

First Annual  
**MUSIC FESTIVAL**

of the



(Incorporated)

**PORTLAND, OREGON**

Three Nights

**JULY 5th, 6th, 7th, 1917**

Dedicating

**PORTLAND'S PUBLIC AUDITORIUM**

Presenting

MAY DEARBORN SCHWAB } Sopranos  
KATHLEEN LAWLER }  
MARY JORDAN, Contralto  
THEO KARLE, Tenor  
LOUIS GRAVEURE, Baritone

**PORTLAND FESTIVAL CHORUS**  
WILLIAM H. BOYER, Conductor

**PORTLAND SYMPHONY ORCHESTRA**  
CARL DENTON, Conductor

FREDERICK W. GOODRICH } Organists  
LUCIEN E. BECKER, F. A. G. O. }  
WILLIAM RICHMOND BOONE }



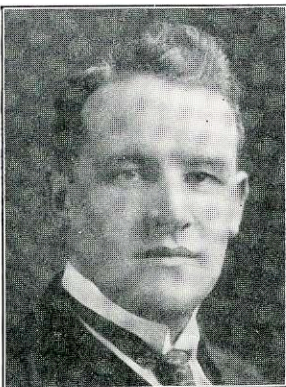
MAY DEARBORN SCHWAB



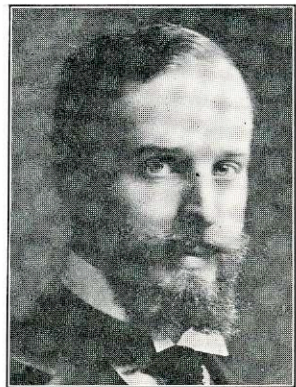
KATHLEEN LAWLER



MARY JORDAN



THEO KARLE



LOUIS GRAVEURE

# PROGRAM

THURSDAY EVENING, JULY 5TH

The audience is requested to rise and join in singing

## OLD HUNDRED

From all that dwell below the skies,  
Let the Creator's name arise;  
Let the Redeemer's name be sung  
Through every land by every tongue.

Eternal are thy mercies, Lord;  
Eternal truth attends thy word;  
Thy praise shall sound from shore to shore  
Till suns shall rise and set no more.

## MENDELSSOHN'S ELIJAH

### SOLOISTS

MAY DEARBORN SCHWAB.....The Widow  
MARY JORDAN.....The Angel  
THEO KARLE.....Obadiah  
LOUIS GRAVEURE.....Elijah

PORTLAND SYMPHONY ORCHESTRA  
PORTLAND FESTIVAL CHORUS  
WILLIAM H. BOYER, Conductor

### PART I.

#### INTRODUCTION

##### *Recitative*

ELIJAH.—As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

1 Kings xvii. 1.

#### OVERTURE

##### *Chorus.*

THE PEOPLE.—Help, Lord! wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Jeremiah viii. 20.

##### *Recitative Chorus.*

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

Lament. iv. 4.

##### *Duet and Chorus.*

THE PEOPLE.—Lord! bow thine ear to our prayer!

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort.

Lament. i. 17.

##### *Recitative*

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath

sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.

Joel ii. 12, 13.

##### *Air.*

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

Deut. iv. 29. Job xxiii. 3.

##### *Recitative*

AN ANGLE.—Elijah! get thee hence; depart, and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord hath commanded the ravens to feed thee there: so do according unto His word.

1 Kings xvii. 3.

Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

1 Kings xvii. 7, 9, 14.

##### *Recitative and Air*

THE WIDOW.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance,—to

slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

ELIJAH.—Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

ELIJAH.—Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—The Lord hath heard thy prayer, the soul of my son reviveth!

ELIJAH.—Now behold, thy son liveth!

THE WIDOW.—Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

BOTH.—Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

O blessed are they who fear Him!

1 Kings xvii. 17, 18, 21—24. Job x. 15. Psalm xxxviii. 6; vi. 7; x. 14; lxxxvi. 15, 16; lxxxviii. 10; xxxviii. 1.

*Recitative.*—ELIJAH, AHAB, AND CHORUS.

ELIJAH.—As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then rain again upon the earth.

AHAB.—Art thou Elijah? art thou he that troubleth Israel?

CHORUS.—Thou art Elijah, he that troubleth Israel!

ELIJAH.—I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim!

Now send and gather to me, the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

CHORUS.—And then we shall see whose God is God the Lord.

