nel - la cit - ta do - len - te!.....

*Lento.*



*ff*

Trombones, Tuba, and Str. Bases.

*Per me si va nell' eterno dolore!  
Per me si va tra la perduta gente!*

"Through me pass on to horror's dwelling place:  
Through me pass on to grief eternal:  
Through me pass on to where lost souls reside!"

## Liszt's Dante Symphony.

Whereupon trumpets and horns pronounce the curse :

No. 2.

Las - cia - te og - ni speran - za      Voi ch'en - tra - - te!

“Leave every hope behind, all ye who enter here!”

In this lies the rhythmical as well as the ethical motive of the entire movement. It recurs again and again in varied coloring and dramatic intensity, frequently with that strangely supernatural effect produced by muted horns, as a sort of comment upon the episodes which the composer has selected from Dante's poem for musical delineation. These are the Babel of shrieks and cries of pain and agony, culminating in the desperation of utter hopelessness, uttered by the lost as they are driven around in darkness by a whirlwind (*allegro frenetico*); the demoniac maledictions and teeth-gnashing of the damned in the lowest depths of hell; and the meeting of the ill-starred lovers *Paolo* and *Francesca di Rimini*. This last episode is very dramatically introduced for the purpose of contrast in the midst of the whirling noises of the other scenes. During a lull in the storm a recitative on the bass clarinet ushers in the dialogue between the lovers, and we hear :

No. 3. *Espress. molto.*

Nes-sun ma - gior do - lo - re,      Che ri - cor - dar - si del  
tem - po fe - li - - ce.      Nel - la mi - se - - ri - a!....

“ ——— there is no greater grief  
Than to recall the happy past  
In times of woe.”

followed by an *Andante amoroso* built on this theme :

No. 4.

*Con intimo sentimento.*      &c.

Earthly love remains even in the midst of the torments brought on by its gratification, but it is weighted with the curse of everlasting despair.

The dogma of the Romish Church relating to a place of purgation in which souls are purified from venial sins, or suffer the punishment which

## *Fourth Evening Concert.*

remains after the guilt of mortal sin has been remitted, is in beautiful harmony with the musical requirements of the piece. It determines at once its relationship to the preceding and succeeding movements, and bridges the awful chasm between the two extremes. In its external form it suggests the dramatic evolution which we notice, and the gradual but uninterrupted progression from moderate restfulness and dawning hope to perfect gloriousness and celestial bliss. We follow the stages in the music. The introduction to the second movement is an *Andante*. It pictures a passive state of rest, a period of silence preceding the activity of longing and hope, which is in turn to be resolved into the perfect joys of Paradise. The principal subject appears in choral form :

No. 5. Clar. 1 & Horn. English Horn. Oboe 1 with Eng. Horn.

Clar. 2. &c.  
Bassoon & Clar.  
Bassoons 1 & 2.

This is succeeded by a fugue (*Lamentoso*), in which the sentiment is one of resignation to suffering, earnest self-accusation, and unspeakable melancholy. This is its subject :

No. 6. *Lamentoso*.

Violas. &c.

At the climax of the fugue the choral melody returns, at first powerfully, but only to revert again to its accents of humility and remorse, and interrupted by bits of recitative complaints, to be dissipated. Gradually the gloom is dispersed. The hope which was negated in the motive of the direful curse throughout the first movement comes like a gleam of light from Paradise. It is the moment of translation. Solemnly yet sweetly a solo voice, and afterward a chorus, intones the *Magnificat* :

No. 7.

Ma - - gni - fi - cat a - - ni - ma me - a Do - mi - num!

My soul doth magnify the Lord.



## *Berlioz's The Fall of Troy.*

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All the resources of modern instrumentation, uniquely combined with the words, melodies, and harmonies of classic church music, are now employed to develop the serene bliss which speaks in the *Magnificat* into the celestial ecstasy which breaks out in exultant hallelujahs and hosannas.

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SCENA (Der Dämon, Act I.).....RUBINSTEIN

MADAME GERSTER.

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THE FALL OF TROY (Act II.).....BERLIOZ

Half a dozen of Berlioz's larger compositions are founded on masterpieces of ancient and modern literature. The fact is better evidence of his sincere admiration for the great poets than all the pages of theatrical protestation in his *Mémoires*. When he indulges in such transports as: "Shakespeare! Shakespeare! Thou alone art the artist's god. Fold us to thy bosom, Father. *De profundis ad te clamavi!*"—or when he records that he often read the "Æneid" on his knees, with the tears streaming from his eyes, we are very apt to find the same discrepancy between these paroxysms and his saner expressions that we do between his ravings over his dead wife and his treatment of her while living; and so set them down as studied efforts to appear to posterity as a man of exquisitely fine sensibilities. In his "Romeo and Juliet" Symphony, his "Damnation of Faust," his "Harold in Italy," and his "The Trojans," however, he gives proof that he valued correctly the capacity of the great works of great authors to supply not only an originating impulse for the musician, but also a theme which might derive new beauty from a wedding with beautiful and expressive tones. In the last work, too, he shows that there was much sincerity in his admiration for the operas of Gluck and Spontini based on classical subjects, and that though the bent of his mind was toward the invention of new devices to increase the effect of his representations, he was not deaf to the terrific dramatic power which lies in the direct and simple methods of Gluck.

On the legendary history of the Trojans, as told in Virgil's "Æneid," Berlioz wrote two operas bearing a relationship toward each other like the different divisions of Wagner's Nibelung Tetralogy. Together, he described them as a "lyric poem," and entitled them "Les Troyens." The first is

## *Fourth Evening Concert.*

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an opera in three acts—"La Prise de Troie," of which the second act is to be given at this festival. Its title explains the main-spring of its action. It is really little else than a prelude to the longer second work, "Les Troyens à Carthage," in five acts, in which the dramatic motive is the love affair between *Aeneas* and *Dido*. This opera was brought out at the Théâtre Lyrique during Berlioz's life, and, to cover the events related in "La Prise de Troie," he then resorted to the device of a prologue in which he utilized excerpts from the music of the first opera to accompany the recital, in a manner analogous to the prologue to his "Romeo and Juliet" Symphony. This was only a temporary makeshift, however, his idea of a perfect performance embracing the production of the two operas in succession. "Les Troyens à Carthage" was given twenty-one times, with ever-diminishing success; this was in 1863, under the administration of M. Carvalho. It was not the first time the music had been heard, however; the Germans, with a truer appreciation of Berlioz than the French, had performed the first and fourth acts in Baden in 1859, one year after the completion of the opera. The spirits of Berlioz, already sick and feeble, were not raised by the failure, nor his opinion of the appreciation of his countrymen heightened. He did not live to hear the music of "La Prise de Troie," which has not yet had a stage representation, but has been given complete in concert style in Paris. A fragment of it was performed in the winter of 1878 at one of the popular concerts in the Cirque d'Hiver, and it was all given in the winter of 1879, under circumstances of an amusing rivalry between MM. Padeloup and Colonne. The former had been the first to conceive the idea, but Colonne was first in the field with an announcement of his intention to produce the opera. Padeloup's hand-bills stated that he would give one act at a time in three concerts, and he performed the first act on November 23. Colonne, aroused by this display of activity on the part of his rival, announced that he would perform the entire work on December 7. Padeloup forthwith changed his plan, gave the first and second acts on November 30, and the whole opera on December 6. Thus the work which had slept in neglect during the lifetime of its composer, and for nearly eleven years afterward, was finally produced in an imposing manner before great multitudes at the Cirque d'Hiver and the Châtelet at the same time.

Both parts of "Les Troyens" have been printed in an arrangement for voice and piano, but the orchestral scores are still in manuscript. In this relation there is also an interesting story. Before the production of "Les Troyens à Carthage" at the Théâtre Lyrique, the right of publication was bought by Choudens, the Parisian music editor. He at once printed the composer's piano-forte score, and bound himself by contract to publish the orchestral score of the second opera within a certain time after the public performance. After the failure of the opera, Berlioz, who thought art in France not only dead but putrefying, did not take the trouble to insist upon

## Berlioz's *The Fall of Troy*.

his right to have the score printed. Choudens's sense of the binding force of his obligation was not strong enough to outweigh the consideration of the money loss which the publication would entail upon him, and he quietly ignored the contract. After Berlioz's death, Mlle. Pelletan, a warm friend and admirer of the composer as well as an enthusiast in behalf of the French art, who had already done good service by beginning the publication of a splendid edition of Gluck's French scores (unhappily unfinished), applied to the law courts for an order to compel Choudens to comply with the contract. She was successful in her suit, and the editor was ordered without delay to publish the score. Then Mlle. Pelletan died, and the indifference of press and public has since permitted Choudens to consult his own pleasure about the publication. And he has not pleased to print it.

The events which supply the action in "La Prise de Troie" are all embraced in *Aeneas's* recital to *Queen Dido* of the destruction of the sacred city, in the second book of the poem. The episode of the treachery of *Sinon*, so important in the poem, did not strike Berlioz as being essential in the opera, and it was omitted; but for the sake of a love duo, that *sine qua non* of all operas, the character of young *Coræbus*, *Mygdon's* son, who had come to Troy,

Wooping Cassandra with delirious love,

was much magnified. The other active characters are *Cassandra*, *Ascanius* (*Aeneas's* son), *Aeneas*, *Panthus* (a Trojan priest), *Priam*, *Helenuis* (a Trojan soldier), *Polyxena*, *Hecuba*, and *the Shade of Hector*. The first act is devoted to the rejoicings of the Trojans, who are in the plain outside the city's walls, over the fancied departure of the Grecian hosts, and to the love duet between *Cassandra* and *Coræbus*. The incidents connected with the wooden horse fill the second act. The populace sings a hymn of thanksgiving for the supposed delivery; after this chorus, which is in march form, comes a scene in pantomime, of little significance to the plot, but serving to introduce an effective and affecting stage spectacle. The music accompanies a combat of athletes with the cestus, the entrance of *Andromache* with her child to receive *Priam's* blessing, and a mournful presaging from the chorus and *Cassandra* of impending disaster; *Aeneas*, and after him an octet and chorus, relates the incidents connected with *Laocöon's* destruction by the serpents; the priest's act is recognized as a profanation of *Minerva's* gift, and its punishment and atonement is ordered by *Priam* and *Aeneas* in the introduction of the colossus into the city; *Cassandra* in an air bewails the fate of Troy, which she beholds in prophetic vision; the wooden horse is taken inside the walls amid great rejoicings, which are interrupted temporarily by the noise of arms within its fecund belly; *Cassandra* warns against it in vain, and turns away to die "under

## *Fourth Evening Concert.*

the *débris* of Troy." In the third act are narrated the desperate contests waged between Trojans and Greeks, the episode of the appearance of *Hector's* ghost to *Æneas*, the burning of the city, and the flight of *Æneas* and his companions. It closes with the voluntary sacrifice of *Cassandra* and some other Trojan women of equal courage, who, rather than become the slaves of their conquerors, immolate themselves upon the altar of Cybele. At the point of death they cry out with prophetic ecstasy, "Italy! Italy!"—the exclamation which becomes the watchword of *Æneas* and his companions in the third act of the second opera, and recalls them to their destiny.

CASSANDRA.....	FRAU FRIEDRICH-MATERNA
ASCANIUS.....	Mrs. OSGOOD
HECUBA.....	Miss WINANT
ÆNEAS.....	Signor CAMPANINI
HELENUS.....	Mr. TOEDT
CORÆBUS.....	Signor GALASSI
PANTHUS .....	Mr. REMMERTZ
PRIAM.....	Mr. WHITNEY

### No. 1.

(Priam, Hecuba, Helenus, Polyxena, and princes, the children of Priam. *Æneas* at the head of the Trojan soldiers, Ascanius leading the children, followed by the priests of Neptune and Jupiter and the people. Priam and Hecuba seat themselves on their throne. The various groups pass them, and deposit their offerings of flowers, fruit, etc., on the altar.)

#### MARCH AND HYMN.

##### CHORUS.

God, thou protector of Troy, the eternal,  
 Grant acceptance of our sacrifice,  
 And from the happy and true-hearted  
 people  
 Joyful hymns accept in praise.  
 To you, our help in need, we bring our  
 offerings,  
 To you, our help and refuge!  
 God of Olympus! God of seas!  
 Great ruler of the universe!  
 Oh, accept our gifts.

### No. 2.

(Dances and popular games. During the combat of the wrestlers, *Andromache* enters with *Astyanax*. The child carries a basket of flowers, which he places at the foot of the altar, after which *Andromache* leads him before *Priam's* throne. The king rises from his throne, tenderly embraces his son and blesses him. *Hecuba* also blesses him. A painful feeling seems to settle over the assemblage. *Andromache* weeps aloud, and taking the child by the hand leads him away, midst the sorrowing murmur of the people.)

##### CHORUS.

*Andromache* and her son!  
 O fated hour! There the cries of mirthful  
 and jubilant people,  
 And here but gloomy forebodings, profoundest  
 mourning!  
 See her deep, silent grief.  
 Wives and mothers, weep at the affecting  
 sight.

(Cassandra steps in front.)

## Berlioz's *The Fall of Troy.*

CASSANDRA.

Alas! Weep not, widow of Hector!  
Misfortunes, greater far, shall press the  
bitter tear from thine eyes.

(Cassandra leaves the scene.)

No. 3.

(Æneas enters, addressing the king.)

ÆNEAS.

Behold, great king, on yonder plain  
Thy people in great excitement  
Fly, as if panic stricken.  
Nothing can arrest them.

Some mysterious terror has seized upon  
them;

Laocoön, mistrusting, and denouncing  
as treacherous

Yonder work of the Greeks,  
Bends his bow, and quivering  
Sends his arrow against the side of the  
horse.

He exhorts the people, the work to  
destroy

With fire and flame.

Just then rise from the waters, swelled  
with rage,

Two monstrous serpents.

Advancing over the shining sand,

They rush at the priest of Apollo,

And coil their terrible bodies around  
him;

Fiery vapors issue from their nostrils,  
Their mighty fangs they thrust in the  
heart of their victim!

They devour him before our eyes!

No. 4.—OCTET AND CHORUS.

(Priam, Panthus, Coreëbus, Helenus, Hecuba,  
Polyxena, and people.)

Heaven's wrath has descended.

Horror, by fate decreed,

Vengeance divine, death-dealing terror,

Descends in our midst unawares.

Punishment so severe fills all with fear  
and trembling.

Ah, at this sight the blood chills within  
my veins.

Laocoön! a high priest,

The chosen mark of wrath divine!

By the serpents devoured! oh, horror!

No. 5.—RECITATIVE.

ÆNEAS.

May Minerva, the divine, protect us.  
We implore her aid in this new danger.  
'Tis but true, the sacrifice just brought,  
Pallas will yet revenge.

PRIAM.

To appease her anger,  
My orders obey, without delay.

ÆNEAS.

On mighty rollers raised,  
Stands the colossal horse.  
Let the people take hold, and in triumph  
Conduct it to the Palladium.

In pomp let it enter Troy.

Oh, gift miraculous, with joy we greet  
thee!

Maidens and soldiers! with flowers  
strew the way.

Your joyous chant unite with the lyre's  
sweet sound,

And the trumpet's blare.

CHORUS.

Then for the feast prepare, form the tri-  
umphal march!

All fall in line!

With flowers strew the way to the gates  
of the city!

Let the trumpet and lyre swell the vol-  
ume of song!

(Cassandra enters with hair flowing, and in  
great excitement.)

CASSANDRA.

Misfortune! O woe!

CHORUS.

Minerva! Pardon Troy!

## Fourth Evening Concert.

### No. 6.

(While the people are departing, Cassandra has drawn aside; when, finding herself alone, she steps forward.)

AIR.

CASSANDRA.

No! heaven may forbid for me this  
feast to witness!  
Vain is the hope here to warn!  
Destiny must be fulfilled! This people  
is condemned.  
The gods have resolved its ruin!  
Frightful yawns the abyss!  
Oh, what cruel memories!  
Glories of our beloved land, doomed to  
ignoble fate!  
Glorious visions of future greatness,  
how alluring!  
O Corcebus! O Priam!  
Vain are your efforts of courage!—  
My eyes grow dim with tears at your  
sad fate.

### No. 7.—FINALE. MARCH OF TROJANS.

CHORUS.

Beloved by gods, daughter of Olympus,  
In shining armor, helmet-crowned,  
Goddess of wisdom and war, heaven's  
fairest daughter!  
Shield us from ill and be propitious,  
Let Ilion withstand her foe!

CASSANDRA.

Ha! the fatal procession appears be-  
fore the walls,  
The enemy comes! oh, treacherous plot  
to invest the city!  
The foolish people, here assembled for  
pleasure,  
In their mad joy neglect the orders of  
the king.

CHORUS.

Oh, hear our voices, virgin divine!  
With softest accent of Dindymion,  
Mingle merrily our melodies,  
Blending gaily with the Trojan lyre.

The Phrygian trumpets' blast rings  
through the air!

(Cassandra standing alone in front of the scene.)

CASSANDRA.

The chorus swells in volume.  
The colossal device of the foe now  
advances.  
There it is!

CHORUS.

Strew with roses the way, fragrant  
wreaths deck your dwellings.  
In whirling dance enjoy, happy chil-  
dren, fortune's hour;  
Like snowflakes sprinkle fragrant flow-  
ers,  
Deck gaily Pallas's temple.  
Mirth and joy reign supreme!

(The song of the people suddenly ceases; they  
look at each other in amazement.)

CASSANDRA.

Mighty Jove! — they are halting.  
All is stir and excitement!  
Oh God! — if . . .

(Some of the populace):

CHORUS.

What is this? What has happened to  
alarm the people?

(Some of the women):

What mysterious noise there within the  
colossus?

(The sun breaks from behind the clouds.)

What happy omen! Renew the song!  
Proud Pergamos unveiled,  
Flaming in wonted splendor,  
Triumph beams from its height!

(Cassandra, when she sees the procession  
moving away):

CASSANDRA.

Ah! hold on! beware!  
Aye, with fire and hatchet attack the  
flanks of this monstrous horse!

*Berlioz's The Fall of Troy.*

Laocoön was right! It hides the murderous foe.

My voice now fails me.

Is there no hope, O cruel ruler of Olympus?

Thus to destroy thy people! O inexorable fate! —

Blindly rushes to destruction a people, doomed by the gods!

They enter! — all is over! —

Destiny is fulfilled!

Hector's sister, go and die,

Die under the ruins of Troy!

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CHORUS (Die Meistersinger, Act III.) . . . . . WAGNER

Wake, wake, the dawning day is near,

Within the forest a sound I hear —

A happy, joyful nightingale,

Her glad song rings through hill and vale.

The night flies far to the West,

The day comes from out the East,

The red, fire-flashing morning light

Shines through the clouds of night.

Hail! Hail! Nuremberg's noble Sachs!

Hail! German masters!

May all good spirits reward them —

Help them to work with head and heart;

Then may depart

Our Roman Empire, of right divine.

Still forth shall shine

Our holy German art.

Hail Sachs! Brave and noble Sachs!

# THE ORCHESTRA.

## First Violins.

BRANDT, H. (Principal) New-York  
 ROEBBELEN, A. New-York  
 ARNOLD, R. New-York  
 MOLLNHAUER, ED. New-York  
 BERNSTEIN, J. New-York  
 HEMMANN, F. New-York  
 HAMM, C. New-York  
 HEIMENDAHL, A. Chicago  
 MATZKA, G. New-York  
 FAERBER, PH. New-York  
 HERRMANN, ED. New-York  
 FRANKO, S. New-York  
 MOSENTHAL, J. New-York  
 ROSENBECKER, A. Chicago  
 BRISTOW, G. New-York  
 EICH, H. Cincinnati  
 KLUGESCHIED, R. New-York  
 MOEBUS, W. Milwaukee  
 RICHTER, R. New-York  
 FEHL, H. Chicago  
 DANZ, F. New-York  
 PRICGNITZ, A. Chicago  
 FROELICH, S. New-York  
 LAENDNER, S. New-York  
 LICHTENBERG, C. New-York  
 LOEFFLER, C. New-York  
 RICHTER, C. New-York  
 TROLL, H. Chicago  
 BERNSTEIN, A. New-York  
 FROELICH, H. Cincinnati  
 SCHÜSSEL, A. New-York  
 BECKER, H. Chicago  
 CHRIST, A. New-York  
 FLECHTER, V. Cincinnati  
 GANZBERG, A. New-York  
 KAPP, C. New-York  
 SWORNSBOURNE, W. New-York  
 JOHNS, C. New-York  
 WEBER, A. Cincinnati  
 HAIG, A. Cincinnati  
 ROTHMUNDT, CH. New-York  
 LANZER, C. New-York  
 JOUBERT, HENRY. New Orleans  
 BACH, G. Milwaukee  
 DYRING, J. New-York  
 HERWIG, F. New-York  
 REIF, A. New-York  
 TIMPONE, E. Brooklyn  
 DE BONA, G. New-York  
 JOHN, TH. New-York

## Second Violins.

GRUPE H. (Principal) New-York  
 RHAESA, C. New-York  
 HERRMANN, F. New-York

RIETZEL, J. New-York  
 OTREMBIA, C. New-York  
 HABES, H. New-York  
 KESTER, L. New-York  
 NITSCHKE, H. Chicago  
 HERRMANN, B. New-York  
 RYER, H. New-York  
 STUB, W. New-York  
 JORDAN, E. New-York  
 SCHREIBER, H. New-York  
 KOLLMER, W. New-York  
 STELZ, W. New-York  
 LANDER, M. New-York  
 SCHMUHL, H. New-York  
 WALTHER, PH. New-York  
 RUBEL, G. New-York  
 SCALMER, H. New-York  
 BORNSCHEIN, G. New-York  
 HERFOT, PH. New-York  
 KÜHN, F. New-York  
 HASSELBERG, C. New-York  
 DIETZ, F. New-York  
 CORDES, G. New-York  
 WOLF, J. New-York  
 HOERNIG, E. New-York  
 VAN GEHLE, C. New-York  
 SCHENK, A. New-York  
 GATTERDAMM, L. New-York  
 BERNHARDT, E. New-York  
 PALM, J. New-York  
 KURTH, R. New-York  
 PETERS, J. New-York  
 SENTZ, C. Philadelphia  
 AUDISSA, A. New-York  
 WERNIG, C. Brooklyn  
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 SIEMERS, J. New-York  
 SCHWARZ, H. New-York  
 DREYER, CH. St. Louis  
 STUBBE, C. New-York  
 SIEBECK, L. New-York  
 RIETZEL, H. New-York  
 NEVER, E. New-York  
 RUSSELL, F. New-York  
 FRANKO, N. New-York  
 SCHLIG, M. New-York  
 SURMANN, C. Lancaster

