

Day
GEORGE D. J. GRIFFIN, M. D.
PRESIDENT

REV. WILLIAM J. FINN, C. S. P.
CONDUCTOR

Paulist
HORACE G. ANDERSON
SECOND CONDUCTOR AND SECRETARY

The Paulist Choristers

911 SOUTH WABASH AVENUE
CHICAGO

TELEPHONE / WABASH 8600
WABASH 8601

Henry Pratt Judson Esq.,
President University Of Chicago,
Chicago, Ill.

Dear Mr. Judson:

I have been instructed by Father Finn to offer you with the compliments of our Organization, a historical concert by the Paulist Choristers in Mandel Hall some evening towards the end of the season.

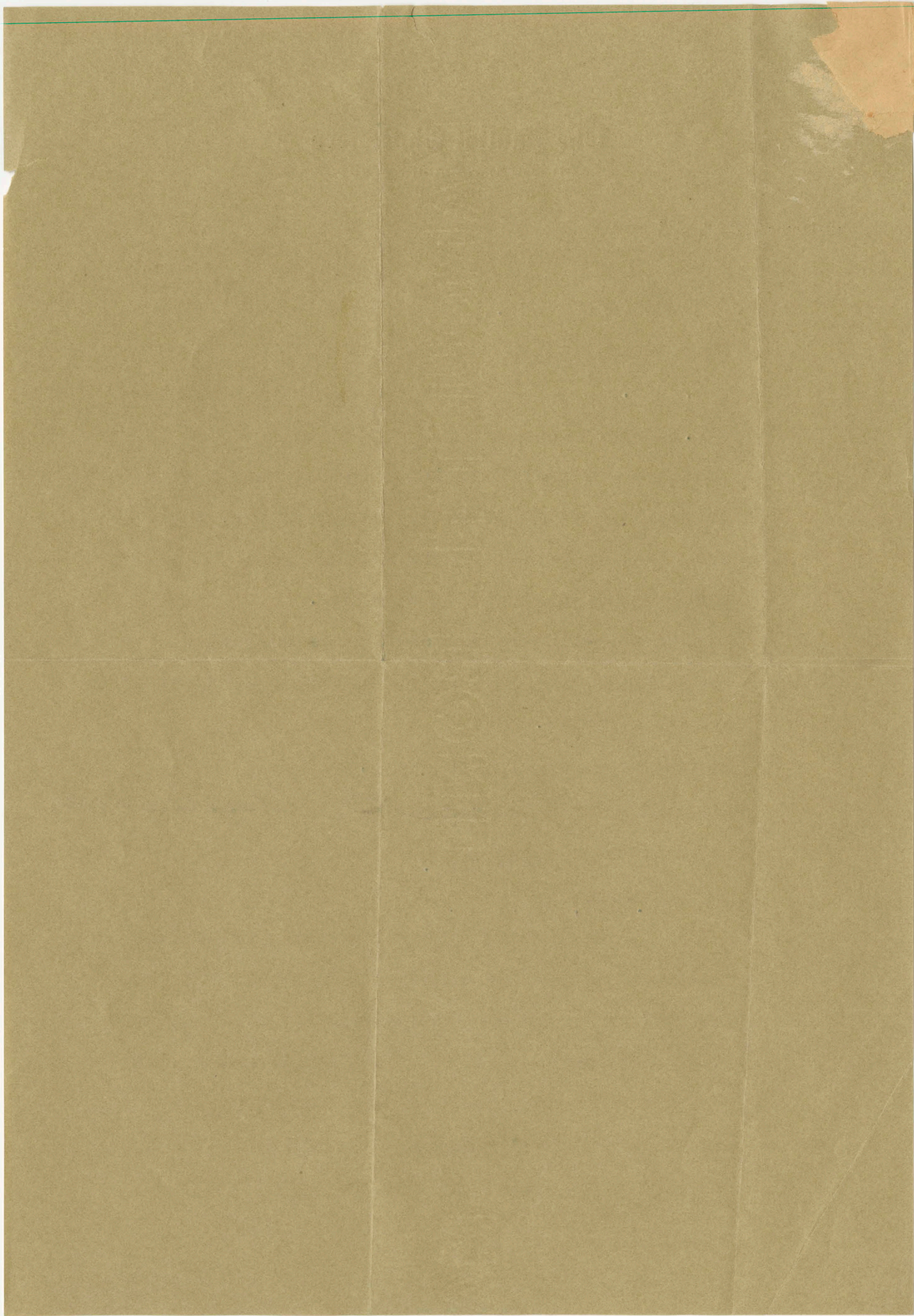
We recall with great pleasure the concert of the Russian Cathedral Choir, and trust that you may arrange this concert for us.

