

SOUVENIR LIBRETTO

At the Methodist Church,

* Albion, Michigan,

* May 23, 24 and 25, 1898.

Albion

Music

Festival

RECITAL ARTISTS * *

Detroit Philharmonic Club	Wm. Yunck, First Violin. Hermann Heberlein, Violoncello. Hermann Breuckner, Second Violin. Frank Reschke, Viola.	
D. Ffrangcon-Davies,	:	Baritone.
Xaver Scharwenka,	:	Pianist.
Katharine Fisk,	:	Soprano.
Mme. Hess-Burr,	:	Accompanist.

ORATORIO ARTISTS * *

Frederick W. Carberry,	:	:	Tenor.
Genevieve Clark Wilson,	:	:	Soprano.
Mary Louise Clary,	:	:	Contralto.
Carl E. Dufft,	:	:	Basso.
W. K. Breckenridge,	:	:	Organist.
Ethel J. Calkins,	:	:	Accompanist.

Albion Choral Union of 100
 Voices and Albion College
 Orchestra of 20 Pieces, * *

Charles H. Adams,

*Director of Albion College
 Conservatory of Music,*

Conductor.

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With the Tide.

Stanley Hawley.

The tide went out with a sob and a sigh,
(Speak low, my dear, speak low),
Without word or tear was their last good-bye,
Yet hearts may break although eyes be dry.
(Speak low, my dear, speak low).

What's for a woman? Except to wait?
(Winds are wild and nights are dark).
Love's a fever that's fiercer than hate,
It burned in her veins from early till late,
(Winds are wild, and nights are dark).

She watched the waves in their ebb and flow,
(Life is long to a waiting heart),
And dreamed the story she dared not know,
All the dreary day till the sun was low,
(Life is long to a waiting heart).

And one gray dawn when the cold night died,
(Speak low, my dear, speak low),
An empty boat reached the old pier side,
And a girl's soul fled with the outward tide,
(Speak low, my dear, speak low).



XAVER SCHARWENKA was born on the 6th of January 1850, at Samter, a little town in Polish Prussia. His first music study was in early childhood and was not of a serious nature. The family were then living at Posen. In 1865 they moved to Berlin and at this time the idea was first entertained that Xaver should take up the study of music in earnest. He accordingly entered the Kullak Conservatoire, and made such rapid progress in piano playing, that, after three years of study, he was appointed as a teacher in the school. One year later, at the Berlin Singakademie, he made his first concert appearance, and his reputation, as a distinguished and accomplished performer was almost immediately established. In 1874 he resigned his position as teacher and commenced his concert tours which were highly successful,

his playing receiving the warmest praise wherever he went.

In 1881 he opened the Scharwenka Conservatoire in Berlin, at the same time turning his attention more to composition. Shortly afterwards he was honored by receiving from His Majesty the Emperor of Austria, the much envied title of Court Pianist, a distinction which is bestowed on the greatest pianist only. In 1891 he placed his conservatory in Berlin, in charge of his older brother Philip and came to New York where he established the Scharwenka Conservatoire of Music the management of which now requires most of his time.

Scharwenka's compositions number over seventy-six, among them are to be found a symphony—which was performed by Theo. Thomas, a piano quartette, two trios, two piano concertos, a violin sonata, a sonata for 'cello, an opera "Mataswintha" which was given with success by the Damosch company at the Metropolitan Opera House in April of last year, also a large amount of chamber music and minor pieces of various sorts.

Probably the most popular of his works are the well known Polish Dances. His concerto in B flat minor was considered by Franz Liszt to be a remarkable addition to pianoforte music.

Scherzo, Op. 31.

Chopin.

The name "scherzo" in this connection is to be taken as signifying a play of fancy, rather than an especially playful mood in the sense of mirthfulness; in fact, it is not easy to find a rational explanation of the grounds upon which Chopin named his pieces, especially as between the ballad and the scherzo.

The Scherzo in B-flat minor is more analogous to a ballad than to any one of the varieties of piece known under this title in the classic works of Beethoven. It consists substantially of about four primordial elements. First there is the principal subject, the characteristic expression of which is due to the unexpected answer of the suggestive query of the low notes by strongly accented chords. Still in emphatic mood the second idea comes in with running work.

Then follows a delightful melodic idea, which is repeated in different keys no less than five times, the entire period extending to forty-nine measures. The accompaniment of this charming melody is thoroughly Chopinesque, consisting of arpeggio figures generally covering the compass of a tenth. In spirit this passage is much the same as that of the second idea in the Polonaise in C-sharp minor.

After the second idea there is a coda concluding this part of the work. It is then repeated with a very few slight modifications. Then follows the middle piece, a melody in the key of A, a novel relation of keys which no doubt troubled the contemporaries of the composer more than it need us, since the key of the piece is properly D-flat, the B-flat minor predominating only at the beginning, and the first part, as well as the last, closing in D-flat major. From this to the key of A, counting by the keyboard, is a major third, and everybody knows that the major third above or below is an agreeable relation of keys; moreover, we have here the music to tell us. This middle part is mystic and truly charming. Several other ideas meet us presently, one of which, with triplets in the alto, is rather troublesome to play, and still more troublesome when it occurs again near the end of the piece. Also some very pretty running work, charmingly supported upon a bass containing considerable melody of its own. This running work is afterward given considerable development, as also is the subordinate idea already referred to characterized by the triplets in the alto, and then the first part of the piece is repeated, and so at length the end.