## Violas.

SCHWARZ, M. (Principal) N-Y  
 RISCH, J. New-York  
 SCHUELLINGER, H. New-York  
 BERGER, O. New-York  
 BAETENS, C. Cincinnati  
 RING, R. New-York  
 GRAMM, E. New-York  
 JACOBI, TH. New-York  
 LANDNER, J. New-York

REINBOTH, H. New-York  
 DIETRICH, G. New-York  
 WEINGARTER, G. New-York  
 BROEKHOVEN, J. A. Cincinnati  
 STÜMPFEL, F. Cincinnati  
 BROSCHE, C. New-York  
 STOCKMAR, O. New-York  
 LOEBENSTEIN, M. New-York  
 MUELLER, C. Chicago  
 KÖNIG, A. Chicago  
 WIEGAND, G. New-York  
 ROCHOW, F. New-York  
 LAUTENSCHLAGER, B. New-York  
 SCHWICARDI, A. New-York  
 WOLF, S. New-York  
 JORDAN, E. New-York  
 WENTE, H. Cincinnati  
 HAASE, C. New-York  
 HAEHNISCH, L. New-York  
 MOSES, TH. New-York  
 LOEBMANN, E. New-York  
 STUDE, G. New-York  
 BAHLS, G. New-York  
 MARIANNI. New-York  
 REUTER, G. New-York  
 DILLER, F. New-York  
 HAUSKNECHT, J. New-York

## Violoncellos.

BERGNER, F. (Principal) New-York  
 BRAND, M. Cincinnati  
 MUELLER, W. New-York  
 HARDTEGEN, A. New-York  
 HEMMANN, C. New-York  
 BRANNES, C. New-York  
 REINEXCIUS, W. New-York  
 BEYERHÖFER, C. Boston  
 HOCH, A. New-York  
 EICHHEIM, J. Chicago  
 JONAS. New-York  
 AUBERT, F. New-York  
 BAREITHER, J. New-York  
 SACHLEBEN, H. New-York  
 WERNER, CH. New-York  
 BAREITHER, CH. New-York  
 SCHENK, E. New-York  
 KNOOP, E. New-York  
 DRAGONI, A. New-York  
 SCHLESINGER, R. New-York  
 KALTENBORN, C. New-York  
 WAGNER, F. New-York  
 HAHN, TH. Cincinnati  
 WIESENTHAL, G. Cincinnati  
 SCHROEDER, H. New-York  
 STECKELBERG, H. New-York  
 BIESE, G. New-York  
 WEDEMEYER, F. New-York  
 KÜNSTLER, O. New-York



# The Orchestra.

RIETZEL, C. . . . . New-York  
 STRAUB, H. . . . . New-York  
 ZEDLER, F. . . . . New-York  
 RIETZEL, N. . . . . Boston  
 EDDINGER, C. . . . . New-York  
 MARTENS, H. . . . . New-York  
 MELE, E. . . . . New-York

## Double Basses.

UTHOF, Ch. (Principal) New-York  
 PEIFENSCHNEIDER, G. New-York  
 MANOLI, E. . . . . New-York  
 BAREITHER, G. . . . . New-York  
 REIDER, F. . . . . New-York  
 BARTELS, C. . . . . New-York  
 GEBHARDT, C. . . . . New-York  
 KURTH, C. . . . . New-York  
 LEIFELS, F. . . . . New-York  
 PREUSER, C. . . . . New-York  
 MELBER, C. . . . . Cincinnati  
 HAUSKNECHT, L. . . . . New-York  
 LOWACK, F. . . . . New-York  
 STORCH, F. . . . . Cincinnati  
 KISSENBERTH, . . . . . New-York  
 GOLDSTEIN, A. . . . . New-York  
 SUBERT, L. . . . . New-York  
 BURKHARDT, C. . . . . New-York  
 ROTSCHY, P. . . . . New-York  
 STRAUBEL, H. . . . . New-York  
 HIDELEBERG, C. . . . . New-York  
 DRESCHER, F. . . . . New-York  
 TRAPP, A. . . . . New-York  
 WIESENTHAL, G. . . . . New-York  
 STUEGLER, O. . . . . New-York  
 MINGE, R. . . . . Cincinnati  
 STUHR, S. . . . . New-York  
 GLASS, H. . . . . Chicago  
 SEIDELBACH, A. . . . . New-York  
 POZEL, E. . . . . New-York  
 WIRNIG, J. . . . . Brooklyn  
 ZIEGLER, C. . . . . New-York  
 KRAMER, C. . . . . Chicago  
 LEIFELS, F., Jr. . . . . New-York  
 KNORR, F. . . . . Philadelphia  
 REITER, A. . . . . New-York  
 DAHNE, A. . . . . New-York  
 KASKHOF, A. . . . . New-York  
 BOUGUIST, CH. . . . . New-York  
 EULER, J. . . . . New-York

## Harps.

BRIITSCHUCK, H. . . . . New-York  
 KRÜGER, C. . . . . New-York  
 SLOMANN, E. (Miss) . . . . . New-York  
 FREVGANG, A. . . . . New-York  
 TOLMIN, A. . . . . New-York  
 WEENEKE, Miss. . . . . New-York

## Flutes.

RIETZEL, F. . . . . New-York  
 WEINER, E. . . . . New-York  
 WITGENSTEIN, H. . . . . New-York  
 OESERLE, O. . . . . Chicago  
 JECKLER, J. . . . . New-York  
 SCHAEFER, CH. . . . . New-York

## Piccolos.

JECKLER, J. . . . . New-York  
 SCHAEFER, CH. . . . . New-York

## Oboes.

ELLER, J. . . . . New-York  
 NEUMANN, J. . . . . New-York  
 STOWASSER, C. . . . . New-York  
 ROSS, C. . . . . New-York  
 BAREITHER, J. . . . . Chicago  
 GOERTELMAYER, H. . . . . New-York  
 STUBBE, C. . . . . New-York

## English Horns.

ELLER, J. . . . . New-York  
 STOWASSER, C. . . . . New-York

## Clarinets.

BOEHM, E. . . . . New-York  
 DREWES, J. . . . . New-York  
 WENDELSCHÄFER, F. . . . . New-York  
 SCHÜTT, C. . . . . Cincinnati  
 FREUND, A. . . . . New-York  
 STÖCKIG, L. . . . . New-York

## Bass Clarinets.

BOEHM, E. . . . . New-York  
 FREUND, A. . . . . New-York

## Bassoons.

SOHST, A. . . . . New-York  
 FRIEDRICH, L. . . . . New-York  
 REUTER, R. . . . . New-York  
 BREITSCHUCK, H. . . . . New-York  
 LÜTKE, A. . . . . New-York  
 RUPP, C. . . . . New-York

## Contra Bassoons.

WIESENTHAL, L. . . . . Cincinnati  
 RUPP, C. . . . . New-York

## Horns.

PIEPER, C. . . . . New-York  
 LOTZE, PH. . . . . New-York  
 SCHMITZ, H. . . . . New-York  
 ELLER, A. . . . . New-York  
 BELZ, A. . . . . New-York  
 SCHULZ, J. . . . . New-York  
 SCHRICKEL, A. . . . . Cincinnati  
 MUELLER, C. . . . . Chicago  
 SCHANZ, H. . . . . Chicago

## Saxhorns.

STOLL, H. . . . . New-York  
 OSTMEYER, F. . . . . New-York

## Cornets.

DIETZ, F. . . . . New-York  
 MUELLER, C. . . . . New-York  
 SCHUBRUCK, R. . . . . New-York  
 SCHRAMM, O. . . . . New-York  
 CANIS, A. . . . . New-York  
 SOHST, A. . . . . New-York  
 REUTER, G. . . . . New-York  
 LEDERHAUS, N. . . . . New-York

SIMMERLEIN, G. . . . . New-York  
 KALTENBORN, C. . . . . New-York  
 LEHMANN, W. . . . . New-York

## Trumpets.

SCHRAMM, O. . . . . New-York  
 MUELLER, C. . . . . New-York  
 KOEHLER, H. . . . . New-York

## Bass Trumpet.

STRAUB, H. . . . . New-York

## Tenor Trombones.

LETSCH, F. . . . . New-York  
 CAPPA, C. . . . . New-York  
 SAUL, W. . . . . New-York  
 HEINECKE, CH. . . . . New-York  
 DEIS, O. . . . . New-York  
 BRAUN, H. . . . . Chicago

## Bass Trombones.

GEBHARDT, C. . . . . New-York  
 DEIS, O. . . . . New-York  
 BRAUN, H. . . . . Chicago

## Tubas.

LITSMANN, F. . . . . New-York  
 KURTH, C. . . . . New-York  
 REITER, A. . . . . New-York

## Kettle Drums.

LOEWE, N. . . . . New-York  
 JORDAN, E. . . . . New-York  
 BERNSTEIN, S. . . . . New-York  
 RUBEL, A. . . . . New-York

## Bass Drums.

RUSSEL, F. . . . . New-York  
 KESTER, L. . . . . New-York

## Small Drums.

RUBEL, G. . . . . New-York  
 MARTENS, H. . . . . New-York

## Tenor Drum.

JORDAN, E. . . . . New-York

## Cymbals.

BERNSTEIN, S. . . . . New-York  
 LOEWE, N. . . . . New-York

## Triangles.

LOEWENSTEIN, M. . . . . New-York  
 KURTH, R. . . . . New-York

## Librarians.

GREINERT, H. . . . . New-York  
 NOLAN, J. . . . . New-York

# THE CHORUS.

## Sopranos.

Abbott, Miss Ida J. . . . . New-York  
 Allen, Mrs. C. G. . . . . New-York  
 Abrams, Miss S. . . . . Brooklyn  
 Avery, Miss A. S. . . . . Brooklyn  
 Axworthy, Miss Eudora. B'klyn  
 Arthur, Miss Rose. . . . . Brooklyn  
 Alexander, Miss Kate. Brooklyn  
 Antisell, Miss M. . . . . Brooklyn  
 Addis, Miss Annie. . . . . Brooklyn  
 Allaire, Miss M. M. . . . . Brooklyn  
 Allaire, Miss Flora. . . . . Brooklyn  
 Alexander, Miss Amanda. B'klyn  
 Appleton, Miss F. A. . . . . Boston  
 Alden, Mrs. De A. . . . . Boston  
 Allen, Mrs. S. . . . . Boston  
 Austin, Miss Lillie. . . . . Boston  
 Austin, Miss Edith. . . . . Boston  
 Atwood, Mrs. C. A. . . . . Boston  
 Adams, Miss S. E. G. . . . . Boston  
 Adams, Mrs. F. E. Worcester  
 Apperson, Miss M. I. Worcester  
 Andrews, Mrs. F. T. Philadelphia  
 Alexander, Mrs. R. H. . . . . Phila.  
 Abbott, Miss L. W. Philadelphia  
 Ashton, Miss E. L. Philadelphia  
 Albert, Miss Belle. . . . . Baltimore  
 Appold, Mrs. Julia T. Baltimore  
 Andrews, Miss E. S. Baltimore  
 Asprill, Mrs. Fannie J. Baltimore  
 Adams, Mrs. John Jr. Baltimore  
 Adams, Mrs. John Sr. Baltimore  
 Andrews, Miss Kate. Baltimore

Bolton, Miss F. R. . . . . New-York  
 Bonner, Miss E. J. . . . . New-York  
 Blake, Mrs. R. M. . . . . New-York  
 Behr, Miss Etta. . . . . New-York  
 Behr, Miss Carrie. . . . . New-York  
 Bloomfield, Miss J. . . . . New-York  
 Boyle, Miss Florence. New-York  
 Belknap, Mrs. L. . . . . New-York  
 Barber, Miss Carrie. . . . . New-York  
 Bloomfield, Miss B. . . . . New-York  
 Barton, Miss E. May. New-York  
 Burt, Mrs. F. E. . . . . New-York  
 Burd, Miss Julia. . . . . New-York  
 Bauer, Miss Marie . . . . . New-York  
 Beatty, Miss E. J. . . . . New-York  
 Briggs, Mrs. B. . . . . Brooklyn  
 Bowen, Miss Agnes E. Brooklyn  
 Burkhardt, Miss . . . . . Brooklyn  
 Blauvelt, Miss M. . . . . Brooklyn  
 Bowers, Miss Ella. . . . . Brooklyn  
 Brenner, Miss Georgia. Brooklyn  
 Butts, Mrs. H. C. . . . . Brooklyn  
 Britton, Miss M. C. . . . . Brooklyn  
 Brunner, Miss Lena. Brooklyn  
 Bishop, Mrs. M. V. . . . . Brooklyn  
 Byrnes, Miss L. . . . . Brooklyn  
 Bushnell, Miss L. . . . . Brooklyn  
 Benedict, Miss L. . . . . Brooklyn  
 Ball, Miss Sarah. . . . . Brooklyn  
 Bromhead, Miss Lizzie. Brooklyn  
 Brown, Miss Dora L. . . . . Brooklyn  
 Bruner, Miss Anna. . . . . Brooklyn  
 Bierman, Miss Lena. . . . . Brooklyn  
 Brissel, Miss M. . . . . Brooklyn  
 Benner, Miss Ella L. . . . . Brooklyn  
 Booth, Miss Jessie. . . . . Brooklyn

Brown, Miss Mary. . . . . Brooklyn  
 Brown, Mrs. E. H. . . . . Brooklyn  
 Baker, Miss Ida F. . . . . Brooklyn  
 Bonnington, Miss M. A. B'klyn  
 Burton, Miss Ida N. . . . . Boston  
 Bullard, Mrs. E. C. . . . . Boston  
 Broad, Miss F. W. . . . . Boston  
 Brown, Mrs. M. A. . . . . Boston  
 Bulkley, Miss L. E. . . . . Boston  
 Brown, Miss S. Alice. . . . . Boston  
 Burrows, Miss E. A. . . . . Boston  
 Brown, Miss Carrie A. . . . . Boston  
 Bailey, Miss E. F. . . . . Boston  
 Burbeck, Miss H. L. . . . . Boston  
 Beal, Mrs. H. . . . . Boston  
 Blethen, Mrs. J. C. . . . . Boston  
 Brehm, Miss Fanny J. . . . . Boston  
 Burnham, Miss Ellen E. Boston  
 Burnham, Miss Addie L. Boston  
 Brown, Mrs. Henry B. . . . . Boston  
 Briggs, Mrs. A. W. . . . . Boston  
 Bailey, Ella M. . . . . Worcester  
 Barton, Lucy. . . . . Worcester  
 Battles, Mrs. E. M. . . . . Worcester  
 Beals, Mrs. E. C. . . . . Worcester  
 Bennett, Hattie M. . . . . Worcester  
 Benson, Mrs. C. H. . . . . Worcester  
 Bliss, Mrs. Geo. R. . . . . Worcester  
 Bradley, Harriet E. . . . . Worcester  
 Brigham, Lily. . . . . Worcester  
 Browning, Mrs. E. F. Worcester  
 Blanchard, Miss K. Philadelphia  
 Batchelor, Miss G. Philadelphia  
 Banington, Mrs. C. C. . . . . Phila.  
 Barry, Miss M. . . . . Philadelphia  
 Bliss, Miss C. A. . . . . Philadelphia  
 Biddle, Mrs. C. J. . . . . Philadelphia  
 Biddle, Miss Beattie Philadelphia  
 Booth, Miss A. . . . . Philadelphia  
 Booth, Miss L. . . . . Philadelphia  
 Borden, Miss F. . . . . Philadelphia  
 Bunn, Miss A. B. . . . . Philadelphia  
 Burnham, Miss A. Philadelphia  
 Burnham, Mrs. A. L. . . . . Phila.  
 Bugbee, Miss M. A. Philadelphia  
 Bullock, Miss A. Evelyn. . . . . Phila.  
 Burton, Miss K. M. Philadelphia  
 Brune, Mrs. V. H. . . . . Baltimore  
 Brune, Miss Lizzie. . . . . Baltimore  
 Bowerman, Miss Bettie. . . . . Balt.  
 Border, Miss Lucy. . . . . Baltimore  
 Bankard, Miss Clara. Baltimore  
 Barnett, Miss Amella E. . . . . Balt.  
 Beck Mrs. E. P. . . . . Baltimore  
 Benzinger, Miss Julia. Baltimore  
 Bennett, Miss G'gie C. Baltimore  
 Bump, Miss Maggie. Baltimore  
 Bump, Miss Belle. . . . . Baltimore  
 Baylies, Miss Helen S. Baltimore  
 Buschman, Miss L. M. Baltimore  
 Buschman, Miss A. E. Baltimore  
 Bowers, Miss Lizzie. . . . . Baltimore  
 Balmbridge, Miss M. C. Baltimore  
 Bond, Miss A. T. . . . . Baltimore  
 Becker, Miss Marie. . . . . Baltimore  
 Brawn, Mrs. M. R. . . . . Baltimore  
 Biel, Miss Maggie. . . . . Baltimore  
 Bristor, Miss Lillie. . . . . Baltimore  
 Bristor, Miss Rose E. . . . . Baltimore

Booth, Miss Ellen D. . . . . Baltimore  
 Bachman, Miss M. R. . . . . Reading  
 Beidler, Miss Mary E. . . . . Reading

Craft, Miss Ellen. . . . . New-York  
 Carragan, Mrs. J. H. . . . . New-York  
 Condon, Miss A. P. . . . . New-York  
 Carr, Miss A. P. . . . . New-York  
 Child, Mrs. A. . . . . New-York  
 Carusi, Miss I. . . . . New-York  
 Carter, Miss Isabella. New-York  
 Compton, Miss F. A. . . . . New-York  
 Campbell, Miss Alice. New-York  
 Clements, Miss E. . . . . New-York  
 Currie, Mrs. E. . . . . New-York  
 Campbell, Miss May. . . . . New-York  
 Case, Miss Rosa. . . . . New-York  
 Coe, Miss Anna. . . . . Brooklyn  
 Cadmus, Mrs. . . . . Brooklyn  
 Clements, Miss E. W. Brooklyn  
 Crygier, Miss A. V. . . . . Brooklyn  
 Connelly, Mrs. H. W. Brooklyn  
 Clark, Mrs. Chas. L. . . . . Brooklyn  
 Conkling, Miss M. K. Brooklyn  
 Curran, Mrs. E. . . . . Brooklyn  
 Crowell, Miss L. I. . . . . Brooklyn  
 Campbell, Miss M. B. Brooklyn  
 Carman, Miss Jennie. Brooklyn  
 Carson, Mrs. J. . . . . Brooklyn  
 Carter, Mrs. W. C. . . . . Brooklyn  
 Culbertson, Miss J. M. Brooklyn  
 Creed, Miss Emily. . . . . Brooklyn  
 Cochran, Miss Minnie. Brooklyn  
 Cole, Miss M. L. . . . . Brooklyn  
 Crowell, Miss J. M. . . . . Brooklyn  
 Coons, Miss Hattie. . . . . Brooklyn  
 Christie, Miss Helen. . . . . Boston  
 Chase, Mrs. Philip F. . . . . Boston  
 Crocker, Miss M. H. . . . . Boston  
 Cooke, Mrs. C. G. . . . . Boston  
 Case, Mrs. A. C. . . . . Boston  
 Carr, Mrs. J. A. . . . . Boston  
 Chase, Miss L. A. . . . . Boston  
 Cushman, Miss Mary. . . . . Boston  
 Cushman, Miss Lilly. . . . . Boston  
 Chase, Miss Abbie A. . . . . Boston  
 Clark, Miss Minnie C. . . . . Boston  
 Chenery, Miss Clara M. Boston  
 Cushing, Mrs. George. . . . . Boston  
 Cushman, Mrs. M. K. . . . . Boston  
 Cutter, Mrs. C. K. . . . . Boston  
 Campbell, Mrs. T. W. . . . . Boston  
 Collier, Miss Annie. . . . . Boston  
 Carr, Mrs. A. E. . . . . Worcester  
 Carberry, Mary A. . . . . Worcester  
 Carroll, Mrs. P. H. . . . . Worcester  
 Chandler, Mrs. W. E. Worcester  
 Clark, G. E. . . . . Worcester  
 Clark, Sarah P. . . . . Worcester  
 Clifford, Harriet M. . . . . Worcester  
 Crandall, Ada L. . . . . Worcester  
 Cassatt, Mrs. A. J. Philadelphia  
 Carpenter, Miss Ella D. . . . . Phila.  
 Champion, Miss M. Philadelphia  
 Cadmus, Miss L. B. Philadelphia  
 Clay, Miss M. F. R. Philadelphia  
 Coy, Miss Edith. . . . . Philadelphia  
 Collahan, Mrs. J. B. Philadelphia  
 Cope, Miss Annette. . . . . Phila.

