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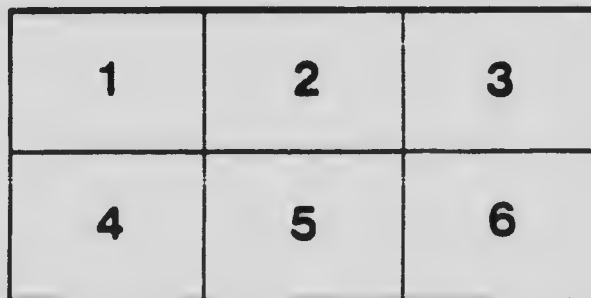
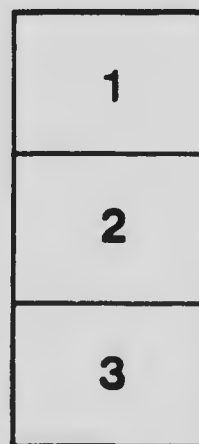
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OFFICIAL
SOUVENIR PROGRAMME

OF THE

Toronto
Musical Festival



October 7th 8th 9th 10th 11th 12th
1912

To Commemorate the Opening of the

Arena

Toronto, Canada

OFFICIAL SOUVENIR
PROGRAMME

OF THE

Toronto Musical Festival



October 7th, 8th

9th, 10th, 11th

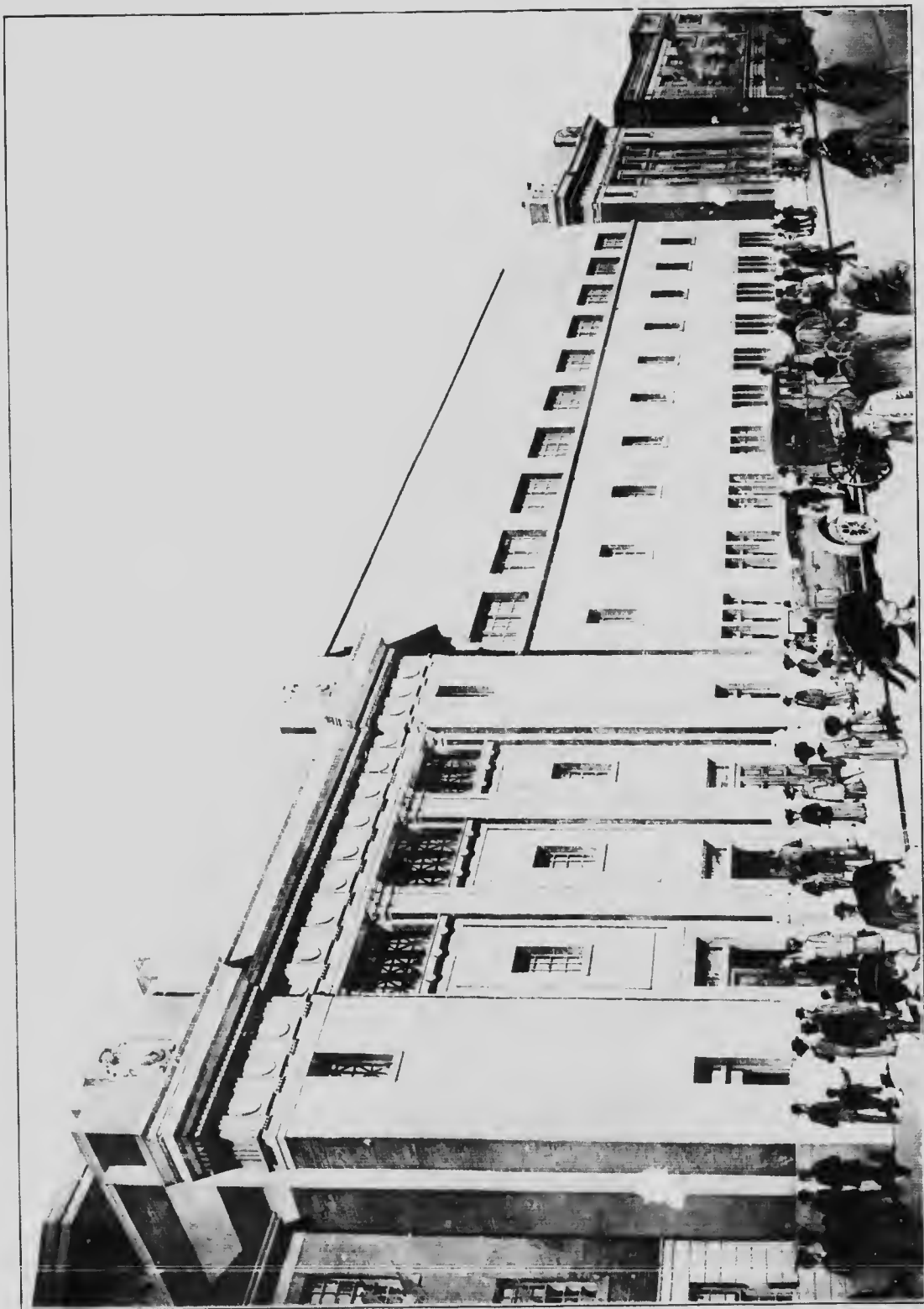
and 12th, 1912

to commemorate

the opening of the

A R E N A

TORONTO, CANADA



THE ARENA



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ERNEST S. BALL
Secretary

The History of the Arena



THE present Musical Festival was organized as a fitting inaugural for the largest auditorium in the Dominion of Canada, which is to be known from now onward as the Arena. For some years past the growth of the City of Toronto in wealth and population has made it apparent that an institution of vast seating capacity and comprehensive scope was necessary, not only for musical festivals of large dimensions, but for sporting events, such as horse shows, hockey matches, bicycle meets, and for pageants, balls, banquets and conventions. Already well equipped with concert halls and theatres, the city has lacked any vast building that could be used for so great a variety of purposes. It was their confidence in the future of the City of Toronto that induced the Montreal and Toronto capitalists to undertake the building of such a costly modern structure. The cash outlay involved has been more than \$500,000 and the building replaces a once famous edifice, known as the Mutual Street Rink, which, of course, did not have the modern equipment that this structure possesses. The building of closed auditoriums of this character is purely a development of modern civic condition though it will be noted that in general form the interior is modelled on the old Roman amphitheatres. The circular system of seating on gradually ascending tiers, and the use of the space beneath these tiers for the accommodation of performers and for other services, was characteristic of all auditoriums designed for the entertainment of vast audiences in the classical epochs of Western civilization. It has remained for the ingenuity of the modern architect and builder to perfect the same system under a roof and inside four walls. One great feature of the ancient hippodromes was that they gave every spectator an unobstructed view of the entire amphitheatre, but until modern steel construction was brought into being this was impossible in an enclosed edifice. The spectator in the Arena is afforded the same facilities for seeing everything as was the visitor to the Coliseum at Rome, two thousand years ago. This desirable result has been obtained by the use of immense steel roof trusses, which span the entire width of the auditorium doing away with all pillars and supports. This feature is said to be possessed by the Arena alone of all structures of its type on this continent. Special attention has also been paid to the matter of exits and entrances, which are so commodious as to enable an audience of several thousand people to assemble and retire in a comparatively short space of time without inconvenience. There are in all fourteen public exits from the building. In this structure, moreover, panics are impossible, inasmuch as it is absolutely fireproof. The arrangement of boxes, it will be noted, is one that, while it gives special privileges to no one in the matter of seeing and hearing, brings into a prominent position those precise figures whom the audience at large is desirous of seeing. The attention of the



EDWARD SHEPPARD
Director



D. H. MACFARLANE
Architect



C. D. A. REISS
Architect

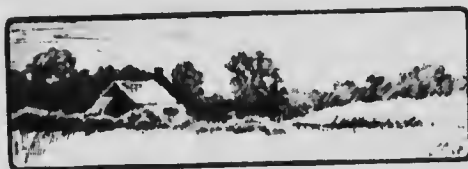


F. H. HERBERT
Associate Architect

audiences at these concerts is directed to the manner of lighting. In the daytime the auditorium is amply lighted by a huge skylight in the roof and as well by numerous windows in sidewalls; while at night a blaze of light is concentrated on the Arena proper from the innumerable electric light bulbs that outline the roof trusses.

