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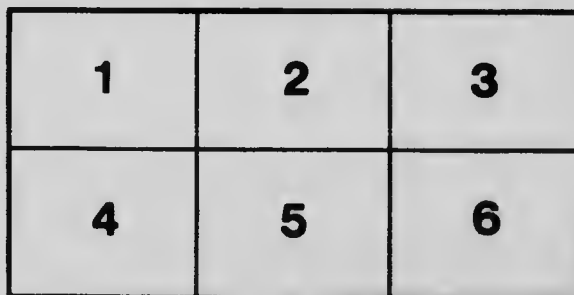
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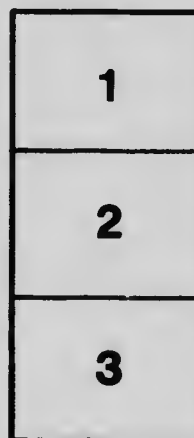
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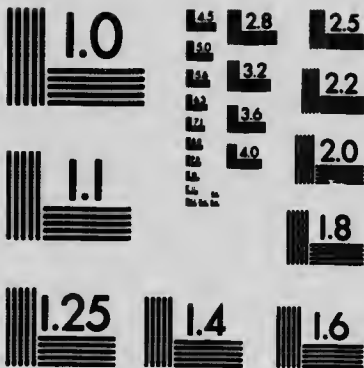
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Toronto Musical Festival

April 16th, 17th and 18th 1903

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Sir Alexander Campbell Mackerzie



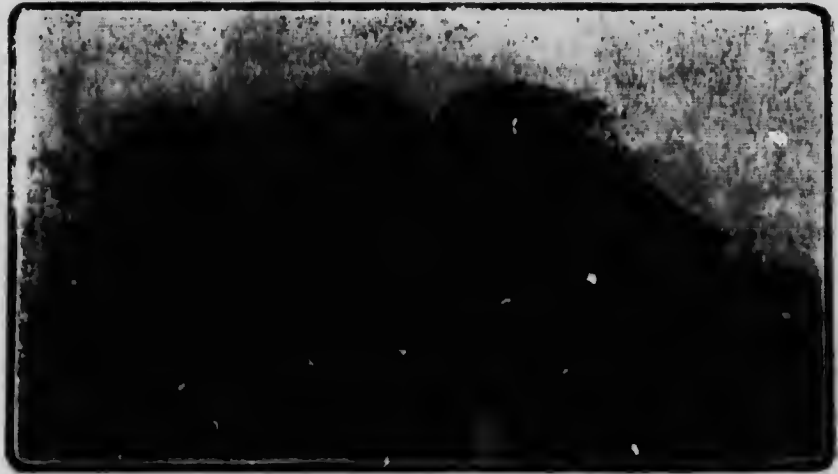
Mr. Charles A. E. Harriss
Director of Cycle.

Prefatory Note

The Toronto Musical Festival is one of a Cycle of Festivals extending over the breadth of Canada organized as the consummation of a long cherished project by Mr. Charles A. E. Harris and conducted by an eminent British composer in Sir Alexander Campbell Mackenzie. It is further distinctive in that the programmes are devoted entirely to the modern British School and a coterie of composers, who have achieved for Great Britain a new position in the musical world, and who bid fair to be the origin of a glorious era in the annals of music.

Recognizing that in his gigantic effort Mr. Harris's project was worthy of the public support, on the initiative of Mr. Samuel Nordheimer, who had similarly presided over the good fortunes of the Festival of 1886, a citizens' committee was formed for the purpose of securing a guarantee and subscription list that would demonstrate Toronto's fitness to be considered the musical centre of Canada. Largely owing to the splendid energy of the chairman the financial outcome of the festival has been happily assured while in the hands of the experienced direction of Mr. Harris and presided over by the talented baton of Sir Alexander Mackenzie, with every department of the musical forces completely equipped it is felt that the artistic side of the festival will commend itself in the adequacy of its presentation to all the musical public.

Mr. Harris has said: "The organization of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for 'Greater Music' throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival



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Choruses engaged in the 'Cycle of Musical Festivals of the Dominion of Canada' in each of the several cities mentioned, represent newly-formed choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of the musical profession throughout the Dominion are engaged in this, the first general combined effort for 'musical advancement' from ocean to ocean.

"The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

"The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to 'greater music,' and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community."

Toronto's first Musical Festival was held in 1886 in the Mutual Street Rink.

The second Musical Festival took place in 1894 on the opening of Massey Music Hall.

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Sir Alexander Campbell Mackenzie

A BIOGRAPHICAL NOTE



SIR ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., St. And. Camb., and Edin., Principal of the Royal Academy of Music, is the son of a favourite Edinburgh musician, Alexander Mackenzie of the Theatre Royal, and was born in Edinburgh in 1847, and sent to Germany, at the age of ten, to study under Ulrich Edward Stein. Four years later he entered the ducal orchestra at Schwartzburg-Sondershausen, and remained in Germany till 1862, when he came to London to study the violin under M. Saindon. The same year he was elected King's Scholar at the Royal Academy of Music. In 1865 he returned to Edinburgh as a teacher of the pianoforte, then resided for some years in Italy, devoting himself entirely to composition. His earlier works comprise "Cervantes," an overture for orchestra, a scherzo for the same, overture to a comedy, string quartette, and many other pieces in MS., but the composition which made him famous was his opera "Colomba," based upon Mérimée's celebrated story. The work (of which the libretto was written by Dr. Hueffer) was produced with very great success by the Carl Rosa Company at Drury Lane in 1884. This was followed by "Jason" for a Bristol Musical festival; "La Belle Dame sans merci," for the Philharmonic Society and the "Rose of Sharon" for Norwich, two "Scottish Rhapsodies" for orchestra, and a violin concerto for Birmingham. His second opera, "The Troubadour," was produced in the summer of 1886; and at the Leeds Festival of 1886, his cantata "The Story of Sayid" was performed with success, and in 1890 "Ravenswood" was equally successful at the Lyceum.