# The Chorus.

Crowden, Mrs. N. .... Philadelphia  
 Comegys, Miss C. .... Philadelphia  
 Comegys, Miss M. E. .... Phila.  
 Collins, Miss A. E. .... Philadelphia  
 Courtney, Miss May C. .... Phila.  
 Carusi, Miss G. .... Baltimore  
 Carusi, Miss G. .... Baltimore  
 Courleander, Miss L. .... Baltimore  
 Courleander, Miss M. .... Baltimore  
 Cameron, Miss E. E. .... Baltimore  
 Cameron, Miss M. E. .... Baltimore  
 Clark, Mrs. Henry .... Baltimore  
 Cleveland, Miss M. .... Baltimore  
 Colton, Miss Venie A. .... Baltimore  
 Crawford, Miss Ida. .... Baltimore  
 Cowman, Miss E. .... Baltimore  
 Caldwell, Miss C. A. .... Baltimore  
 Chisolm, Miss. .... Baltimore  
 Cloud, Miss Vergie. .... Baltimore  
 Cummings, Miss K. .... Baltimore  
 Christian, Miss Mary. .... Baltimore  
 Christian, Miss M. .... Baltimore  
 Caspari, Miss Lou. .... Baltimore  
 Clark, Miss Lizzie. .... Baltimore  
 Correa, Miss C. B. .... Baltimore  
 Craig, Miss Maria L. .... Reading  
 Doubleday, Miss M. .... New-York  
 Du Moulin, Miss A. Z. .... New-York  
 Dooley, Miss Nettie. .... New-York  
 Downe, Mrs. H. W. .... New-York  
 Davis, Miss L. I. .... New-York  
 Duthie, Miss Lucy. .... New-York  
 Doscher, Miss May. .... New-York  
 Dollé, Miss Adele. .... New-York  
 Davis, Mrs. G. H. .... New-York  
 Du Monlin, Miss F. .... New-York  
 Dudley, Mrs. F. H. .... New-York  
 Dougherty, Miss S. C. .... New-York  
 Dwyer, Mrs. F. A. .... New-York  
 Donahoe, Miss K. .... New-York  
 Donahoe, Miss L. .... New-York  
 Dwyer, Mrs. O. .... New-York  
 Du Monlin, Mrs. W. H. .... New-York  
 Dodge, Mrs. L. W. .... Brooklyn  
 Du Gard, Miss M. .... Brooklyn  
 Dickinson, Miss E. M. .... Brooklyn  
 Davis, Miss Isabella. .... Brooklyn  
 Dugan, Miss Mary. .... Brooklyn  
 Du Vigne, Miss Anna. .... Brooklyn  
 Davis, Mrs. Ella. .... Brooklyn  
 Doughty, Miss Adalide. .... Brooklyn  
 De Molt, Mrs. Emma. .... Brooklyn  
 Duvenport, Miss Mary. .... Brooklyn  
 Dean, Miss S. T. .... Brooklyn  
 Darlon, Miss Minnie. .... Brooklyn  
 Dyke, Miss Hattie M. .... Brooklyn  
 Du Vall, Miss Lydia B. .... Brooklyn  
 Doremus, Miss Ida. .... Brooklyn  
 Dean, Miss Mary. .... Brooklyn  
 Duncan, Mrs. L. .... Brooklyn  
 Dakin, Miss Lillian J. .... Boston  
 Dow, Miss Alice I. .... Boston  
 Daniels, Mrs. G. F. .... Boston  
 Dayton, Nellie F. .... Worcester  
 De Land, Etta E. .... Worcester  
 De Land, Mrs. E. H. .... Worcester  
 Dunbar, Emma L. .... Worcester  
 Durkee, Mrs. F. L. .... Worcester  
 Draper, Miss S. C. .... Philadelphia  
 Davis, Miss Carrie. .... Philadelphia  
 Da Costa, Mrs. J. C. .... Philadelphia  
 Deal, Miss S. J. .... Philadelphia  
 Digles, Miss E. G. .... Philadelphia  
 Dugan, Miss C. L. .... Philadelphia  
 Diles, Mrs. C. W. .... Philadelphia  
 Du Bois, Miss M. .... Philadelphia  
 Duells, Miss Julia. .... Baltimore  
 Diesel, Miss Emma. .... Baltimore  
 Donald, Miss J. O. .... Baltimore  
 Drumman, Mrs. J. B. .... Reading  
 Doughty, Mrs. W. W. .... Reading  
 Durham, Mrs. A. R. .... Reading  
 Dr woody, Miss S. C. .... Reading  
 Eger, Miss. .... New-York  
 Emerson, Miss S. M. .... New-York  
 Edgerton, Mrs. F. W. .... Brooklyn  
 Elinwood, Mrs. E. .... Worcester  
 Elsworth, Miss H. L. .... Worcester  
 Emerson, Mrs. J. N. .... Worcester

Evans, Miss A. B. .... Worcester  
 Eekles, Miss E. .... Philadelphia  
 Emory, Miss I. J. .... Philadelphia  
 Emory, Miss N. H. .... Philadelphia  
 Elmer, Miss Lou. .... Baltimore  
 Eichelberger, Miss L. .... Baltimore  
 Eckert, Miss Katie. .... Reading  
 Foster, Miss M. O. .... New-York  
 Foote, Miss A. E. .... New-York  
 Francke, Mrs. Louis. .... New-York  
 Fellers, Miss Anna. .... New-York  
 Fritze Miss Minnie. .... New-York  
 Fletcher, Miss H. S. .... New-York  
 Faber, Miss C. .... New-York  
 Fowler, Miss Kate. .... Brooklyn  
 Fitch, Miss S. .... Brooklyn  
 Falsenfeldt, Mrs. C. .... Brooklyn  
 Fitzpatrick, Miss H. .... Brooklyn  
 Fitch, Miss T. F. .... Brooklyn  
 Fitzgerald, Miss A. .... Brooklyn  
 Fitch, Miss E. L. .... Brooklyn  
 Fitch, Mrs. E. W. .... Brooklyn  
 Forrester, Miss E. .... Brooklyn  
 Freckleton, Miss Eva. .... Brooklyn  
 Fink, Mrs. F. .... Brooklyn  
 Foote, Miss E. L. .... Brooklyn  
 Fuller, Miss Eloise. .... Boston  
 Fuller, Mrs. Sarah E. .... Boston  
 Frye, Miss Mary P. .... Boston  
 Frye, Miss S. J. .... Boston  
 Frost, Miss S. F. .... Boston  
 Frost, Miss G. E. .... Boston  
 Fairchild, D. A. .... Worcester  
 Fenner, Mrs. Arthur. .... Worcester  
 Field, R. E. .... Worcester  
 Fisher, Mary E. .... Worcester  
 Flagg, Mrs. E. .... Worcester  
 Fletcher, Lois L. .... Worcester  
 French, Mrs. Geo. F. .... Worcester  
 Fassitt, Mrs. H. .... Philadelphia  
 Flanigen, Miss Isabel M. .... Phila.  
 Fenton, Miss. .... Philadelphia  
 Forbes, Mrs. William S. .... Phila.  
 Forney, Miss Tillie May. .... Phila.  
 Fulton, Miss Madge. .... Phila.  
 Freeman, Miss Bretta. .... Balt.  
 Freeman, Miss Nora. .... Baltimore  
 Frink, Miss Clara B. .... Baltimore  
 Fulton, Mrs. Emma A. .... Balt.  
 Ford, Miss Ella. .... Baltimore  
 Fink, Miss Sallie A. .... Reading  
 Fichthorn, Miss Maggie. .... Read'g  
 Gillespie, Mrs. V. .... New-York  
 Garrigue, Miss A. .... New-York  
 Goodmann, Mrs. D. .... New-York  
 Gallagher, Miss G. .... New-York  
 Grill, Miss M. .... New-York  
 Going, Miss Anna. .... New-York  
 Gault, Miss Ella. .... New-York  
 Gray, Miss Martha. .... New-York  
 Gilbert, Miss Minnie. .... New-York  
 Grant, Miss Annie. .... New-York  
 Greenwood, Miss. .... New-York  
 Garrison, Miss Helen. .... New-York  
 Geist, Miss Mary. .... Brooklyn  
 Garrison, Mrs. W. H. .... Brooklyn  
 Green, Miss Mira. .... Brooklyn  
 Guardenier, Miss M. .... Boston  
 Grant, Mrs. A. R. .... Boston  
 Gunn, Miss Grace A. .... Boston  
 Goodwin, Miss Eliza. .... Boston  
 Griswold, Miss S. A. .... Boston  
 Garfield, Lottie L. .... Worcester  
 Gilmore, Mrs. G. W. .... Worcester  
 Goodale, Carrie J. .... Worcester  
 Goodell, Mary D. .... Worcester  
 Goodspeed, Mrs. E. B. .... Worcester  
 Goddard Mrs. Asa. .... Worcester  
 Goddard, Miss W. .... Worcester  
 Gorham, Mrs. M. E. .... Worcester  
 Guess, Mrs. D. A. .... Worcester  
 Grant, Miss A. M. .... Philadelphia  
 Graham, Mrs. F. D. .... Philadelphia  
 Gardom, Miss G. F. .... Philadelphia  
 Gillespie, Miss Ellen D. .... Phila.  
 Gott, Miss Louisa M. .... Baltimore  
 Gibson, Miss Nannie. .... Baltimore  
 Gibson, Miss Mary. .... Baltimore

Gray, Miss Bessie. .... Baltimore  
 Guyton, Miss Lizzie E. .... Baltimore  
 Graham, Miss N. A. .... Baltimore  
 Gillen, Miss Carrie. .... Baltimore  
 Grafflin, Miss Emma. .... Baltimore  
 Grafflin, Miss Florence. .... Balt.  
 Goldsborough, Miss E. .... Balt.  
 Gallagher, Mrs. R. L. .... Baltimore  
 Gallagher, Mrs. B. .... Baltimore  
 Gray, Miss E. F. .... Baltimore  
 Griffith, Mrs. L. H. .... Reading  
 Harriett, Miss H. .... New-York  
 Harriett, Miss T. .... New-York  
 Humphries, Miss M. G. .... N. Y.  
 Hill, Miss Florence. .... New-York  
 Heer, Miss Carrie. .... New-York  
 Hoke, Miss S. B. .... New-York  
 Hood, Mrs. C. W. .... New-York  
 Hamilton, Miss Maggie. .... N. Y.  
 Horth, Miss Emma F. .... N. Y.  
 Harvey, Miss Hattie. .... New-York  
 Hanna, Miss May. .... New-York  
 Hinshelwood, Miss M. .... N. Y.  
 Hofmeyer, Miss M. .... New-York  
 Humphries, Mrs. K. .... New-York  
 Hauck, Mrs. G. .... New-York  
 Hoheb, Miss Ellen. .... New-York  
 Hallett, Miss A. M. .... New-York  
 Hofmeyer, Miss Kate. .... New-York  
 Howe, Mrs. H. H. .... Brooklyn  
 Henry, Mrs. C. F. .... Brooklyn  
 Hill, Mrs. F. .... Brooklyn  
 Hill, Miss F. L. .... Brooklyn  
 Harris, Miss Anna H. .... Brooklyn  
 Harrison, Miss J. E. .... Brooklyn  
 Hill, Miss Carrie A. .... Brooklyn  
 Hutchinson, Miss M. .... Brooklyn  
 Hutchinson, Miss N. .... Brooklyn  
 Haight, Miss Louise. .... Brooklyn  
 Hauff, Mrs. Philip P. .... Brooklyn  
 Hodgson, Miss Jessie. .... Brooklyn  
 Hoyt, Miss Mary. .... Brooklyn  
 Hoffman, Miss C. E. .... Brooklyn  
 Hoyt, Mrs. W. I. .... Brooklyn  
 Hillyer, Miss A. M. .... Brooklyn  
 Hillyer, Miss Kittie E. .... Brooklyn  
 Howells, Mrs. W. I. .... Boston  
 Hayden, Miss Hattie C. .... Boston  
 Huntley, Mrs. R. J. .... Boston  
 Hayward, Mrs. F. S. .... Boston  
 Haynes, Miss E. O. .... Boston  
 Hunnewell, Miss E. L. .... Boston  
 Hatch, Miss Jessie F. .... Boston  
 Hall, Mrs. Mary L. .... Boston  
 Hodgdon, Miss A. M. .... Boston  
 Henry, Mrs. G. E. .... Boston  
 Harris, Mrs. W. S. .... Boston  
 Hall, Mrs. W. W. .... Worcester  
 Handlin, Miss B. T. .... Worcester  
 Handlin, Miss Kate A. .... Worcester  
 Harlow, Mrs. Geo. W. .... Worcester  
 Higgins, Miss E. E. .... Worcester  
 Hinds, Miss Fannie A. .... Worcester  
 Holland, Miss Cora E. .... Worcester  
 Holton, Mrs. M. E. .... Worcester  
 Howard, Mrs. Warren. .... Worcester  
 Hunter Mrs. W. A. .... Worcester  
 Hutchins, Miss J. G. .... Worcester  
 Hays, Miss A. M. .... Philadelphia  
 Heineman, Miss Adelaide. .... Phila.  
 Hopper, Miss Maria. .... Phila.  
 Hall, Mrs. A. D. .... Philadelphia  
 Hale, Miss M. L. .... Philadelphia  
 Haug, Miss Louisa. .... Phila.  
 Hurd, Mrs. George B. .... Baltimore  
 Hardesty, Mrs. B. M. .... Baltimore  
 Harding, Miss Fannie. .... Baltimore  
 Hank, Miss L. C. .... Baltimore  
 Harman, Miss E. C. .... Baltimore  
 Harman Miss Ella L. .... Baltimore  
 Hildebrand, Miss E. .... Baltimore  
 Heindel, Miss Flor. E. .... Baltimore  
 Hammond, Miss N. P. .... Baltimore  
 Horn, Miss Emma. .... Baltimore  
 Hanway, Mrs. W. A. .... Baltimore  
 Hanway, Miss Anna. .... Baltimore  
 Heffebower, Mrs. J. .... Baltimore  
 Holland, Mrs. Albert. .... Baltimore  
 Hartman, Miss P. A. .... Baltimore

# The Chorus.

Haskell, Miss A. M. . . . . Baltimore  
 Henninger, Miss S. A. . . . . Reading  
 Ives, Miss Ida R. . . . . Brooklyn  
 Irwin, Miss M. . . . . Brooklyn  
 Iremonger, Miss M. . . . . Brooklyn  
 Hsley, Miss Hattie H. . . . . Brooklyn  
 Ives, Miss Lillian E. . . . . Brooklyn  
 Inalls, Mrs. A. E. . . . . Worcester  
 Isaacs, Miss Ada. . . . . Baltimore  
 Jaeger, Miss Nora S. . . . . Reading  
 Immel, Miss Kate E. . . . . Reading  
 Johnston, Mrs. R. . . . . New-York  
 Johnston, Miss M. L. . . . . New-York  
 Judd, Mrs. A. A. . . . . New-York  
 James, Mrs. W. F. . . . . New-York  
 Juchan, Miss A. . . . . Brooklyn  
 Jarvis, Miss Anna. . . . . Brooklyn  
 Jarvis, Mrs. Charles. . . . . Boston  
 Jackson, Miss L. S. . . . . Boston  
 Jarvis, Miss Mattie C. . . . . Boston  
 Jacobs, Mrs. J. A. . . . . Worcester  
 Johnson, Miss L. B. . . . . Worcester  
 Jenkinson, Miss M. W. . . . . Phila.  
 Jermon, Miss Marie H. . . . . Phila.  
 Jones, Miss Emily. . . . . Phila.  
 Johnston, Miss Lucia. . . . . Phila.  
 Jenkins, Mrs. Thos. . . . . Baltimore  
 Jones, Miss Helen M. . . . . Baltimore  
 Johnson, Miss M. . . . . Baltimore  
 Jackson, Miss R. A. . . . . Baltimore  
 Jones, Miss E. M. . . . . Baltimore  
 Jones, Miss Lizzie E. . . . . Reading  
 Kamping, Mrs. J. A. . . . . New-York  
 Kellogg, Miss Lotise. . . . . New-York  
 Klawitter, Mrs. L. . . . . New-York  
 Knight, Miss Josie E. . . . . New-York  
 Krause, Miss Clara. . . . . New-York  
 Kyle, Miss J. . . . . New-York  
 Kraemer, Miss B. . . . . New-York  
 Kelly, Mrs. B. F. . . . . New-York  
 Knox, Mrs. Emma F. . . . . Brooklyn  
 Kane, Miss Emma H. . . . . Brooklyn  
 Knight, Mrs. H. C. . . . . Brooklyn  
 Kelsey, Mrs. O. R. . . . . Worcester  
 Kimball, Mrs. W. B. . . . . Worcester  
 Kniffen, Mrs. S. B. . . . . Worcester  
 Kcen, Mrs. W. W. . . . . Philadelphia  
 Knight, Mrs. W. A. . . . . Philadelphia  
 Kimber, Miss K. . . . . Philadelphia  
 Kimber, Miss L. . . . . Philadelphia  
 Kellow, Miss Bettie. . . . . Baltimore  
 Kellow, Miss Agnes. . . . . Baltimore  
 King, Miss Minnie H. . . . . Baltimore  
 Kild, Miss Lucy. . . . . Baltimore  
 Knipp, Miss Amelia. . . . . Baltimore  
 Kirk, Miss Mollie E. . . . . Baltimore  
 Kemp, Miss Kate E. . . . . Baltimore  
 Kennedy, Miss J. . . . . Baltimore  
 Ludevitz, Miss L. . . . . New-York  
 Luckstone, Miss M. . . . . New-York  
 Lovcraft, Miss M. L. . . . . New-York  
 Lascombe, Miss F. . . . . New-York  
 Leonard, Miss C. S. . . . . New-York  
 Lauter, Mrs. A. . . . . New-York  
 Laphan, Miss A. . . . . New-York  
 Learned, Miss A. L. . . . . Brooklyn  
 Lee, Miss A. L. . . . . Brooklyn  
 Lewis, Miss M. . . . . Brooklyn  
 Legget, Miss Ada. . . . . Brooklyn  
 Lomas, Mrs. E. H. . . . . Brooklyn  
 Leonard, Miss C. S. . . . . Brooklyn  
 Learned, Miss A. H. . . . . Brooklyn  
 Love, Mrs. L. . . . . Brooklyn  
 Lazell, Miss Grace. . . . . Brooklyn  
 Lazell, Miss Mary. . . . . Brooklyn  
 Lund, Mrs. Cora M. . . . . Boston  
 Lovering, Mrs. W. H. . . . . Boston  
 Lincoln, Mrs. A. L. . . . . Boston  
 Locke, Miss C. A. . . . . Boston  
 Le Favor, Mrs. A. S. . . . . Boston  
 Leonard, Mrs. C. C. . . . . Boston  
 Leonard, Miss Cora E. . . . . Boston  
 Long, Mrs. F. E. . . . . Boston  
 Leonard, Mrs. Jennie. . . . . Boston  
 Leland, Miss A. M. . . . . Boston  
 Lincoln, Miss A. L. . . . . Boston

Lazell, Mrs. Daniel. . . . . Worcester  
 Leonard, Miss E. R. . . . . Worcester  
 Long, Mrs. J. A. . . . . Worcester  
 Lowell, Mrs. Chas. C. . . . . Worcester  
 Lane, Miss Ada. . . . . Philadelphia  
 Lane, Miss Edith. . . . . Philadelphia  
 Lane, Miss E. G. . . . . Philadelphia  
 Lafourcade, Miss S. H. . . . . Phila.  
 Lewis, Miss M. V. . . . . Philadelphia  
 Love, Miss Clara L. . . . . Philadelphia  
 Lycett, Miss M. F. . . . . Philadelphia  
 Ludwig, Miss Florence. . . . . Phila.  
 Linville, Miss Haide. . . . . Baltimore  
 Linhard, Miss Helen. . . . . Baltimore  
 Lockwood, Miss Addie. . . . . Baltimore  
 Leamy, Miss Jennie. . . . . Baltimore  
 Laumping, Miss Helen. . . . . Baltimore  
 Lord, Mrs. Charles W. . . . . Baltimore  
 Lohmeyer, Miss M. . . . . Baltimore  
 Mangam, Mrs. S. J. . . . . New-York  
 McGown, Miss H. H. . . . . New-York  
 McCarthy, Miss J. . . . . New-York  
 Mead, Miss Emily. . . . . New-York  
 Martin, Miss C. M. . . . . New-York  
 McDonald, Miss A. B. . . . . New-York  
 Merrington, Miss M. . . . . New-York  
 McCarthy, Miss E. . . . . New-York  
 Mcunckwitz, Miss P. . . . . New-York  
 Murphy, Miss A. M. . . . . New-York  
 Munsey, Mrs. J. H. . . . . New-York  
 Merrington, Miss R. . . . . New-York  
 Merrick, Miss Flora. . . . . New-York  
 Murray, Miss A. R. . . . . New-York  
 Masters, Miss Maggie. . . . . New-York  
 McCoy, Miss Ella. . . . . Brooklyn  
 Marchant, Miss Minnie. . . . . B'klyn  
 Miller, Miss Isabella. . . . . Brooklyn  
 Montgomery, Miss Mau. . . . . B'klyn  
 MacLagan, Miss Georgia. . . . . B'klyn  
 McDermott, Mrs. Oliver. . . . . B'klyn  
 Mendell, Miss Georgiana. . . . . B'klyn  
 Mitzel, Miss Minnie. . . . . Brooklyn  
 Mente, Miss Louise. . . . . Brooklyn  
 Montgomery, Mrs. E. . . . . Brooklyn  
 Mullins, Miss Maggie. . . . . Brooklyn  
 Miller, Miss J. H. . . . . Brooklyn  
 Moore, Miss K. A. . . . . Brooklyn  
 McClellan, Mrs. A. H. . . . . Brooklyn  
 Mills, Mrs. W. S. . . . . Brooklyn  
 Morse, Miss Emily C. . . . . Brooklyn  
 Morse, Miss M. E. . . . . Brooklyn  
 Morch, Miss M. . . . . Brooklyn  
 Moore, Miss J. E. . . . . Brooklyn  
 McMasters, Miss Georgie. . . . . Boston  
 Morgan, Miss S. A. . . . . Boston  
 Mahoney, Mrs. G. S. . . . . Boston  
 Mayhew, Mrs. M. A. . . . . Boston  
 Metcalf, Miss Mary F. . . . . Boston  
 Milton, Miss M. Viola. . . . . Boston  
 Milliken, Miss Georgie. . . . . Boston  
 McDougle, Miss Clara. . . . . Boston  
 Morton, Miss S. R. . . . . Boston  
 Mead, Miss Mattie. . . . . Boston  
 Mannix, Miss Mary. . . . . Worcester  
 Martin, Miss Janet. . . . . Worcester  
 Maynard, Miss Bertha A. . . . . Wo'ster  
 McNeill, Miss Jennie M. . . . . Wo'ster  
 Morse, Miss Hattie J. . . . . Wo'ster  
 Morneburg, Miss C. S. . . . . Wo'ster  
 Morneburg, Miss K. A. . . . . Wo'ster  
 Moulton, Mrs. J. D. . . . . Worcester  
 Myrick, Mrs. C. T. . . . . Worcester  
 McLean, Mrs. Victoria. . . . . Phila.  
 McCord, Miss Ella. . . . . Philadelphia  
 Markle, Miss Clara. . . . . Philadelphia  
 Madeira, Miss Adeline. . . . . Phila.  
 Mahon, Miss A. J. . . . . Philadelphia  
 Mahon, Miss S. J. . . . . Philadelphia  
 Marston, Miss Mary. . . . . Phila.  
 Mears, Miss Bessie. . . . . Philadelphia  
 Mill, Miss Julia N. . . . . Philadelphia  
 Monges, Miss. . . . . Philadelphia  
 Morley, Miss. . . . . Philadelphia  
 Morrison, Miss E. M. . . . . Philadelphia  
 Morrison, Miss S. A. . . . . Philadelphia  
 Mealy, Mrs. J. M. . . . . Baltimore  
 Musi, Mrs. M. F. . . . . Baltimore  
 Mooney, Miss Kate E. . . . . Baltimore  
 Morrow, Mrs. George. . . . . Baltimore