Very sincerely,

Horace G. Anderson

Secretary.

Chicago Feb. 16th, 1917.



Chicago, February 17, 1917

Dear Mr. Anderson:-

President Judson was very much pleased by your letter of February 16 which he has referred to me. I shall be glad to confer with you and Father Finn regarding the best possible date for the concert. The last concert of the University Orchestral Association, of which I happen to be secretary, will be held April 3. I think probably some Tuesday afternoon in April or May will be the best time. We find that 4:15 in the afternoon is an attractive hour. If it is more convenient for you however, I am sure that we can assemble our audience for an evening performance.

We greatly appreciate your kindness in extending to us this complimentary courtesy. As one indication of our appreciation - an altogether inadequate one - we hope that the members of the choir will be the guests of the University at dinner in Hutchinson Hall. We shall of course be glad to arrange the hour and the menu so as to

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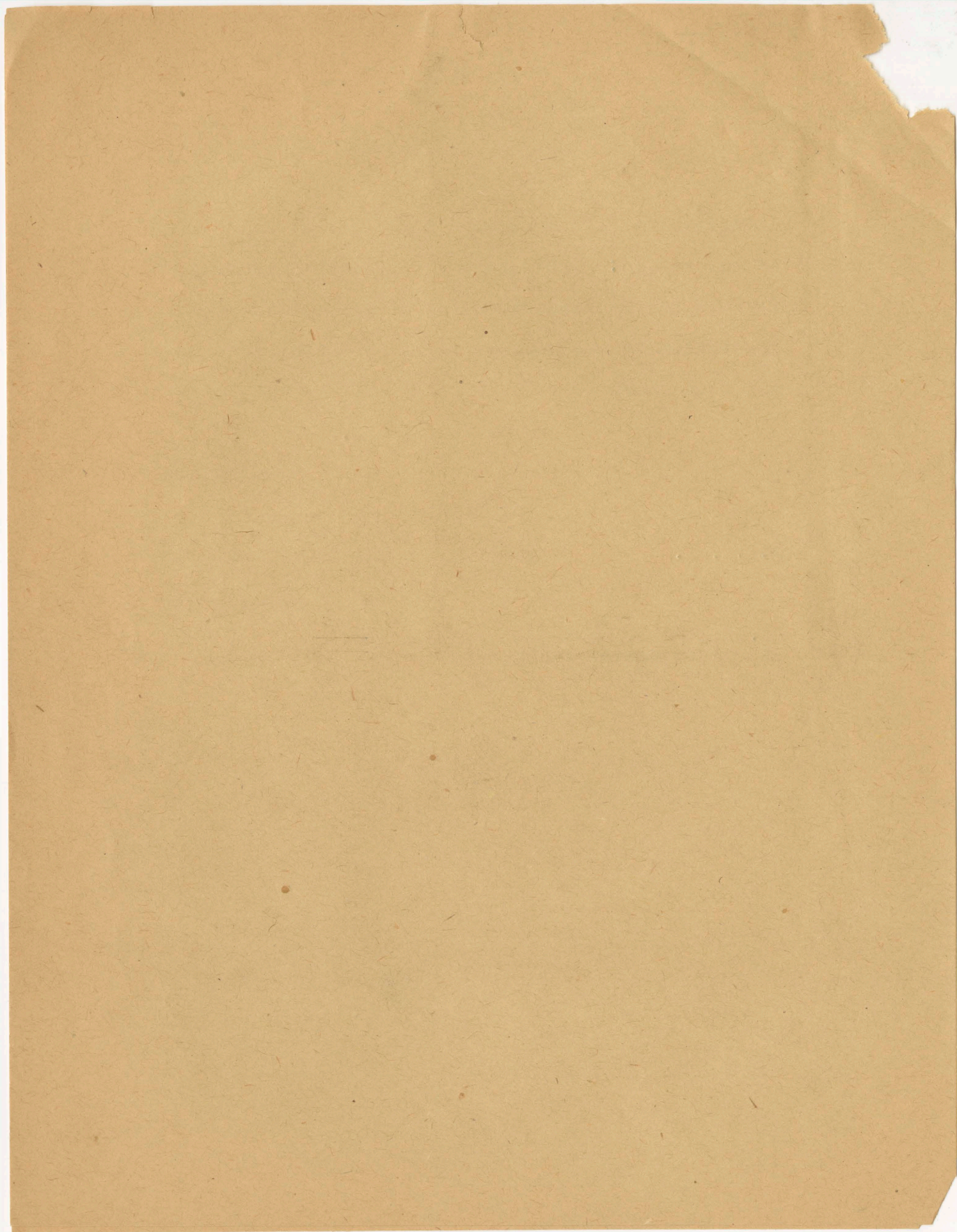
interfere as little as possible with the condition
of the voices! With great enthusiasm in looking
forward to the concert, which I know will be a
repetition of the success which the Russian Choir
had last year, I am

