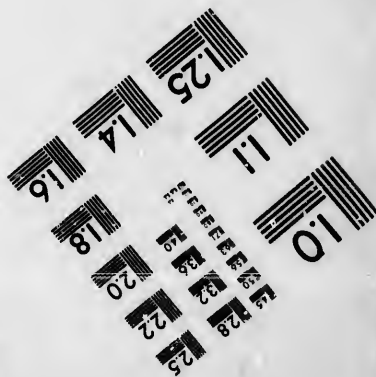
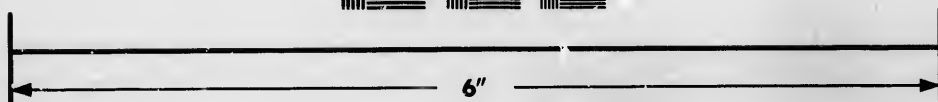
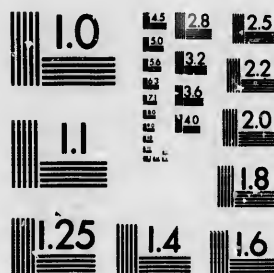


IMAGE EVALUATION TEST TARGET (MT-3)



Photographic
Sciences
Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1986

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

- ☐ Coloured covers/
Couverture de couleur
- ☐ Covers damaged/
Couverture endommagée
- ☐ Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- ☐ Cover title missing/
Le titre de couverture manque
- ☐ Coloured maps/
Cartes géographiques en couleur
- ☐ Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- ☐ Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- ☒ Bound with other material/
Relié avec d'autres documents
- ☐ Tight binding may cause shadows or distortion
along interior margin/
La reliure serrée peut causer de l'ombre ou de la
distorsion le long de la marge intérieure
- ☐ Blank leaves added during restoration may
appear within the text. Whenever possible, these
have been omitted from filming/
Il se peut que certaines pages blanches ajoutées
lors d'une restauration apparaissent dans le texte,
mais, lorsque cela était possible, ces pages n'ont
pas été filmées.
- ☐ Additional comments: [Printed ephemera] [4] p.
Commentaires supplémentaires:

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- ☐ Coloured pages/
Pages de couleur
- ☐ Pages damaged/
Pages endommagées
- ☐ Pages restored and/or laminated/
Pages restaurées et/ou pelliculées
- ☒ Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- ☒ Pages detached/
Pages détachées
- ☒ Showthrough/
Transparence
- ☐ Quality of print varies/
Qualité inégale de l'impression
- ☐ Includes supplementary material/
Comprend du matériel supplémentaire
- ☐ Only edition available/
Seule édition disponible
- ☐ Pages wholly or partially obscured by errata
slips, tissues, etc., have been refilmed to
ensure the best possible image/
Les pages totalement ou partiellement
obscurcies par un feuillet d'errata, une pelure,
etc., ont été filmées à nouveau de façon à
obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
						✓					

The copy filmed here has been reproduced thanks to the generosity of:

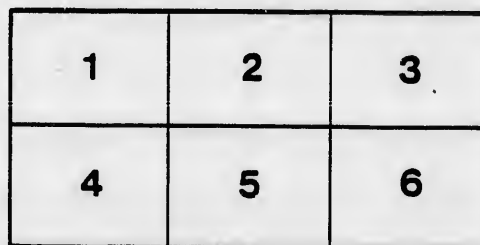
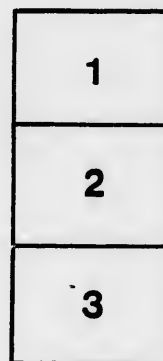
D. B. Weldon Library
University of Western Ontario
(Regional History Room)

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol ➡ (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

D. B. Weldon Library
University of Western Ontario
(Regional History Room)

Les images suivantes ont été reproduites avec la plus grande soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole ➡ signifie "A SUIVRE", le symbole ▼ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

.... CONCERT

Tuesday, December 18, 1900

.....GAUL'S.....

“RUTH”

With Orchestral Accompaniment,

....GIVEN BY....