McNeal, Miss E. . . . . Baltimore  
 Mann, Miss Kate M. . . . . Baltimore  
 Meginnis, Mrs. M. E. . . . . Baltimore  
 Myers, Miss Mary J. . . . . Baltimore  
 McGee, Miss Ella. . . . . Baltimore  
 Massamore, Mrs. S. . . . . Baltimore  
 McEvoy, Mrs. James. . . . . Baltimore  
 Maddox, Miss Etta. . . . . Baltimore  
 Murray, Miss Helen. . . . . Baltimore  
 Muller, Miss Agnes H. . . . . Baltimore  
 Morris, Miss Annie H. . . . . Baltimore  
 Marston, Miss Fannie. . . . . Baltimore  
 Mallon, Miss Annie. . . . . Baltimore  
 McFadden, Mrs. J. A. . . . . Baltimore  
 McGowen, Miss Lizzie I. . . . . Read'g  
 Mengel, Miss Laura K. . . . . Reading  
 Missimer, Miss Katie M. . . . . Read'g  
 Nelson, Miss M. . . . . New-York  
 Nickles, Mrs. J. B. . . . . New-York  
 Newton, Miss Belle. . . . . New-York  
 Norris, Miss Emily C. . . . . Brooklyn  
 Nicholson, Miss Mary. . . . . Brooklyn  
 Neidlinger, Mrs. Wm. . . . . Brooklyn  
 Nixon, Miss M. L. . . . . Brooklyn  
 Nixon, Miss Mary H. . . . . Brooklyn  
 Nye, Miss M. T. . . . . Brooklyn  
 Nichols, Mrs. S. W. . . . . Boston  
 Nixon, Miss Lizzie. . . . . Boston  
 Newton, Miss A. H. . . . . Worcester  
 Newton, Miss L. F. . . . . Worcester  
 Natt, Miss L. S. . . . . Philadelphia  
 Newbold, Mrs. Roberta G. . . . . Phila.  
 Northrup, Miss Katie. . . . . Phila.  
 Norris, Miss S. . . . . Baltimore  
 Nowell, Miss Mary. . . . . Baltimore  
 Neilson, Mrs. A. . . . . Baltimore  
 Norris, Miss Minnie. . . . . Baltimore  
 Neal, Miss Delmar. . . . . Baltimore  
 New, Mrs. H. H. . . . . Baltimore  
 New, Miss Addie M. . . . . Baltimore  
 Neitz, Miss Carrie V. . . . . Reading  
 Osborne, Miss B. . . . . New-York  
 Orger, Miss Rachel. . . . . New-York  
 Orton, Mrs. George E. . . . . Brooklyn  
 O'Connell, Miss E. . . . . Brooklyn  
 O'Grogue, Mrs. J. F. . . . . Brooklyn  
 Oliver, Mrs. W. S. . . . . Brooklyn  
 Olive, Mrs. Douglas. . . . . Boston  
 Oldham, Mrs. Sarah W. . . . . Boston  
 Oderslery, Miss Julia. . . . . Baltimore  
 Orr, Miss Lou E. . . . . Reading  
 Powell, Miss E. J. . . . . New-York  
 Phillips, Mrs. R. G. . . . . New-York  
 Pratt, Miss J. P. . . . . New-York  
 Paulson, Miss M. H. . . . . New-York  
 Parry, Miss Mary. . . . . New-York  
 Parry, Miss Lizzie. . . . . New-York  
 Parry, Miss Kate. . . . . New-York  
 Plate, Miss E. . . . . New-York  
 Pilsbury, Mrs. T. S. . . . . New-York  
 Parker, Mrs. E. S. . . . . New-York  
 Price, Miss Minnie. . . . . Brooklyn  
 Price, Miss Mamie. . . . . Brooklyn  
 Porter, Mrs. H. E. . . . . Brooklyn  
 Phillips, Miss A. E. . . . . Brooklyn  
 Palmer, Miss Annie D. . . . . Brooklyn  
 Pierce, Miss L. M. . . . . Brooklyn  
 Prener, Miss Ottilie. . . . . Brooklyn  
 Perry, Mrs. Maggie. . . . . Brooklyn  
 Phillips, Miss E. M. . . . . Brooklyn  
 Parkhurst, Miss Ida. . . . . Brooklyn  
 Pierce, Miss P. J. . . . . Brooklyn  
 Prout, Miss E. P. . . . . Brooklyn  
 Phelps, Mrs. A. D. . . . . Boston  
 Prescott, Miss A. Laura. . . . . Boston  
 Pearson, Miss M. L. . . . . Boston  
 Pierce, Miss Annie. . . . . Boston  
 Parry, Miss Edith F. . . . . Boston  
 Pierce, Mrs. V. R. . . . . Boston  
 Paine, Miss Bella. . . . . Boston  
 Pickernell, Miss E. C. . . . . Boston  
 Page, Miss Jennie. . . . . Boston  
 Pierce, Miss Annie S. . . . . Boston  
 Preston, Mrs. J. V. . . . . Boston  
 Poole, Mrs. C. C. . . . . Boston  
 Pool, Miss S. F. . . . . Boston  
 Parker, Miss N. M. . . . . Worcester

# The Chorus.

Pease, Miss Helen M. Worcester  
 Pentecost, Mrs. L. J. Worcester  
 Powell, Mrs. C. A. Worcester  
 Phillips, Miss S. F. Worcester  
 Parrish, Miss L. W. Philadelphia  
 Partridge, Miss E. H. Phila.  
 Partridge, Miss N. H. Phila.  
 Paul, Miss Anne F. Phila.  
 Paulus, Miss Louisa. Phila.  
 Paulus, Miss Mary. Phila.  
 Peabody, Mrs. George E. Phila.  
 Pritchett, Miss Emma. Phila.  
 Pinckney, Mrs. Horace. Phila.  
 Powell, Miss Mary. Baltimore  
 Parkhurst, Miss A. Baltimore  
 Pendleton, Mrs. D. E. Baltimore  
 Pitt, Mrs. Emma. Baltimore  
 Pritz, Miss A. J. H. Reading  
 Phelps, Mrs. Geo. W. Reading

Riggins, Miss E. G. New-York  
 Robinson, Mrs. E. C. New-York  
 Richter, Miss Emily. New-York  
 Rhinghk, Miss A. New-York  
 Rae, Miss Agnes. New-York  
 Rothen, Mrs. V. New-York  
 Rockwell, Miss M. O. New-York  
 Rietzel, Miss Julia. New-York  
 Rall, Miss Emily. Brooklyn  
 Richter, Miss H. B. Brooklyn  
 Rust, Miss M. E. Brooklyn  
 Rutherford, Miss M. C. Brooklyn  
 Rossiter, Miss Lizzie. Brooklyn  
 Reed, Miss A. L. Brooklyn  
 Rowbotham, Mrs. C. Brooklyn  
 Remick, Mrs. D. Rose. Boston  
 Rich, Miss Annie E. Boston  
 Roberts, Miss H. Ella. Boston  
 Richardson, Mrs. J. A. Boston  
 Rundlett, Mrs. R. S. Boston  
 Russell, Miss Fannie F. Boston  
 Rosenberger, Miss Jane. Boston  
 Racklife, Miss Addie. Worcester  
 Raymore, Miss L. A. Worcester  
 Raynae, Mrs. A. H. Worcester  
 Rice, Miss Julia A. Worcester  
 Rice, Mrs. E. Homer. Worcester  
 Riggs, Mrs. Calvin. Worcester  
 Robinson, Miss Mary. Worcester  
 Rood, Miss Nellie M. Worcester  
 Ruggles, Miss M. J. Worcester  
 Russell, Miss B. S. Worcester  
 Russell, Mrs. J. L. Worcester  
 Reath, Miss E. H. Philadelphia  
 Ritter, Miss G. Philadelphia  
 Robins, Miss H. H. Philadelphia  
 Robinson, Miss E. S. Philadelphia  
 Rump, Mrs. E. M. Philadelphia  
 Rubinkam, Mrs. N. J. Phila.  
 Randolph, Miss Clara. Baltimore  
 Reilly, Miss Mary L. Baltimore  
 Russell, Miss A. Baltimore  
 Robinson, Mrs. A. M. Baltimore  
 Russell, Miss Cornelia. Baltimore  
 Reier, Miss A. E. Baltimore  
 Raffle, Miss Bertie L. Baltimore  
 Radford, Miss Lizzie. Reading  
 Richards, Miss Lizzie A. Read'g

Seighthorner, Miss M. New-York  
 Stackpole, Miss M. F. New-York  
 Savin, Miss Carrie. New-York  
 Schuberth, Miss M. New-York  
 Schmidt, Miss Anna. New-York  
 Specht, Miss Millie. New-York  
 Smalley, Miss J. New-York  
 Sullivan, Mrs. J. W. New-York  
 Savage, Miss J. E. New-York  
 Sutton, Mrs. W. F. New-York  
 Schmidt, Mrs. C. E. New-York  
 Seavey, Mrs. J. W. New-York  
 Stewart, Miss Ella. New-York  
 Saul, Miss Laura. New-York  
 Saul, Miss Bertha. New-York  
 Squires, Mrs. Emma. New-York  
 Stanipson, Miss Bella. New-York  
 Stanley, Miss Mary E. New-York  
 Sewall, Miss Ida E. New-York  
 Stevens, Miss Florrie. New-York  
 Skinner, Miss E. New-York

Seward, Mrs. G. F. New-York  
 Stewart, Miss M. A. Brooklyn  
 Silliman, Mrs. C. H. Brooklyn  
 Smith, Miss Anna. Brooklyn  
 Seymour, Miss E. H. Brooklyn  
 Sessions, Miss A. B. Brooklyn  
 Sessions, Miss C. F. Brooklyn  
 Starr, Mrs. E. B. Brooklyn  
 Shirley, Miss Jeanette. Brooklyn  
 Swaney, Miss O. Brooklyn  
 Sheffield, Miss A. M. Brooklyn  
 Slade, Miss F. M. Brooklyn  
 Smith, Miss L. C. Brooklyn  
 Semonite, Miss Ella S. Brooklyn  
 Smith, Mrs. Alice M. Brooklyn  
 Solomon, Miss Martha. Brooklyn  
 Sheville, Mrs. L. F. Brooklyn  
 Shepherd, Miss E. B. Brooklyn  
 Sondern, Mrs. A. Brooklyn  
 Shepherd, Miss M. J. Brooklyn  
 Smith, Mrs. M. F. H. Brooklyn  
 Smith, Miss Minnie. Brooklyn  
 Smiley, Miss Kate. Brooklyn  
 Slocum, Mrs. W. A. Brooklyn  
 Sheldon, Miss I. Brooklyn  
 Strong, Miss M. Brooklyn  
 Strong, Miss Jennie. Brooklyn  
 Swahu, Mrs. E. P. Brooklyn  
 Schneider, Miss Louise. B'klyn  
 Stone, Miss Ellen. Boston  
 Stone, Miss Alice. Boston  
 Stone, Miss Julia. Boston  
 Stone, Miss Helen M. Boston  
 Snow, Miss Helen M. Boston  
 Severance, Miss E. M. Boston  
 Shapleigh, Miss E. M. Boston  
 Stetson, Mrs. J. W. Boston  
 Stowers, Miss Nellie M. Boston  
 Shapleigh, Miss H. E. Boston  
 Starbird, Miss Ella. Boston  
 Sheldon, Mrs. M. C. Boston  
 Sylvester, Mrs. C. T. Boston  
 Strater, Mrs. Pauline P. Boston  
 Sears, Mrs. C. W. Worcester  
 Shepard, Miss S. E. Worcester  
 Smith, Miss Effie C. Worcester  
 Smith, Mrs. Geo. A. Worcester  
 Smith, Miss M. B. Worcester  
 Spaulding, Miss S. L. Worcester  
 Stowe, Mrs. A. H. Worcester  
 Stone, Mrs. Harley A. Worcester  
 Stoughton, Miss C. E. Worcester  
 Squier, Mrs. C. E. Worcester  
 Smaltz, Miss Kate E. Phila.  
 Stevens, Miss Victoria B. Phila.  
 Sparhawk, Miss M. V. Phila.  
 Stephens, Mrs. Wm. B. Phila.  
 Sherrerd, Miss Mary. Phila.  
 Sherrerd, Miss Sue W. Phila.  
 Sherrerd, Miss O. C. Phila.  
 Sheppard, Miss May. Phila.  
 Smith, Miss L. V. Philadelphia  
 Smith, Miss Mary F. Phila.  
 Sinnickson, Mrs. C. B. Phila.  
 Scott, Miss H. E. Philadelphia  
 Scott, Miss Nettie N. Phila.  
 Schoff, Mrs. F. Philadelphia  
 Sower, Miss S. C. Philadelphia  
 Schubert, Miss Emma. Phila.  
 Suro, Mrs. Otto. Baltimore  
 SeEVERS, Miss Maria. Baltimore  
 Snow, Miss Mamie. Baltimore  
 Stewart, Miss Maggie. Baltimore  
 Scheurman, Miss M. Baltimore  
 Shields, Miss Mary H. Baltimore  
 Scott, Miss Annie. Baltimore  
 Schaeffer, Miss Jennie. Balt.  
 Stapleton, Miss Ella. Baltimore  
 Stansbury, Miss M. E. Baltimore  
 Smith, Mrs. H. P. Baltimore  
 Sheldon, Mrs. E. E. Baltimore  
 Soelky, Miss Alice. Baltimore  
 Smith, Miss Thilie. Baltimore  
 Selman, Miss Mary. Baltimore  
 Seager, Miss Kate. Baltimore  
 Steblein, Miss Mollie. Baltimore  
 Shane, Miss Thilie. Baltimore  
 Steinbach, Miss Ella. Baltimore  
 Shaaber, Miss Ella. Reading  
 Shaaber, Mrs. Daniel. Reading  
 Scheibner, Mrs. M. E. Reading

Shearer, Miss Sallie A. Reading  
 Sheeler, Miss Sue C. Reading  
 Travis, Mrs. J. H. New-York  
 Tenny, Miss H. M. New-York  
 Trischet, Miss T. New-York  
 Troitzsch, Miss Ella. New-York  
 Twoombly, Miss M. E. N. Y.  
 Tomes, Miss M. A. New-York  
 Tucker, Miss Lillie. Brooklyn  
 Tienken, Miss Lena. Brooklyn  
 Titterton, Miss Clara. Brooklyn  
 Turner, Miss E. Brooklyn  
 Thompson, Miss M. C. Brooklyn  
 Todd, Miss A. J. Brooklyn  
 Tucker, Mrs. Boston  
 Thomas, Mrs. M. E. Boston  
 Tufts, Miss Cora L. Boston  
 Turrill, Miss M. Carrie. Boston  
 Talbot, Mrs. M. E. Boston  
 Turner, Mrs. E. S. Boston  
 Turner, Miss M. P. Boston  
 Tuckerman, Miss Mary T. Boston  
 Thayer, Miss A. Keyes. Wo'ster  
 Thompson, Mrs. Wm. Worcester  
 Thurston, Miss Mabel G. Wo'ster  
 Thurston, Miss M. Sarah. Wo'ster  
 Towne, Miss M. Emma. Wo'ster  
 Thayer, Miss. Philadelphia  
 Thayer, Miss M. B. Philadelphia  
 Thein, Miss L. Philadelphia  
 Thompson, Miss M. C. Phila.  
 Taylor, Miss Adelle. Baltimore  
 Tyler, Mrs. J. E. Baltimore  
 Todd, Miss M. H. Baltimore

Underwood, Mrs. G. A. Wo'ster  
 Van Wie, Miss Kate. New-York  
 Vale, Miss Kate R. Brooklyn  
 Visel, Miss G. Brooklyn  
 Vincent, Miss S. S. Worcester  
 Valentine, Miss J. B. Phila.  
 Volck, Miss Ettie. Baltimore  
 Volck, Miss Annie C. Baltimore

Welles, Miss. New-York  
 Wilkes, Mrs. Albert. New-York  
 Walker, Miss M. E. New-York  
 Wilmut, Mrs. S. K. New-York  
 Wilm, Miss Mary L. New-York  
 Waldmyer, Mrs. M. P. New-York  
 Williams, Mrs. C. R. New-York  
 Warner, Mrs. L. F. New-York  
 Warner, Miss M. L. New-York  
 Wiese, Miss Sophie. New-York  
 White, Miss A. M. New-York  
 Wieber, Miss C. New-York  
 Wiedeman, Miss E. New-York  
 Wolf, Miss Perla. New-York  
 Worms, Miss Emma. New-York  
 Wurmb, Miss A. New-York  
 Wheaton, Miss M. New-York  
 Whitlock, Miss Belle. Brooklyn  
 Whitlock, Mrs. Brooklyn  
 Willets, Mrs. B. A. Brooklyn  
 Wingfield, Miss Kate. Brooklyn  
 Willets, Miss R. J. Brooklyn  
 Whitbeck, Miss C. Brooklyn  
 Willets, Miss F. G. Brooklyn  
 Warner, Miss Clara. Brooklyn  
 Waldron, Miss J. Brooklyn  
 Wilson, Miss Emma J. Brooklyn  
 Washburne, Miss E. C. Brooklyn  
 Whipp, Miss A. M. Brooklyn  
 Weidenback, Miss C. Brooklyn  
 Wildes, Miss J. Brooklyn  
 Wetenhall, Miss M. Brooklyn  
 Whitehead, Miss L. Brooklyn  
 Winkler, Miss B. Brooklyn  
 Wellington, Miss A. F. Brooklyn  
 Weeks, Miss S. A. Brooklyn  
 White, Miss Villa W. Boston  
 Waldo, Mrs. E. C. Boston  
 Waters, Mrs. Hiram. Boston  
 Weymouth, Miss E. A. Boston  
 Wellington, Miss Edith. Boston  
 Woodman, Mrs. R. P. Boston  
 Whitcomb, Mrs. N. O. Boston

# The Chorus.

Wright, Mrs. Chandler. Boston  
 Wood, Mrs. A. M. Boston  
 Willard, Miss Susanna. Boston  
 Winslow, Miss E. A. Boston  
 Wilder, Mrs. L. Boston  
 Weston, Miss J. G. Boston  
 Whitney, Mrs. F. P. Boston  
 Wheeler, Mrs. C. F. Philadelphia  
 Whiteley, Mrs. I. N. Philadelphia  
 Wither, Miss G. L. Philadelphia  
 Woolston, Miss A. S. Phila.  
 Walker, Miss Mary J. Worcester  
 Walton, Mrs. E. A. Worcester  
 Waring, Miss M. W. Worcester  
 White, Mrs. Nathan. Worcester  
 Whittemore, Miss M. E. Worcester

Whitman, Miss E. F. Worcester  
 Willard, Miss J. B. Worcester  
 Willson, Miss A. J. Worcester  
 Woodward, Mrs. D. J. Worcester  
 Wilson, Miss Annie. Baltimore  
 Weber, Miss Mollie. Baltimore  
 White, Miss Ida. Baltimore  
 Wahl, Miss B. L. Baltimore  
 Wright, Miss Olive. Baltimore  
 Wright, Miss Kate. Baltimore  
 Williams, Miss J. S. Baltimore  
 Weaver, Miss Jessie. Baltimore  
 Woodward, Miss M. Baltimore  
 Willson, Miss Emma. Baltimore  
 White, Miss Nannie. Baltimore  
 White, Miss N. L. Baltimore

Woodward, Miss J. E. Baltimore  
 Wilmer, Mrs. S. J. Baltimore  
 Workman, Mrs. Baltimore  
 Webb, Miss Bettie. Baltimore  
 Wrightson, Miss L. C. Baltimore  
 Waterhouse, Miss E. W. Balt.  
 Williams, Miss C. R. Baltimore

Young, Miss A. New-York  
 Young, Miss Louise C. Brooklyn  
 Young, Mrs. H. F. Boston  
 Yarnall, Miss A. Philadelphia  
 Yohe, Mrs. E. Philadelphia

Zeiger, Mrs. Charles. New-York  
 Zeigler, Mrs. J. C. Philadelphia

## Altos.

Atwood, Miss A. M. New-York  
 Amesbury, Miss. Brooklyn  
 Ames, Miss M. E. Brooklyn  
 Adams, Miss S. S. Boston  
 Allen, Miss Grace. Boston  
 Andrews, Miss Ellen. Boston  
 Allen, Mrs. E. G. Worcester  
 Allen, Miss E. J. Worcester  
 Aschenbach, Miss F. E. Phila.  
 Ackley, Mrs. Philadelphia  
 Ashton, Miss Harriet M. Phila.  
 Andrews, Miss Nettie D. Phila.  
 Abbott, Miss A. Frances. Phila.  
 Arnold, Miss Emily R. Phila.  
 Arnold, Miss Margaret. Phila.  
 Arnold, Miss Virginia. Phila.  
 Alford, Miss Ella. Baltimore  
 Allnutt, Mrs. Baltimore  
 Arthur, Miss Kate. Baltimore  
 Arthur, Miss M. Baltimore

Buser, Mrs. N. R. New-York  
 Bagley, Miss S. A. New-York  
 Boardman, Miss G. B. New-York  
 Boardman, Mrs. Wm. B. N. Y.  
 Bartlett, Miss Mary C. N. Y.  
 Benedicks, Miss Bertha. N. Y.  
 Boomhon, Miss N. New-York  
 Buck, Mrs. R. H. New-York  
 Barclay, Miss M. L. New-York  
 Beer, Miss I. A. New-York  
 Bernd, Mrs. Adolph. New-York  
 Buhler, Miss C. New-York  
 Borstelman, Miss Clara. N. Y.  
 Berkelman, Miss C. New-York  
 Benton, Miss Bella F. New-York  
 Butler, Mrs. R. W. Brooklyn  
 Battershall, Miss K. L. Brooklyn  
 Bryant, Miss Laura. Brooklyn  
 Benedict, Miss Cora. Brooklyn  
 Barron, Miss Kate L. Brooklyn  
 Bower, Miss L. Brooklyn  
 Barton, Miss Carrie A. Brooklyn  
 Baiz, Miss E. Brooklyn  
 Burton, Miss Lucy. Brooklyn  
 Bogart, Miss Ritie. Brooklyn  
 Buckelew, Miss Z. Brooklyn  
 Bigelow, Mrs. Fannie W. B'klyn.  
 Bickwell, Miss M. A. Brooklyn  
 Buxton, Miss Lulu. Boston  
 Billings, Mrs. J. D. Boston  
 Bingham, Miss K. B. Boston  
 Blanchford, Miss Dora. Boston  
 Bryant, Miss Margaret. Boston  
 Burton, Mrs. W. H. Boston  
 Backus, Miss Ella. Boston  
 Byrne, Mrs. Addie A. Boston  
 Bullard, Miss May L. Boston  
 Ball, Mrs. Arthur T. Worcester  
 Ball, Miss Jennie V. Worcester  
 Barnes, Mrs. G. W. Worcester  
 Barrett, Miss Minnie A. Wo'ster  
 Barrows, Miss Nellie F. Wo'ster  
 Beals, Mrs. F. H. Worcester  
 Bennett, Miss Minnie F. Wo'ster  
 Braman, Miss A. B. Worcester