Some statistics regarding the structure will no doubt be of interest to the public. In the construction of the building, no less than two million pounds of steel, over one million bricks and over one million feet of lumber were used. If all the seats on the raised tiers, exclusive of those in the Arena proper, were placed side by side they would extend for a distance of over two miles. The circumference of the building itself is about a fifth of a mile, and the apex of the roof is one hundred feet from the centre of the ground floor.

The all-round utility of the building has already been demonstrated by the fact that recently it was the scene of an immense banquet to the Prime Minister of Canada, the largest ever held in the history of Canada. The present festival shows what an immense boon it is to music-lovers in offering them the privilege of hearing the very greatest singers in the world at prices within the reach of everyone, and it is hoped that this autumn festival will become an annual event. In the winter time the Arena proper will become an ice rink and will afford the greatest facilities available on this continent for contests in Canada's greatest of winter sports—hockey. In fact, it would be difficult to set a limit on the possibilities and uses of such a structure for the whole community.



The First Music Festival on the Site of the Arena

HE first Music Festival held in Toronto took place on the very site now occupied by the Arena, in the Mutual Street Rink. The expenses were guaranteed by the citizens to the extent of \$25,000, but this fund was never drawn upon, the receipts giving a small surplus of \$500. The Festival, which consisted of four concerts on June 15th, 16th, 17th, 1886, was conducted by Dr. F. H. Torrington, the present dean of our conductors, and enlisted the services of an adult chorus of one thousand, a children's chorus of twelve hundred, an orchestra of one hundred, and the following soloists: Lilli Lehmann, E. Aline Osgood, Gertrude Luther, sopranos; Agnes Huntington, contralto; Albert L. King, tenor; Max Heinrich, baritone; D. M. Babcock, bass; Frederick Archer, organ; Otto Bendix, piano; Josephine Chatterton, harp; Henri Jacobsen, violin. Mr. E. R. Parkhurst, the editor of the official programme, in his introduction, said: "The projectors of the first musical festival may fairly claim that the undertaking is one which will mark a new epoch in the musical history of the city, and that in years to come it will be looked back to as a conspicuous landmark on the road of progress." The numerous periodic festivals of music held in England, the United States and Germany, sufficiently attest the importance attached to these gatherings as a powerful means of stimulating interest in music, and of promoting a more general cultivation of the art.

In 1894, a second Music Festival was given in Massey Hall, to celebrate the opening of that building. The soloists were Emma Juch, Lillian Blauvelt, Mrs. Carl Alves, W. H. Rieger, Dr. Carl E. Dufft, Arthur Friedheim, Herbert L. Clarke, William Yunck, Alfred Hoffmann. There was an orchestra of seventy, a chorus of five hundred, and a children's chorus of one thousand. No guarantee was raised for this event. The conductor was Dr. Torrington. This festival was also a financial success.

The Toronto Musical Festival

NAHAN FRANKO

AND HIS ORCHESTRA OF SIXTY-TWO SOLOISTS

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Soprano

RODOLFO FORNARI
Baritone

FELICE LYNE
Coloratura Soprano

MARCELLA SEMBRICH
Coloratura Soprano

ROSA OLITZKA
Contralto

GIUSEPPE CAMPANARI
Baritone

ALICE NEILSEN
Lyric Soprano

YVONNE DE TREVILLE
Soprano

JOSE MARDONNES
Basso

ALFREDO ROMELLA
Tenor

OLIVE FREMSTAD
Soprano

LUIGI FAVECCHIA
Basso Buffo

CHARLOTTE MACONDA
Soprano

JESKA SWARTZ
Contralto

DAN BEDDOE
Welsh Tenor

ORVILLE HARROLD
Tenor

FERY LULEK
Baritone

ARTURO TIBALDI
Violinist

HERBERT SACHS HIRSCH
Pianist

ALBERT SPALDING
American Violinist

PAUL MORENZO
Tenor

MARIE DRESSLER
Operatic Comedienne

CHARLES GILBERT SPROSS
Official Accompanist



F. S. S. MAN
Managing Director of the Agency



J. H. DALTON
Manager Toronto Musical Festival

Monday Evening, October 7th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MISS ALICE NIELSEN, SOPRANO OF THE METROPOLITAN OPERA COMPANY
ORVILLE HARROLD, CELEBRATED TENOR
ARTURO TIBALDI, ENGLISH VIOLINIST
MISS JESKA SWARTZ, CONTRALTO OF THE BOSTON OPERA COMPANY
ALFREDO RAMELLA, TENOR OF THE BOSTON OPERA COMPANY
JOSE MARDONES, BASSO OF THE BOSTON OPERA COMPANY
RODOLFO FORNARI, BARITONE OF THE BOSTON OPERA COMPANY
LUIGI TAVECCHIA, BASSO-BUFFO OF THE BOSTON OPERA COMPANY
FABIO RIMINI, CONDUCTOR OF THE BOSTON OPERA COMPANY
CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Coronation March *Saint-Saens*
(Composed for the Coronation of King Edward VII)
ORCHESTRA
2. Overture "Sakuntala" *Goldmark*
ORCHESTRA
3. Aria from "Tosca" *Puccini*
MISS NIELSEN, WITH ORCHESTRA
4. (a) Danish Melody *Wilhelmj*
(b) Polonaise *Wieniawski*
MR. TIBALDI WITH PIANO
5. Cavatina from "Faust" *Gounod*
MR. HARROLD
6. Trio from "Guglielmo Tell" *Rossini*
SIGNORS RAMELLA, FORNARI, MARDONES, WITH ORCHESTRA
7. The Beauties of Baden *Komzak*
ORCHESTRA

INTERMISSION

Part II

8. Hungarian Rhapsody No. II *Liszt*
ORCHESTRA
9. Aria "Celeste Aida" *Verdi*
MR. HARROLD
10. Miss Nielsen and her Operatic Concert Company will present a fifty-minute arrangement of the Opera, "Il Barbiere di Siviglia," in Costume.

(The properties and costumes are supplied by the Boston Opera Company)

CAST

Rosina	MISS NIELSEN	Figaro	MR. FORNARI
Berta	MISS SWARTZ	Basilio	MR. MARDONES
Almaviva	MR. RAMELLA	Don Bartolo	MR. TAVECCHIA

At the Piano: MAESTRO FABIO RIMINI

Mason & Rich Piano Used

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SPECIAL CALENDAR

Programme Notes

"The Barber of Seville," of which the second act is given on to night's program, is the classic among Italian light operas. Though in form a comic work, it is usually ranked in the grand opera class, because of the severe demands it makes upon the vocalists. The work has a curious history. The text was adapted from the French of Beaumarchais, for the use of the once popular composer Paisiello, and produced under its present name by him. Paisiello had stumbled the rising young composer and the latter, taking the same text, composed the present work with a view to showing how much he could improve on his rival. It was first produced at Rome, in February, 1816, under the name of "Almaviva," and took the world by storm. Paisiello's work was at once cast into oblivion and the opera renamed with the title used by the latter.