—*W. S. B. Mathews' "The Masters and Their Music."*

Sonata in C-Sharp Minor.

Beethoven.

The origin of the name *Moonlight Sonata*, as applied to this work, has been the subject of much controversy. One of the most interesting as well as plausible traditions afloat concerning it is as follows: During Beethoven's early years in Vienna, at which time he was seeking musical recognition and battling with the most discouraging of difficulties—poverty, obscurity, and the indifference of a thankless and unappreciative world, our composer was unfortunate enough to fall desperately and hopelessly in love with one of his gifted pupils, Giulietta Guicciardi by name, a young Italian countess of great personal beauty, and lofty social position. The young lady was so far above him in wealth and station that a union was impossible. The grief and humiliation thus occasioned, coupled with the disappointments attending his artistic efforts and the gathering cloud of his growing deafness, seemed to overshadow his life and embitter his future. During one of his long, solitary rambles, he chanced, so tradition has it, to pass the villa where his lady love, with some friends, was spending a social evening. Someone was playing a fragment of one of his compositions, and he paused to listen, as it chanced, in the full moonlight. He was



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recognized from the windows, and Giulietta, with a few of the company, sallied forth to entice him in to play for them. After urgent solicitation, he reluctantly consented, and it was decided that he should improvise for them upon a theme selected by the company—the magical moonlight; but instead of giving them, as they anticipated, a realistic tone-picture of the streaming moonlight which flooded the landscape without, Beethoven gave vent, in the music, to his own moods, which were clamoring for utterance, and painted for them in darkest hues the strongly contrasted impression which all the brightness without any gaiety within cast like a shadow upon his own depressed and sorrowing spirit. It was not the moonlight but the shadows of the moonlight. The improvisation thus originated was afterward developed and perfected by Beethoven in the work now so familiar under the title of the Moonlight Sonata.

The following verses characterizing the different movements of the Sonata are by Mr. J. S. VanCleve in Derthick's Musical-Literary Clubs manuel.

Picture to yourself a man standing in the midst of a moonlight landscape of exquisite beauty, at once bright and solemn and meditating upon the griefs of his life, not impatiently, not angrily, but with that deep, selfpitying sorrow which has in it an element of consolation-

ADAGIO SOSTENUTO. (First Movement.)

"I stand upon the shore of life's broad ocean drear,
And watch the ripples of the softly flowing tide;
The shimmer of the moon, as on some fair one's bier
The white and silv'ry shroud her form doth seek to hide;
And I listen to the surge's moaning wail,
A voice, the saddest, yet the sweetest ever heard,
Sings from the darkness of my sorrow and travail,
Of love departed and hope for e'er deferred.

The second movement seems like an interpolation, an afterthought. Liszt has said of it that it is "like a flower between two abysses."

ALLEGRETTO. (Second Movement.)

Yet spreads her wings
A white-clad ship;
Mayhap she brings
From her long trip
Some joy, some solace to my soul.
Roll smoothly, O broad ocean, roll!
How gently wafts
Against her sails
And tap'ring masts,
And never falls,
The breeze that brings from o'er the sea
My ship, so fraught with hope for me.

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The finale is a sublime stormy expression of vehement resistance and climactic anger. It stands in the key of C sharp minor, G sharp minor and F sharp minor and there is scarcely any relief from beginning to end from the gloomy grandeur of these similar keys.

PRESTO AGITATO. (Third Movement.)

Alas, with clouds as dark as blackest night,
The sky, the moon, my ships are blotted out,
Naught can I see, save when the forked light
Glares forth from Heaven; even when I doubt
My eyes; for on the cruel, rock-bound shore
Beating her life out in the breakers there,
I see my ship, a wreck for evermore:
My hopes, my heart, my soul, drowned in despair."—Henry David.

Third Concert, Tuesday Afternoon, May 24th, 1898, at 2:00 o'clock.

PIANO RECITAL.

by

Xaver Scharwenka.

...Program...

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| 1. | a—Fantasie Op. 49,
b—Scherzo Op. 31, (See preceding pages.) | } Chopin |
| 2. | a—Sonata Op. 57, (Appassionata)
b—Sonata C sharp minor Op. 27,
(See preceding pages.) | } Beethoven |
| 3. | a—Impromptu a l'hongroise
(arr'd by Xaver Scharwenka.), | Schubert |
| | b—Scherzo, E minor, | Mendelssohn |
| | c—Nachtstück, | Schumann |
| | d—Le rossignol, | Liszt |
| | e—Tell Overture, | |
| 4. | a—Legend Op. 5,
b—Novellette Op. 22,
c—Valse Caprice Op. 31, | } Xaver Scharwenka |

The Piano used at this Concert is furnished by Steinway & Sons, of New York.