Barnes, Miss J. C. Philadelphia  
 Blanchard, Miss Bessie. Phila.  
 Bradford, Miss E. Philadelphia  
 Barstow, Miss A. Lorene. Phila.  
 Barry, Miss Belle. Philadelphia  
 Benners, Miss S. Philadelphia  
 Belton, Mrs. Gussie G. Phila.  
 Bliss, Miss. Philadelphia  
 Booth, Miss N. C. Philadelphia  
 Bugbee, Miss A. Philadelphia  
 Byrne, Mrs. M. W. Baltimore  
 Bankard, Miss Clara. Baltimore  
 Barnett, Miss Estelle. Baltimore  
 Burt, Miss Ella. Baltimore  
 Braims, Miss H. Baltimore  
 Bohler, Miss Emily A. Reading

Collins, Mrs. E. L. New-York  
 Chase, Mrs. S. B. New-York  
 Conway, Miss Ida F. New-York  
 Chase, Miss Grace L. New-York  
 Carr, Mrs. Wm. S. New-York  
 Creed, Miss L. New-York  
 Congdon, Miss A. E. Brooklyn  
 Callan, Mrs. M. K. Brooklyn  
 Cudlipp, Miss S. Brooklyn  
 Cruikshank, Miss Aggie. B'klyn  
 Cruikshank, Miss K. M. B'klyn  
 Corkhill, Miss Flor. H. B'klyn  
 Cox, Miss Julia. Brooklyn  
 Cooke, Miss E. V. Brooklyn  
 Caveney, Miss Julia. Brooklyn  
 Cable, Miss Lizzie. Brooklyn  
 Callen, Mrs. N. Brooklyn  
 Curtiss, Mrs. L. Brooklyn  
 Candidus, Miss A. Brooklyn  
 Copernoll, Miss Nettie. Brooklyn  
 Cotter, Miss A. Brooklyn  
 Cavanaugh, Miss K. A. Brooklyn  
 Culver, Miss Carrie. Brooklyn  
 Culver, Miss Anna. Brooklyn  
 Cook, Miss E. V. Brooklyn  
 Coe, Miss Kate. Brooklyn  
 Chisam, Miss E. B. Boston  
 Card, Miss Lucy G. M. Boston  
 Collins, Mrs. E. D. Boston  
 Carleton, Miss I. S. Boston  
 Caswell, Miss M. A. Boston  
 Coburn, Miss E. C. Boston  
 Curtis, Miss M. G. Boston  
 Coffin, Miss Josie P. Boston  
 Covell, Miss O. M. Boston  
 Crafts, Miss H. F. Boston  
 Clark, Mrs. L. W. Boston  
 Cushing, Mrs. R. D. Boston  
 Caldwell, Miss L. W. Worcester  
 Carberry, Miss Alice V. Worst'r  
 Carberry, Miss M. J. Worcester  
 Chase, Miss Horace L. Worcester  
 Chase, Miss Ida F. Worcester  
 Clough, Miss Abbie E. Worcester  
 Clark, Miss M. Ella. Worcester  
 Collier, Mrs. S. M. Worcester  
 Coolidge, Miss H. E. Worcester  
 Coonan, Miss Katie E. Worcester  
 Connery, Miss L. F. Worcester

Crowley, Miss Nellie. Worcester  
 Carr, Miss Lucretia V. Phila.  
 Claxton, Miss Caroline R. Phila.  
 Cheston, Mrs. D. M. Phila.  
 Conarroe, Miss. Philadelphia  
 Cooper, Miss Sue. Philadelphia  
 Comegys, Miss A. Philadelphia  
 Curley, Miss Nannie R. Balt.  
 Christian, Miss Carrie C. Balt.  
 Carpenter, Miss Mary. Balt.  
 Coffroth, Miss Azzie. Baltimore  
 Caspari, Miss Eugenia. Balt.  
 Core, Mrs. John. Baltimore  
 Christ, Miss Lulu M. Baltimore  
 Corkran, Miss Blanche. Balt.  
 Cleveland, Mrs. C. P. Baltimore  
 Curry, Mrs. Wm. H. Baltimore  
 Courtney, Miss M. A. Baltimore  
 Cumming, Miss M. C. Baltimore  
 Caldwell, Miss Sallie E. Reading

Demmler, Miss L. New-York  
 De Wilt, Miss. New-York  
 Douglas, Miss Emma S. N. Y.  
 De Ronceray, Miss Cecilla. N. Y.  
 Doubleday, Miss Kate. N. Y.  
 Drake, Miss H. J. New-York  
 Dyer, Miss C. E. New-York  
 Davis, Miss Amanda F. N. Y.  
 Dore, Mrs. J. New-York  
 Denby, Mrs. Isaac. Brooklyn  
 Davenport, Miss Kate. Brooklyn  
 Detheridge, Miss Kate. Brooklyn  
 Deacon, Miss Ruth. Brooklyn  
 Diller, Mrs. Wm. A. M. Brooklyn  
 De Mott, Miss Lena. Brooklyn  
 Deininger, Miss A. Brooklyn  
 Dare, Mrs. F. Brooklyn  
 De Vine, Miss Amelia. Brooklyn  
 Duncklee, Miss Nellie M. Boston  
 Davis, Miss Annie M. Boston  
 Dunnells, Miss Jennie L. Boston  
 Dumnells, Miss Mattie D. Boston  
 Davis, Mrs. Daniel, Jr. Wo'ster  
 DeCamp, Miss Ida L. Worcester  
 De Land, Miss Annie E. Wo'ster  
 Dodge, Mrs. B. J. Worcester  
 Dodge, Miss Flora E. Worcester  
 Downing, Miss Martha B. Phila.  
 Dunning, Miss Lilly. Phila.  
 Duvall, Mrs. S. H. Baltimore  
 Dobbis, Miss. Baltimore  
 Davis, Miss Esther. Baltimore  
 Davidson, Mrs. S. Baltimore  
 Dickson, Miss Etta. Baltimore  
 Drought, Miss Emma. Baltimore  
 Dennis, Miss Carrie. Baltimore  
 Detmering, Miss B. Baltimore

Eaton, Mrs. Charles. New-York  
 Ehlers, Miss Marie. New-York  
 Ehlers, Mrs. H. New-York  
 Evans, Miss C. E. Brooklyn  
 Eaton, Mrs. Charles. Brooklyn  
 Eldy, Miss Jennie M. Wo'ster  
 Eldred, Miss Marion F. Wo'ster

# The Chorus.

Esling, Miss Mary D. .... Phila.  
 Elmer, Miss Lida H. .... Baltimore  
 Eversman, Miss H. A. .... Baltimore  
 Eckel, Miss Lida. .... Baltimore  
 Elder, Miss C. .... Baltimore  
 Emery, Mrs. D. H. .... Baltimore

Fletcher, Miss Emma. New-York  
 Finch, Miss C. M. .... New-York  
 Fellers, Miss Florence. .... N. Y.  
 Fitzpatrick, Miss L. .... New-York  
 Finkel, Mrs. C. E. .... New-York  
 Fuller, Miss Lee H. .... Brooklyn  
 Fash, Miss Bessie. .... Brooklyn  
 Field, Miss Lizzie. .... Brooklyn  
 Foote, Miss Carrie A. .... Brooklyn  
 Fitzpatrick, Miss Kate. .... B'klyn  
 Fleckner, Miss Louise R. B'klyn  
 Ferrin, Miss Abbie M. .... Boston  
 Faxon, Mrs. Edward. .... Boston  
 Farrington, Miss Alice. .... Boston  
 Foskett, Miss Nettie C. .... Boston  
 Ford, Miss Emma B. .... Boston  
 Flynn, Miss Theresa. .... Boston  
 Foster, Miss M. H. .... Boston  
 Forehand, Miss Nettie. Wo'ster  
 Frisbie, Miss Nellie L. .... Wo'ster  
 Funk, Miss Anna L. Philadelphia  
 Fulton, Mrs. Robt. Philadelphia  
 Finke, Mrs. Fritz. .... Baltimore  
 Frink, Miss Mabel. .... Baltimore  
 Fink, Miss Ellen F. .... Reading

Garrigue, Miss Elenore. .... N. Y.  
 Gates, Mrs. H. L. .... New-York  
 Gettler, Miss Lizzie. .... New-York  
 Green, Miss C. A. .... New-York  
 Gaurley, Mrs. D. A. .... Brooklyn  
 Graves, Mrs. G. H. .... Boston  
 Gaffney, Miss A. T. .... Boston  
 Griffen, Mrs. W. F. .... Boston  
 Griefs, Miss S. M. .... Boston  
 Gonnell, Mrs. Jesse. .... Boston  
 Getchell, Miss Anna F. .... Boston  
 Goodnow, Miss Lucia. .... Boston  
 Gay, Mrs. J. W., Jr. .... Worcester  
 Goddard, Miss Ada F. Worcester  
 Green, Miss E. Jennie. Worcester  
 Gray, Miss Sybie M. .... Worcester  
 Grant, Miss S. B. .... Philadelphia  
 Gemmill, Miss E. .... Philadelphia  
 Gries, Miss Clara. .... Philadelphia  
 Grugan, Miss E. L. Philadelphia  
 Gordon, Miss M. .... Baltimore  
 Gees, Miss Mollie. .... Baltimore  
 Guyton, Miss Sallie L. Baltimore  
 Giller, Miss Gertie H. Baltimore  
 Geiger, Mrs. M. P. .... Baltimore  
 Godfrey, Miss Belle. .... Baltimore  
 Godfrey, Miss Emma. Baltimore  
 Godfrey, Miss Eddie. .... Baltimore  
 Gruebel, Miss M. .... Baltimore  
 Graham, Miss A. E. .... Baltimore  
 Glanding, Miss Lizzie. Baltimore  
 Gelbach, Miss Mary. .... Baltimore

Hornig, Miss Anna. .... New-York  
 Henry, Miss M. R. .... New-York  
 Hosford, Mrs. H. E. .... New-York  
 Hack, Miss L. A. .... New-York  
 Howe, Miss S. L. .... New-York  
 Hodgkinson, Mrs. F. S. Brooklyn  
 Hoffman, Miss L. E. .... Brooklyn  
 Henderson, Miss E. .... Brooklyn  
 Harris, Miss F. C. .... Brooklyn  
 Hale, Miss Julia. .... Brooklyn  
 Hamlin, Miss Mary E. Brooklyn  
 Halsey, Miss Julia H. Brooklyn  
 Hodgson, Miss H. G. .... Brooklyn  
 Hyett, Mrs. C. E. .... Brooklyn  
 Haddock, Miss C. .... Brooklyn  
 Hesse, Miss Olivia. .... Brooklyn  
 Harris, Miss Viola. .... Brooklyn  
 Henderson, Miss Mary. Brooklyn  
 Hadley, Mrs. S. H. .... Boston  
 Higgins, Miss S. M. .... Boston  
 Hilton, Miss Carrie M. .... Boston  
 Howard, Mrs. M. W. .... Boston  
 Haynes, Miss S. F. .... Boston  
 Hadley, Miss Mary E. .... Boston  
 Hyde, Miss Flora L. .... Boston

Hosmer, Miss S. C. .... Boston  
 Hinkley, Miss Cornelia. Boston  
 Hillman, Miss Minnie. .... Boston  
 Hilliard, Mrs. J. L. .... Boston  
 Holmes, Miss Teresa. .... Boston  
 Harrington, Miss E. W. Boston  
 Hursey, Mrs. A. S. .... Boston  
 Hill, Miss L. A. L. .... Boston  
 Henderson, Miss M. O. .... Boston  
 Haines, Miss Abby P. .... Boston  
 Hill, Mrs. Abbie O. .... Boston  
 Hakes, Miss G. .... Worcester  
 Hammond, Mrs. H. K. Worcester  
 Hastings, Mrs. H. W. Worcester  
 Hayward, Miss C. M. Worcester  
 Hayward, Miss M. A. Worcester  
 Hendricks, Mrs. H. S. Worcester  
 Herrick, Miss Minnie. Worcester  
 Hill, Miss Ada M. .... Worcester  
 Hill, Mrs. W. B. .... Worcester  
 Hill, Mrs. H. M. .... Worcester  
 Holland, Miss L. E. .... Worcester  
 Howe, Miss Sarah W. Worcester  
 Hudson, Miss I. B. .... Worcester  
 Hall, Miss Mamie F. .... Phila.  
 Hale, Miss Lillie. .... Philadelphia  
 Hartshorne, Miss Mary. .... Phila.  
 Heaton, Miss Maud. .... Phila.  
 Hood, Miss Juliet. Philadelphia  
 Hickman, Miss. .... Philadelphia  
 Huston, Miss Linda. .... Phila.  
 Hanway, Miss Grace. Baltimore  
 House, Miss Annie. .... Baltimore  
 House, Miss Lullie H. Baltimore  
 Holt, Mrs. Minnie. .... Baltimore  
 Hergenroeder, Miss M. .... Balt.  
 Hergenroeder, Miss E. .... Balt.  
 Hopkins, Miss Hettie. Baltimore  
 Hunting, Miss Carrie. Baltimore  
 Holt, Mrs. Chas. J. .... Baltimore  
 Hall, Miss Mary. .... Baltimore  
 Harris, Mrs. Ida J. .... Baltimore  
 Hellen, Mrs. Jos. H. .... Baltimore  
 Hyland, Miss Helen. .... Baltimore

Ingham, Miss Annie P. .... Phila.

Jelliff, Mrs. H. .... New-York  
 Jelliff, Miss. .... New-York  
 Jones, Miss E. M. .... Brooklyn  
 Johnson, Miss I. .... Brooklyn  
 Jennings, Miss Frank S. B'klyn  
 James, Mrs. M. W. .... Boston  
 Jones, Miss N. D. .... Boston  
 Johnson, Miss A. M. Worcester  
 Johnson, Miss L. E. .... Worcester  
 Johnson, Miss Mary M. Worcester  
 Junkin, Miss Louisa N. .... Phila.  
 Jackson, Miss H. .... Philadelphia  
 Johnston, Miss H. E. .... Reading  
 Jones, Miss Mary E. .... Reading

Kolb, Miss Philippine. New-York  
 Kerby, Mrs. .... Brooklyn  
 Kenyon, Miss E. E. .... Brooklyn  
 Knowles, Miss E. G. .... Brooklyn  
 Kehlbeck, Mrs. W. L. .... Brooklyn  
 Kane, Miss Kate. .... Brooklyn  
 Kent, Mrs. A. K. .... Boston  
 Kiernan, Mrs. T. J. .... Boston  
 Kimball, Miss Ella. .... Boston  
 Kilburn, Mrs. D. W. .... Boston  
 Keyes, Miss Ida F. .... Worcester  
 Kinsley, Miss F. Josie. Worcester  
 Kelly, Miss Kate. .... Philadelphia  
 Knipp, Miss Maggie. Baltimore  
 Knipp, Miss Mazie. .... Baltimore  
 Kann, Miss Emma. .... Baltimore  
 Kelley, Miss Belle. .... Baltimore  
 Kaiser, Miss Johanna. Baltimore  
 Kennedy, Miss Emma. Baltimore  
 Keavins, Miss S. F. .... Baltimore  
 Koch, Miss Maria. .... Baltimore  
 Koening, Miss Lillie C. .... Reading

Lutz, Miss Louise. .... New-York  
 Lacey, Miss M. .... New-York  
 Lindsey, Mrs. J. F. .... New-York  
 Leonard, Miss F. L. .... Brooklyn  
 Lawrence, Miss S. .... Brooklyn  
 Lane, Miss I. F. .... Brooklyn

Longworth, Miss Anna. .... B'klyn  
 Lethbridge, Miss F. N. Brooklyn  
 Langell, Miss Henrietta. Boston  
 Lovering, Miss Ella M. .... Boston  
 Leland, Mrs. Geo. R. .... Worcester  
 Lambdin, Mrs. A. C. .... Phila.  
 Lafourcade, Miss S. DeC. Phila.  
 Lee, Miss Bessie. .... Philadelphia  
 Lee, Miss Mary. .... Philadelphia  
 Leaming, Miss Julia. .... Phila.  
 Lycett, Miss Lylie M. .... Phila.  
 Lesley, Miss Mary. Philadelphia  
 Lewis, Miss Alberta H. .... Phila.  
 Ludwig, Miss. .... Philadelphia  
 Loane, Miss S. Kate. Baltimore  
 Leakin, Miss M. D. .... Baltimore  
 Lipp, Mrs. James. .... Baltimore  
 Leary, Mrs. P. C. .... Baltimore  
 Lamping, Miss L. .... Baltimore  
 Latham, Miss Mabel. Baltimore  
 Leonard, Miss Ella E. Baltimore  
 Leonard, Miss Adelle C. .... Balt.

McGown, Miss M. A. .... New-York  
 Moss, Miss Jessie. .... New-York  
 Moss, Mrs. Eliza. .... New-York  
 Markwald, Mrs. F. V. New-York  
 Martin, Miss F. .... New-York  
 Martin, Miss I. M. .... New-York  
 Murray, Miss Jeanette. .... N. Y.  
 Martin, Miss M. .... New-York  
 Martel, Miss F. .... New-York  
 Mazzur, Miss Lizzie. New-York  
 Merrington, Miss Mary. .... N. Y.  
 Miller, Mrs. Wm. S. .... New-York  
 Macfarlan, Miss H. R. S. .... N. Y.  
 McKean, Mrs. T. C. .... Brooklyn  
 Morgan, Mrs. W. V. .... Brooklyn  
 MacLagan, Miss Jennie. Brooklyn  
 Moran, Miss M. .... Brooklyn  
 Merrlam, Miss Eva M. Brooklyn  
 McCune, Miss Maud. .... Brooklyn  
 Morris, Miss D. F. .... Brooklyn  
 Moss, Miss Beatrice. .... Brooklyn  
 Meeker, Miss Julia A. Brooklyn  
 Miller, Mrs. G. L. .... Brooklyn  
 Morrison, Miss Rebecca. Boston  
 Milkins, Miss Florence. Boston  
 Mann, Miss Emily P. Worcester  
 Manning, Mrs. Albert. Wo'ster  
 Marble, Mrs. E. H. .... Worcester  
 Marshall, Miss H. D. Worcester  
 Mason, Miss Anna M. Worcester  
 Mason, Miss Nettie. Worcester  
 Maynard, Miss M. L. Worcester  
 McAlvin, Miss E. E. Worcester  
 Merrice, Miss Clara A. Worcester  
 Merrlam, Miss A. E. Worcester  
 Metcalf, Miss E. H. Worcester  
 Minor, Mrs. J. D. .... Worcester  
 Moore, Mrs. J. D. .... Worcester  
 Monaghan, Miss L. Worcester  
 Munroe, Mrs. A. C. .... Worcester  
 Munger, Miss C. H. .... Worcester  
 Murdoch, Mrs. L. A. Worcester  
 McCullough, Miss S. H. .... Phila.  
 McIntyre, Miss A. Philadelphia  
 Markle, Miss Ida. .... Philadelphia  
 Mawson, Miss C. M. .... Phila.  
 Mawson, Miss G. B. .... Phila.  
 Miller, Miss Annie N. .... Phila.  
 Morton, Mrs. Algernon. .... Phila.  
 McCulloh, Miss. .... Baltimore  
 McVeigh, Mrs. .... Baltimore  
 Morgan, Mrs. W. P. .... Baltimore  
 Mine-King, Mrs. Jennie. .... Balt.  
 Moser, Miss Clara. .... Baltimore  
 Mahoney, Miss Janie. Baltimore  
 Maffitt, Miss Susie. .... Baltimore  
 Mickle, Miss Mary. .... Baltimore  
 Mickle, Miss Lizzie. .... Baltimore  
 Miller, Mrs. W. H. .... Baltimore  
 Marshall, Mrs. E. C. .... Baltimore  
 Maddox, Miss Emma J. .... Balt.  
 Morriss, Miss Mary H. Baltimore  
 Markland, Mrs. W. T. Baltimore  
 McGowan, Miss L. A. .... Reading  
 Mengel, Miss Sallie H. .... Reading

Nash, Miss Frances H. .... N. Y.  
 Newell, Miss Grace. .... New-York  
 Noe, Miss Regina. .... New-York

# The Chorus.

Newton, Mrs. M. F. . . . . New-York  
 Nieman, Mrs. H. . . . . New-York  
 Newell, Mrs. H. F. . . . . New-York  
 Nash, Miss Emma. . . . . Brooklyn  
 Nungasser, Miss Kate. Brooklyn  
 Nostrand, Miss Mary. Brooklyn  
 Nye, Mrs. A. S. . . . . Boston  
 Nixon, Miss Georgie. . . . . Boston  
 Nolen, Miss Caroline. . . . . Boston  
 Newton, Miss I. . . . . Worcester  
 Newton, Miss Ella P. . . . . Worcester  
 Newton, Mrs. E. J. . . . . Worcester  
 Nichols, Mrs. L. W. . . . . Worcester  
 Norcross, Mrs. H. C. . . . . Worcester  
 Natt, Miss P. D. . . . . Phila.  
 Neff, Miss Narcissa. . . . . Phila.  
 Newhall, Miss Lydia J. . . . . Phila.  
 Newlin, Miss Mary S. . . . . Phila.  
 Neidhard, Miss Pauline. . . . . Phila.  
 Nicholas, Miss Kate. . . . . Baltimore  
 Nalls, Mrs. T. F. . . . . Baltimore  
 Nelsson, Miss A. . . . . Baltimore  
 New, Miss Emma E. . . . . Baltimore  
  
 Ogden, Miss R. S. . . . . Brooklyn  
 Olsen, Miss H. F. . . . . Brooklyn  
 Otis, Miss Annie E. . . . . Boston  
 O'Neill, Mrs. Ella G. . . . . Boston  
 Osgood, Miss A. M. . . . . Boston  
  