Among others from his pen are: "A Jubilee Ode" for the Crystal Palace, "The New Covenant" for the



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Mrs. Blauvelt
Soprano.

St. Cecilia.

Glasgow Exhibition of 1886, a Twelfth Night "Overature," "The Cotter's Saturday Night," The Dream of Jubal," for Liverpool, "A Pibroch" for Leeds, "Veni, Creator Spiritus" for Birmingham. His latest published works are: "Bethlehem," an oratorio; music to "The Little Minister," "Coriolanus," Scottish Concerto for the Piano-forte, "His Majesty," comic opera, Savoy Theatre. He was elected Principal of the Royal Academy of Music in February 1888, in succession to the late Sir George Macfarren, and in 1893 Conductor of the Philharmonic Society. He received the honor of Knighthood in 1895.





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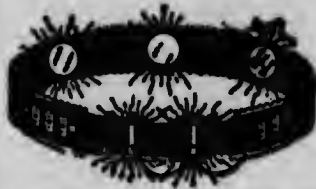
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Their Excellencies the Governor-General and Countess of Minto having graciously intimated their intention of being present.

Programme devoted to the works of Sir A. C. Mackenzie

PART I.

The National Anthem

CORONATION MARCH —A. C. Mackenzie

Dedicated by special permission to His Majesty King Edward VII and performed at the solemnity in Westminster Abbey. This march opens each concert of the Cycle throughout Canada. It was the first number played by the orchestra in Westminster Abbey at the Coronation.

A SONG OF THANKSGIVING FOR PEACE, JUNE 1, 1902

—A. C. Mackenzie

Chicago Symphony Orchestra

This forms the third movement of the suite "London Day by Day," for which see Friday night's programme.

THREE OF SHAKESPEARE'S SONNETS A. C. Mackenzie

Mr. Reginald Davidson

(I) "WHEN IN DISGRACE"

When, in disgrace with fortune and men's eyes,
I all alone bewep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, with friends possess'd,
Desiring this man's heart and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee,
And then my state, like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd wealth brings
That then I scorn to change my state with Kings.



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(II) THE FORWARD VIOLET."

The forward violet thus did I chide :
Sweet thief, whence didst thou steal thy sweet smells,
If not from my love's breath ?
Which on thy soft cheek for complexion dwells
In my love's veins thou hast too grossly dy'd.
The lily I condemned for thy hand,
And buds of marjoram had stol'n thy hair ;
The roses fearfully on thorns did stand,
One blushing shame, another white despair,
A third, nor red nor white, had stolen both
And to his robbery had annex'd thy breath :
But, for his theft, in pride of all his growth
A vengeful canker eat him up to death,
More flow'rs I noted, yet I none could see
But sweet or colour it had stol'n from thee.

(III) "SHALL I COMPARE THEE."

Shall I compare thee to a summer day ?
Thou art more lovely and more temperate :
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date,
Sometimes too hot the eye of heaven shines,
And often in his gold complexion dimm'd ;
And ev'ry fair from fair sometime declines,
By chance on nature's changing course untrimm'd ;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest ;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou growest :
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

" BURNS " SCOTTISH RHAPSODIE (No. 2) . —A. C. Mackenzie.

Chicago Symphony Orchestra

This is one of the two Scottish Rhapsodies composed in 1878 and is a work of Mackenzie's earlier period. Dr. Fuller Maitland says of them: "Poetic and imaginative, they have not merely local colour excellently handled, but something of the hidden fire that is present in the best Scotch songs."

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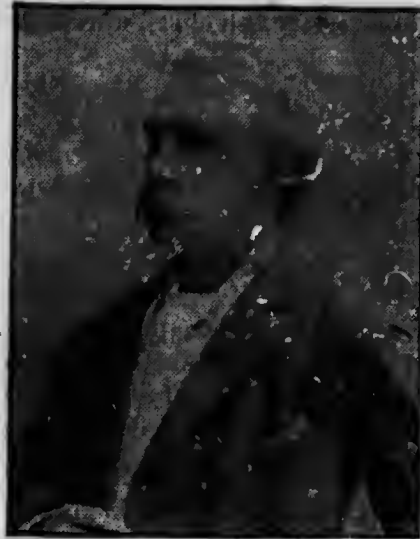
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"The Dream of Jubal"

A Poem with Music —A. C. Mackenzie

Words by Dr. Joseph Bennett.

SOPRANO— Miss Ethel
CONTRALTO— Miss Grace Lilliar Carter
TENOR— Mr. Wilfrid virgo
RECITER— Mr. Charles Fry

The original of the part.

(When first produced in 1880 this work was considered as a somewhat daring experiment in that the reciting voice alternated with the choral and solo numbers, but in Mr. Charles Fry the composer found so artistic an interpreter that this feature and the work as a whole proved entirely successful.)

On a morning in spring-time, Jubal leaves his tent, and, taking with him his shell, wanders abroad. His fingers idly touch the strings, and all Nature hushes itself to listen, presently, as the strange music ceases, raising its voices in a rival song. Observing the fullness and grandeur of Nature's hymn, Jubal deploras the weakness of his own, and questions the future with a longing to know what it may have in store for the infant art of music. While thus engaged a deep sleep falls upon him, and he dreams a dream.

In vision an Angel comes with words of reproach for discontent, but, also, with a mission to reveal to the father of music the after-development of his art. In succession, the celestial messenger causes him to hear—

- A Chorus of Praise in Divine worship.
- A Song of Comfort in bereavement.
- A patriotic March and Chorus of Victory.
- A Song of a Labourer in the Harvest-field.
- A Funeral March and Chorus in honour of a Hero.
- A Duet of Lovers.

Deeply impressed by the dream, Jubal, on awaking, adorns his shell with flowers, and, reverently bearing it to the altar, dedicates to God a "wondrous gift," calling upon his children through all time to "invoke, with sounding praise, this holy art." A chorus of invocation ends the work.