ELIJAH.—Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

CHORUS.—Yea; and the God who by fire shall answer, let him be God.

ELIJAH.—Call first upon your god: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities.

1 Kings xvii. 17; 1, 15, 18, 19, 23-25.

*Chorus.*

PRIESTS OF BAAL.—Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! hear us! O hear us, Baal!

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

*Recitative*

ELIJAH.—Call him louder, for he is a god! He talketh; or he is pursuing; or he is on a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

*Chorus.*

PRIESTS OF BAAL.—Hear our cry, O Baal! now arise! wherefore slumber?

*Recitative and Air*

ELIJAH.—Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

*Chorus.*

PRIESTS OF BAAL.—Hear and answer, Baal! Mark! how the scorner derideth us! Hear and answer!

1 Kings xviii. 1, 15, 17, 18, 19, 23—29.

*Recitative and Air.*

ELIJAH.—Draw near, all ye people: come to me!

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

1 Kings xviii. 30, 36, 27.

*Quartet.*

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee.

Psalm lv. 22; xvi. 8; cviii 5; xxv. 3.

*Recitative*

ELIJAH.—O Thou, who makest thine angels spirits;—Thou, whose ministers are flaming fires, let them now descend!

Psalm civ. 4.

*Chorus.*

THE PEOPLE.—The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord: and we will have no other gods before the Lord!

1 Kings xviii. 38, 39.

*Recitative*

ELIJAH.—Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.

*Chorus.*

THE PEOPLE.—Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

1 Kings, xviii. 40.

*Air.*

ELIJAH.—Is not His word like a fire: and like a hammer that breaketh the rock into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

Jer. xxiii. 29. Psalmvii. 11, 12.

*Air.*

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

Hosea vii. 13.

*Recitative and Chorus*

OBADIAH.—O man of God, help thy people! Among the Idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH.—O Lord thou hast overthrown thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people; open the heavens and send us relief: help, help Thy servant now, O God!

THE PEOPLE.—Open the heavens and send us relief: help Thy servant now, O God!

ELIJAH.—Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

THE YOUTH.—There is nothing. The heavens are as brass above me.

ELIJAH.—When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

THE PEOPLE.—Then hear from heaven, and forgive the sin! Help! send Thy servant help, O Lord!

ELIJAH.—Go up again, and still look toward the sea.

THE YOUTH.—There is nothing. The earth is as iron under me!

ELIJAH.—Hearest thou no sound of rain?—seest thou nothing arise from the deep?

THE YOUTH.—No; there is nothing.

ELIJAH.—Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

THE YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

THE PEOPLE.—Thanks be to God, for all His mercies!

ELIJAH.—Thanks be to God, for He is gracious, and his mercy endureth for evermore!

Jer. xiv. 22. 2 Chron. vi. 19, 26, 27. Deut. xxviii. 28. Psalm xxviii. 1; 1 Kings xviii. 43, 45.

*Chorus.*

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Psalm xciii. 3, 4.

*PART II.*

*Air.*

Hear ye, Israel; hear what the Lord speaketh:—"Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by Tyrants: thus saith the Lord:—I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

Isaiah xlvi. 1, 18; liii. 1; xlix. 7; xli. 10; li. 12, 13.

*Chorus.*

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God saith unto thee, "Be not afraid!"

Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

Isaiah xli. 10. Psalm xci. 7.

*Recitative and Chorus.*

ELIJAH.—The Lord hath exalted thee from among the people; and over his people Israel hath made thee king. But thou, Ahab, hast done evil to provoke him to anger above all that were before thee; as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

1 Kings xiv. 7, 9, 15; xvi. 80, 81, 82, 83.

THE QUEEN.—Have ye not heard he hath prophesied against all Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—Hath he not prophesied also against the King of Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more; if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

CHORUS.—He shall perish!

THE QUEEN.—Hath he not destroyed Baal's prophets?

CHORUS.—He shall perish!

THE QUEEN.—Yea, by the sword he destroyed them all!

CHORUS.—He destroyed them all!

THE QUEEN.—He also closed the heavens!

CHORUS.—He also closed the heavens!

THE QUEEN.—And called down a famine upon the land.

CHORUS.—And called down a famine upon the land.

THE QUEEN.—So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

*Recitative*

OBADIAH.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel; "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

2 Kings i. 13. Jer. v. 3; xxvi. 11. Psalm lix. 3. - Kings xix. 4. Deut. xxxi. 6. Exodus xii. 32. 1 Samuel xvii. 37.

*Air*

ELIJAH.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I, only am left; and they seek my life to take it away.