The story of the second act is briefly as follows. Dr. Bartolo is anxious to marry his ward, Rosina, and seeks the aid of his friend, Don Basilio, to further his plans. Rosina's affections are, however, set upon the handsome Count Almaviva, who, with the aid of Figaro (the barber) obtains admission to Bartolo's house in the guise of a music master. Under the pretence of giving a music lesson Almaviva makes love to Rosina under her guardian's very nose and plans their elopement.



The other operatic selections on this programme are from well known Italian works. Rossini's "William Tell" is seldom produced, though its overture is very popular. The trio given to night is perhaps the grandest musical episode of the work. The beautiful Aria from Puccini's "La Tosca," has been popular on the concert platform ever since the opera was first presented at Rome, in January of 1900.



The orchestral numbers on this programme are of widely popular interest. The Coronation March was composed for the crowning of King Edward VII, by Saint Saens, as a Frenchman's tribute to a monarch universally popular in France.



The Hungarian composer, Kark Golomark's overture, "Sakuntala," is popular wherever orchestral concerts are given. It is perfect in form and remarkable for its wealth of melodic inspiration. As its name implies, Liszt's second orchestral rhapsody is characteristically Hungarian also. It is fourteenth in the piano series of rhapsodies which Liszt composed earlier.



No better selections could have been chosen to introduce Mr. Harrold in this, his first appearance as a grand opera singer on the continent of North America, than "Celeste Aida," the only aria in a real sense which occurs in Verdi's "Aida," and the immortal Cavatina from Gounod's "Faust." They are the final test for all great tenors.

Tuesday Evening, October 8th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY TWO MEN

Soloists

MME. JOHANNA GADSKI, SOPRANO OF THE METROPOLITAN OPERA COMPANY
MME. ROSA OLITZKA, RUSSIAN CONTRALTO
G. CAMPANARI, BARITONE OF THE METROPOLITAN OPERA COMPANY
ARTURO TIBALDI, ENGLISH VIOLINIST
CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Chorale and Fugue *Bach*
ORCHESTRA
2. Overture "Die Meistersinger" *Wagner*
ORCHESTRA
3. Aria "Ah mon fils," from "Le Prophete" *Meyerbeer*
MME. OLITZKA, WITH ORCHESTRA
4. Aria "Largo al Factotum," from "The Barber of Seville" *Rossini*
MR. CAMPANARI, WITH ORCHESTRA
5. Aria "Elsa's Dream," from "Lohengrin" *Wagner*
MME. GADSKI, WITH ORCHESTRA
6. Suite "Peer Gynt" *Grieg*
 - (a) Morning
 - (b) Asa's Death
 - (c) Anitra's Dance
 - (d) In the Hall of the Mountain King

ORCHESTRA
INTERMISSION

Part II

7. Festival Overture *Lassen*
ORCHESTRA
8. Duet from "Aida" *Verdi*
MME. GADSKI AND MME. OLITZKA, WITH ORCHESTRA
9. (a) Swedish Melody *Wilhelmj*
(b) Caprice Espagnole *Loeffler*
MR. TIBALDI, WITH PIANO
10. Aria "Ocean du Ungeheuer," from "Oberon" *Waber*
MME. GADSKI, WITH ORCHESTRA
11. Trio from "La Gioconda" *Ponchielli*
MME. GADSKI, MME. OLITZKA AND MR. CAMPANARI, WITH ORCHESTRA
12. Entrance of the Gods into Valhalla, from "Das Rheingold" *Wagner*
ORCHESTRA

Steinway Piano Used by Madame Gadski
Mason & Risch Piano Used

Programme Notes

The predominance of Richard Wagner on tonight's programme is no doubt gratifying to many music lovers, and his wide versatility in the expression of great emotions is shown. "Der Meistersinger" is admittedly the greatest of all humorous operas and its overture is a perfect achievement. The listener will note the lovely lyric quality of Wither's Prize Song and the grandeur of the Lutheran chorale sung in the opera by Hans Sachs.

"Das Rheingold" is the first of the four works which constitute Wagner's great national achievement, "The Nibelungen Ring." The entrance of the Gods into Valhalla is the closing episode of this section of the work. The Gods are depicted as entering Valhalla over a rainbow bridge, with the gold that has been stolen from the Rhine maidens. In this beautiful tone picture the cries of the Maidens lamenting their loss will be noted by the attentive listener.

"Elsa's Dream," from "Lohengrin," is one of Madame Gadsby's finest numbers, and is invariably included on her programmes. Elsa, accused of sorcery and of slaying her brother, is about to be minutely condemned, when she sings of her dream of a glorious champion who is coming to her rescue. As she concludes her song the assembled people are astounded to see the hero she has described arrive, drawn by a majestic swan.

Two other great German composers are represented on this programme. Bach is admittedly the father of German music, though a comparatively small portion of the immense number of works are known to the public. The Chorale and Fugue is one of the greatest of his achievements and is widely known as an organ number. His wonderful weaving of themes will be noted. Weber, who comes between Bach and Wagner, chronologically, was the founder of German romantic opera and influenced the music of his country for all time. The episode from his "Oberon" is a characteristic offering.

It is needless to say Meyerbeer, Rossini, and Verdi are among the immortal names of grand opera. Meyerbeer, though doubtful in his sincerity, is a showy and effective composer for the theatre, as the number from "Le Prophete" shows. The Duet from "Aida" is one of the most beautiful numbers of Verdi's greatest opera. Amneris. Mine. Ohtzka has tricked Aida (Madame Gadsby) into revealing her love for Rhadames and then scorns her. The intense passion of one and the jealousy in the one and distress in the other.

The "Largo al Factotum," from the Barber of Seville, is the greatest of all patter songs. In it Figaro is bragging that he is indispensable to everybody.

"La Gioconda," from which the trio which concludes the vocal part of the programme is taken, is Amleare Ponchielli's most notable work. It was first produced in 1876 and is a swiftly moving tale of Venetian love, hate and intrigue, founded on Victor Hugo's tragedy, "Angelo, the Tyrant of Padua."

Grieg's "Peer Gynt" suite is too widely known to require comment. It was composed originally as incidental music to Ibsen's dramatic poem of the same name.

Wednesday Matinee, October 9th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

YVONNE DE TREVILLE, COLORATURA SOPRANO

ORVILLE HARROLD, TENOR

ALBERT SPALDING, AMERICAN VIOLINIST

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Overture "Der Freischutz" Weber
ORCHESTRA
 2. Two Hungarian Dances Brahms
ORCHESTRA
 3. Cavatina from "Romeo et Juliette" Gounod
MR. HARROLD
 4. Aria "Indian Bell Song," from "Lakme" Delibes
MISS TREVILLE, WITH ORCHESTRA
 5. Andante and Finale from Concerto in E Minor Mendelssohn
MR. SPALDING, WITH ORCHESTRA
 6. Fantasia "Hansel and Gretel" Humperdinck
ORCHESTRA
- INTERMISSION

Part II

7. Overture "Fra Diavolo" Auber
ORCHESTRA
 8. Aria "Spirito Gentile," from "La Favorita" Donizetti
MR. HARROLD
 9. Airs and Variations Proch
MISS TREVILLE, WITH ORCHESTRA
 10. Rondo et Capriccioso Saint-Saens
MR. SPALDING, WITH ORCHESTRA
 11. Duet from "Romeo et Juliette" Gounod
MISS TREVILLE AND MR. HARROLD, WITH ORCHESTRA
 12. Marche Hongroise, from "Le Dammation de Faust" Berlioz
ORCHESTRA
- Mason & Risch Piano Used

Programme Notes

The orchestral numbers on this programme are particularly attractive. The overture to Weber's "Der Freischütz" is one of the most tuneful of all pieces of its class and is classic in form. Weber was the founder of German romantic opera and has permanently influenced the composers of his native land.