 Price, Mrs. Parson. . . . . New-York  
 Pillsbury, Miss A. M. . . . . New-York  
 Palmer, Miss Ida. . . . . New-York  
 Pratt, Mrs. Wm. H. . . . . New-York  
 Powell, Miss A. M. . . . . New-York  
 Post, Miss Ella. . . . . New-York  
 Pope, Miss Louise. . . . . Brooklyn  
 Pierson, Miss C. E. . . . . Brooklyn  
 Palmado, Miss Ada. . . . . Brooklyn  
 Pitts, Mrs. H. R. . . . . Brooklyn  
 Pitts, Miss Sallie L. . . . . Brooklyn  
 Patchen, Miss Ida E. . . . . Boston  
 Poore, Miss Etta. . . . . Boston  
 Prescott, Miss Flora M. . . . . Boston  
 Poole, Miss Josie C. . . . . Boston  
 Perkins, Mrs. H. J. . . . . Boston  
 Parker, Mrs. H. A. . . . . Boston  
 Pratt, Mrs. A. F. . . . . Boston  
 Pratt, Mrs. C. E. . . . . Boston  
 Potter, Miss Fannie. . . . . Boston  
 Perkins, Mrs. E. J. . . . . Worcester  
 Perry, Miss Belle F. . . . . Worcester  
 Phelps, Miss Addie L. . . . . Worcester  
 Phelps, Miss Aida G. . . . . Worcester  
 Pickens, Miss Emma. . . . . Worcester  
 Poye, Miss S. M. . . . . Worcester  
 Powell, Mrs. A. M. . . . . Worcester  
 Priest, Miss Lizzie A. . . . . Worcester  
 Putnam, Miss A. L. . . . . Worcester  
 Putnam, Miss L. E. . . . . Worcester  
 Putnam, Mrs. E. E. . . . . Worcester  
 Patterson, Miss M. C. . . . . Phila.  
 Pease, Miss S. A. . . . . Philadelphia  
 Pemberton, Miss C. N. . . . . Phila.  
 Pollock, Miss E. . . . . Philadelphia  
 Pugh, Miss A. M. . . . . Philadelphia  
 Paynter, Miss Helen. . . . . Baltimore  
 Page, Miss Margaret. . . . . Baltimore  
 Page, Miss Hattie. . . . . Baltimore  
 Putzel, Miss Jennie. . . . . Baltimore  
 Pewtner, Miss L. E. . . . . Baltimore  
  
 Riehle, Miss Anna C. . . . . New-York  
 Roberts, Mrs. M. A. . . . . New-York  
 Regna, Mrs. V. . . . . New-York  
 Rankin, Miss Alice. . . . . New-York  
 Ray, Miss Lottie. . . . . New-York  
 Rogers, Miss N. H. . . . . Brooklyn  
 Richards, Mrs. J. E. . . . . Brooklyn  
 Richardson, Miss E. G. . . . . Brooklyn  
 Robinson, Miss Helen. . . . . Brooklyn  
 Russell, Miss Mary E. . . . . Brooklyn  
 Ryerson, Mrs. M. A. . . . . Boston  
 Rimbach, Miss M. M. . . . . Boston  
 Roberts, Miss H. G. . . . . Boston  
 Roberts, Mrs. O. L. . . . . Boston  
 Rowe, Mrs. Lottie E. . . . . Boston  
 Richardson, Mrs. E. V. . . . . Boston  
 Richards, Miss C. L. . . . . Worcester  
 Rogers, Miss S. E. . . . . Worcester  
 Roper, Miss Ella E. . . . . Worcester  
 Rugg, Mrs. C. F. . . . . Worcester

Russell, Miss S. G. . . . . Worcester  
 Reath, Miss M. B. . . . . Philadelphia  
 Richards, Miss M. . . . . Philadelphia  
 Roberts, Mrs. C. C. . . . . Philadelphia  
 Robinson, Miss E. W. . . . . Phila.  
 Robb, Miss Bertie. . . . . Baltimore  
 Richmond, Miss M. J. . . . . Baltimore  
 Raymo, Miss Emma. . . . . Baltimore  
 Russell, Miss Lizzie. . . . . Baltimore  
 Randolph, Miss S. A. . . . . Baltimore  
 Randolph, Mrs. J. . . . . Baltimore  
 Rolando, Miss E. . . . . Baltimore  
 Raffle, Miss Maggie A. . . . . Baltimore  
 Richards, Mrs. H. J. . . . . Reading  
 Reilly, Miss Loretta. . . . . Reading  
  
 Schmidt, Miss C. . . . . New-York  
 Schuyler, Mrs. Dr. F. Dix. N. Y.  
 Smith, Mrs. M. F. . . . . New-York  
 Stackpole, Miss E. . . . . New-York  
 Stevens, Miss C. W. . . . . New-York  
 Schoenhardt, Miss Ida. . . . . N. Y.  
 Skinner, Miss Julia. . . . . New-York  
 Smith, Mrs. Elizabeth W. . . . . N. Y.  
 St. Clair, Mrs. H. H. . . . . New-York  
 Shepherd, Miss E. W. . . . . New-York  
 Sanborn, Mrs. Dr. N. . . . . New-York  
 Slater, Miss H. J. . . . . New-York  
 Smith, Miss Agnes. . . . . Brooklyn  
 Stannard, Miss Ella. . . . . Brooklyn  
 Semonite, Miss Lottie E. . . . . B'klyn  
 Stoddard, Miss M. . . . . Brooklyn  
 Spier, Mrs. Charles. . . . . Brooklyn  
 Stewart, Mrs. J. C. . . . . Brooklyn  
 Slade, Miss Louise R. . . . . Brooklyn  
 Sawyer, Miss G. C. . . . . Brooklyn  
 Smith, Miss Lizzie. . . . . Brooklyn  
 Seymour, Miss Clara A. . . . . Brooklyn  
 Slater, Miss Estelle. . . . . Brooklyn  
 Schroter, Miss Hattie. . . . . Brooklyn  
 Scribner, Miss E. N. . . . . Boston  
 Sharpe, Miss H. H. . . . . Boston  
 Steele, Miss Ida F. . . . . Boston  
 Stone, Mrs. George F. . . . . Boston  
 Swain, Miss Nellie E. . . . . Boston  
 Salisbury, Miss Eloise E. . . . . Boston  
 Squire, Miss Mary. . . . . Boston  
 Spokesfield, Miss E. L. . . . . Boston  
 Steele, Miss Alice. . . . . Boston  
 Stone, Miss Agnes. . . . . Boston  
 Sweet, Mrs. E. E. . . . . Boston  
 Shapleigh, Mrs. Helen H. . . . . Boston  
 Sanborn, Miss Jos'ne L. . . . . Wo'ster  
 Sargent, Mrs. George. . . . . Worcester  
 Sexton, Miss Nora. . . . . Worcester  
 Sibley, Mrs. E. C. . . . . Worcester  
 Simonds, Mrs. E. J. . . . . Worcester  
 Smith, Mrs. L. M. . . . . Worcester  
 Smith, Miss Carrie A. . . . . Worcester  
 Smith, Miss Mary Alice. . . . . Wo'ster  
 Smith, Miss Addie E. . . . . Wo'ster  
 Steere, Mrs. H. L. . . . . Worcester  
 Story, Miss E. M. . . . . Worcester  
 Sullivan, Miss Minnie A. . . . . Wo'ster  
 Sweetser, Miss Carrie M. . . . . Wo'ster  
 Sheppard, Miss J. . . . . Philadelphia  
 Spooner, Miss L. M. . . . . Philadelphia  
 Souder, Miss M. L. . . . . Philadelphia  
 Scheer, Miss Laura. . . . . Baltimore  
 Sonissa, Mrs. . . . . Baltimore  
 Szemelenyi, Mrs. . . . . Baltimore  
 Szemelenyi, Miss Emma. . . . . Balt.  
 Stone, Mrs. Y. P. . . . . Baltimore  
 Schoolfield, Miss Ella. . . . . Baltimore  
 Seager, Miss Mary. . . . . Baltimore  
 Sutton, Miss Nannie. . . . . Baltimore  
 Sheckels, Miss Emma. . . . . Balt.  
 Simpson, Miss Annie. . . . . Baltimore  
 Strewitz, Miss Laura A. . . . . Balt.  
 Schaeffer, Miss Sophie. . . . . Balt.  
 Schaeffer, Miss Eugenia. . . . . Balt.  
 Starr, Miss Minnie. . . . . Baltimore  
 Shipley, Mrs. S. G. . . . . Baltimore  
 Stidman, Miss Kate E. . . . . Baltimore  
 Sillman, Miss Fannie. . . . . Baltimore  
 Singleton, Miss Ettie. . . . . Baltimore  
 Sander, Miss F. . . . . Baltimore  
 Schmidt, Miss Josephine. . . . . Balt.  
 Scheurman, Mrs. E. . . . . Baltimore  
 Smith, Mrs. Ida M. . . . . Baltimore

Sunwalt, Mrs. Mary H. . . . . Balt.  
 Smith, Mrs. W. H. . . . . Baltimore  
 Shaw, Miss Ella. . . . . Baltimore  
 Schultz, Miss Lizzie C. . . . . Reading  
 Snader, Miss Amanda. . . . . Reading  
  
 Thorp, Miss Alice. . . . . New-York  
 Thompson, Mrs. A. . . . . New-York  
 Thomas, Mrs. F. . . . . New-York  
 Toddings, Miss M. . . . . New-York  
 Tamagno, Miss A. . . . . Brooklyn  
 Tuttle, Miss Edith. . . . . Brooklyn  
 Twing, Miss A. L. . . . . Brooklyn  
 Taylor, Miss C. A. . . . . Boston  
 Tedford, Miss Laura D. . . . . Boston  
 Tufts, Mrs. Otis. . . . . Boston  
 Taft, Miss Ella L. . . . . Worcester  
 Tenney, Miss Mary E. . . . . Worcester  
 Thomas, Miss Nellie C. . . . . Wo'ster  
 Titus, Miss Bertha G. . . . . Wo'ster  
 Tower, Mrs. L. P. . . . . Worcester  
 Tower, Mrs. C. H. . . . . Worcester  
 Tingley, Mrs. M. W. . . . . Phila.  
 Townsend, Miss E. H. . . . . Phila.  
 Thomson, Miss Lizzie W. . . . . Phila.  
 Thomson, Mrs. J. M. . . . . Phila.  
 Tolley, Mrs. A. E. . . . . Baltimore  
 Tanner, Miss Jennie. . . . . Baltimore  
  
 Updike, Miss M. J. . . . . New-York  
  
 Van Brunt, Miss Sarah. . . . . B'klyn  
 Visel, Miss C. . . . . Brooklyn  
 Vogel, Mrs. Susie. . . . . Boston  
  
 Washburne, Miss Bella E. . . . . N. Y.  
 Weeks, Mrs. C. L. . . . . New-York  
 Wood, Miss A. E. . . . . New-York  
 White, Miss Mary. . . . . New-York  
 Woodruff, Miss B. H. . . . . New-York  
 Wigham, Mrs. T. M. . . . . New-York  
 Woodruff, Mrs. F. H. . . . . Brooklyn  
 Wadkins, Mrs. E. D. . . . . Brooklyn  
 Wakeman, Miss K. B. . . . . Brooklyn  
 Warner, Miss Lucy H. . . . . Brooklyn  
 Wiske, Mrs. C. M. . . . . Brooklyn  
 Wood, Miss Sadie J. . . . . Brooklyn  
 Woods, Mrs. A. E. H. . . . . Boston  
 Wilde, Miss Lauretta M. . . . . Boston  
 Washburn, Mrs. Henry. . . . . Boston  
 Weston, Miss M. E. . . . . Boston  
 Walton, Miss E. B. . . . . Boston  
 Wetherbe, Miss Cora M. . . . . Boston  
 Walker, Miss Laura E. . . . . Boston  
 Walker, Mrs. J. A. . . . . Boston  
 Water, Mrs. A. F. . . . . Boston  
 White, Miss M. Louise. . . . . Boston  
 Weeks, Mrs. Carrie L. . . . . Boston  
 Waterman, Miss L. L. . . . . Boston  
 Wheeler, Mrs. E. B. . . . . Boston  
 Walker, Miss A. S. . . . . Boston  
 Whitmore, Miss F. A. . . . . Boston  
 Warner, Mrs. E. M. . . . . Boston  
 Wheat, Mrs. Bridge. . . . . Boston  
 Waite, Miss Anna M. . . . . Worcester  
 Ware, Miss Emma J. . . . . Worcester  
 Weston, Mrs. C. L. . . . . Worcester  
 Whitmore, Mrs. B. . . . . Worcester  
 Whitney, Mrs. J. S. . . . . Worcester  
 Whittemore, Miss E. G. . . . . Wo'ster  
 Whittemore, Miss L. H. . . . . Wo'ster  
 Wilson, Mrs. E. F. . . . . Worcester  
 Witherby, Miss C. E. . . . . Worcester  
 Woodman, Mrs. C. C. . . . . Worcester  
 Wattson, Miss M. . . . . Philadelphia  
 Wirgman, Miss F. . . . . Philadelphia  
 Winsor, Miss E. C. . . . . Philadelphia  
 Willson, Miss A. E. . . . . Baltimore  
 Wells, Miss Emily. . . . . Baltimore  
 Willis, Miss Mollie. . . . . Baltimore  
 Waterhouse, Miss I. V. . . . . Balt.  
 Woodward, Miss A. V. . . . . Balt.  
 Wilkins, Miss A. C. . . . . Baltimore  
 Wagner, Miss F. . . . . Baltimore  
 Wentz, Miss Jennie. . . . . Baltimore  
 Wentz, Miss M. E. . . . . Baltimore  
 Wise, Mrs. S. A. . . . . Baltimore  
  
 York, Miss F. S. . . . . Worcester  
 Yarnall, Miss M. . . . . Philadelphia  
 Yarnall, Miss M. C. . . . . Philadelphia  
 Yeakel, Miss S. J. . . . . Philadelphia



# The Chorus.

## Tenors.

Alzamora, Juan.....Brooklyn  
 Alden, D. A. F.....Boston  
 Alkinson, T., Jr.....Boston  
 Andrews, J. F.....Philadelphia  
 Applegarth, Thos. M.....Baltimore  
 Austins, J. S.....Baltimore  
 Anschutz, A.....Baltimore

Brown, George F.....New-York  
 Brown, William K.....New-York  
 Burlton, Charles.....New-York  
 Bamford, L.....New-York  
 Berge, William E.....New-York  
 Bushnell, R. S.....New-York  
 Buch, Henry.....New-York  
 Brown, A. Lee.....Brooklyn  
 Buzzelle, George B.....Brooklyn  
 Butler, R. W.....Brooklyn  
 Boynton, W. B.....Brooklyn  
 Barrett, William M.....Boston  
 Butler, W. P.....Boston  
 Burnett, A. T.....Boston  
 Beyerle, George E.....Boston  
 Bayley, F. A.....Boston  
 Bacon, N. K.....Boston  
 Brackett, J. Q. A.....Boston  
 Burchmore, C. F. P.....Boston  
 Burton, A. N.....Boston  
 Bogie, George E.....Boston  
 Briggs, A. W.....Boston  
 Brooks, E. A.....Boston  
 Brown, Henry M.....Boston  
 Baldwin, H. T.....Worcester  
 Barber, Ben. A.....Worcester  
 Barnes, J. W.....Worcester  
 Bartlett, L. M.....Worcester  
 Batchelder, C. A.....Worcester  
 Bearse, J. A.....Worcester  
 Benson, C. H.....Worcester  
 Bent, C. M.....Worcester  
 Brencley, J. E.....Worcester  
 Brennan, J. F.....Worcester  
 Blake, F. A.....Worcester  
 Bliss, George R.....Worcester  
 Blood, F.....Worcester  
 Bolles, L. A.....Worcester  
 Brennan, James.....Worcester  
 Brown, George A.....Worcester  
 Browning, E. F.....Worcester  
 Buck, L. A.....Worcester  
 Bull, C. H.....Worcester  
 Butler, Henry W.....Worcester  
 Baker, W. H.....Philadelphia  
 Bailey, Fred. L.....Philadelphia  
 Brown, William.....Philadelphia  
 Borden, John.....Philadelphia  
 Budd, Thomas D.....Philadelphia  
 Barrall, A. S.....Baltimore  
 Baker, W. A.....Baltimore  
 Bierbower, C. E.....Baltimore  
 Bryant, W. S.....Baltimore  
 Bender, C. F.....Baltimore  
 Bristol, J. W.....Baltimore  
 Beall, R. C.....Baltimore  
 Briel, John H.....Baltimore  
 Barnetz, J. W.....Baltimore  
 Bourne, George.....Baltimore  
 Boyd, E. O.....Baltimore  
 Bell, George H.....Reading  
 Boas, Walter A.....Reading

Center, G.....New-York  
 Canfield, J. J.....New-York  
 Child, C. L.....New-York  
 Cowan, James.....New-York  
 Christie, Wm.....New-York  
 Callan, N., Jr.....Brooklyn  
 Chester, Arthur.....Brooklyn  
 Copeland, F. C.....Brooklyn  
 Currie, John.....Brooklyn  
 Clouston, R. H.....Boston  
 Cummings, C. H.....Boston  
 Cushing, S. B.....Boston  
 Cutter, C. K.....Boston  
 Clark, C. E.....Boston  
 Coffin, A. S.....Boston  
 Chase, S. C.....Boston

Claffin, Henry R.....Worcester  
 Clark, George P. B.....Worcester  
 Cooke, Fred D.....Worcester  
 Coolidge, A. H.....Worcester  
 Cowee, David M.....Worcester  
 Cudworth, L. H.....Worcester  
 Carr, John H.....Philadelphia  
 Carver, J. Henry.....Philadelphia  
 Claxton, Robert B.....Philadelphia  
 Cruse, G. W.....Baltimore  
 Cayle, H. H.....Baltimore  
 Carr, S. R.....Baltimore  
 Curry, Dr. W. H.....Baltimore  
 Core, John.....Baltimore  
 Crane, Samuel A.....Reading

Doyle, A.....New-York  
 Daboll, N. D.....New-York  
 Dulles, Charles W.....Philadelphia  
 Davis, R. A.....Brooklyn  
 Day, F. W.....Brooklyn  
 Doolittle, R. A.....Brooklyn  
 De Mott, Frank.....Brooklyn  
 Delancy, J. C.....Boston  
 Daniels, G. F.....Boston  
 Daniell, M. G.....Boston  
 Davin, E. A.....Boston  
 Danforth, C. H.....Boston  
 Davis, E. W.....Worcester  
 Diman, Fred L.....Worcester  
 Downey, Daniel.....Worcester  
 Duvall, W. A.....Baltimore  
 Duncan, N. S.....Baltimore  
 Duvall, S. H.....Baltimore  
 Dickson, John.....Baltimore  
 Doum, J. W.....Baltimore

Eaton, Charles.....New-York  
 Egginton, William.....Brooklyn  
 Eaton, Charles.....Brooklyn  
 Estabrooke, E. M.....Brooklyn  
 Eaton, P. R.....Boston  
 Eaton, E. R.....Boston  
 Elkins, G. W.....Worcester  
 Emory, D. H.....Baltimore  
 Evans, J. G.....Baltimore  
 Ermentrout, George M.....Reading

French, O. F.....Boston  
 Finch, R. G. D.....New-York  
 Francis, William R.....New-York  
 Ferris, Thomas L.....New-York  
 Fillean, A. L.....Brooklyn  
 Frost, Alfred.....Brooklyn  
 Flint, J. B.....Brooklyn  
 Franklyn, T. W.....Brooklyn  
 Foster, Howell.....Brooklyn  
 Frers, Anthony.....Brooklyn  
 Faxon, E.....Boston  
 Favor, F. F.....Boston  
 Fuller, C. E.....Boston  
 Faunce, E. P.....Boston  
 Faunce, Alton.....Boston  
 Farley, J. A.....Worcester  
 Fairies, Benj. M.....Philadelphia  
 Fahnstock, J., Jr.....Philadelphia  
 Fonke, Henry B.....Philadelphia  
 Fleming, J. C.....Baltimore  
 Finke, Fritz.....Baltimore  
 Foster.....Baltimore  
 Foster, J. W.....Baltimore  
 Ford, W. J.....Baltimore

Glass, S.....New-York  
 Greenburgh, H. S.....New-York  
 Gray, J. P.....Brooklyn  
 Grapel, J. C.....Brooklyn  
 Gray, R. M.....Brooklyn  
 Guild, W. H.....Boston  
 Gassett, Merrill.....Worcester  
 Glavin, John D.....Worcester  
 Gourlie, J. H., Jr.....Philadelphia  
 Gundlach, William.....Baltimore  
 Griest, Samuel H.....Baltimore  
 Gordon, R. H.....Baltimore  
 Gilmer, William H.....Reading

Hargrave, W. H.....New-York

Hanselmann, Wm.....New-York  
 Horley, T. R.....New-York  
 Harris, George W.....New-York  
 Hall, G. G.....New-York  
 Hobbs, John E.....New-York  
 Hoynor, N. B.....New-York  
 Hoyt, Willston W.....Brooklyn  
 Huntington, Jos. G.....Brooklyn  
 Hutchinson, Henry E.....Brooklyn  
 Hand, Ed. E.....Brooklyn  
 Howell, Selah.....Boston  
 Home, M. P.....Boston  
 Hobbs, J. E.....Boston  
 Harris, S. C.....Boston  
 Hersey, E. J.....Boston  
 Hosmer, J. C.....Boston  
 Henry, G. E.....Boston  
 Hatch, E. W.....Boston  
 Hebard, A. K.....Boston  
 Harding, D. B.....Boston  
 Hall, H. A.....Boston  
 Harris, W. S.....Boston  
 Hinckley, C. K.....Boston  
 Hanton, Thomas F.....Worcester  
 Harwood, Lucius.....Worcester  
 Healey, E. M.....Worcester  
 Higgins, F. E.....Worcester  
 Hough, Warren P.....Worcester  
 Hndson, D.....Philadelphia  
 Harris, Willard L.....Philadelphia  
 Harrison, G. C. S.....Philadelphia  
 Hless, Arthur W.....Philadelphia  
 Hugg, George C.....Philadelphia  
 Howell, Joshua L.....Philadelphia  
 Hanway, W. A.....Baltimore  
 Heithaus, Theo.....Baltimore  
 Hodgdon, M. C.....Baltimore  
 Hebben, E.....Baltimore  
 Hooper, Wm. H.....Baltimore  
 Holfecker, J. E.....Baltimore  
 Hamilton, W. F.....Baltimore  
 Howard, Ernest.....Baltimore  
 Hammond, Rev. T. P.....Baltimore  
 Houghton, L. S.....Baltimore  
 Hellen, Joseph H.....Baltimore  
 Healy, F. P.....Baltimore  
 Hartman, Calvin J.....Reading

Imlay, A. H.....Brooklyn

Johnson, Samuel A.....New-York  
 Jellison, Wm. G.....New-York  
 Jones, W. B.....New-York  
 Jonas, Chas. S.....New-York  
 Jackson, I. W.....New-York  
 Junkin, Charles D.....Philadelphia  
 Justice, F. M.....Philadelphia  
 Jost, J. W.....Reading

Kamping, Jno. A.....New-York  
 Kirms, Edward.....New-York  
 Kirsch, Julius.....New-York  
 Kelly, B. F.....New-York  
 Kelly, Edward J.....New-York  
 Kelly, John.....New-York  
 Kraemer, Charles.....New-York  
 Keating, Geo.....Brooklyn  
 Koch, Fredk.....Brooklyn  
 Kinkel, Henry E.....Brooklyn  
 Keays, W. W.....Boston  
 Kilmer, F. M.....Boston  
 King, C. F.....Boston  
 Keen, J. B.....Boston  
 Keates, J. E.....Boston  
 Kennedy, F. W.....Boston  
 Knight, George.....Boston  
 Kimball, H. A.....Worcester  
 Kessler, William B.....Philadelphia  
 Kneedler, Harry W.....Philadelphia  
 Knorr, Joseph P.....Philadelphia  
 Kuhns, A. J.....Baltimore  
 Kaiser, Charles, Sr.....Baltimore  
 King, Benjamin.....Baltimore  
 Kanfman, Wm. C.....Baltimore  
 Kuder, M. A.....Baltimore  
 Kelzer, L. H.....Baltimore