Job vii. 16. 1 Kings xix. 10.

*Recitative*

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

1 Kings xix. 5. Psalm xxxiv. 7.

*Trio*

ANGELS.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber.

Psalm cxxi. 1, 3.

*Recitative*

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

ELIJAH.—O Lord, I have laboured in vain; yea, I have spent my strength for naught!

O that thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways and hardened their

hearts that they do not fear Thee? O that I now might die!

1 Kings xix. 8. Isaiah xlix. 4; lxiv. 1, 2; lxiii. 7.

*Air.*

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers.

Psalm xxxvii. 1, 7.

*Recitative*

ELIJAH.—Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

AN ANGEL.—Arise, now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

Psalm cxliii. 6, 7. 1 Kings xix. 11.

*Chorus.*

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord; but yet the Lord was not in the tempest.

Behold! God the Lord passed! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice, onward came the Lord.

1 Kings xix. 11, 12.

ELIJAH.—I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

1 Kings xix. 15, 18. Psalm lxxi. 16; xvi. 2, 9.

*Air.*

ELIJAH.—For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

Isaiah liv. 10.

*Air.*

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Matthew xiii. 43. Isaiah li. 11.

*Recitative*

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

Malachi iv. 5, 6.

*Chorus.*

But the Lord, from the north hath raised one who from the rising of the sun on His name shall call.

Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with thy glory. Amen!

Isaiah lviii. 8. Psalm iii. 1.

FRIDAY EVENING, JULY 6TH

SOLOISTS

MARY JORDAN.....Contralto  
THEO KARLE.....Tenor

PORTLAND SYMPHONY ORCHESTRA

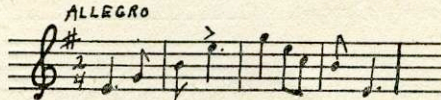
CARL DENTON, CONDUCTOR

*Symphony (No. 5, E Minor) "From the New World".....Antonin Dvorak*

1. Adagio and Allegro Molto
2. Largo
3. Scherzo, Molto Vivace
4. Allegro con Fuoco

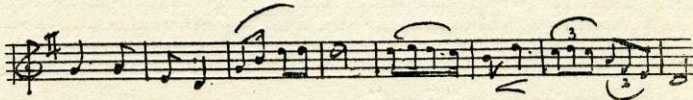
This, the last Symphony which Dvorak wrote, was composed during his residence in New York. It was his belief that in the songs of the negroes lay the foundation of an American school of composition, and in this work he has set forth his ideas in a practical fashion by utilizing melodies associated with that race.

1. An introduction (Adagio, E. Minor 4-8 time,) precedes the main movement, in the course of which the horns and lower strings foreshadow the principal theme of the Allegro. Allegro Molto. 2-4 time. The first four bars of the First Subject are given out by the horns as follows:

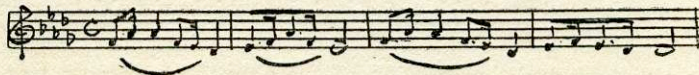


A second section of the subject is shortly afterwards heard on the Flutes and Oboes.

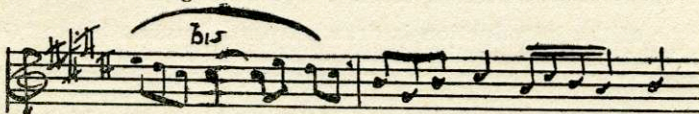
This theme bears a striking resemblance to the old negro tune, "Swing Low, Sweet Chariot, Coming for to Carry Me Home!" It is announced on the Flutes as follows:



2. The Largo, is said to be a picture of the majestic, but sweet and melancholy solitude of the primeval forest. After a solemn introduction on the wood-wind and brass, the harmonies of which proclaim in a marked manner, the composer's use of chromatic chords; the English Horn sings the principal theme, a beautiful plaintive melody, over sustained harmonies of the strings.



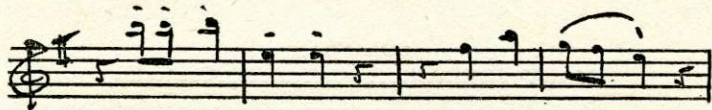
A second section brings in a new theme on the flutes and oboes:



This is gradually developed. Mr. Krehbiel, who learned much from Dvorak as to the significance of this music says of this episode: "It may be intended to suggest the gradual awakening of animal life in the forest scene and striking use is made of trills which are exchanged between the different instrumental choirs, as if they were voices of the night and dawn in converse." At the close of this the solmn theme reappears.