The two Hungarian dances of Brahms are unquestionably the most popular of all the works of that famous composer and are full of characteristic beauties.



The overture to Ambert's "Fra Diavolo" revives the memory of a once very popular composer, who seems in a fair way to be forgotten. "Fra Diavolo," which is a comic opera of romantic tinge, is the best and most tuneful of all his many works.



The "Marche Hongroise," of Berlioz, is founded on the Rakoczky march, a war song used by the Hungarian revolutionists. The fiery passion of the theme caught the fancy of Berlioz and for no very clear reason he introduced it with great elaboration into the Brocken scene of his opera, "Le Démon de Faust."



The Fantasia on Humperdinck's "Hänsel and Gretel" introduces all the melodies of that lovely fairy opera, which are founded on German folk tunes.



The two violin pieces rendered by Mr. Spalding are among the most famous of concert numbers for that instrument. Mendelssohn's only violin concerto, of which two movements are given, puts the technique and bowing of a soloist to the most severe test. The work was finished in 1844, and was produced at Leipzig by the great violinist Ferdinand David, in 1845. It has since become one of the most popular works in the violin repertoire, and was Knebelik's chief offering in his last season's tour.

The snavity and beauty of Camille Saint-Saëns' style was never more clearly demonstrated than in his Rondo et Capriccioso.



The "Bell Song," from "Lakme," is reserved only for those skilled in coloratura singing of which it is a most difficult example. It is an Indian opera and the song describes the bells of a Hindu Temple.



The Duet from Gounod's "Roméo et Juliette" is one of the most interesting numbers of that not very interesting work. Juliette, like Lakme, is a coloratura role.



One of Mr. Harrold's chief successes in London last spring was as Romeo played to the Juliette of Mrs. Fehér-Lyne and he is singing the chief number of the part. In the Danzetti number he is reviving a popular number with the music-lovers of the middle period of the nineteenth century, which was a favorite with the great Italian tenors, Mario and Campanini.

Wednesday Evening, October 9th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

FELICE LYNE, SOPRANO
ROSA OLITZKA, CONTRALTO
G. CAMPANARI, BARITONE
DAN BEDDOE, TENOR
ARTURO TIBALDI, VIOLINIST
CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

- | | |
|---|---------|
| 1. Overture "The Merry Wives of Windsor" | Nicolai |
| ORCHESTRA | |
| 2. Aria "Lend Me Your Aid," from "Queen of Sheba" | Gounod |
| MR. BEDDOE, WITH ORCHESTRA | |
| 3. Adriana's Aria "Rienzi" | Wagner |
| MME. OLITZKA, WITH ORCHESTRA | |
| 4. Invitation to the Dance | Weber |
| <i>Indiscreetly by the De-Luxé Orchestra</i>
ORCHESTRA | |
| 5. Aria "Non più Andrai," from "The Marriage of Figaro" | Mozart |
| MR. CAMPANARI, WITH ORCHESTRA | |
| 6. Aria "Jewel Song," from "Faust" | Gounod |
| MISS LYNE | |
| INTERMISSION | |

Part II

- | | |
|---|-------------|
| 7. Symphonic Poem "Les Préludes" | Liszt |
| ORCHESTRA | |
| 8. Aria "My Heart at Thy Dear Voice," from "Samson et Dalila" | Saint-Saens |
| MME. OLITZKA, WITH ORCHESTRA | |
| 9. Bolero from "Sicilian Vestiges" | Verdi |
| MISS LYNE | |
| 10. (a) Pierrette | Gautier |
| (b) Nocturne | Stearns |
| (c) Overtass | Wieniawski |
| MR. TIBALDI | |
| 11. Trio from "Faust" | Gounod |
| MISS LYNE, MR. BEDDOE AND MR. CAMPANARI, WITH ORCHESTRA | |
| 12. March "Pomp and Circumstance" | Elgar |
| ORCHESTRA | |
| <i>Music by the De-Luxé Orchestra</i> | |

Programme Notes

The chief orchestral number on this programme is, of course Liszt's great symphonic poem, "Les Préludes," conceded by many critics to be the finest of his many works of this class. Liszt, a man of many sides, was subject to deeply religious moods, and it was in such a mood that this work was planned. It is supposed to be a reflection on immortality and on our present life as a prelude thereto. It is the third of his symphonic poems, of which he composed thirteen, all told.

"The Invitation to the Dance" was originally composed as a piano work, but some ten years ago Dr. Felix Weingartner made an orchestral setting of it for the Berlin Philharmonic Orchestra, which has become widely popular. It was first done in Toronto by Emil Paur, with the Pittsburgh Orchestra. The setting is remarkable for its rhythmic beauty.

Elgar's "Pomp and Circumstance" march is rapidly growing in popularity, as the public becomes acquainted with its stirring qualities. The light and melodious qualities of Nicolai's familiar overture to "The Merry Wives of Windsor" make it a perennial favorite.

Many have held that "My Heart at Thy Dear Voice" from Saint-Saëns' "Samson et Dalila," is the finest contralto solo in the whole repertoire of opera, though the work, as a whole, has never been popular, and would be forgotten except for Dalila's two solos, of which this is the more beautiful. It has assuredly more passion than most of Saint-Saëns' compositions.

Adriana's Aria, from Wagner's "Rienzi," is the finest episode of that work, with the exception of the overture. The opera was a work of Wagner's youth, before he had definitely decided to make German legend his field. It is founded on Lytton's novel "Rienzi, the Last of the Roman Tribunes."

Mozart's "Nozze di Figaro" is a comic opera headed, like "The Barber of Seville," on the tales of Beaumarchais. The Figaro who sings the number on the present programme is supposed to be the same character as the Figaro of Rossini's work.

The Trio from "Faust" is the crowning number of this great opera, and suggests the apotheosis of Marguerite. The spiritual beauty of the difficult chromatic scale passage allotted her has often been commented on. Marguerite is one of the roles in which Miss Lyne delighted the London public last May and the Jewel Song gives an exceptional opportunity for the public to judge of the marvellous flexibility of her voice. It is one of the test numbers for Lyric sopranos.

Thursday Evening, October 10th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MME. OLIVE FREMSTAD, PRIMA DONNA SOPRANO

MME. ROSA OLITZKA, RUSSIAN CONTRALTO

MME. CHARLOTTE MACONDA, SOPRANO

DAN BEDDOE, WELSH TENOR

DR. FERY LULEK, BARITONE

ARTURO TIBALDI, ENGLISH VIOLINIST

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Overture "Tannhauser" Wagner
ORCHESTRA
 2. Aria "Polonaise from Mignon" Thomas
MME. MACONDA, WITH ORCHESTRA
 3. Aria from "Le Cid" Massenet
MME. OLITZKA, WITH ORCHESTRA
 4. Aria "Sound an Alarm," from "Judas Maccabeus" Handel
MR. BEDDOE, WITH ORCHESTRA
 5. Aria "Divinities du Styx," from Alceste (1767) Gluck
MME. FREMSTAD, WITH ORCHESTRA
 6. Fantasia "Tosca" Puccini
ORCHESTRA
- INTERMISSION

Part II

7. Prelude "Parsifal" Wagner
ORCHESTRA
8. Duet from "Lohengrin" Wagner
MMES. FREMSTAD AND OLITZKA, WITH ORCHESTRA
9. Group of Pieces with Piano
MR. TIBALDI
10. "Liebestod," from "Tristan and Isolde" Wagner
MME. FREMSTAD, WITH ORCHESTRA
11. Quartette, from "Rigoletto" Verdi
MME. MACONDA, MME. OLITZKA, MR. BEDDOE AND DR. LULEK, WITH ORCHESTRA
12. Woman's Farewell and Magic Fire Scene, from "Die Walkure" Wagner
ORCHESTRA

Stacy Piano Used by Madame Fremstad

Maconda Rich Piano Used

Programme Notes

Wagner once more figures largely on the present programme and is represented by many of his very greatest achievements. With "Tannhäuser" he may be said to have at one stroke achieved immortality, although he was still young. If he had never composed anything else but this overture, he would have still lived in the memories of generations of concert goers. The work was produced in 1845 and the themes of the overture depict the warring of earthly lusts with heavenly love.