# The Chorus.

Kaufman, G. A. ....	Baltimore	Norton, Wm. J. ....	Baltimore	Smith, Alonzo. ....	Worcester
Kaiser, Chas., Jr. ....	Baltimore	Nalls, T. F. ....	Baltimore	Smith, Geo. A. ....	Worcester
Leidel, Henry. ....	New-York	New, Louis F. ....	Baltimore	Smith, Orren H. ....	Worcester
Lincoln, D. P. ....	Boston	Oltrogge, John F. ....	Brooklyn	Smith, Asa J. ....	Worcester
Lovering, W. H. ....	Boston	Oakman, G. W. ....	Brooklyn	Snow, E. H. ....	Worcester
Louder, W. J. ....	Boston	Oakley, G. F. ....	Brooklyn	Spaulding, J. E. ....	Worcester
Leonard, J. A. ....	Boston	O'Neill, M. F. ....	Baltimore	Stoughton, C. S. ....	Worcester
Long, F. E. ....	Boston	Orr, Jesse. ....	Reading	Sturgis, F. J. ....	Worcester
Leonard, F. O. ....	Boston	Prentice, Geo. B. ....	New-York	Sharp, J. H. ....	Philadelphia
Lockhart, David. ....	Boston	Parry, Wm. ....	New-York	Shaw, Thomas. ....	Philadelphia
Lindsey, W. K. ....	Worcester	Pendle, Richard N. ....	Brooklyn	Sherman, C. R. ....	Philadelphia
Little, Wm. F. ....	Worcester	Pursell, L. E. ....	Brooklyn	Steel, Wm. F. ....	Philadelphia
Livermore, T. S. ....	Worcester	Parker, W. L. ....	Brooklyn	Sellez, Louis J. ....	Philadelphia
Lucas, Harry E. ....	Worcester	Pike, Clarence H. ....	Boston	Sims, James P. ....	Philadelphia
Lane, A. H. ....	Philadelphia	Procter, T. W. ....	Boston	Smith, Wm. L. ....	Philadelphia
Lee, Alfred, Jr. ....	Philadelphia	Perkins, A. F. ....	Boston	Snyder, Philip F. ....	Philadelphia
Lewis, E. S. ....	Philadelphia	Pool, C. C. ....	Boston	Suppler, J. Frank. ....	Baltimore
Lewis, Wilfred. ....	Philadelphia	Porter, F. W. ....	Boston	Schloss, Louis. ....	Baltimore
Love, S. Arthur. ....	Philadelphia	Perkins, H. J. ....	Boston	Smith, R. H. ....	Baltimore
Longstreth, C. A. ....	Philadelphia	Pool, A. F. ....	Boston	Schloegel, Wm. E. ....	Baltimore
Lycett, Thos. E. ....	Baltimore	Prentiss, H. C. ....	Boston	Suter, J. Herman. ....	Baltimore
Latham, L. H. ....	Baltimore	Packard, Walter D. ....	Worcester	Shingley, E. F. ....	Baltimore
Leary, P. C. ....	Baltimore	Pollard, Luke. ....	Worcester	Shingley, J. A. ....	Baltimore
Morgan, J. D. ....	New-York	Pope, I. C. ....	Worcester	Sitter, Frank L. ....	Baltimore
McDermot, Thos. ....	New-York	Phelan, Walter. ....	Worcester	Shingley, S. G. ....	Baltimore
Mitchell, Ferd. ....	New-York	Plummer, Israel. ....	Worcester	Smith, W. H. ....	Baltimore
Macaulay, A. J. ....	New-York	Puncoast, Geo. A. ....	Worcester	Stelbin, Theo. ....	Baltimore
Mauderode, Bodo Von New-York		Purcoast, Chas. E. ....	Philadelphia	Scull, Edward. ....	Reading
Macfarlan, D. F. ....	New-York	Price, James H. ....	Baltimore	Shaaber, Daniel. ....	Reading
McDonald, John. ....	Brooklyn	Parkhurst, Chas. R. ....	Baltimore	Soder, Daniel A. ....	Reading
Martin, S. ....	Brooklyn	Pruzman, Walter. ....	Reading	Stetson, P. R. ....	Reading
Mills, W. S. ....	Brooklyn	Renwick, Chas. ....	New-York	Smith, Edward F. ....	Reading
Morgan, W. V. ....	Brooklyn	Reed, W. D. ....	New-York	Thorp, —. ....	New-York
Murdoch, Harvey. ....	Brooklyn	Redfield, Wm. C. ....	New-York	Tichenor, Frank M. ....	New-York
McDermott, Oliver. ....	Brooklyn	Rauch, Wm. ....	New-York	Tagliabue, Jno. A. ....	New-York
Macduntosh, E. D. ....	Brooklyn	Rumler, A. ....	New-York	Tucker, C. H., Jr. ....	New-York
Martins, W. F. ....	Brooklyn	Riedel, Francis. ....	New-York	Taylor, Elisha L. ....	New-York
Mason, Edwin V. ....	Brooklyn	Rowden, J. K. ....	New-York	Thoenner, Charles. ....	New-York
Marquand, Wm. H. ....	Brooklyn	Riedel, Francis. ....	Brooklyn	Treadwell, George. ....	New-York
McKean, Thomas C. ....	Brooklyn	Robertson, Daniel W. ....	Brooklyn	Thayer, A. E. ....	New-York
Molineux, Geo. ....	Brooklyn	Robertson, Geo. H. ....	Brooklyn	Tantellot, Edward F. ....	Brooklyn
McKay, H. N. ....	Brooklyn	Reidern, H. N. ....	Boston	Turner, James. ....	Brooklyn
Morton, John C. ....	Brooklyn	Randall, W. S. ....	Boston	Titterton, William. ....	Brooklyn
McKinnon, Geo. W. ....	Boston	Rundlett, R. S. ....	Boston	Taylor, W. B. ....	Brooklyn
Mandell, M. J. ....	Boston	Robinson, J. S. ....	Boston	Tompkins, Wm. S. ....	Brooklyn
Marshall, Leonard. ....	Boston	Reynolds, F. G. ....	Boston	Tooker, William F. ....	Brooklyn
Marindin, H. L. ....	Boston	Rice, E. Homer. ....	Worcester	Tienken, I. H. ....	Brooklyn
Munroe, J. W. ....	Boston	Rice, George C. ....	Worcester	Tooker, John H. ....	Brooklyn
Meadows, W. J. ....	Boston	Ricker, Fred. A. ....	Worcester	Taylor, Alfred. ....	Brooklyn
Morton, C. B. ....	Boston	Russell, J. M. ....	Worcester	Tredwell, N. W. ....	Boston
Mills, James L. ....	Boston	Russell, Stillman. ....	Worcester	Teale, C. R. ....	Boston
Mathews, E. C. ....	Worcester	Robins, Robert P. ....	Philadelphia	Trench, F. P. ....	Boston
Mathews, E. S. ....	Worcester	Rutgers, Chas. J. ....	Philadelphia	Tompson, J. A. ....	Boston
Merrill, E. S. ....	Worcester	Reynolds, H. F. ....	Baltimore	Tucker, H. G. ....	Boston
Metcalf, I. N. ....	Worcester	Rodemeyer, Jacob. ....	Baltimore	Tatman, J. A. ....	Worcester
Miller, R. A. ....	Worcester	Rhode, A. ....	Baltimore	Tateum, Fred. T. ....	Worcester
Mills, Andrew. ....	Worcester	Randolph, Harrold. ....	Baltimore	Thurston, J. C. ....	Worcester
Monroe, Geo. H. ....	Worcester	Randolph, R. L. ....	Baltimore	Titus, J. A. ....	Worcester
Momepore, John G. ....	Worcester	Roland, Daniel C. ....	Reading	Tingley, M. W. ....	Philadelphia
Morse, Henry E. ....	Worcester	Stevenson, R. W. ....	New-York	Troth, William P. ....	Philadelphia
Muzzy, F. A. ....	Worcester	Sullivan, Jas. J. ....	New-York	Townsend, Jas. P. ....	Philadelphia
Morrell, Geo. Dallas. ....	Phila.	Sanborn, Dr. N. ....	New-York	Thomas, T. L. ....	Baltimore
McCormell, Henry. ....	Philadelphia	Skinner, Geo. I. ....	New-York	Tiffany, William S. ....	Baltimore
McCoy, P. T. ....	Philadelphia	Scott, Chas. F. ....	New-York	Trull, Graham. ....	Baltimore
Marston, Henry W. ....	Philadelphia	Schlosser, Philip. ....	New-York	Tuiges, W. W. ....	Baltimore
Morrow, Andrew J. ....	Philadelphia	Schlosser, Chas. ....	New-York	Vose, A. C. ....	Boston
Morrell, Robert. ....	Philadelphia	Sloman, W. A. ....	Brooklyn	Wilkins, H. A. ....	New-York
Miller, S. Bevan. ....	Baltimore	Seymour, H. ....	Brooklyn	Wilmarst, S. K. ....	New-York
McCann, Harry. ....	Baltimore	Starr, F. W. ....	Brooklyn	Warner, Charles F. ....	New-York
McNulty. ....	Baltimore	Shelley, W. ....	Brooklyn	Watson, N. ....	Brooklyn
Miller, John F. ....	Baltimore	Smith, Frank. ....	Brooklyn	Wilson, William C. ....	Brooklyn
Mills, Samuel J. ....	Baltimore	Smith, Hayward. ....	Brooklyn	Watson, J. H. ....	Brooklyn
Miller, James H. ....	Reading	Smith, J. Wessell. ....	Brooklyn	Watson, J. Spencer. ....	Brooklyn
Monyer, Wm. S. ....	Reading	Smith, Chas. E. ....	Brooklyn	Wyckoff, William F. ....	Brooklyn
Nexson, S. F. ....	New-York	Steeb, Geo. V. ....	Brooklyn	Wilderdenk, Wm. H. ....	Brooklyn
Nichols, F. H. ....	New-York	Shepard, F. C. ....	Boston	Wiske, Frank E. ....	Brooklyn
Norton, J. W. ....	New-York	Stephenson, C. E. ....	Boston	Woodcock, M. de Mott. ....	Brooklyn
Newmann, L., Jr. ....	New-York	Stimpson, C. P. ....	Boston	Webster, G. H., Jr. ....	Boston
Nash, A. E. ....	Brooklyn	Swain, S. H. ....	Boston	Wells, Harry G. ....	Boston
Newton, J. F., Jr. ....	Boston	Sweett, J. E. ....	Boston	Whitcomb, N. O. ....	Boston
Niebuhr, C. E. ....	Boston	Sanderson, H. E. ....	Boston	Wiswell, D. W. ....	Boston
Nodine, R. S., Jr. ....	Boston	Stevens, I. A. ....	Boston	Wheat, Bridge. ....	Boston
Newton, B. S. ....	Worcester	Sylvester, C. T. ....	Boston	Walton, G. H. ....	Boston
Nichols, Herbert E. ....	Worcester	Stickney, J. H. ....	Boston	Wiswell, W. D. ....	Boston
Norton, J. E. ....	Worcester	Sawyer, C. M. ....	Worcester	Waterbury, J. H. ....	Boston
Neild, Robert A. ....	Philadelphia	Shields, John E. ....	Worcester	Walters, Thomas. ....	Worcester
Newbold, Mitchell. ....	Philadelphia	Smith, A. L. ....	Worcester	Whitmore, Benjamin. ....	Worcester

# The Chorus.

Woodman, C. C. . . . . Worcester  
 Wright, B. H. . . . . Worcester  
 Wallin, J. N. . . . . Philadelphia  
 Wrigman, F. M. . . . . Philadelphia  
 Wood, Thomas . . . . . Philadelphia  
 Wilson, J. T. . . . . Baltimore

Well, Henry . . . . . Baltimore  
 Wyatt, C. H. . . . . Baltimore  
 Webb, G. R. . . . . Baltimore  
 Williams, J. J. . . . . Baltimore  
 Wrightson, J. H. . . . . Baltimore  
 Welch, George . . . . . Baltimore

Warfield, E. W. . . . . Baltimore  
 Yost, Charles J. . . . . Philadelphia  
 Zeigler, Joseph C. . . . . Philadelphia

## Basses.

Allen, George F. . . . . New-York  
 Andrews, F. D. . . . . New-York  
 Ahrens, William . . . . . New-York  
 Adams, William B. . . . . Brooklyn  
 Aldridge, D. R. . . . . Brooklyn  
 Abbott, George J. . . . . Brooklyn  
 Adams, W. A. . . . . Boston  
 Andrews, J. D. . . . . Boston  
 Adams, John Q. . . . . Worcester  
 Allen, B. D. . . . . Worcester  
 Allen, Charles D. . . . . Worcester  
 Anderson, E. N. . . . . Worcester  
 Addicks, Wm. H. . . . . Philadelphia  
 Allen, E. F. . . . . Baltimore  
 Aller, E. B. . . . . Baltimore  
 Allard, Charles A. . . . . Baltimore  
 Ashburner, T. . . . . Baltimore  
 Alexander, A. D. . . . . Baltimore  
 Ancona, John F. . . . . Reading  
  
 Berge, Edward . . . . . New-York  
 Barrett, William . . . . . New-York  
 Brown, Dudley P. . . . . New-York  
 Burke, Charles . . . . . New-York  
 Beatty, A. . . . . New-York  
 Biggs, E. M. . . . . New-York  
 Baker, Charles G. . . . . New-York  
 Bowers, O. H. . . . . New-York  
 Bondinot, Frank . . . . . New-York  
 Bagley, F. R. . . . . New-York  
 Burd, B. E. . . . . New-York  
 Bobbett, Walter . . . . . Brooklyn  
 Brown, E. H. . . . . Brooklyn  
 Bungay, John G. . . . . Brooklyn  
 Brown, H. C. . . . . Brooklyn  
 Burch, M. H. . . . . Brooklyn  
 Beatty, A. . . . . Brooklyn  
 Barnes, Edgar F. . . . . Brooklyn  
 Bardwell, F. C. . . . . Brooklyn  
 Baker, Charles H. . . . . Brooklyn  
 Bunton, W. H. . . . . Boston  
 Bunton, G. A. . . . . Boston  
 Bradbury, W. F. . . . . Boston  
 Beeching, Richard . . . . . Boston  
 Brown, George T. . . . . Boston  
 Blackman, H. P. . . . . Boston  
 Billings, J. D. . . . . Boston  
 Brown, L. F. . . . . Boston  
 Brown, A. Parker . . . . . Boston  
 Beddington, S. M. . . . . Boston  
 Barnes, L. B. . . . . Boston  
 Blake, William A. . . . . Boston  
 Blodgett, George W. . . . . Boston  
 Ballou, H. S. . . . . Boston  
 Burbank, E. A. . . . . Boston  
 Bachelor, Warren . . . . . Worcester  
 Barnes, G. W. . . . . Worcester  
 Barnes, Fred. W. . . . . Worcester  
 Barton, E. M. . . . . Worcester  
 Beals, F. H. . . . . Worcester  
 Bolton, Walter E. . . . . Worcester  
 Barrow, George W. . . . . Philadelphia  
 Barstow, W. J. . . . . Philadelphia  
 Bailey, A. L. . . . . Philadelphia  
 Bailey, Westcott . . . . . Philadelphia  
 Bennett, F. . . . . Philadelphia  
 Bispham, David F. . . . . Philadelphia  
 Brock, Hubert . . . . . Philadelphia  
 Brown, Moses . . . . . Philadelphia  
 Burnham, G., Jr. . . . . Philadelphia  
 Baker, S. . . . . Baltimore  
 Beans, H. R. . . . . Baltimore  
 Bryan, Kenerly . . . . . Baltimore  
 Bond, B. F. . . . . Baltimore  
 Brun, V. H. . . . . Baltimore  
 Bartlett, J. K. . . . . Baltimore

Bangs, E. L. . . . . Baltimore  
 Batte, R. R. . . . . Baltimore  
 Benson, Charles H. . . . . Baltimore  
 Brown, Frank A. . . . . Baltimore  
 Bachman, C. W. . . . . Reading  
 Berg, Edward A. . . . . Reading  
 Blakeslee, Gordon M. . . . . Reading  
 Blankenbiller, J. R. . . . . Reading  
  
 Clements, W. H. . . . . New-York  
 Corbin, Edward . . . . . New-York  
 Crane, Wm. A. . . . . New-York  
 Conger, George H. . . . . New-York  
 Carpenter, Willard . . . . . New-York  
 Chandler, Rufus . . . . . New-York  
 Closter, Charles H. . . . . New-York  
 Carr, C. M. . . . . New-York  
 Connolly, Howard W. . . . . Brooklyn  
 Carhart, A. . . . . Brooklyn  
 Comfort, Virgil . . . . . Brooklyn  
 Chichester, Frank . . . . . Brooklyn  
 Comstock, Oscar F. . . . . Brooklyn  
 Comstock, Albert B. . . . . Brooklyn  
 Conner, Winthrop G. . . . . Brooklyn  
 Cudlipp, D. C. . . . . Brooklyn  
 Congdon, A. W. . . . . Brooklyn  
 Curtiss, R. M. . . . . Brooklyn  
 Campbell, E. B. . . . . Brooklyn  
 Chase, Philip F. . . . . Boston  
 Clark, O. F. . . . . Boston  
 Chickering, G. H. . . . . Boston  
 Chadwick, F. H. . . . . Boston  
 Coffey, W. H. . . . . Boston  
 Carey, H. G. . . . . Boston  
 Crofts, J. T. . . . . Boston  
 Chase, John Q. . . . . Boston  
 Campbell, T. W. . . . . Boston  
 Caulkins, H. L. . . . . Worcester  
 Chamberlin, S. J. . . . . Worcester  
 Cleaveland, Frank E. . . . . Worcester  
 Cooley, Henry P. . . . . Worcester  
 Crane, H. L. . . . . Worcester  
 Casey, E. A. . . . . Philadelphia  
 Carlin, Thomas N. . . . . Philadelphia  
 Canning, J. M. . . . . Philadelphia  
 Chapron, F. E. . . . . Philadelphia  
 Cadmus, Chas. W. . . . . Philadelphia  
 Claxton, Horace N. . . . . Philadelphia  
 Claxton, Wm. R. . . . . Philadelphia  
 Clay, Harry G. . . . . Philadelphia  
 Cleveland, John Wm. . . . . Phila.  
 Clemmet, A. G. . . . . Philadelphia  
 Cox, Charles F. . . . . Philadelphia  
 Cooper, Edward B. . . . . Philadelphia  
 Comegys, B. B., Jr. . . . . Philadelphia  
 Comegys, B. G. . . . . Philadelphia  
 Crowder, A. N. . . . . Baltimore  
 Chambers, J. W. . . . . Baltimore  
 Cassard, Louis, Jr. . . . . Baltimore  
 Cook, John H. . . . . Baltimore  
 Crass, W. S. . . . . Baltimore  
 Civile, Louis A. . . . . Baltimore  
 Carter, John P. . . . . Baltimore  
 Coale, William E. . . . . Baltimore  
 Coale, E. B. . . . . Baltimore  
 Cleveland, Chas. P. . . . . Baltimore  
 Cottingham, W. L. . . . . Baltimore  
 Connolly, A. F. . . . . Baltimore  
 Cowles, Walter L. . . . . Baltimore  
 Canfield, W. B. . . . . Baltimore  
 Conrad, Charles W. . . . . Reading  
  
 Du Monlin, Wm. H. . . . . New-York  
 Doughty, S. H. . . . . New-York  
 Dikeman, J. W. . . . . New-York  
 Dix, G. W. . . . . New-York

De Rosset, F. A. . . . . New-York  
 Dore, — . . . . New-York  
 Dannels, H. B. . . . . Boston  
 Davis, Chas. S. . . . . Boston  
 Dame, Fred'k . . . . . Boston  
 Duiempe, Wm . . . . . Boston  
 Davis, Wallace . . . . . Worcester  
 Dean, Henry E. . . . . Worcester  
 Delvey, Arthur N. . . . . Worcester  
 Delvey, C. W. . . . . Worcester  
 De Land, B. K. . . . . Worcester  
 Desper, Wilton H. . . . . Worcester  
 Dodd, Geo. T. . . . . Worcester  
 Dyer, Charles . . . . . Worcester  
 Davis, Charles . . . . . Philadelphia  
 Douty, S. E. . . . . Philadelphia  
 Dupuy, B. S. . . . . Philadelphia  
 Dorsey, J. J. . . . . Baltimore  
 Dresel, F. . . . . Baltimore  
 Dohme, Chas. E. . . . . Baltimore  
 Dandridge, G. F. . . . . Baltimore  
 Dileringue, A. C. . . . . Baltimore  
 Day, B. F. . . . . Baltimore  
 Difendoffter, J. E. . . . . Baltimore  
 Daves, E. G. . . . . Baltimore  
 Deeter, Harry H. . . . . Reading  
 Durham, A. R. . . . . Reading  
  
 Emery, W. S. . . . . New-York  
 Egginton, James . . . . . New-York  
 Emerson, H. M. . . . . New-York  
 Eames, B. H. . . . . Brooklyn  
 Enders, V. . . . . Brooklyn  
 Egginton, James . . . . . Brooklyn  
 Eustis, W. C. . . . . Boston  
 Elder, R. J. . . . . Boston  
 Ellis, F. O. . . . . Boston  
 Eaton, Jefferson . . . . . Worcester  
 Eddy, Chas. H. . . . . Worcester  
 Eddy, S. A. . . . . Worcester  
 Ely, William N. . . . . Philadelphia  
 Easter, D. M. . . . . Baltimore  
 Ermold, Wm. S. . . . . Reading  
  