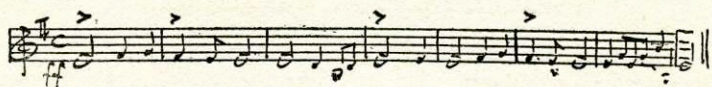
Analytical notes on this and following pages, kindly supplied by Mr. Frederick W. Goodrich.

3. Scherzo (Molto Vivace, E Minor, 3-4 time). The subject is announced by Flutes and Oboes as follows:



After the Trio the whole Scherzo is repeated.

4. Allegro con Fuoco, E. Minor, 4-4 time. The principal theme is presented after a short preface, on the Horns and Trumpets as follows:



The second subject is played by the Clarinet over a tremolo accompaniment in the Strings.

*Hildung's Marsch "Sigurd Jorsalfar" Op 5b* ..... *Edvard Grieg*

The poetical work of Bjornson "Sigurd Jorsalfar" (Sigurd the Crusader) is, according to Grieg, "a folk-piece in the best sense of the word, and is often performed on national holidays." In its original form, the incidental music to this play consists of characteristic numbers which are wonderfully in keeping with the story of the adventurous Norwegian crusader.

- (a) *Onaway, Awake Beloved, from "Hiawatha"* ..... *Coleridge-Taylor*
  - (b) *Moonlight* ..... *Haile*
  - (c) *Celeste Aida, from the opera "Aida"* ..... *Verdi*
- Mr. Karle*

- (a) *Irish Tune from County Derry* ..... *Percy Aldridge Grainger*
- (b) *Molly on the Shore* ..... *Percy Aldridge Grainger*

Mr. Grainger is a young Australian musician who has made a great success in America, both as a pianist and as a composer, and in consequence, his admirable arrangements of old English and Irish airs have become very popular in this country. The very beautiful "County Derry" was discovered by Miss J. Ross, of New Town, Limavady, in the County of Londonderry—a lady who has made a large collection of the old traditional melodies of the county. Miss Ross has not been able to discover the name of the tune and merely describes it as "very old."

Mr. Grainger says: "The two tunes are typical examples of the real "fiddle tune" type, and reflect the technique of the peasant fiddler at every turn.

- (a) *La Mort de Jeanne d'Arc, from the opera "Jeanne d'Arc"* ..... *Bemberg*
  - (b) *Flower Song from the opera "Faust"* ..... *Gounod*
- Miss Jordan*

*Overture Solenne "The Year 1812"* ..... *Peter Iljitsch Tschaiikowsky*

It is stated by Kashkin that this work was composed for the consecration of the Cathedral of the Saviour at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7th, 1812, the day on which the advance of Napoleon was bravely disputed by the Russians. This has always been considered by the Russians as a victory and the erection of the church at Moscow was intended to serve as an outward glorification of it.

The theme of the introduction is drawn from a Russian hymn "God Preserve Thy People," the opening portion being announced by the lower strings. The oboe plays a melancholy theme, the time gradually quickens to Andante in which is heard the beat of the side drum and the farfare of horns and woodwind. This is followed by the main movement (Allegro giusto) in which the impetuous material is supposed to represent the Battle of Borodino. Fragments of the Marseillaise are heard in the brass, and the Second Subject is brought forward by the strings in octaves. A second of this is based on a folk song from the Government of Novgorod. The development contains continual suggestions of the Marseillaise. The Recapitulation appears in the full orchestra *fff*. Finally the Coda is reached, its material opening with the theme of the introduction *fff*. The time changes and over fanfares of trumpets is heard the theme of the Russian National Hymn (composed by Alexis Lwow, 1799-1871).



SATURDAY EVENING, JULY 7TH

SOLOISTS

KATHLEEN LAWLER ..... Soprano  
LOUIS GRAVEURE ..... Baritone

PORTLAND SYMPHONY ORCHESTRA

CARL DENTON, Conductor

PORTLAND FESTIVAL CHORUS

WILLIAM H. BOYER, Conductor

PART I.

