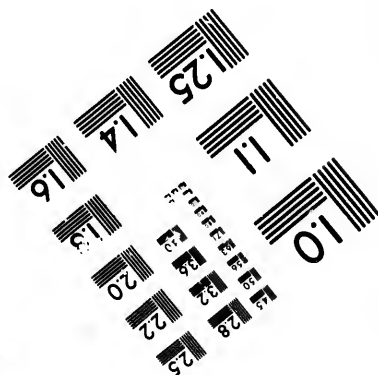
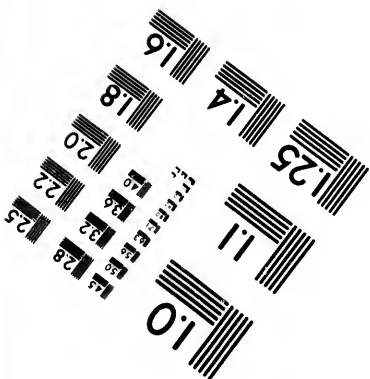
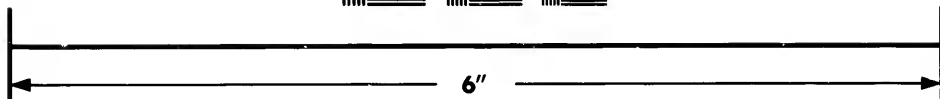
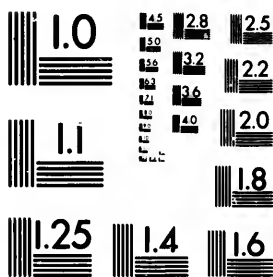


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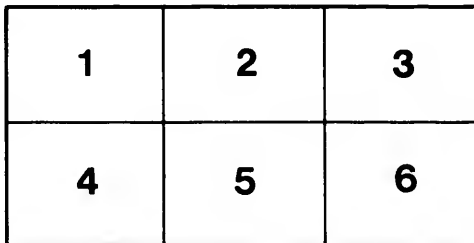
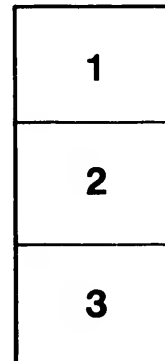
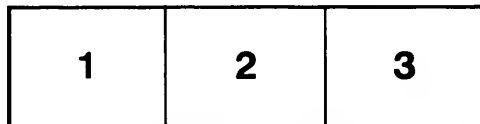
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of Hamilton - Orchestras

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FRIDAY, MAY 12TH, 1893.

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THE

Harris · Orchestral · Club +

ASSISTED BY

Mr. John Morley

OF CHICAGO,

BASSO,

AND THE

Hamilton Ladies' Quartette Club

CONSISTING OF

MRS. ROBERT CAMPBELL, First Soprano.

MRS. FENWICK, Second Soprano.

MISS JENNIE MANN, First Contralto.

MRS F. LAUDER, Second Contralto.

—
Under the direction of Mr. C. L. M. HARRIS, Mus. Bac.

—
TICKETS 25 CENTS.

Concert promptly at 8.15.

Seats may be reserved without extra charge.

Plan opens at Nordheimer's, Tuesday, May 9, at 9 a. m.

FRANZ SCHUBERT (1797-1828) was the son of a schoolmaster. He received his first music lessons while quite a child, under the direction of his father and an older brother. Having a fine voice, at the age of eleven he was admitted a member of the choir of the Imperial Chapel at Vienna, where the celebrated composer Salieri happened to be one of his teachers, and he remained there until the change of voice. His favorite occupation during this time was musical composition, which, in fact, became a necessity to his artistic nature. Scarcely acquainted with the rules of composition, he wrote "Lieder," and stringed quartettes in imitation of Haydn's and Mozart's similar works. His whole life passed without any great personal events. Twice he applied as a candidate for the place of musical director—at Laybach and at Vienna—but failed to secure the desired situation; others (who knows them now?) were preferred to him. He modestly straggled on, within the narrow circle of a few admirers and friends, seeming to have no other interest in worldly affairs but to pour out from his harmonious soul melody after melody, one still more beautiful than the other, one still more touching than the other. What an inspiring example of pure devotion to art for art's sake only, Schubert's career presents! He passed away at the early age of 31, without having had the advantage of hearing some of his greatest and finest works performed. It did not trouble him much whether publishers and the public wanted his compositions or not; pecuniary interest never induced him to compose. His aim was to become worthy of following in the glorious path of his great model, Beethoven, and to satisfy his own high artistic ideal. Among the best of his orchestral works is the Unfinished Symphony, and the music to Rosamunde, originally produced at the "An der Wein" Theatre in 1823.

The Harris Orchestral Club produced the Allegro of the Unfinished Symphony at its last concert, and intended to give the Andante at this one, but owing to numerous requests they have decided to produce the whole of the work.