The "Love-Death" episode, from "Tristan and Isolde," is the greatest piece of love music ever composed. Tristan, dying, has sent for his beloved Isolde, though she is the wife of another. He expires in her arms and the "Love-Death" is the passionate expression of Isolde's grief and undying love, as she too passes away.



The Duet from "Lohengrin" occurs in the second act and is one between Ortrud, the sorceress, who is trying to accomplish the ruin of the pure and simple Elsa, and the latter.



The Prelude to "Parsifal" gives a characteristic idea of that exquisitely spiritual work in which Wagner tried to convey in music all his mystical religious beliefs. It is this quality, as well as its marvellous interweaving of themes, that gives the Prelude its peculiar distinction.



Nothing is lovelier in the whole of that great series known as "The Nibelungen Ring" than Wotan's Farewell and the Magic Fire Music from "Die Walküre." Wotan, though grief-stricken, is compelled to punish his daughter Brunnhilde for disobedience. He sends her to sleep for a long period of years, but for her protection, he evokes the god of fire Loki and places a ring of flames around her. In the orchestral setting the play of the flames is exquisitely suggested.



Of the numbers by other composers on this programme unquestionably the most popular is the quartette from Verdi's "Rigoletto," which is one of the gems of that implacable but wonderfully melodious work. The listener will note the beautifully balanced apportionment of voice parts.



The Aria from Gluck's "Alceste" is a typical example of one of the greatest of eighteenth century composers, who, though a German by birth, has exercised a permanent influence over the operatic music of his adopted country, France. He was the first composer to conceive opera not merely as a series of showy musical selections, but as music drama, and to strive for a true union between his music and the emotions expressed in the text. This was a revival of the old Greek idea, and Gluck chose for his best works Greek legends.

Friday Evening, October 11th, 1912

"MADAME BUTTERFLY" EVENING

NAIMAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MISS ALICE NIELSEN, SOPRANO OF THE METROPOLITAN OPERA COMPANY

MISS JESKA SWARTZ, CONTRALTO

ALFREDO RAMIELLA, TENOR

JOSE MARDONES, BASSO

RODOLFO FORNARI, BARITONE

LUIGI TAVECCHIA, BASSO-BUFFO

(Members of the Boston Opera Company)

ARTURO TIBALDI, VIOLINIST

CHARLES GILBERT SPROSS, ACCOMPANIST

Part I

1. Overture "Egmont" Beethoven
ORCHESTRA
2. Aria (basso) "Boccanegra" Verdi
MR. MARDONES
3. Aria "Jeanne d'Arc" Tchaikowsky
MISS SWARTZ
4. Violin Solos
MR. TIBALDI
5. Aria "One Fine Day," from "Mme. Butterfly" Puccini
MISS NIELSEN
6. (a) Prelude and Dagger Dance, from "Natoma" Herbert
(b) Dance of the Hours, from "La Gioconda" Ponchielli
ORCHESTRA
7. Duet, from "Mme. Butterfly" Puccini
MISS NIELSEN AND MISS SWARTZ

INTERMISSION

Part II

8. Overture "William Tell" Rossini
ORCHESTRA
9. (a) Oh Haunting Memory Carrie Jacobs Bond
(b) Down in the Forest Lairdon
(c) But Lately in Dance Arensky
(d) Love Has Wings Rogers
MISS NIELSEN
10. Aria from "La Boheme" Puccini
MR. RAMIELLA
11. Aria "Largo al Factotum," from "The Barber of Seville" Rossini
RODOLFO FORNARI
12. Duet, from "Mme. Butterfly" Puccini
MISS NIELSEN AND MR. RAMIELLA
13. Orchestra, from "Mme. Butterfly" Puccini
ORCHESTRA

Mrs. N. and Mrs. H. Piano Viol.

Programme Notes

The most widely produced opera in the world today is Puccini's "Madam Butterfly," of which several numbers are heard to night. It is constantly presented in all parts of the world, and is quite as popular in Germany as it is in Italy. Moreover, as is rarely the case with grand operas, it became instantly popular. The libretto was made from a little play by David Belasco and John Luther Long. Puccini, who was in America on a visit, happened to see this touching little piece, and it appealed to him so much that he resolved to turn it into an opera. His work was completed in 1901 and first produced in Milan during the same year. Since then the composer's earnings from it have been fabulous.

It is a tale of broken faith, in which an American naval officer uses a beautiful Japanese girl for his amusement, and then sails away. She imagines during the three years of his absence that he is faithful to her and is her lawful spouse. When he returns and she finds that he has wedded a wife of his own race she commits hara-kari after the manner of her caste. The popularity of the work is due to the exquisite pathos of the themes and its glorious orchestration.



A further taste of the luscious quality of Puccini, as a composer of love music, is to be found in the aria from "La Bohème" which is included on this programme. It embraces the chief melody of the opera, which has peculiarly haunting qualities.



Though Beethoven is regarded merely as a classic by many concert goers, it needs but one or two hearings of his overtures to convince the novice of his warm and melodious quality. The "Egmont" overture, written to a tragedy of Goethe is a characteristic example of his work in this form. Though xylophone performers and all sorts and conditions of musicians have done damage to the overture to "William Tell," in critical eyes it nevertheless has many beauties of which the little melody for the alpine horn, which recurs in the piece, is one chief.



The contralto aria of Tchaikowsky's "Hamlet Act" is a genuine novelty and has never before been heard in Toronto, and seldom in America. The orchestral number from "Natoma" is also a novelty. The score is Mr. Herbert's chief attempt as a grand opera composer, and is based on themes from the music of the North American Indian.