*Overture to the Opera "Tannhauser" .....* Richard Wagner

This has been for nearly half a century Wagner's most popular orchestral work. The Overture is descriptive and symbolic of the eternal world strife between the spiritual and the physical, these being expressed by the "Chorus of the Pilgrims" and the "Venusberg" music respectively. The background of the opera, which is laid in the XIII. century, is the story of the Knight Tannhauser, who was condemned to eternal damnation for having fallen a victim to the charms of Venus, but who is saved by the prayers of the pure maiden Elizabeth.

(a) *Come Beloved* ..... Handel

(b) *Comment disaient-ils* ..... Liszt

(c) *Caro Nome, from the opera "Rigoletto"* ..... Verdi

Miss Lawler

*Irish Rhapsody* ..... Victor Herbert

This splendid orchestral work from the pen of the grandson of Samuel Lover is well suited for presentation on a festival program. The work opens Allegro Molto with the old Irish tune "Garry Owen" which gradually subsides into "Believe me if all those endearing young charms," scored for strings and harp. A sudden change, Allegro feroce, introduces a familiar Irish Jig played by oboe to the accompaniment of clarinets and bassoons. This is developed at some length by the full orchestra and finally merges into "the Piper's Dance" beautifully scored for the various instruments. Then comes a change in tempo and a gradual decrease in power preludeing the entrance of "Cushla ma chree," set by Thomas Moore to the words "Come o'er the sea." This is played as a 'cello solo and leads into the old Gaelic melody known as "Summer is coming," used by Thomas Moore to the words "Rich and rare were the gems she wore." This is scored for wood-wind, horns, harp and strings. A short cadenza for solo oboe then introduces "St. Patrick's Day" played by clarinet with pizzicato string accompaniment. The ever increasing power of the orchestra finally brings back "Garry Owen" played by strings and wood-wind, while Brass, Harp and percussion instruments crashed out "Shamama Hulla," the old Irish tune set by Thomas Moore to "Let the bright Camp." A brilliant Coda ends this fine example of American creative work.

(a) *Prologue from "Pagliacci"* ..... Leoncavallo

(b) *Hungarian Folk Songs (in English)*

Play! Only Play On  
Roses in the Garden  
They Have Laid Him Dead Upon the Black-draped Bier!  
Father Was a Thrifty Man  
Shepherd, See Thy Horse's Flowing Mane!

Mr. Graveure.

*Intermezzo "Jewels of the Madonna"* ..... Errmano Wolf-Ferrari

Wolf-Ferrari's opera has had a wonderful success in America—in fact, no other operatic novelty of the past few years has been so enjoyed by American audiences.

The work was first brought out in Berlin, December 23, 1911, and its American premier quickly followed at Chicago, January, 1912. The story treats of a dark phase of Neapolitan life, the four principal characters being *Gennaro*, a blacksmith; his mother *Carmela*; her adopted daughter, *Maliella*; and the leader of the Carmorra, *Rafaele*. One of the features of the opera is this beautiful waltz intermezzo between the second and third acts.

PART II.

Selections from "The Golden Legend" ----- Sir Arthur Sullivan

KATHLEEN LAWLER ----- Elsie  
LOUIS GRAVEURE ----- Lucifer

PORTLAND FESTIVAL CHORUS  
PORTLAND SYMPHONY ORCHESTRA

WILLIAM H. BOYER, Conductor

PROLOGUE.—*The Spire of Strassburg Cathedral. Night and storm. LUCIFER, with the Powers of the Air, trying to tear down the Cross.*

Lucifer

Baffled! baffled!  
Inefficient,  
Craven spirits! leave this labour  
Unto Time, the great Destroyer!  
Come away, ere night is gone!

Lucifer

Hasten! Hasten!  
O ye spirits!  
From its station drag the ponderous  
Cross of iron, that to mock us  
Is uplifted high in air!

Voices.

O, we cannot;  
For around it  
All the saints and guardian angels  
Throng in legions to protect it;  
They defeat us everywhere!

The Bells.

Laudo Deum verum!  
Plebem voco!  
Congrego clerum!

Lucifer

Lower! Lower!  
Hover downward!  
Seize the loud vociferous bells, and  
Clashing, clanging, to the pavement  
Hurl them from their windy tower.

Voices.

All thy thunders  
Here are harmless!  
For these bells have been anointed  
And baptized with holy water!  
They defy our utmost power.

The Bells.

Defunctos ploro!  
Pestem fugo!  
Festa decoro.

Lucifer

Shake the casements!  
Break the painted  
Panes, that flame with gold and crimson:  
Scatter them like leaves of Autumn,  
Swept away before the blast!