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INTRODUCTION *Mr. Charles Fry.*

SOLI AND CHORUS.

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 Deus, Pater omnipotens. Domine Filii unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere 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.

(The music ceases and the reciter resumes the narrative. Then follows the song of Comfort.)

SOLO SOPRANO

The Lord is good unto them that wait for Him.
Though he cause grief yet will He have compassion
according to the multitude of His Mercies.
For He doth not willingly afflict the children of men.
Thus saith the Lord :—

I will ransom them from the power of the grave.
I will redeem them from death.
O Death, I will be thy plague.
O Grave I will be thy destruction.

*The vision fading the reciter continues the poem when
there is heard the—*

TRIUMPHAL MARCH AND CHORUS.

Hail to our Chief and his sword!
Terrible sword!
Battle's stern lord!
It hath flashed 'mid the smoke of the fight
It hath struck for the cause of the right;
It hath smitten the foe in his flight!
Hail to the sword!
Terrible sword!



Millicent Brennan
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Hail to our Chief and his sword !
Conquering sword !
Battle's stern lord !
Its lightnings have blasted around—
The enemy maketh no sound !
Where now may his legions be found ?
Ask of the sword,
Conquering sword !

*The pageant melting away the narrator tells of the harvest time
and then there intervenes—*

THE SONG OF THE SICKLE.

Tenor Solo and Chorus.

The sword is a dainty thing, my lads,
And crowned kings they wear it ;
There's not a noble in the land
But proud is he to bear it.
O brave it looks with its jewelled hilt,
And its scabbard shining gaily ;
If I were a duke or a royal prince
I'd gird on the weapon daily.
Nor dukes nor princes, we my lads,
With the sickle 'tis we labour,
And that can flash in the sun, you know,
As well as any sabre.

Chorus—And that can flash, &c.

The sword has a harvest too, my lads,
Of reapers there are many,
And when they take the field the sight
Is grander far than any.
But the crop—ah me ! is human lives,
And it falls with shrieks and groaning ;
The reapers curse as they ply the steel,
Nor heed the victims' moaning.
The sickle's work is bloodless, lads
And goes with song and story ;
It strews the land with fallen grain,
Not bodies stark and gory.

Chorus—It strews the land, &c.

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TORONTO

What comes in the wake of the sword, my lads
For all its shining splendour,
But broken hearts of widowed wives,
And tears of orphans tender?
Behind it see gaunt Famine's shape,
And Ruin's torches flaming!
O that such things should ever be,
The good Lord's mercy shaming!
But when the sickle moves, my lads,
Its train is mirth and laughter;
Then let the sickle's praise be sung
To-day and all days after.

Chorus—Then let the sickle's, &c.

The narrator resumes, after which comes—

FUNERAL MARCH AND CHORUS.

Weep for the glorious dead!
See with stately march and slow,
While the solemn trumpets blow,
And the tears of thousands flow,
To his grave
We bear the brave!

Weep for the glorious dead!
Hark the cannon's shuddering boom!
Wails the music through the gloom!
Dark the day like day of doom!
To his grave
We bear the brave!

The narrator tells how Man's task is almost ended, and there remains the power of Love to ennoble and preserve human life.

DUET—Soprano and Tenor.

Mine! and the shadows have vanished from life;
Mine! and the burden of care has departed;
What is thy magic, O Love, that all strife
Hath ceased in my bosom, and I, joyous hearted,
Lift up to the heaven a song in thy praise!
Let me sing to thee, Love, of the bliss that is mine,
A rapturous song with a fervour divine!
O Soul, by Love blessed, pour forth thy glad lays.



Grace Lillian Carter
Contralto in "Dream of Jubal."

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Thine ! and my trusting heart resteth secure ;
Thine ! and the skies are with rosy light glowing !
How doth thy magic, Love, holy and pure,
To the bosom give peace like a full river flowing !
I, to the heaven, lift a song in thy praise !
Let me sing to thee, Love, of the bliss that is mine,
A rapturous song with a fervour divine !
O Soul, by Love blessed, pour forth thy glad lays.

The poem concludes with the invocation to music—

INVOCATION—Soli and Chorus.

O Music, voice inspired of all our joy !
When on us streams the golden light
Of sunny days, no cloud in sight,
And heaven and earth are radiance bright,
Thy noblest powers our grateful hearts employ.

O Music, source of consolation sweet !
When round us fall the shadows drear,
When shrinks the soul in mortal fear,
'Tis light and peace if thee we hear ;
Of heavenly rest thou speak'st in accents meet.

O Music, highest gift to mortals known !
Upon thy soaring wings we rise,
Upon the earth, above the skies,
Till open on our ravished eyes
The splendours of the Everlasting Throne.

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Watkin Mills
Lucifer in "The Golden Legend."

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Friday Evening, April 17th

PART I.

The National Anthem

"The Golden Legend"—*A. Sullivan*

Adapted from the poem of Longfellow by Joseph Bennett

SOPRANO (Elsie)	Miss Ethel Wood
CONTRALTO (Ursula)	Miss Marie Louise Clary
TENOR (Prince Henry)	Mr. Ben Davies
BARITONE (Lucifer)	Mr. Watkin Mills

(The Original)

Toronto Festival Chorus and Chicago Symphony Orchestra

The "Golden Legend" was produced under the direction of
Dr. Torrington in Toronto.

PRINCE HENRY, of Hoheneck, lying sick in body and mind at his Castle of Vantsberg, on the Rhine, has consulted the famous phys'cians of Salerno, and learned that he can be cured only by the blood of a maiden who shall, of her own free will, consent to die for his sake. Regarding the remedy as impossible, the Prince gives way to despair, when he is visited by Lucifer, disguised as a travelling physician. The Fiend tempts him with alcohol to the fascination of which he ultimately yields in such measure as to be deprived of place and power, and driven forth as an outcast.