Saturday Matinee, October 12th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

MME. MARCELLA SEMBRICH, PRIMA DONNA SOPRANO
PAUL MORENZO, TENOR
ARTURO TIBALDI, ENGLISH VIOLINIST
HERBERT SACHS-HIRSCH, PIANIST
FRANK LA FORGE, ACCOMPANIST FOR MME. SEMBRICH
CHARLES GILBERT SPROSS, OFFICIAL ACCOMPANIST

Part I

1. Overture "Rienzi" Wagner
ORCHESTRA
 2. Fantasia "Aida" Verdi
ORCHESTRA
 3. (a) Si tu étais un lac insondable Stojowski
(b) Venice Bizet
(c) Air from "L'Africaine" Meyerbeer
(d) Aria, from "Andrea Chenier" Giordano
MR. MORENZO, WITH PIANO
 4. Group of Pieces, with Piano
MR. TIBALDI
 5. Aria, from "Ernani" Verdi
MME. SEMBRICH
 6. "Rhapsody Espana" Chabrier
ORCHESTRA
- INTERMISSION

Part II

7. Overture "Nozze di Figaro" Mozart
ORCHESTRA
8. (a) Widmung Schumann
(b) Frühlingsnacht Schumann
(c) Pastorale Bizet
(d) Lass with the Delicate Air Arne
9. Solo, with Orchestra
MME. SEMBRICH
9. (a) Impromptu A Flat Major Chopin
(b) Consolation D Flat Major Liszt
(c) Étude Op. 25, No. 1 Chopin
(d) Rhapsodie Hongroise No. 6 Liszt
HERBERT SACHS-HIRSCH
10. (a) Chanson de Nuit Elgar
(b) Country Dance German
ORCHESTRA
11. Waltz Song "Racconti della Foresta" Johann Strauss La Forge
MME. SEMBRICH
12. Bacchanale from the Ballet Suite "Laurin" Moszkowski
ORCHESTRA

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Programme Notes

Allusion is made on an earlier page to the overture to "Rienzi," Wagner's first attempt at a serious opera. At the time it was composed he was still under the influence of Italian ideals, which at that time dominated the theatre, and chose an Italian theme in dealing with "Rienzi, the Last of the Roman Tribunes." He went for his tale to Lord Lytton's novel of that name, though it is probable that there was something in the character of the rebellious Rienzi which appealed to his own essentially revolutionary temperament. The overture, with its sweeping melody, is the most important part of the opera, which is nowadays only done for historic reasons and not for any deep-rooted musical interest therein.



The fantasia on airs from "Aida" gives a very good idea of the score of Verdi's greatest opera. The work was written for the Khedive of Egypt and produced at Cairo on December 24, 1871 on a scale of grandeur unprecedented in the history of opera and unattempted since. The story, which is one of the most interesting in the whole operatic repertoire, is founded on an old Egyptian legend supplied to Verdi by the Khedive and the text was written by the Italian poet Ghislanzoni. The original score called in one part for three brass bands in addition to a large orchestra.



Mozart's opera "Nozze di Figaro," of which the overture is played this afternoon, was first produced at the National Theatre, Vienna, May 1, 1786. The story was founded on one of the tales of Beaumarchais, in which Figaro, the Barber of Seville, one of the most popular of comic characters with all Europeans in the eighteenth century, figured. The opera, though it was composed thirty years earlier, might be classified as a sequel to the story which forms the theme of Rossini's "Barber of Seville." The overture preserves the old classic form and is exquisitely melodious.



The "Rhapsody Espana" is one of the most popular of orchestral pieces and the best known work of the French composer, Alexis Emmanuel Chabrier. He was born in 1841 and died here in 1891. He was an ardent admirer of Wagner and Beethoven and helped to introduce these composers to France, where they were at one time by no means popular. His own music shows skill in orchestration and a strong original sense of rhythm and color.

Saturday Evening, October 12th, 1912

NAHAN FRANKO, AND HIS ORCHESTRA OF SIXTY-TWO MEN

Soloists

FELICE LYNE, SOPRANO
YVONNE DE TREVILLE, SOPRANO
MME. CHARLOTTE MACONDA, SOPRANO
MME. ROSA OLITZKA, CONTRALTO
DAN BEDDOE, TENOR
PAUL MORENZO, TENOR
DR. FERY LULEK, BARITONE
ARTURO TIBALDI, ENGLISH VIOLINIST
CHARLES GILBERT SPROSS, ACCOMPANIST
AND
MARIE DRESSLER, OPERATIC COMEDIENNE

Part I

1. Overture "Zampa" *Herold*
ORCHESTRA
 2. Aria, from "The Magic Flute" *Mozart*
MISS TREVILLE, WITH ORCHESTRA
 3. Trio, from "Faust" *Gounod*
MISS TREVILLE, MR. BEDDOE, DR. LULEK, AND ORCHESTRA
 4. Waltz, "Vienna Beauties" *Zichrer*
ORCHESTRA
 5. Sextette, from "Lucia" *Donizetti*
MISS TREVILLE, MME. MACONDA, MME. OLITZKA, MR. BEDDOE, MR. MORENZO,
DR. LULEK, AND ORCHESTRA
- INTERMISSION

Part II

6. Overture Solenelle "1812" *Tschaikowsky*
ORCHESTRA
 7. Duet from "The Marriage of Figaro" *Mozart*
MME. OLITZKA AND MME. MACONDA, WITH ORCHESTRA
 8. Aria "L'Amoro," from "Il Re Pastore" *Mozart*
MISS LYNE
 9. (a) Still wie die Nacht *Bohm*
(b) Lenz *Hindlach*
DR. LULEK, WITH ORCHESTRA
 10. Group of Pieces, with Piano
MR. TIBALDI
 11. Comedy Recitation and Humorous Operatic Solos, with Nahian Franko's full Orchestra
MARIE DRESSLER
 12. The Venture March *Franko*
ORCHESTRA
- Mason & Kisch Piano Used*

Programme Notes

By the deliberate aim of the conductor this, the last concert of the present festival, has been made of a lighter character than the earlier offerings of the week. Herold's overture to "Zampa" has always been a popular number with lovers of light music, chiefly because of the rapid though uninspired polacca. The opera itself is never done nowadays, though it was a typical work of the middle part of the nineteenth century, dealing with stage legends and the like.



Ziehrer, the composer of the waltz "Vienna Beauties," is a popular composer in that home of the waltz, the capital of Austria. One of his operettas, "The Kiss Waltz," was done in Toronto recently.



Tschaiowsky's Overture *Solenne* (1812) is one of the most widely known of all orchestral works. It was composed to commemorate the retreat of Napoleon from Moscow, and depicts the stress of battle. The introduction of "La Marseillaise" and Russian national airs, as well as the finale, which represents the joy bells ringing in all the churches of Russia, are wonderfully dramatic.



The Sextette from Donizetti's "Lucia" is one of the most familiar numbers in the whole realm of music, and is the only music with a broad and noble appeal that this composer wrote, since he was essentially a comic composer, who showed to the best advantage in such works as "Don Pasquale" and "The Daughter of the Regiment." The scene it depicts is that in which Lucia's lover Edgardo returns just as her marriage contract with another is being signed. The Sextette depicts the conflicting emotions that ensue. Comment on most of the other operas from which excerpts are given will be found on other pages of this programme.



The ballad "The Glove," which Miss Dressler recites to night, was adapted by Bulwer Lytton from the German of Schiller. It is an intensely serious piece, and Lytton was, no doubt, unsuspecting of the humorous turn that could be given to his most flamboyant passages by a lady of comic talent like Miss Dressler.

Programme Notes by Hector Charlesworth

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NATHAN FRANKO

NATHAN FRANKO, The distinguished conductor and violinist, who is the director of this festival, was born in New Orleans in 1861, when the American civil war was in progress. From early childhood he showed rare music talent, and at the age of eight was travelling as a boy phenomenon in the company of Carlotta Patti, sister of the famous Adelina. It was as a child violinist that he first visited Toronto in the year 1869. Following the career of a violinist he, in boyhood, visited all parts of the world and, incidentally, took lessons from the great Wilhelm, who predicted a brilliant career for him. The establishment of the Metropolitan Opera House in New York found him installed in the post of concertmeister, a post which he held for twenty-five years.