Yours very truly,

D.A.R.-V.

Secretary to the President

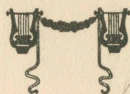
Mr. Horace G. Anderson
911 South Wabash Avenue
Chicago



The University of Chicago

The Paulist Choristers

REV. WILLIAM J. FINN, C.S.P.
Conductor



LEON MANDEL ASSEMBLY HALL

MAY 8, 1917, 8:15 P.M.

*By courtesy of
the Archbishop of Chicago*

Foreword

THE appearance of the Paulist Choristers of Chicago on this occasion is on invitation of the President of the University of Chicago. The organization would be dull indeed did it not appreciate, collectively and individually, the compliment of appearing under these auspices. It believes that it has a message to impart with respect to choral art. "The Paulist Choristers" is the sole concert organization of boys and men in this country. Organized as a part of the ministry of the Church, it has ever kept in mind the subtle appeal which Music, as the handmaid of Religion, makes to the heart and soul of man. The fame of the Choristers rests upon the recognition and training of that wonderful quality of the boy voice which, in the absence of sex dominance, ranks it with what may be conceived to be the voices of cherubim and seraphim. Competent critics recognize that a body of singers could have been brought to the state of effectiveness which has been conceded to the Paulist Choristers by nothing less than an uncompromising devotion to the highest ideals, so thoroughly ingrained as to have become the tradition and standard of the organization. The reputation of the Paulist Choristers rests upon its *a cappella* singing, for which the music of spirituality offers great opportunities.

THE PAULIST CHORISTERS

The University of Chicago Program

PART ONE—Secular

1. Kolyada - - - - *Rimsky-Korsakoff*
2. Down St. Peter's Road - - - *Schindler*
3. a) The De'il's Awa' - - - *De Lamarter*
b) The Gipsy - - - - *Zolotarieff*
4. The Song of the Cudgel - - - *Slonoff*

PART TWO—Sacred

1. All Breathing Life - - - - *Bach*
2. a) Emitte Spiritum Tuum - - - *Schuetky*
b) Haec Dies - - - - *Finn*
3. The Cherubic Hymn - - - *Gretchaninoff*
4. The Day of Judgment - - - *Arkhangelsky*
5. Hodie Mecum Eris in Paradiso - - - *Dubois*
Soloists { Mr. THOMAS McGRANAHAN, Tenor
 Mr. FRANK M. DUNFORD - Bass
6. a) Regina Coeli - - - - *Lotti*
b) Praise the Lord - - - - *Rachmaninoff*
7. I Waited for the Lord - - - *Mendelssohn*
8. Jerusalem, O Turn Thee unto the Lord *Gounod*

Accompanist, Miss MARY ANDERSON

Soloists of the Society

MASTERS JAMES McGRATH
HALLET DOLAN
JOSEPH WALSH
WILLIAM HALLISEY

MESSRS. THOMAS McGRANAHAN
FRANK M. DUNFORD
JOHN DROMEY

Program Notes

(Notes of the Choral Works on this Program are edited by John W. Barney, Honorary Member of the Oratorio Society of New York and Member of the Paulist Choristers)

PART ONE—Secular

I. KOLYADA - - - - Rimsky-Korsakoff

In the villages of Southern Russia and in other Slavic countries there is an immemorial custom that young people shall sing on Christmas Eve from house to house like the English Waits. These Yuletide songs are called Kolyadka, supposed to be derived from Kolyada, a goddess of most ancient pagan times whose name was associated with the coming of light, of the new year, and of the warmth of Spring. This composition by Nicolas Rimsky-Korsakoff emphasizes the coming of light and may be regarded as symbolic of the dawn. The music reveals the gradual increase of light, the crescendo culminating in a fortissimo greeting to the sun.