Prince Henry finds shelter in the cottage of one of his vassals, whose daughter, Elsie, moved by great compassion for his fate, resolves to sacrifice her life that he might be restored. The prayers of her mother, Ursula, are of no avail to turn her from this purpose, and, in due time, Prince Henry, Elsie and their attendants set out for Salerno. On their way they encounter a band of pilgrims, with whom is Lucifer, in the garb of a friar. He also is journeying to Salerno.



Mary Louise Olary
The Festival Contralto.



Ben Davies
Tenor in "The Golden Legend."

On reaching their destination, Prince Henry and Elsie are received by Lucifer, who has assumed the form of Friar Angelo, a doctor of the medical school. Elsie persists in her resolve to die, despite the opposition of the Prince, who now declares that he intended to do no more than test her constancy. Lucifer draws Elsie into an inner chamber, but the Prince and attendants, breaking down the door, rescue her at the last moment.

Miraculously healed, Prince Henry marries the devoted maiden, and is restored to his rightful place.

The six scenes of the Cantata illustrate passages in the foregoing story. In the Prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. In the Epilogue, the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilises the arid plain.

SYNOPSIS.

Prologue.—The spire of Strasburg Cathedral. Night and storm. Lucifer with the powers of the air trying to tear down the cross. Lucifer's opening solo "Hasten, Hasten," calling upon the spirits of the air.

SCENE I. The Castle of Vautsberg on the Rhine. A chamber in a tower. Prince Henry sitting alone, ill and restless at midnight. *Solo*, Prince Henry, "I cannot sleep." There is a flash of lightning out of which Lucifer appears in the garb of a travelling physician.

Duet—Lucifer and Prince Henry.

Solo—Prince Henry, "Plough every Vein."

Chorus of female voices—"Beware, O Beware."

SCENE II. Before the house of Ursula, the villagers having gathered after their daily toil at eventide.

Introductory Solo—Ursula, "Slowly, Slowly upon the Wall."

Evening Hymn by Chorus—"O Gladsome Light." Prince Henry at the door says "Amen."

Duet—Elsie and Ursula, "Who was it said Amen."

Solo—Elsie, "My Redeemer and my Lord."



Adolph Rosenbecker
Conductor of the Chicago Symphony Orchestra.

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SCENE III. On the way to Salerno, Prince Henry, Elsie and their attendants.

Duet—Elsie and Henry, "Onward, Onward,"

The Pilgrims Hymn of St. Hildebert—"Me receptet Sion"; Lucifer as a friar in the procession, "Here am I too." After the pilgrims pass Prince Henry and Elsie journeying on reach a height overlooking the sea. Prince Henry, "It is the sea." Elsie and Chorus, "The night is calm."

SCENE IV. The Medical School at Salerno; Lucifer dressed as a doctor—"My guests approach." Elsie goes in with Lucifer, who thrusts Prince Henry back and closes the door.

SCENE V. Ursula in her cottage—"Who is coming?"
Solo—Ursula, "Virgin who loveth the poor and lowly."

SCENE VI. The Castle of Vautsberg. Prince Henry and Elsie on the evening of their marriage stand upon the terrace, bells being heard in the distance.

Duet—"We are alone."

Choral Epilogue—"God sent His messenger, the Rain."

PART II

SUITE—"LONDON DAY BY DAY" . —A. C. Mackenzie

- (1) "Under the Clock" (Humouresque)
- (2) "Merry Mayfair" (Valse)
- (3) "A song of Thanksgiving" (June 1, 1902)
- (4) "Hampstead Heath"

Chicago Symphony Orchestra

The composer has taken the chimes of Big Ben as a basis for the first movement. He has written some four-and-twenty Variations, intended to represent a series of "snap-shots" taken from the Clock Tower. All kinds of scenes are suggested, snatches of songs identified with the metropolis, such as "Who'll buy my Lavender," are heard above the distant rumble of the

taffle, and the opening division of the work is, humorously enough, brought to an end with the familiar whistle of the ubiquitous "small boy." It is succeeded, as illustrative of "Merry Mayfair," by a very graceful Valse in D major, and by the third movement smoothly flowing, yet broad and deeply expressive, "Song of Thanksgiving," inspired by and written immediately after the proclamation of peace in South Africa, the Suite being brought to a close with a frolicsome and hilarious Finale headed "Hampstead Heath," dedicated to Albert Chevalier, fragments of some of whose Coster Songs are employed, notably "Knocked 'em in the Old Kent Road."

"The Battle of the Baltic" . *C. V. Stanford*

Ballad by Thomas Campbell.

Toronto Festival Chorus and Orchestra

First sung at the Hereford Festival of 1893.

THE BATTLE OF THE BALTIC

I.

Of Nelson and the North,
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown,
And her arms along the deep proudly shone;
By each gun the lighted brand,
In a bold determined hand,
And the Prince of all the land
Led them on.

II.

Like leviathans afloat,
Lay their bulwarks on the brine;
While the sign of battle flew
On the lofty British line;
It was ten of April morn by the chime;
As they drifted on their path,
There was silence deep as death;
And the boldest held his breath,
For a time.

III.

But the might of England flushed
To anticipate the scene ;
And her van the fleeter rushed
O'er the deadly space between.
" Hearts of oak !" our captain cried ; when each

gun

From its adamant lips
Spread a death-shade round the ships,
Like the hurricane eclipse
Of the sun.

IV.

Again ! again ! again !
And the havoc did not slack,
Till a feeble cheer the Dane
To our cheering sent us back—
Their shots along the deep slowly boom—
Then ceased—and all is wail,
As they strike the shattered sail ;
Or, in conflagration pale,
Light the gloom.

V.

Out spoke the victor then,
As he hailed them o'er the wave ;
" Ye are brothers ! ye are men !
And we conquer but to save—
So peace instead of death let us bring ;
But yield, proud foe, thy fleet,
With the crews, at England's feet
And make submission meet
To our King."