The orchestra of this institution was placed practically in his hands. Before he became a conductor on his own account, the conductors under whom he had served as concertmeister on both sides of the Atlantic included Hector von Bülow, Leopold Stokowski, Theodore Thomas, Anton Seidl, Louis Persé, Felix Mottl, Luigi Arditi, Karl Muck, Luigi Menotti, and other men of world fame. Frequently, when the Metropolitan Opera Company went on tour, he acted as conductor, and was filling that post in San Francisco at the time of the earthquake, when the lives of many concert singers were for a time in peril of being lost to the world forever. It is impossible to list his numerous and varied contributions on all matters relating to music.



ALICE NIELSEN

ALICE NIELSEN. This delightful young singer is another instance of a young girl born on this continent who had to go abroad before her artistic possibilities were realized. Born in Nashville, Tennessee, she, as a child, removed with her parents to San Francisco, and had her first stage experience in the old Tivoli Operatic Stock Company there. Subsequently she joined that sterling light opera organization, The Bostonians, and was speedily promoted to principal roles. A season or two found her at the head of a light opera company of her own, producing the works of the then rising composer, Victor Herbert. A visit to London with this company was the turning point of her career. English friends urged her to prepare herself for grand opera, which she accordingly did, making her debut at Rome in 1903. The following season she won a great success at Covent Garden, and has since then been recognized as one of the finest interpreters of lyric soprano roles on the stage to-day. She is the chief singer of the Boston Grand Opera and has won great success as Rosma in "The Barber of Seville" and Mimi in "La Bohème," roles for which the exquisitely liquid quality of her voice and her fresh and charming personality peculiarly suit her.

MADAME JOHANNA GADSKI. This unique singer has for several seasons past been a great artistic and social favorite in the city of Toronto, and is actually one of the great Wagnerian singers of her time. She is a native of Anklam, Pomerania, and her training for the operatic stage began at a very early age, under the distinguished master for Schneider Chalmers. As a girl in her teens she made her debut at Berlin, and subsequently sang in many of the numerous opera houses in America. She first came to America for the season of German Opera inaugurated by Mr. Walter Damrosch in 1895. She quickly became a favorite in Wagnerian roles, and has been a favorite figure in the grand opera season of New York ever since, steadily holding her public. Her voice is of superb dramatic quality, and her chief Wagnerian roles are Isolde, Elvira, Loge, and the title part in "Die Walküre." Her first part in Verdi's "Aida" on the concert platform has recognized her as one of the finest interpreters of the German school in the world to-day.



MADAME JOHANNA GADSKI

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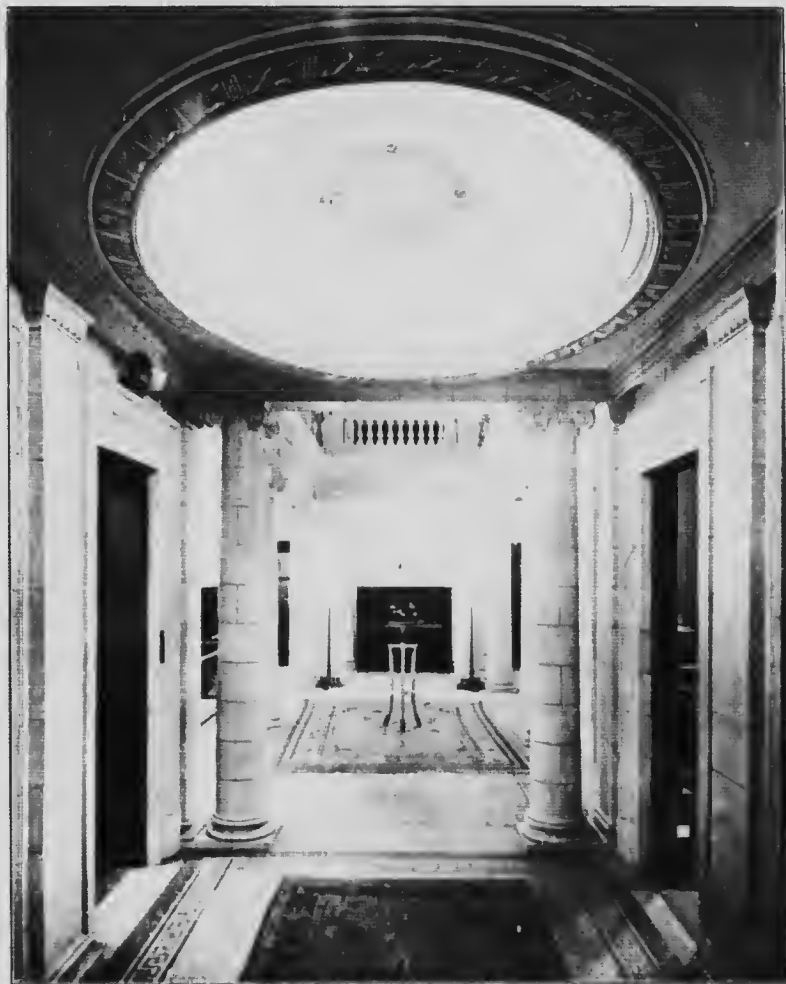
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MADAME YVONNE DE TRÉVILLE. This charming singer is a remarkable instance of a girl born in this continent who has made her name almost solely in Europe. She is one of the younger generation of prima donnas, having been born in Galveston, Texas, in 1881. She first attracted attention as a ship of a girl in the Castle Square Opera Co. of Boston, Mr. Henry W. Savage's first theatrical venture. Her future as a coloratura soprano being obvious, she went abroad and studied with the great instructor, Madame Marchesi. Her real debut was made at Madrid in 1901, and in the following year she was engaged for the opera company, Paris. Since then she has filled important operatic engagements at Stockholm, St. Petersburg, Cairo, Bucharest, Copenhagen, Budapest, Rome, Vienna, Berlin, Nice and half a dozen other centres. Last season she was the favorite of the Grand Opera at Brussels. Her best roles are the title part of Isolde, "Lakmé," "Gilda in 'Rigoletto,'" and "Ophelia in 'Hamlet.'" The present is her first season in America since she became a grand opera singer.



MME. CHARLOTTE MACCONDY

MME. CHARLOTTE MACCONDY. This well-known concert singer is no stranger to Toronto where the brilliance and purity of her voice have on several occasions delighted the public. She is a distinguished musical paragon, her grandfather having founded the first music school in New England. She was trained for the operatic stage, but after one or two seasons' experience decided to abandon it for a concert career.



MADAME YVONNE DE TRÉVILLE

MADAME ROSA DUTZKA. The most prominent contralto in the operatic and concert world. She is a native of Berlin, Germany, and a pupil of Artzt and Heise. She made her debut in concert in the German capital where her father was a member of the leading choir. Her operatic debut was made at Bremen, Germany, in 1897, and subsequently, she joined the company of the Metropolitan Opera, New York. She has invariably met with critical success both on the operatic and concert platform. In 1901, she sang at the Metropolitan Opera, and in the following year at the Imperial Opera, St. Petersburg. She has sung in the Royal Opera, Berlin. Her repertoire is composed of the most famous contralto and mezzo-soprano roles. Her last appearance in London was with the Metropolitan Opera company, when she sang "Lakmé." Her next appearance will be in the Metropolitan Opera, New York.



MADAME ROSA DUTZKA

ARTURO TIBALDI—This distinguished young violinist is an Englishman, who has adopted the name of Tibaldi for professional reasons. He is a son of Col. Larkins for many years Equerry to the late King Edward VII. and Lady Adela Larkins, at one time lady-in-waiting to H. R. H. the Duchess of Connaught. Tibaldi is himself the grandson of Their Royal Highnesses the Duke and Duchess of Connaught. As a youth he developed so fine a musical talent that his parents were at last persuaded to adopt an artistic career instead of the vocation in the public service which had been planned for him. He first studied with E. van der Florence, and later with the great virtuoso Wilhelm. After many public appearances he took a course of two years' study with the renowned instructor Sevcik, of Prague. He has a beautiful tone and exceptional interpretative intelligence. He has played at a number of important courts and has received many ovations of appreciation from European Royalty.