Comes Kolyada, maid of light,
Comes her golden chariot bright;
Young is she, with hair of gold,
Strong and black her horses bold.
Who comes swiftly in her train?
Lord of Spring, the god Offseyn,
Riding on a magic boar,
Starr'd with golden bristles o'er;
Gods of youth and gods of Spring,
Call to battle Winter's king!
Lo, his forces are undone,
Freed once more the golden Sun.
Ah! Hail! Hail! Hail!

2. DOWN ST. PETER'S ROAD - - - Schindler

Soloists { MASTER JAMES McGRATH
 { MR. THOMAS McGRANAHAN

"Down St. Peter's Road" is the song of the post driver in the Russian Province of Tver, and tells the story of the anticipation of a lover's letter and the disappointment at the bitter words it brought. The melody of the song is used as one of the main themes in the ballet

Petrushka by Igor Stravinsky. The song ends with a sigh as the postman's sledge with tinkling silver bells disappears in the distance.

Down St. Peter's Road, Oh, down the street to Tver,
A sleigh goes swiftly by, with tinkling silver bells.

Lo, he writes to me, bitter words he sends,
Lo, the letter small, joyless news it brings.

Written not with pen; written not with ink, Oh!
No, the words he wrote with his burning tears.

Wait my love no more, cease to watch for me,
Do not light the waxen candle every night.

Wait no longer there by the window wide;
For thy love, alas, comes not back to thee.

Down St. Peter's Road, down the street to Tver,
A sleigh goes swiftly by, with tinkling silver bells.

Down St. Peter's Road,
Down the street to Tver.

3. a) THE DE'IL'S AWA' - - - De Lamarier

This little song has been described as whimsical. It is certainly a good-humored piece of lightsome writing and one which is invariably welcome to the Choristers' audiences. As sung by this organization it has become a vehicle for the widest range of musical expression.

The de'il cam' fiddlin' thro' the town
And danc'd awa' wi' th' exciseman,
And ilka wife cries, "Auld Mahoun,
I wish you luck o' the prize man."
The de'il's awa' wi' the exciseman.
He's danc'd awa' wi' the exciseman.

We'll mak our maut and we'll brew our drink,
We'll laugh, sing, and rejoice, man,
And mony braw thanks to the meikle black de'il
That danc'd awa' wi' the exciseman.
The de'il's awa' wi' the exciseman.
He's danc'd awa' wi' the exciseman.

b) THE GIPSY - - - - Zolotarief

"The Gipsy" is a dance song, the story being adequately portrayed by the words. Zolotarief, a young Russian composer, has followed closely the footsteps of Moussorgsky, and his work may be regarded as

of the period in adhering strictly to the mode of musical expression of the people. The words are taken from a poem called "The Magpie" by Pushkin.

Hear the little bells that tinkle.
Hear the little tambourine.
Come and see, old and young ones,
Hi! the music is playing, ljuli, ljuli.
Jolly singing, ljuli, ljuli.
Hi! the dancing, ljuli, ljuli.
See the gipsy maid who dances,
Hear the tambourine she plays.
See the crimson scarf she's waving.
Wild and wilder is the song she sings.
Fortune teller, gipsy dancer,
All your questions I will answer.
Come, try your fortunes quickly.
Come, old and young ones,
Hi! the music, Hi! the dancing!
Ljuli, ljuli, ljuli, ljuli, Hi-ya!

4. THE SONG OF THE CUDGEL - - Slonoff

Soloist, MR. FRANK M. DUNFORD

Recent events in Russia have brought to the attention of the world in the most startling manner the seething discontent and revolt which, under the repressive rule of autocracy, found furtive expression only in the symbolism of the folk-songs. This "Song of the Cudgel" was long forbidden in Russia on account of its alleged revolutionary tendencies, as its performance had led to riotous demonstrations during the upheaval of 1905-6. The solo part is a particularly rugged piece of writing. Mr. Kurt Schindler of New York has arranged the refrain from an old song of the Volga boatmen. It is remarkable for its harmonics, the basses being divided at one place into four parts.