VI.

Then Denmark blest our chief,
That he gave her wounds repose ;
And the sounds of joy and grief
From her people wildly rose,
As death withdrew his shades from the day,
While the sun looked smiling bright
O'er a wide and woeful sight,
Where the fires of funeral light
Died away.

VII.

Now joy, old England, raise !
For the tidings of thy might,
By the festal cities' blaze,
While the wine-cup shines in light ;
And yet amidst that joy and uproar,
Let us think of them that sleep,
Full many a fathom deep,
By thy wild and story steep,
Elsinore !

VIII.

Brave hearts ! to Britain's pride
Once so faithful and so true,
On the deck of fame that died,
With the gallant good Riou :
Soft sigh the winds of heaven o'er their grave !
While the billow mournful rolls
And the mermaid's song condoles,
Singing glory to the souls
Of the brave !

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Saturday Afternoon, April 18

AT 2.30 O'CLOCK SHARP

The National Anthem

OVERTURE—"PROSPERO" —*F. Corder*

Chicago Symphony Orchestra

(Frederic Corder is one of the renaissance composers. He has not met with great popular success, a fact to which the eminent critic, Dr. Fuller Maitland, ascribes his being uncompromisingly modern and advanced.)

BALLADE—(From Symphony in C minor F. Cliffe

Owing to other occupations engrossing his time, the number of Cliffe's works is not a criterion of his powers. He is a master of the orchestra.

Chicago Symphony Orchestra

AIR—"ONAWAY, AWAKE BELOVED" —*H. Coleridge Taylor*

From Hiawatha's Wedding Feast

Wilfrid Virgo

The Wedding Feast received its first production in Toronto by the Mendelssohn Choir, conductor A. S. Vogt, on February 12th, 1908.

"Onaway! Awake, beloved!
Thou the wild flower of the forest!
Thou with eyes so soft and fawn-like!
"If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!
"Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the moon when leaves are falling,
"Does not all the blood within me
Leap to meet thee, leap to meet thee,

As the springs to meet the sunshine,
In the Moon when nights are brightest ?

“ Onaway ! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of Strawberries !

“ When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens,
When the clouds drop shadows on it !

“ When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers.

“ Smiles the earth and smiles the waters,
Smile the cloudless skies above us,
But I lose the way of smiling,
When thou art no longer near me !

“ I myself, myself ! behold me !
Blood of my beating heart ! behold me !
O awake, awake, beloved !

“ THE HAPPY BIRDS ” — *Ch. A. E. Harris.*

(From the Cantata “ Torquil ” performed by the Toronto Festival Chorus,
in Toronto, 1900.)

Miss Millicent Brennan.

Alas, for me ! from home and kindred torn !
Honor'd and loved, and yet, in truth, a slave !
O would that I had ne'er been born,
Or, being born, had found an early grave.

The happy birds fly to and fro'
Among the leafy trees,
And sweet the melody that flow
Upon the lonely breeze.

They know not either grief or pain,
No thought have they of care,
But hour by hour their joyous strain
Resounds upon the air !

O woe is me ! O woe is me !
I languish in captivity !

The ocean wavelets rise and fall
Upon the golden sands,
All free to go, and none recall,
To fair and distant lands,
One hour's restraint they do not know,
But roam where'er they will;
In calm, or when the tempest blow,
They have their freedom still!

O woe is me! O woe is me!
I languish in captivity!

IRISH RHAPSODY (No. 1) —*C. V. Stanford*

Chicago Symphony Orchestra.

In addition to his other achievements Sir Villiers Stanford has made a special study of Celtic music, and has rescued from the limbo of obliquity many fine examples of Irish folk song and traditional ballads.

PART II.

SYMPHONY . . . "The Scandinavian" . . . *F. H. Cowen.*

This picturesque symphony was brought out in 1880. It shows the charming, fancy, and romantic feeling that have distinguished so many of the author's works. It was played in Toronto in 1882 by Dr. Leopold Damrosch's Orchestra. The principal subjects are Scandinavian in character, the first being a two-part song for the clarionets and bassoons; the second for the violins. The second movement suggests the Norwegian Fiords, the *adaigo* theme representing a party of revellers coasting along the moonlit shore. The scherzo depicts a sleigh ride, muted violins suggesting the gallop of horses over the frozen snow; the triangles imitating the sound of sleigh bells.

- (1) *Allegro Moderato,*
- (2) Summer's evening on the Fiord (*adagio con moto*).
- (3) *Scherzo Molto vivace.*
- (4) *Finale, Allegro ma non troppo.*

Chicago Symphony Orchestra.

AIR "Mignon" . —*A. Goring Thomas.*

Miss Ethel Wood.

Arthur Goring Thomas (1850-1892) devoted himself chiefly to the lighter style of romantic music, his best known work being the opera "Esmeralda." He died by his own hand in 1892. The words are by Felicia Hemans.

Know'st thou the land where bloom the citron bow'rs
Where the gold orange lights the dusky grove?
High waves the laurel there, the myrtle flow'rs,
And thro' a dark blue heaven the sweet winds rore.
Know'st thou it well that land?
There, there with thee, Oh friend of lov'd one! fain
my steps would flee.

Know'st thou the mountain? High its bridge is hung
Where the mule seeks thro' mist and cloud his way;
There lie the dragon race deep caves among,
O'er beetling rocks there foam's the torrent spray,
Know'st thou it well? 'Tis there,
Ah there lies my path,
Oh Father! let us flee.

Know'st thou the dwelling? There the pillars rise,
Soft shines the hill, the painted chambers glow;
And forms of marble seem with pitying eyes to say
Poor child, poor child, what thus has wrought thee
woe?

Know'st then it well, that land?
There, there with thee, oh my protector
Homewards might I flee.

DUET—"HOW SWEET THE MOONLIGHT SLEEPS"—*A. Sullivan*

Words by Henry F. Chorley.