Knox Church Choir

....ASSISTED BY....

MISS EVA N. ROBLYN, Soprano;
MR. J. W. FETHERSTONE, Tenor;
MR. H. RUTHVEN McDONALD, Basso;
MR. ROSELLE POCOCKE, Violin;
MR. WALDEMAR BLUETHNER, Accompanist.
THE MUSICAL SOCIETY ORCHESTRA.

MR. F. L. EVANS, - CONDUCTOR.

*The Piano used at this Concert is a "Gerhard-Heintzman," and from the
Warerooms of W. McPhillips, 189 Dundas Street.*

... PROGRAMME ...

PART I.

1. Schubert, - - - Overture, - - - "Rosamunde"
MUSICAL SOCIETY ORCHESTRA.
2. Clay, - - - - - "Sands O'Dee"
MR. H. RUTHVEN McDONALD.
3. Nicolao, - - - - - "Protect Us Thro' the Coming Night"
MISS ROBLYN, MESSRS. J. W. FETHERSTONE AND H. R. McDONALD.
4. Mendelssohn, - - - - - "Violin Concerto"
MR. ROSELLE POCOCKE.
5. (a) Loraine, - - - Intermezzo, - - - "Salome"
(b) Soderman, - - - March, - - - "Rural Wedding"

PART II.

RUTH

CHARACTERS.

NAOMI,	-	-	-	MISS LEYS
RUTH,	-	-	-	MISS ROBLYN
ORPAH,	-	-	-	MISS M. KEMP
BOAZ,	-	-	-	MR. H. W. GIVINS

PART I.

SORROW.

In the Country of Moab, and on the road to Bethlehem.

CHORUS.

A grievous famine smote the land,
And chasten'd Judah's children sore;
It was the Lord's divine command
That earth her fruits should yield no more!
O praise the Lord! He knoweth best
When peace and plenty to accord;
To Him all things are manifest.
O praise the Lord! O praise the Lord!

And now to Him it seemeth good
Again to send His people bread;
And where of late gaunt Famine stood
Sweet Plenty raiseth up her head!
O praise the Lord! He knoweth best
When peace and plenty to accord;
To Him all things are manifest.
O praise the Lord! O praise the Lord!

RECITATIVE AND AIR.—*Naomi.*

Now go your ways, my daughters well-beloved;
Return ye each unto your mother's house;
The Lord deal kindly with ye, as ye both
Have dealt with those departed, and with me.

O gracious Lord, cast down Thine eyes
Upon Thy servant here,
And grant me strength thro' life's brief length
My earthly woes to bear.

It hath seem'd well, Almighty God,
That I should chasten'd be;
But O, I would not stay the rod,
For all is known to Thee!

If by the way I faint and fall,
Of burdens sore complain,
Desert me not, but strength allot,
That I may rise again!
And when my life on earth is
Have mercy, Lord, on me,
And let me dwell for evermore
In Paradise with Thee!

CHORAL RECITATIVE.

They lifted up their voice and wept again,
For grief and sorrow dwelt within their hearts.

TRIO.—*Naomi, Orpah, and Ruth.*

Naomi.

Farewell! the hour has come for parting!
Farewell! love's link must break at last!
Heed not the truant teardrops starting:
They do but greet the mirror'd past!

Orpah.

"Farewell!" the word is all unspoken!
"Farewell!" it cannot yet be said!
For O, our hearts will then be broken,
And peace for ever from us fled!

Ruth.

Alas! and must we from thee sever?
Alas! our souls are wrung with pain;
O say not it must be for ever,
But soon our lives will join again!

Naomi.

Alas ! my soul is fill'd with sorrow,
Alas ! to part is bitter pain ;
Yet comfort from this promise borrow,
In Heaven we shall meet again !
Farewell !

Ah, no !

Farewell !

Ah, no !

Ye may no more beside me stay !
O we will cleave to one another !
Alas !

It may not be—away !