 Findlater, Geo. R. . . . . New-York  
 Frost, Frank . . . . . New-York  
 Fletcher, Richard . . . . . New-York  
 Fitts, T. B. . . . . New-York  
 Finch, E. C. . . . . New-York  
 Freund, N. . . . . New-York  
 Ford, Chas. A. . . . . Brooklyn  
 Farr, Willard . . . . . Brooklyn  
 Fuller, Jno. B. . . . . Brooklyn  
 French, F. J. . . . . Brooklyn  
 Folger, Henry C. . . . . Brooklyn  
 Fink, J. F. . . . . Brooklyn  
 Friday, Wm. H. . . . . Brooklyn  
 Fuller, G. M. . . . . Brooklyn  
 Fink, Geo. . . . . Brooklyn  
 Frost, Walter S. . . . . Boston  
 Freeman, W. H. . . . . Boston  
 Fenolosa, W. S. . . . . Boston  
 Fullerton, C. R. . . . . Boston  
 Faulkner, E. D. . . . . Boston  
 Fisher, H. B. . . . . Boston  
 Farrington, G. W. . . . . Worcester  
 Farley, Chas. A. . . . . Worcester  
 Pollett, J. W. . . . . Worcester  
 Pollett, R. E. . . . . Worcester  
 Foster, Geo. W. . . . . Worcester  
 Fredericks, F. A. . . . . Worcester  
 Fairbanks, W. P. . . . . Philadelphia  
 Filson, David . . . . . Philadelphia  
 Forman, Lewis L. . . . . Philadelphia  
 Fulton, Robert . . . . . Philadelphia  
 Frank, Solomon . . . . . Baltimore

## The Chorus.

Furst, J. H. . . . . Baltimore  
Francis, James. . . . . Baltimore

Goldmark, A. . . . . New-York  
Gartland, G. E. . . . . New-York  
Gaylord, W. B. . . . . New-York  
Grape, Lewis. . . . . New-York  
Graham, R. M. C. . . . . Brooklyn  
Garretsen, Rev. G. R. . . . . Brooklyn  
Green, S. W. . . . . Brooklyn  
Gopel, Otto. . . . . Brooklyn  
Gaurley, David A. . . . . Brooklyn  
Guild, H. G. . . . . Brooklyn  
Gorham, E. E. . . . . Boston  
Green, J. W., Jr. . . . . Boston  
Gwyer, L. B. . . . . Boston  
Gerrault, C. L. . . . . Boston  
Gage, H. F. . . . . Boston  
Gettings, Jas. A. . . . . Worcester  
Gilbert, C. W. . . . . Worcester  
Godard, Dwight. . . . . Worcester  
Goodspeed, E. B. . . . . Worcester  
Gray, James M. . . . . Worcester  
Greene, Benj. P. . . . . Worcester  
Griffin, John J. . . . . Worcester  
Guess, Daniel J. . . . . Worcester  
Graham, Frank D. . . . . Philadelphia  
Granger, William. . . . . Philadelphia  
Gilmour, L. D. . . . . Philadelphia  
Godwin, Thomas E. . . . . Baltimore  
Geise, Edward J. . . . . Baltimore  
Gorman, Frank J. . . . . Baltimore  
Gephart, G. F. . . . . Baltimore  
Gegan, Harry. . . . . Baltimore  
Gegan, L. A. . . . . Baltimore  
Groppel, E. H. . . . . Baltimore  
Ghequier, T. B. . . . . Baltimore  
Garrett, A. A. . . . . Baltimore  
Grape, John T. . . . . Baltimore  
Gibson, Geo. . . . . Baltimore  
Gibbs, Chas. H. . . . . Baltimore  
Gray, E. H. . . . . Baltimore  
Getz, Chas. H. . . . . Reading

Husson, J. R. . . . . New-York  
Hughes, John E. . . . . New-York  
Hoyt, Frank C. . . . . New-York  
Harvey, Louis W. . . . . New-York  
Hofschmidt, Carl. . . . . New-York  
Hill, R. S. . . . . New-York  
Haubner, William. . . . . New York  
Hamblet, James. . . . . New-York  
Harvey, D. E. . . . . New-York  
Hamilton, Alex. . . . . New-York  
Heldt, Philip J. . . . . New-York  
Hitchcock, Harlyn. . . . . New-York  
Halstead, W. M. . . . . Brooklyn  
Hand, J. L. . . . . Brooklyn  
Harris, George E. . . . . Brooklyn  
Hart, R. B. . . . . Brooklyn  
Holmes, R. A. . . . . Brooklyn  
Hough, William C. . . . . Brooklyn  
Hoelbrook, W. S. . . . . Brooklyn  
Huene, A. C. . . . . Brooklyn  
Hahn, Henry . . . . . Brooklyn  
Hamblet, James. . . . . Brooklyn  
Hamilton, J. B. . . . . Brooklyn  
Halloway, Louis H. . . . . Brooklyn  
Howells, W. I. . . . . Boston  
Hadley, S. H. . . . . Boston  
Hatch, C. M. . . . . Boston  
Hooper, Thomas, Jr. . . . . Boston  
Hundert, R. J. . . . . Boston  
Harlow, W. H. . . . . Boston  
Hagar, E. B. . . . . Boston  
Hillard, J. L. . . . . Boston  
Harris, J. A. . . . . Boston  
Holmes, W. A. . . . . Boston  
Hill, J. E. R. . . . . Boston  
Hyde, William J. . . . . Boston  
Howe, L. N. . . . . Boston  
Hale, Henry . . . . . Worcester  
Harris, William D. . . . . Worcester  
Harwood, E. A. . . . . Worcester  
Heath, W. K. . . . . Worcester  
Hill, William R. . . . . Worcester  
Holden, C. S. . . . . Worcester  
Hooker, Frank E. . . . . Worcester  
Howe, E. E. . . . . Worcester  
Howe, George M. . . . . Worcester

Howe, John W. . . . . Worcester  
Hubbard, C. K. . . . . Worcester  
Hunter, W. A. . . . . Worcester  
Hall, George, Jr. . . . . Philadelphia  
Head, Joseph. . . . . Philadelphia  
Hutchinson, John A. . . . . Phila.  
Hollingshead D. S. . . . . Baltimore  
Hartlove, Thomas H. . . . . Baltimore  
Houck, D. K. . . . . Baltimore  
Hill, Hugh C. . . . . Baltimore  
Hugg, G. W. . . . . Baltimore  
Harris, Charles A. . . . . Baltimore  
Harman, Samuel W. . . . . Baltimore  
Henisler, Charles W. . . . . Baltimore  
Harding, E. H. . . . . Baltimore  
Harris, George W. . . . . Baltimore  
Hill, Charles C. . . . . Baltimore  
Hatch, E. R. . . . . Baltimore  
Hingerty, J. F. . . . . Baltimore  
Houck, J. A. . . . . Baltimore  
Hopwood, J. J. . . . . Baltimore  
Hale, F. X. . . . . Baltimore  
Harris, R. A. . . . . Baltimore  
Harding, W. H. . . . . Baltimore  
Hazeltine, S. W. . . . . Baltimore  
Hodges, Rev. J. S. B. . . . . Baltimore  
Hoyer, George A. . . . . Reading

Irvin, Richard, Jr. . . . . New-York  
Isley, Fred. B. . . . . Brooklyn  
Ingersoll, R. H. . . . . Brooklyn  
Inman, E. W. . . . . Worcester  
Ingle, William. . . . . Baltimore

Jervesson, T. J. . . . . New-York  
Johnson, John A. . . . . Brooklyn  
Jones, J. A. . . . . Boston  
Jones, E. A. . . . . Boston  
Jackson, William B. . . . . Worcester  
Jillson, Frank. . . . . Worcester  
Justice, A. R. . . . . Philadelphia  
Jacob, W. F. . . . . Baltimore

Keough, J. J. . . . . New-York  
Kalshoven, Marius. . . . . New-York  
Kirkham, G. B. . . . . New-York  
Knight, Henry C. . . . . Brooklyn  
Knowles, W. F. . . . . Brooklyn  
Kerswill, Edwin. . . . . Brooklyn  
Kaufman, William B. . . . . Brooklyn  
King, C. P. . . . . Boston  
Kidder, R. H. . . . . Boston  
Keene, F. B. . . . . Boston  
Kendall, Bela O. . . . . Worcester  
Keyes, Herbert W. . . . . Worcester  
Keating, J. Percy. . . . . Philadelphia  
Keen, Harry H. . . . . Philadelphia  
Keen, W. W. . . . . Philadelphia  
King, William B. . . . . Philadelphia  
Kimball, George P. . . . . Philadelphia  
Kerr, R. J. . . . . Baltimore  
Kettle, James. . . . . Baltimore  
Keane, J. F. . . . . Baltimore  
Kunker, J. H. . . . . Baltimore  
Kennedy, Thomas W. . . . . Baltimore  
Krans, G. F. . . . . Baltimore

Lent, B. F. . . . . New-York  
Lawrence, Geo. H. . . . . New-York  
Lacey, Thomas. . . . . New-York  
Loosee, Charles M. . . . . New-York  
Lindsey, J. Thorp. . . . . New-York  
Little, A. William. . . . . New-York  
Ludke, F. . . . . New-York  
Lewis, N. M. . . . . Brooklyn  
Lambert, E. H. . . . . Brooklyn  
Lencke, H. E. . . . . Brooklyn  
Lundy, William. . . . . Brooklyn  
Lander, J. R. . . . . Boston  
Lowell, R. M. . . . . Boston  
Lincoln, John M. . . . . Boston  
Leonard, F. A. . . . . Boston  
Lindsey, George W. . . . . Boston  
Leonard, A. M. . . . . Boston  
Laws, D. L. . . . . Boston  
Leach, L., Jr. . . . . Boston  
Lamb, H. W. . . . . Boston  
Leland, George R. . . . . Worcester  
Lewis, Arthur G. . . . . Worcester  
Ley, Fred. W. . . . . Worcester

Lincoln, C. A. . . . . Worcester  
Little, J. A. . . . . Worcester  
Lovell, L. M. . . . . Worcester  
Lambert, John, Jr. . . . . Philadelphia  
Lex, Charles E. . . . . Philadelphia  
Longstreth, Henry. . . . . Philadelphia  
Langstreth, W. M. . . . . Philadelphia  
Laley, Leo H. . . . . Baltimore  
Lillybridge, O. F. . . . . Baltimore  
Lucchesi, J. A. . . . . Baltimore  
Lewis, James M. . . . . Baltimore  
Lants, Henry. . . . . Baltimore  
Lyons, James M. . . . . Reading

Mills, John N. . . . . New-York  
Merington, Ernest. . . . . New-York  
McBee, V. . . . . New-York  
Marquand, F. A. . . . . New-York  
Martin, F. D. . . . . New-York  
Mitchell, Dr. G. H. . . . . New-York  
Moore, Edwin. . . . . New-York  
Marum, H. . . . . New-York  
Molsson, Edward. . . . . New-York  
Miller, William G. . . . . New-York  
Milne, William M. . . . . New-York  
Morse, G. P. . . . . Brooklyn  
Miller, I. Graham. . . . . Brooklyn  
Munier, Charles. . . . . Brooklyn  
Morrison, R. A. . . . . Brooklyn  
Miller, Henry. . . . . Brooklyn  
Merriam, Edward J. . . . . Brooklyn  
Marchant, Wm. B. . . . . Brooklyn  
Meeker, S. M., Jr. . . . . Brooklyn  
Miller, George W. . . . . Brooklyn  
McMahon, T. E. . . . . Brooklyn  
Middleditch, R. H. . . . . Brooklyn  
Mulligan, John J. . . . . Brooklyn  
Meader, George H. . . . . Boston  
Marston, C. L. . . . . Boston  
McWigan, F. E. . . . . Boston  
Milliken, George F. . . . . Boston  
Munroe, George H. . . . . Boston  
Marston, A. T. . . . . Boston  
Mann, George C. . . . . Boston  
McKeon, Francis P. . . . . Worcester  
Merritt, Arthur A. . . . . Worcester  
Morrison, Samuel. . . . . Worcester  
Munger, W. C. . . . . Worcester  
Munroe, A. C. . . . . Worcester  
Murray, C. G. . . . . Worcester  
Murray, John F. . . . . Worcester  
Murray, Thomas M. . . . . Worcester  
Maloney, James E. . . . . Worcester  
Manning, George G. . . . . Worcester  
Marshall, Chas. J. . . . . Worcester  
May, Carlo. . . . . Worcester  
May, Ezra. . . . . Worcester  
McDonagall, James. . . . . Worcester  
McClellan, C. . . . . Philadelphia  
McCollin, Edward G. . . . . Phila.  
McIntire, W. S. . . . . Philadelphia  
Madeira, P. C. . . . . Philadelphia  
Mawson, Edward R. . . . . Phila.  
Merrick, S. V. . . . . Philadelphia  
Miller, N. Dubois. . . . . Philadelphia  
Michener, W. E. . . . . Philadelphia  
Mifflin, Houston. . . . . Philadelphia  
Murphy, Archie A. . . . . Philadelphia  
Matthews, J. J. . . . . Baltimore  
McCormick, M. . . . . Baltimore  
McCubbin, H. S. . . . . Baltimore  
Miller, G. C. . . . . Baltimore  
McCarrier, James. . . . . Baltimore  
Miller, W. H. . . . . Baltimore  
Mealy, W. H. . . . . Baltimore  
Mealy, John. . . . . Baltimore  
Martin, C. A. . . . . Baltimore  
Miller, George B. . . . . Baltimore  
Mackee, W. J. . . . . Baltimore  
Morgan, W. P. . . . . Baltimore  
Macwalty, John. . . . . Baltimore  
Mills, G. F. . . . . Baltimore  
Markland, W. T. . . . . Baltimore  
McFadden, J. A. . . . . Baltimore  
McGowan, Wm. G. . . . . Reading  
McGowan, John. . . . . Reading  
Mengel, Geo. H. . . . . Reading  
Miltmore, John. . . . . Reading

Newmann, Louis, Sr. . . . . New-York

# The Chorus.

North, Arthur.....	New-York	Russell, H. J.....	Worcester	Tryon, Thomas.....	New-York
Newton, Ira.....	New-York	Rhein, Robert.....	Philadelphia	Tienken, William.....	Brooklyn
Nolan, D. A.....	New-York	Ritter, A. Howard.....	Philadelphia	Tatler, William H.....	Brooklyn
Nash, Maurice.....	Brooklyn	Ritter, Joseph M.....	Philadelphia	Thompson, W. R.....	Brooklyn
Neidlinger, Wm.....	Brooklyn	Robinson, W. S.....	Philadelphia	Turner, H. H.....	Boston
Neidlinger, Wm., Jr.....	Brooklyn	Robinson, J. W.....	Philadelphia	Tuttle, A. T.....	Boston
Nason, G. H.....	Boston	Rhodes, W. A.....	Baltimore	Tolman, E. W., Jr.....	Worcester
Newell, F. H.....	Boston	Rogers, R. C.....	Baltimore	Thompson, William.....	Worcester
Nowell, J. A.....	Boston	Reese, Jas. S.....	Baltimore	Townsend, John P.....	Worcester
Naucrade, Chas. B.....	Philadelphia	Reese, R. M.....	Baltimore	Tucker, A. L.....	Worcester
Newhall, Daniel S.....	Philadelphia	Rutter, J. H. J.....	Baltimore	Tolly, Albert E.....	Baltimore
Newbold, Wm. H.....	Philadelphia	Ruth, B. Frank.....	Reading	Thompson, Joseph.....	Baltimore
New, H. F.....	Baltimore			Tyler, J. E.....	Baltimore
Naylor, C. H.....	Baltimore				
Owen, John.....	New-York	Stone, Clinton.....	New-York	Updike, L. J.....	New-York
O'Neil, Thomas.....	Brooklyn	Sullivan, S. P.....	New-York	Uher, William.....	Philadelphia
Odiorne, J. W.....	Boston	Spatz, Andrew.....	New-York	Unduch, J. C.....	Baltimore
O'Reilly, A. J.....	Worcester	Smith, H. R.....	New-York	Undutch, N. H.....	Baltimore
Prentice, Thos. M.....	New-York	Snyder, E. W.....	New-York		
Proctor, John.....	New-York	Sperry, E. B.....	New-York	Vesalius, George W.....	New-York
Powell, Morgan V.....	New-York	Schlosser, Louis.....	New-York	Vansant, J. E.....	Baltimore
Purcell, J. F.....	New-York	Swalm, E. P.....	Brooklyn	Van Reid, John L.....	Reading
Petersen, H. E.....	New-York	Smith, M. F. H.....	Brooklyn		
Pilsbury, D. S.....	New-York	Street, Chas. F.....	Brooklyn	Whitney, R. N.....	New-York
Prentice, A. T.....	New-York	Sherman, Geo. B.....	Brooklyn	Williams, Robert.....	New-York
Potter, Edward N.....	New-York	Stutzer, Fred'k.....	Brooklyn	Weeks, A. C.....	New-York
Post, Franklin.....	New-York	Schwicardi, Wm.....	Brooklyn	Watson, Philip W.....	New-York
Pohl, A. C.....	Brooklyn	Spler, Chas. E.....	Brooklyn	Whipple, O. A.....	New-York
Pierce, C. T.....	Brooklyn	Saunders, A. C.....	Brooklyn	Wood, L. C.....	New-York
Phillips, Albert Julien.....	Brooklyn	Sipp, Jas. D.....	Brooklyn	Washburne, S. W.....	New-York
Paterson, Robt. L., Jr.....	Brooklyn	Simpson, Jno. C.....	Brooklyn	Wolfe, Austin D.....	New-York
Parshall, I. A.....	Brooklyn	Stringham, I. L.....	Brooklyn	Walsh, Richard L.....	New-York
Paul, W. A. O.....	Brooklyn	Slocum, Frank.....	Brooklyn	Webster, A. C.....	New-York
Pearson, J. H. S.....	Boston	Slade, A. G.....	Brooklyn	Whiting, F. C.....	New-York
Procter, A. N.....	Boston	Silver, Chas. E.....	Brooklyn	Wagner, J. M.....	New-York
Pray, John A.....	Boston	Seymour, Chas. A.....	Brooklyn	Weinlich, Jos.....	New-York
Phelps, W. B.....	Boston	Shepard, Walter.....	Boston	Warren, Geo.....	Brooklyn
Powers, J. F.....	Boston	Sawyer, J. S.....	Boston	Weigand, H. S.....	Brooklyn
Pendleton, R.....	Boston	Sawyers, J. Herbert.....	Boston	Weeks, Chas. P.....	Brooklyn
Payson, W. H.....	Boston	Shove, F. A.....	Boston	Warner, Wm. H. H.....	Brooklyn
Pierce, V. R.....	Boston	Smith, Fred. M.....	Boston	Woodman, J. C.....	Brooklyn
Palmer, L. M.....	Boston	Smith, Richard W.....	Boston	Woodman, R. H.....	Brooklyn
Putnam, J. H.....	Boston	Sturtevant, G. H.....	Boston	Wilbur, L. A.....	Brooklyn
Pierce, Henry.....	Boston	Stone, Charles W.....	Boston	Woodruff, F. H.....	Brooklyn
Prebble, F. F.....	Boston	Standford, C. D.....	Boston	Wyckoff, J. L.....	Brooklyn
Pray, H. S.....	Boston	Smith, E. H.....	Boston	Wilson, John H.....	Brooklyn
Pentecost, L. J.....	Worcester	Scammon, J. B.....	Boston	Ware, Frank T.....	Boston
Phelps, F. F.....	Worcester	Sawyer, R. T.....	Worcester	Wright, R. P.....	Boston
Pollard, Chas. N.....	Worcester	Smith, George A.....	Worcester	Whitney, G. W.....	Boston
Powell, A. M.....	Worcester	Smith, George E.....	Worcester	Wilde, Hiram.....	Boston
Prentice, F. H.....	Worcester	Smith, George S.....	Worcester	Woodward, W. A.....	Boston
Pease, J. O., Jr.....	Philadelphia	Smith, A. F.....	Worcester	Warren, W. F.....	Boston
Peabody, Geo. E.....	Philadelphia	Smith, B. L. M.....	Worcester	Wright, Chandler.....	Boston
Pinckney, Horace.....	Philadelphia	Souther, W. T.....	Worcester	Winther, Carl.....	Boston
Pond, W. S.....	Philadelphia	Stetson, Warren I.....	Worcester	Williams, J. Frank.....	Boston
Prime, Wm. T.....	Baltimore	Stone, A. H.....	Worcester	Whitney, R. S.....	Boston
Pierson, W. A.....	Baltimore	Stowe, E. B.....	Worcester	Webb, C. H.....	Boston
Page, James.....	Baltimore	Sumner, Willam.....	Worcester	Wales, S. Walter.....	Boston
Pengelly, Edward.....	Reading	Swan, R.....	Worcester	Wiswell, G. C.....	Boston
Phelps, Geo. W.....	Reading	Scatchard, H.....	Philadelphia	Whiting, M. Albert.....	Worcester
		Savage, Charles C.....	Philadelphia	Whitmore, Benj., Jr.....	Worcester
		Schenck, Samuel T.....	Philadelphia	Wilder, C. E.....	Worcester
		Spencer, Robert.....	Philadelphia	Wilder, Harris H.....	Worcester
		Schoff, F.....	Philadelphia	Wilson, C. W.....	Worcester
		Souder, S. Ashton.....	Philadelphia	Walsh, E. A.....	Worcester
		Sylvester, Chas.....	Philadelphia	Ward, Fred. W.....	Worcester
		Sutro, Otto.....	Baltimore	White, Fred. W.....	Worcester
		Simon, Otto.....	Baltimore	Walker, Joseph H.....	Philadelphia
		Sheppard, F. L.....	Baltimore	Watson, Frank R.....	Philadelphia
		Sparklin, W. O.....	Baltimore	Williams, David E.....	Philadelphia
		Schofield, A. W.....	Baltimore	Wilcox, Theo.....	Baltimore
		Steinbach, George P.....	Baltimore	Wilcox, Harry B.....	Baltimore
		Stinermuller, Stephen.....	Baltimore	Waters, Horace.....	Baltimore
		Strauss, A. J.....	Baltimore	Walsh, W. H.....	Baltimore
		Sisselberger, A.....	Baltimore	Wright, Clinton H.....	Baltimore
		Smith, George L.....	Baltimore	Wicks, H. E.....	Baltimore
		Spilcker, H. F.....	Baltimore	Williams, J. H.....	Baltimore
		Smith, William F.....	Baltimore	Webster, J. F.....	Baltimore
		Spies, Charles A.....	Baltimore	Weichert, F. C.....	Baltimore
		Schaffer, E. M.....	Baltimore	Wheeler, G. F.....	Baltimore
		Schaeffer, Jean.....	Baltimore	Weisel, J. M.....	Baltimore
		Stoops, Louis A.....	Baltimore		
		Shriver, A. K.....	Baltimore	Yarroll, Wm.....	New-York
		Sembower, Clarence.....	Reading	Young, David B.....	Brooklyn
		Scul, William O.....	Reading	Yeaton, J. S.....	Baltimore
		Treumann, Max.....	New-York	Zimmerman, H. K.....	Baltimore
		Thurston, S. A.....	New-York		
		Trost, H. Sr.....	New-York		
		Trost, H., Jr.....	New-York		