Miss Ethel Wood and Mr. Wilfred Virgo.

How sweet the moonlight sleeps upon this bank!
Here let us sit, and let the sound of music creep in our ears;
Soft stillness, and the night, become the touches of sweet
harmony.

Look how the floor of Heaven is thick inlaid with patines of
bright gold !
There's not the smallest orb which thou behold'st
But in its motion like an angel sings,
Still quiring to the young-eyed cherubim ;
Such harmony is in immortal souls.

In such a night as this, when the sweet wind did gently
kiss the trees, and they did make no noise,
In such a night, Troilus, methinks, mounted the Trojan wall,
And sighed his soul toward the Grecian tents,
Where Cressid lay that night.

In such a night did Thisbe
Fearfully overtrip the dew,
And saw the lion's shadow, ere himself, and ran dismayed
away.

In such a night stood Dido, with a willow in her hand,
Upon the wild sea banks and waved her love to come again
to Carthage.

OVERTURE - " THE CRICKET ON THE HEARTH "
—A. C. Mackenzie

Chicago Symphony Orchestra

From the composer's opera founded on Dickens' well known
tale. First produced in 1902.

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Saturday Evening, April 18

AT 8 O'CLOCK SHARP

National Night

OVERTURE—"LAND OF THE MOUNTAIN AND FLOOD"
—*H. MacCunn*

Chicago Symphony Orchestra

SONGS— *W. Wallace*

(a) "Nest Thee, My Bird"

(b) "The Swordsman"

From the "Lords of the Sea,"

Reginald Davidson

INTRODUCTION—To the "Coronation Mass Edward VII"
"Adoration" —*Ch. A. E. Harris*

By gracious permission of His Majesty the King. Dedicated
by gracious permission to Her Majesty Queen Alexandra.

Chicago Symphony Orchestra

SCHERZO—From The Irish Symphony . . . *C. V. Stanford*

Chicago Symphony Orchestra

"THE COTTER'S SATURDAY NIGHT" . —A. C. Mackenzie
Words by Robert Burns. Set to music for Chorus and Orchestra by A. C. Mackenzie.

November chill blaws loud wi' angry sugh;
The short'ning winter-day is near a close;
The miry beasts retreating frae the plough;
The black'ning trains o' craws to their repose:
The toil-worn Cotter frae his labor goes,
This night his weekly mool is at an end,
Collects his spades, his mattocks and his toes,
Hoping the morn in ease and rest to spend,
And weary o'er the moor his course does hameward
bend.

At length his lonely Cot appears in view,
Beneath the shelter of an aged tree;
The expectant wee-things, toddlan, stacher through
To meet their Dad, wi' fichterin noise and glee.
His wee-bit ingle, blinkan bonillie,
His clean hearth-stane, his thrifty Wife's smile,
The lisping infant prattling on his knee,
Does a' his weary carking cares beguile,
And makes him quite forget his labor and his toil.

Beiye, the elder bairns come drapping in,
At Service out, amang the farmers roun';
Some ca' the plough, some herd, some tentie rin
A cannie errand to a neebor town:
Their eldest hope, their Jenny, woman grown,
In youthfu' bloom, Love sparkling in her e'e,
Comes hame, perhaps, to shew a braw new gown,
Or deposite her sair-won penny-fee,
To help her Parents dear, if they in hardship be.

With joy unfeign'd, brothers and sisters meet,
And each for other's weelfare kindly spiers:
The social hours, swift-wing'd, unnotic'd fleet;
Each tells the uncoss that he sees or hears.
The Parents' partial eye their hopeful years;
Anticipation forward points the view;
The Mother, wi' her needle and her sheers,
Gars auld claes look amaist as weel's the new;
The Father mixes a' wi' admonition due.

Their Master's and their Mistress's command,
The youngkers a' are warned to obey ;
And mind their labors wi' an eydent hand,
And ne'er tho' out o' sight, to jauk or play :
" And O ! be sure to fear the Lord alway !
And mind your duty, duely morn and night !
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might :
They never sought in vain that sought the Lord aright."

But hark ! a rap comes gently to the door ;
Jenny, wha kens the meaning o' the same,
Tells how a neebor lad came o'er the moor,
To do some errands, and convey her hame.
The wily Mother sees the conscious flame
Sparkle in Jenny's e'e, and flush her cheek,
With heart-struck, anxious care enquires his name,
While Jenny haffins is afraid to speak ;
Weel-pleas'd the Mother hears, it's nae wild,
worthless Rake.

With kindly welcome, Jenny brings him ben ;
A strappan youth ; he takes the Mother's eye ;
Blythe Jenny sees the visit's no ill taen ;
The Father cracks of horses, pleughs and kye.
The Youngster's artless heart o'erflows with joy,
But blate and laithfu', scarce can weel behave ;
The Mother, wi' a woman's wiles, can spy
What makes the youth sae bashfu' and sae grave ;
Weel-pleas'd to think her bairn's respected like the lave.

O happy love ! where love like this is found !
O heart-felt raptures ! bliss beyond compare !
I've paced much this weary, mortal round,
And sugge Experience bids me this declare—
" If Heaven a draught of heavenly pleasure spare,
One cordial in this melancholy Vale,
'Tis when a youthful, loving, modest Pair,
In other's arms, breathe out the tender tale,
Beneath tee milk-white thorn that scents the ev'ning
gale."

But now the Supper crowns their simple board,
The heaisome Porritch, chief of Scotia's food :
Tee soupe their only hawkie does afford,
That yont the halian snugly chows her cood :
The Dame brings forth, in compiimental mood,
To grace the lad, her weel-hain'd kebbuck, feil,
And aft he's prest, and aft he ca's it guld ;
The frugal Wife, garrulous, will tell,
How 'twas a towmond auld, sin' Lint was i' the bell.