HECTOR BERLIOZ (1803-1869), whose intimate acquaintance with every possible resource of the Orchestra led him into the composition of works which require the employment of large and abnormally constituted bands to produce them, was originally a medical student, but afterwards went through the musical course at the Conservatoire of Paris, where he won the Grand Prix de Rome on the production of his Cantata "Sardanapalus." Berlioz is the French composer *par excellence*. He stands unsurpassed in his knowledge of the almost inexhaustible resources of the instruments. He produced a large number of works, chiefly orchestral, of which his symphonies, overtures, and the Legend "The Damnation of Faust" (from which the Marche Hongroise is taken) are the principal.

CARL MARIA VON WEBER (1786-1826) was one of the musicians in whose family music was long an hereditary gift. There is but one other German musician with a longer musical pedigree, viz.: Sebastian Bach. Of all the German musicians of the nineteenth century, none has exercised a greater influence over his own generation than Weber. His influence was even greater than Beethoven's, for deeply imbued though Beethoven was with the modern spirit, he adhered as a rule to the traditions of the eighteenth century. These Weber cast aside, and starts after fresh ideals. As a natural consequence he was far less perfect in form than Beethoven, nor was he equal in power, but in originality he has never been surpassed by any musician, ancient or modern.

PIETRO MASCAGNI (1865-) has risen to fame through his one-act opera, "Cavalliera Rusticana," which was produced in the Costanza Theatre at Rome, in May, 1890.

JOHANN AUGUST SODERMANN (1832-1876) one of the greatest modern Swedish composers, has composed many operettas and part songs.

GEORGE EDWARD GOLTERMANN (1825-), a well-known composer for violin-cello, and conductor at Frankfort.

Programme.

1. SELECTION "Cavalleria Rusticana" *Mascagni*
ORCHESTRA.
2. { *a.* "It was April" *Chadwick*
 { *b.* "Sweetheart" *Lynes*
MR. JOHN MORLEY.
3. Unfinished Symphony in B minor *Schubert*
 Allegro-Andante.
ORCHESTRA.
4. { *a.* "The Peasant's March" *Sodermann*
 { *b.* "My True Love Hath My Heart" *Cruikshank*
HAMILTON LADIES' QUARTETTE.
5. 'CELLO SOLO Concerto in A Minor *Goltermann*
 Allegro—Moderato—Cantilena.
MR. CHAS. RUSSELL.
6. Swedish Wedding March *Sodermann*
ORCHESTRA.
7. "Infelice" *Ermani*
MR. JOHN MORLEY.
8. INTERMEZZO "Wonnentraum" *Meyer-Helmund*
ORCHESTRA.
9. Marche Hongroise (from "Damnation of Faust") *Berlios*
ORCHESTRA.
10. "Annie Laurie" *Dudley Buck*
HAMILTON LADIES' QUARTETTE.
11. OVERTURE "Rosamunde" *Schubert*
ORCHESTRA
12. { *a.* "Ich grolle Nicht" *Schumann*
 { *b.* "Si tu m'aimais" *Denza*
MR. JOHN MORLEY.
13. "Invitation a la Valse" *Weber*
ORCHESTRA.



GOD SAVE THE QUEEN.

Orchestra.

AUG 11 1952

FIRST VIOLINS.

Mr. Fred. Domville.
Mr. Chas. J. Dixon.
Mrs. S. W. Grant.
Miss S. Ridley.
Mr. J. Bartmann.
Mr. B. Arthur.

SECOND VIOLINS.

Mr. A. B. Berryman.
Mr. H. Judd.
Mr. F. Smyth.
Mr W. Hastings.
Mr. F. McLoghlin.
Mr. Mason.
Miss F. White.

VIOLA.

Mr. G. Hutton.

'CELLOS.

Mr. Chas Russell.
Mr. E. Bartmann.
Mr. C. Grossman.

DOUBLE BASSES.

Mr. J. Birns.
Mr. C. Locke.
Mr. W. Smyth.

FLUTES.

Mr. D. Anderson
Mr. M. J. Overell.

OBOES.

Mr. A. G. Russell.
Mr. J. Cherrier.
Mr. W. Osler.

CLARINETS.

Mr. Wm. Howard.
Mr. F. Howard.

BASSOONS.

Mr. F. Schwartz.
Mr. F. Evans.

HORNS.

Mr. J. Pryke.
Mr. J. S. Devine.

CORNETS.

Mr. Wm. Peel.
Mr. Lomas.

TROMBONE.

Mr. I. Lomas.

DRUMS.

Mr. J. Grossman.

PIANO.

Miss Domville.

CONDUCTOR . . . Mr. C. L. M. HARRIS, Mus. Bac.