SOLO.—*Ruth.*

Entreat me not, to leave thee, or to return from following after thee ; for whither thou goest, I will go ; and where thou lodgest, I will lodge : thy people shall be my people, and thy God my God : where thou diest, will I die, and there will I be buried : the Lord do so to me, and more also, if aught but death part thee and me.

CHORUS.

Speak ! art thou that Naomi, daughter,
Who left us when famine was here ?
When streams were despoil'd of their water,
And Earth was all barren and sere !
Yea ! thou art the one who departed
With husband and sons in the past ;
Say, why art thou sorrowful-hearted
Now home thou art welcom'd at last ?

RECITATIVE.—*Naomi.*

Call me not Naomi,
For grief and woe are mine :
The Lord hath dealt full bitterly,
It was His will divine !
I went out full from Bethlehem,
All empty come I now,
Yet to the High God's just decree
My head I humbly bow.

CHORUS.

Weep no more, for we will cheer thee !
Weep no more, but dry thine eyes !
To our hearts we will endear thee !
From thy sorrow, daughter, rise !
Weep no more, the Lord will aid thee ;
He ne'er faileth in distress ;
Bygone woes have only made thee
Fitter for new happiness !
Weep no more !
O weep no more !

PART II.

JOY.

In the harvest-field, at the abode of Naomi, and at the Gate of Bethlehem.

CHORUS OF REAPERS.

See ! the golden rays of morning
Now the meadows are adorning ;
Earth is from all gloomy shadows,
Born of sombre Night, releas'd !
O'er the crest of distant mountain,
O'er the brook and bubbling fountain,
Glean anew the waking sunbeams ;
Day appears within the East !

While the pearly dewdrops glisten
To the cornfields let us hasten,
There with songs of praise to lighten
Hours that are ordain'd for toil ;

Blithely we will do our reaping,
Still within our men'ry keeping
Thoughts of Him who, in His mercy
Giveth us the fruitful soil !

See ! the morn, with pointed finger,
Biddeth us no longer linger,
Warneth 'tis the time for labor
Golden stems of corn among.
To the fields then let us hasten
While the pearly dewdrops glisten,
There the hours of toil to lighten
With thanksgiving and with song !

CHORAL RECITATIVE.

Namoi had a kinsman of her husband's, a mighty man of wealth, whose name was Boaz.

AIR.—*Ruth.*

Let me lie unto the field
Where the reapers reap the corn ;
Scatter'd ears the ground will yield,
Fallen since the dewy morn.
Kindly hearts I there may find—
Hearts that will not this deny,
While the golden sheaves they bind
To the sickles' melody.

'Mid the drooping sheaves to glean
Let me now, I pray thee, go ;
Where the reaper's scythe hath been
Ears of golden corn lie low.
Homeward then, with yellow spoil,
I shall haste at close of day,
Having gather'd from the soil
Wealth that others cast away.

RECITATIVE.—*Naomi.*

Go, my daughter, and may thy gleanings prosper ;
May plenty cross thy footsteps, and thy heart,
When thou returnest home, be fill'd with joy
That dieth not to-day, but liveth on
Till thou from earthly scenes art call'd away !

AIR.—*Boaz.*

Go not from hence, my daughter,
But glean between the sheaves ;
The field is mine, and all is thine
That ev'ry reaper leaves.
Abide here by my maidens,
And join their mid-day rest ;
No tongue shall say thy gleanings nay,
Or aught thy search molest.

Go not from hence, my daughter,
But to my cornfields keep,
And follow close beside of those
Whose task it is to reap.
Thou shalt not be upbraided,
No voice thy hands shall stay ;
The field is mine, and all is thine
That thou canst glean to-day !

RECITATIVE AND AIR.—*Ruth.*

Why have I found grace in thine eyes, O my lord ?
O my lord ?
Why shouldst thou take knowledge of me, seeing I
am a stranger ?

Past all knowledge
Is the kindness
Thou dost show, my lord, to me ;
I am lowly,
And thy favor
All unmerited must be !
There are many
More deserving,