The chearfu' Supper done, wi' serious face,
They, round the ingle, form a circle wide ;
The Sire turns o'er, wite patriarchal grace,
The big ha'-Bible, ance his Father's pride ;
His bonnet rev'rently is laid aside,
His lyart haffets wearing thin and bare ;
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care ;
" And let us worship God ! " he says with solemn air.

They chant their artless notes in simple guise !
They tune their hearts, by far the noblest aim :
Perhaps *Dundee's* wild warbling measure's rise,
Or plaintive *Martyrs*, worthy of the name ;
Or noble *Elgin* beets the heaven-ward flame,
The sweetest far of Scotia's holy lays :
Compar'd with these Italian trillis are tame ;
The ticki'd ears no heart-feit raptures raise ;
Nae unison hae they, with our Creator's praise.

The priest-like Father reads the sacred page,
How Abram was the Friend of God on high ;
Or, Moses bade eternal warfare wage,
With Amalek's ungracious progeny ;
Or how the royal Bard did groaning lye,
Beneath the stroke of Heaven's avenging ire ;
Or Job's pathetic plaint, and wailing cry ;
Or rapt Isaiah's wild seraphic fire ;
Or other Holy Seers that tune the sacred lyre.
Perhaps the Christian Voiume is the theme,
How guiltless blood for guilty man was shed ;

How He who bore in Heaven the second name,
Had not on Earth whereon to lay his head :
How His first followers and servants sped ;
The Precepts sage they wrote to many a land :
How he, who lone in Patmos banished,
Saw in the sun a mighty angel stand ;
And heard great Bab'lon's doom pronounced by
Heaven's command.

Then kneeling down to Heaven's Eternal King,
The Saint, the Father, and the Husband prays :
Hope " springs exultant on triumphant wing,"
That thus they all shall meet in future days :
There, ever bask in uncreated rays,
No more to sigh or shed the bitter tear,
Together hymning their Creator's praise,
In such society, yet still more dear ;
While circling Time moves round in an eternal sphere.

Then homeward all take off their sev'ral way ;
The youngling Cottagers retire to rest :
The Parent pair their sacred homage pay,
And proffer up to Heaven the warm request,
That Ae who stills the raven's clam'rous nest,
And decks the lily fair in flow'ry pride,
Would, in the way His Wisdom sees the best,
For them and for their little ones provide ;
But chiefly, in their hearts with Grace divine preside.

From scenes like these, old Scotia's grandeur springs,
That makes her lov'd at home, rever'd abroad :
Princes and lords are but the breath of kings,
" An honest man's the noble work of God ! "

O Scotia ! my dear, my native soil !
For whom my warmest wish to Heaven is sent !
Long may thy hardy sons of rustic toil,
Be blest with health, and peace, and sweet content !

PART II.

NAUTICAL OUVERTURE—"BRITANNIA" . —A. C. Mackenzie

Chicago Symphony Orchestra

Written for the 80th Anniversary of the Royal Academy of Music, and first played at an academy festival arranged by the composer. The fact that the Sailor Prince, the Duke of Edinburgh, was President at the time, suggested the nautical theme.

SONG—"SPINNING SONG" . . . —Liza Lehmann

Madame Blauvelt

Oh, my wheel, go whirling, whirling,
Oh, my reel, go twirling, twirling,
Twirling on without delay!
Why, the very motes come wheeling,
Down to earth from heaven's blue ceiling,
On and on without one stay.

If the sun and rain in order
Wrought not at my garden border,
Not a blossom should we see,
If the leafy nooks were never
Ruffled by the busy zephyr,
Where would all my violets be?
So my wheel, go whirling, whirling, etc.

Yes, and we must all keep whirling,
In and out for ever twirling,
As the sun-motes frisk and fly—
Dancing light as any feather,
Up and down and all together
With no stop, no standing by.
So my wheel, go whirling, whirling, etc.

Our Professor from the college,
Full of all the latest knowledge,
Told us, and 'twas not in fun—

That the earth with all upon it,
Like a bee about my bonnet,
Spins and spins around the sun!
(Here thr thread gets entangled)
Ah!

(She disentangles it and the spinning is resumed.)

So my wheel, go whirling, whirling,
And my reel, go twirling, twirling,
Twirling on without delay!
For no summer garling blowing,
And no winter dance worth knowing
Ever suffer'd stop or stay!

FROM THE GERMAN BY A. P. GRAVES.

COUNTRY DANCES—(From English Dances in Olden Style)
—F. H. Cowen

Chicago Symphony Orchestra

"THE BANNER OF ST. GEORGE." (Ballad). —Edward Elgar
Words by Shapcott Wensley.

**Madame Blauvelt, National Festival Chorus and
Chicago Symphony Orchestra**

THE BANNER OF ST. GEORGE.

SCENE I.

"No more they charm the passing hours,
The comely daughters of our pride;
No more they twine the laughing flowers,
or sing their songs at eventide.
The voice of love no longer cheers—
We listen for its tones in vain;
All mirth, alas! is changed to tears,
And we must weep our dear ones slain."

Forth from the palace, beautiful as day,
Fair Sabra comes, the daughter of the king;
Night in her eyes, and sunshine in her hair;
She turns her gentle face upon the throng,
And all grows hushed around her, grief itself
Dies sobbing into silence; for she seems
A pale, sweet vision from a purer world;
And tearful faces are upturned in love.
"Fear not," she cries, "the darkest hour of night
Is oft the harbinger of silver dawn."

The aged monarch, worn and grey,
Besides the lovely princess stands,
No more he sees in fair array
The muster of his warrior bands.
Alas! his bravest knights are slain,
Right well they strove, but strove in vain;
Now only words of anguish flow,
The cry, "O woe, Sylenë, woe!
Our daughters are devoured! the dragon waits
A maiden sacrifice! or e'er the night
We all in hideous death shall be o'erwhelmed!
All hope is gone! O woe, Sylenë, woe!"