ARTURO TIBALDI



ALICE FAYE

ALICE FAYE—The young girl and the "Laughing Girl" of the "Prima Donna" who, six months ago, was absolutely unknown. The cable de patch that went off from the Atlantic after her first appearance at Hammerstein, set her on her way to the Broadway opera house. Her first performance, in the grand old theatre, "She may truly be accounted one of the discoveries of that noble Empire." She is a young girl, but twenty years old, who was absolutely without professional experience until she was engaged by Mr. Hammerstein. She is a native of Kansas City, who after a course of study in her native town, went abroad for further training. The extraordinary quality of her dramatic art, as it is stamped in her face with a future, and on her face, appearance, the critics and the public, with a healthy interest in the only one of the dramatic new who had made her position. Her first appearance was in the "Rochester" in which she played "The Duke of Holmwood." Her voice is of extraordinary purity and of absolute clarity, and she is a true artist, one that no one can doubt, and she is a true artist, one that no one can doubt, and she is a true artist, one that no one can doubt.

ALBERT SPALDING—One of the most brilliant of American violinists, who was born at Chicago, Ill., in 1888. He received his musical education at New York, London, and Paris, and is pronounced by many critics to possess in no way inferior the style and character to the great Spanish violinist Sarasate. The brilliancy of his technique and the taste in playing, as well as his intelligent grasp of the work he performs, place him in the violin ranks.



ALBERT SPALDING



MADAME MARCELLA SEMBRICH

MADAME MARCELLA SEMBRICH is, in the whole history of the art of song there are few names which hold so high a place as that of Madame Marcella Sembrich, who through her mastery of the art of bel canto, has managed to preserve the exquisite beauty of her voice throughout a lengthy period, and is singing with a beauty of style which makes her the envy of younger women despite her lengthy career. She is a native of Galicia, and commenced her musical career as a violinist and pianist under the tuition of Prof. Stengel at Lemberg Conservatory. Her teacher subsequently became her husband and the alliance is one of the happiest in the history of the stage. While an instrumental student, the beauty and value of her voice was discovered by Stengel, and she studied vocal culture under the renowned Kempert. Her operatic debut was made at Athens, Greece, in 1877, and she subsequently sang in every operatic centre of the world. She retired from the operatic stage in 1899, but has since met with very wide acceptance as a concert interpreter. In opera, her greatest role was that of Rosina in "The Barber of Seville," in which she appeared in Toronto fourteen years ago. The city also witnessed one of her rare appearances as Elsa in "Lohengrin" during the autumn of 1901. The exquisite quality of her voice has been likened to that of Patti in the latter's prime, and her deeply intelligent artistic master, has never been surpassed in the history of singing.



MARIE DRESSLER

MARIE DRESSLER, comedian, is a woman proud of the achievement of their low country woman, the debut of her operatic comedienne Marie Dressler. Her fame is widespread as the most amusing actor on the English stage. The fact comparatively few are aware of, is an artist of thorough musical training, the daughter of a musical family, and a former teacher. Prof. Koerber, a noted musical composer, and went on the stage of the vocal art, and contributed to it. Young Marie was the wife of the important comic role of Kitchener. The "Maiden" and for ten years thereafter got a thoroughly rounded character, repetition of attention in the light opera. Her elegant appearance in the light opera, which has been a boon to the stage since the days of John Brown. Marie Dressler, and a new channel which made her famous on the stage of the West. Her appearance was a great success with her, for which her splendid dress and training, equally fit her.



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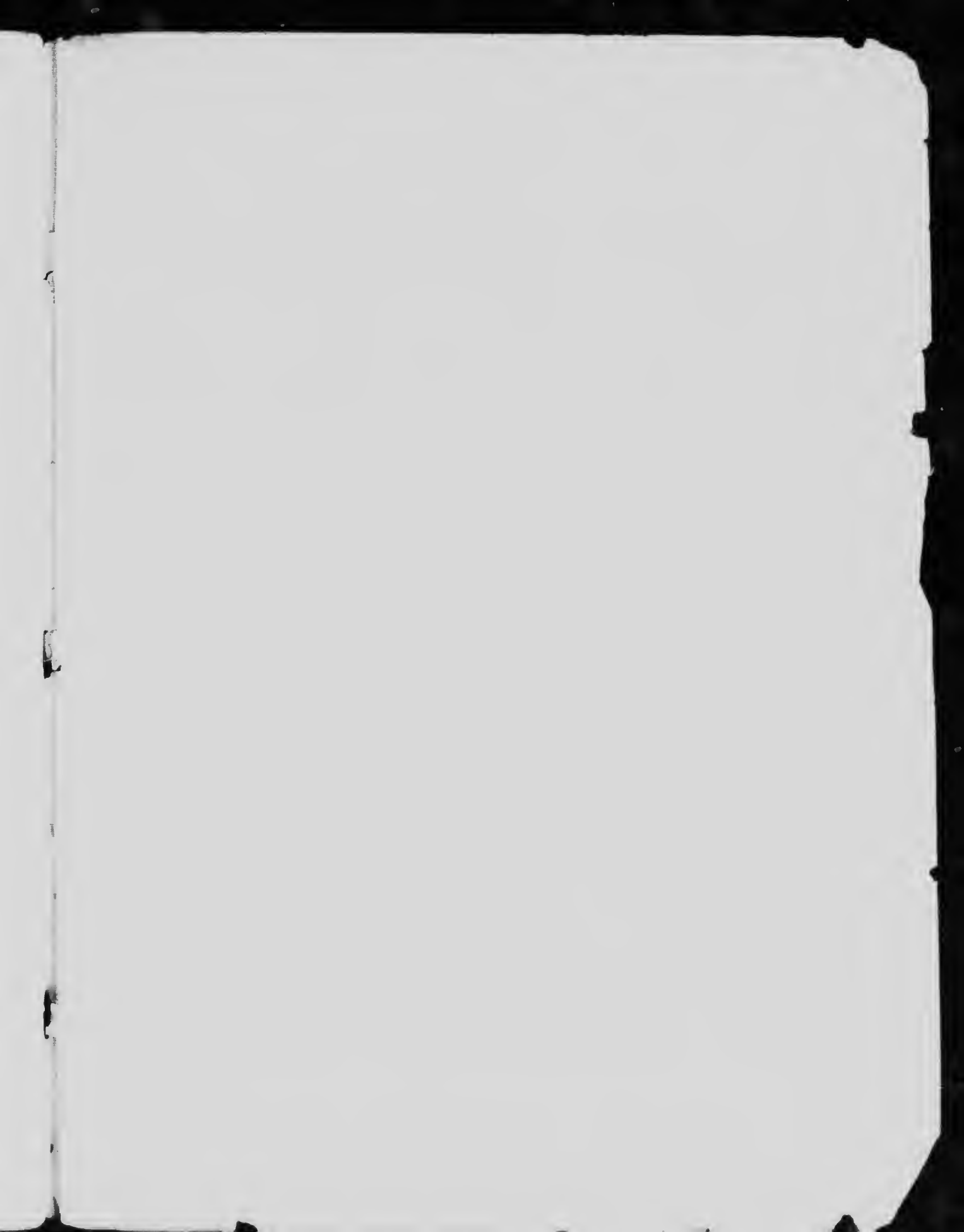
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