Voices.

O, we cannot.  
The Archangel  
Michael flames from every window,  
With the sword of fire that drove us,  
Headlong, out of Heaven, aghast!

The Bells.

Funera plango!  
Fulgura frango!  
Sabbata pango!

Lucifer

Aim your lightnings  
At the oaken,  
Massive, iron studded portals!  
Sack the house of God, and scatter  
Wide the ashes of the dead!

Voices.

O, we cannot;  
The Apostles  
And the Martyrs, wrapped in mantles,  
Stand as warders at the entrance,  
Stand as sentinels o'erhead!

The Bells.

Exoito lentos!  
Dissipo ventos!  
Paco cruentos!

Voices.

Onward! Onward!  
With the night-wind,  
Over field, and farm, and forest,  
Lonely homestead, darksome hamlet,  
Blighting all we breathe upon.

[They sweep away.]  
Gregorian Chant Choir.

Nocte surgentes  
Vigilemus omnes.

Elsie

The night is calm and cloudless,  
And still as still can be,  
The stars come forth to listen  
To the music of the sea;  
In snow-white robes uprising  
The ghostly choirs respond,  
And sadly and unceasing  
The mournful voice sings on,  
And the snow-white choirs still answer,  
Christe eleison!

Attendants.

The night is calm and cloudless,  
And still as still can be,  
The stars come forth to listen  
To the music of the sea;  
In snow-white robes uprising  
The ghostly choirs respond,  
And sadly and unceasing  
The mournful voice sings on,  
And the snow-white choirs still answer,  
Christe eleison!

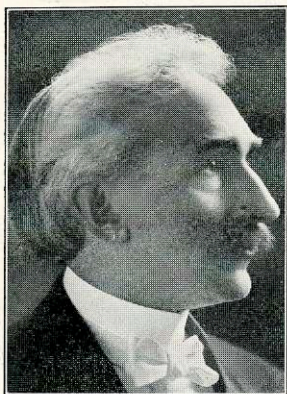
O pure in heart, O pure in heart  
From thy sweet dust shall grow lilies  
On whose petals will be written  
"Ava Maria" in characters of gold.

CHORAL EPILOGUE.

God sent His messenger, the rain,  
And said unto the mountain brook,  
"Rise up, and from thy caverns look,  
And leap, with naked snow-white feet,  
From the cold hills into the heat  
Of the broad and arid plain."

God sent his messenger of faith,  
And whispered in the maiden's heart,  
"Rise up, and look from where thou art.  
And scatter with unselfish hands  
Thy freshness on the barren sands  
And solitudes of death."

The deed divine  
Is written in characters of gold  
That never shall grow old,  
But through all ages  
Burn and shine!



**WILLIAM H. BOYER**  
Conductor  
**PORTLAND FESTIVAL  
CHORUS**



**CARL DENTON**  
Conductor  
**PORTLAND SYMPHONY  
ORCHESTRA**



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This association has been incorporated under the Oregon statutes for the purpose of fostering and developing a knowledge and appreciation of music in Portland and the Pacific Northwest. It is the intention to hold annual music festivals at which will be presented oratorios, operas and orchestral symphonies.

The Active Membership of the association consists of every musical organization in Portland having a constitution and by-laws. Each organization appoints two delegates as its representatives in the association. These delegates in turn elect a board of directors, half of whom are business men representing The Chamber of Commerce, Progressive Business Men's Club, Portland Realty Board, Rotary Club, East Side Business Men's Club, Portland Ad Club, and the mayor of Portland representing the City Commissioners and the other half musicians.

The present organizations affiliated include The MacDowell Club, Portland Operatic Association, Apollo Club, Musicians Club, Orpheus Club, Monday Musical Club, Portland Symphony Orchestra, N. E. Conservatory Club, Musicians Mutual Association, Swiss Singing Society, Swedish Singing Society, German Singing Society, Norwegian Singing Society, State Music Teachers Association, Reed College Chorus and Oregon Chapter American Guild of Organists.

As a pledge to the public that this Association had no mercenary motives in this undertaking, it was determined several weeks ago to devote the entire net proceeds from the festival to recognized war war relief work.

The Association extends hearty thanks to the merchants, to the press, and to all others who have so generously helped in making Portland's First Annual Music Festival a success.

Steinway Piano furnished through courtesy of Sherman Clay & Co,