Like charmed music o'er the frightened throng
Falls Sabra's voice, pure as an angel's song,
Clear as the throbbing of a siver bell,
It lulls the tumult by its magic spell.
"O calm your hearts," [she cries,] "O still your
fears,

And let Hope shine amid the rain of tears;
The foe demands a sacrifice, this day
Your princess, Sabra, will the tribute pay.
A maiden of Sylenë proud am I,
For those I love 'twill not be pain to die;
Beloved sire, O weep thou not for me,
I give my life to set Sylenë free."

O beauteous Love! thou flower of heaven,
Transplanted to a world of care;
O spring thou up in dreary hearts,
With grace divine and beauty rare.

Then shall the desert places bloom,
As glorious as the bowers above,
And earth like Eden's garden smile,
O flower of heaven! O beauteous Love!

SCENE II.

Without a fear beside the dragon's tarn
The princess waits to die! A form of light.—
Her robes are spotless as the virgin snow,
And snow-white lilies deck her sunny hair.
With sad, sweet smile of innocence and love,
She listens to her father's last lament.
"Belovèd sire," she whispers, "dry thine eyes,
For ofttimes blessing wears a dark disguise;
And say of me henceforth with love and pride,
To give Sylenë peace she lived and died."

Hark! 'tis the ringing hoof of steed
A warrior comes at foaming speed;
The sunbeams glint with flashing spear,
On shining mail and helmet brigandier.
See! see! his coal-black steed draws nigh,
The shivered stones in sparkles fly!
Whence comest thou, majestic knight,
With spur of fire and sword of might?
With cross of red, and dauntless brow,
Majestic knight, whence comest thou?

Saint George no answer makes, but gives command:
"Unbind the maiden!" but the princess cries,
"Nay, I am here a willing sacrifice
To save Sylenë. Stand thou back, brave knight!
The awful dragon stirs beneath the flood!"
The knight of Cappadocia dauntless stands.
"Through all the powers of darkness shall assail,
At heaven's command, I fall,—or I prevail!
My good sword Ascalon is keen and bright,
No tarnish of unworthy strife is there;
Never unsheathed but to defend the right,
Or guard the honour of the cross I wear!"

O fair white maid, whatever foe be nigh,
In life or death thy champion knight am I!"
Loud cry the people, "Haste! the dragon comes!
The flood divides! see his abhorrent head
From the black wave emerges! See his eyes
With baleful glare light on the helpless maid!
His voice is thunder! Haste, brave knight, away!
He comes! the mighty dragon vast and dread!
Away! away! — Alas, too late! too late!"

They meet like waves when o'er the deep,
Concending winds in fury sweep!
The knight is brave, the dragon strong,
The combat rages fierce and long,
Until the hero's spear, alas!
Is broken on the scales of brass.
Unhorsed he fights! hope is not gone!
A meteor flash of Ascalon!
The dragon falls with hideous cries.
Lashes the earth in vain, and dies.
Loud burst the shouts of wild delight
That hail with joy the victor knight!

The light of heaven is on his noble brow,
He seeks not earthly honour, earthly fame,
He mounts his steed: "Farewell, O gentle maid;
Ye people of Sylenë, fare you well;
For I must bear the cross in other lands,
And strive and suffer, till the morn shall dawn,
That brings for me the martyr's fadeless crown!"

Where the strong the weak oppress
Where the suffering succour crave,
Where the tyrant spreads distress,
There the cross of George must wave!

EPILOGUE.

It comes from the misty ages,
The banner of England's might,
The blood-red cross of the brave St. George,
That burns on a field of white!

It speaks of the deathless heroes,
On fame's bright pages inscrolled,
And bids great England ne'er forget
The glorious deeds of old!

O'er many a cloud of battle,
The banner has floated wide,
It shone like a star o'er the valiant hearts,
That dashed the Armada's pride!
For ever amid the thunders,
The sailor could do or die,
While tongues of flame leaped forth below,
And the flag of St. George was high!

O ne'er may the flag beloved,
Unfurl in a strife unblest,
But ever give strength to the righteous arm,
And hope to the hearts oppressed!
It says through the passing ages,
"Be brave if your cause be right!
Like the soldier-saint whose cross of red,
Still burns on your banner white!"

Great race, whose empire of splendour,
Has dazzled a wondrous world!
May the flag that floats o'er the wide domains
Belong to all winds unfurled!
Three crosses in concord blended,
The banner of Britain's might!
But the central gem of the ensign fair,
Is the cross of the dauntless knight!

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Adair, Miss M.	Greet, Miss B.	Parker, Miss B.
Birchard, Mrs. I. J.	Gray, Miss M.	Parker, Miss M.
Bruce, Miss Margaret	Hill, Miss M.	Palmer, Miss J.
Burns, Miss M.	Hunter, Miss M.	Pargeter, Miss M.
Benner, Miss E.	Hendry, Miss M. C.	Plant, Miss V.
Banks, Miss G.	Hume, Miss K.	Predham, Miss R.
Bilkey, Miss E. W.	Hume, Miss R. G.	Predham, Miss M.
Blackey, Miss C.	Hayden, Mrs. F.	Paget, Miss M.
Blackey, Miss P.	Hastings, Mrs. H. E.	Robinson, Miss E.
Brand, Miss F.	Henderson, Miss J.	Robinson, Miss M.
Birkenthal, Miss S.	Henry, Miss E.	Robinson, Miss A. I.
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Blakeley, Miss A.	Hume, Miss M. S.	Peters, Miss L. A.
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Cuthbertson, Miss M.	Harrington, Miss L.	Richardson, Mrs. J. D.
Carr, Miss B. H.	Holwell, Mrs. E.	Robinson, Miss L.
Clarke, Miss B. M.	Kidd, Miss M.	Skeete, Miss.
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Davidson, Miss A.	Luke, Miss W. L.	Stiles, Miss P.
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De Lisle, F.

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Race, J. F.
Reed, T. A.

Reese, C. A.
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