Many songs have I heard in my native land,
And of joy and of sorrow they told, Oh,
But of all only one has been carv'd on my heart;
'Tis the song of the craftsmen so bold, Oh!
Hi! my stave, will ye strike now,
Hi! my oaken cudgel, strike ye well,
Come, thrust now, come, push now, come, strike now.
So go on, great and mighty folk,
And the pangs of thy heart put aside, Oh!
Lift thy voice full of joy in a thrice holy song,
Sing the dear homely cudgel thy guide, Oh!
Hi! my stave, will ye strike now?
Hi! my oaken cudgel, strike ye well,
Come, thrust now, come, push now, come, strike now.

PART TWO—Sacred

1. ALL BREATHING LIFE - - - - Bach

Johann Sebastian Bach, coming of a family which had been notable for two centuries in musical annals, was mourned at his death in 1750 as one of the greatest organists and clavier-players of his time. He was not a reformer of music, but a spectator of all musical time. He left no form of music as he found it, but, on the other hand, with every form he touched he said the last word. Of his compositions comparatively little was known at his death, as his manuscripts were divided among his sons and many were lost. It required a century for the rediscovery of Bach, a work in which Mendelssohn, Schumann, and Robert Franz took an active part. Bach's most colossal achievements in vocal music are the "B Minor Mass" and the "Passion According to St. Matthew." His "Sing Ye to the Lord," from which this concluding movement is taken, was one of five motets *a cappella*. Bach's vocal compositions have been regarded as calling for the best efforts of the most carefully drilled choral bodies. The selection here given is the four-part fugue concluding the motet and may be regarded as almost a *tour de force* in polyphony. The motet is supposed to have been a composition for the New York. When Mozart visited Leipzig in 1789, the choir of the St. Thomas Church sang this motet. Jahn in his *Life of Mozart* says that Mozart's surprise at the flow of melody, wave upon wave, passed all bounds. He listened with rapt attention and exclaimed with delight: "That is indeed something to take a lesson from."

All breathing life sing and praise ye the Lord.
Hallelujah.

2. a) EMITTE SPIRITUM TUUM - - - Schuetky

Unaccompanied numbers afford a chorus its best opportunities. This motet, in seven parts, while simple in structure, is a splendid piece of choral writing, typical of a style most desirable for ecclesiastical service.

Emitte Spiritum, et creabuntur, et renovabis faciem terrae, Alleluia.
Veni Sancte Spiritus, reple tuorum corda fidelium, et tui amoris in eis ignem accende.

Send forth Thy Spirit, and they shall be created, and thou shalt renew the face of the earth. Alleluia. Come, Holy Ghost, fill the hearts of thy faithful, and kindle in them the fire of Thy love.

b) HAEC DIES - - - Father Finn

This is an Easter number for treble-chorus and solo. The theme and rhythm concur to establish the mood of joy appropriate to the great Feast.

Haec Dies quam fecit Dominus,
Exultemus et laetemur in Ea,
Alleluia.

3. THE SONG OF THE CHERUBIM - *Gretchaninoff*

Alexander T. Gretchaninoff is a native of Moscow and studied with Rachmaninoff at Petrograd. Like those of his instructor, Gretchaninoff's religious compositions are strongly marked by the characteristic national temperament. His "Cherubic Hymn," in seven parts, is notable for its brilliant Alleluia finale, the basses in octaves being answered by the trebles and tenors in a coruscating group of thirds.

We who figure forth the Cherubim in a mystery;
We who laud and praise the quickening Trinity,
Singing the hymn thrice holy,
Now let us lay aside every earthly care.—Amen.
Let us raise on high to the King of all our oblation
By the angelic host invisibly upborne.—Alleluia.

4. THE DAY OF JUDGMENT - *Arkhangelsky*

Of all the Russian sacred music none is more awesome than "The Day of Judgment" of Arkhangelsky. It is the apotheosis of apprehension, innate in the essentially religious and essentially despondent Slavic nature, of the dread summons to appear for the judgment of "all the wicked deeds" done in the flesh. The "shuddering dread" which Cardinal Newman wrote into "The Dream of Gerontius" is expressed in the dissonance of the souls arrayed before their Maker.

Upon the Day of Judgment do I meditate with great awe,
And all my wicked deeds do I lament.
How may I answer the great Eternal King?
Or how may I dare to answer the summons of the Judge?
O Thou, most gracious Father, and the only begotten Son,
Spirit Divine, have mercy upon me.

5. THOU, TODAY, SHALT BE WITH ME IN PARADISE - - - - *Dubois*

This number is from the "Seven Last Words of Christ," a favorite subject with the writers of sacred music. Possibly none of these compositions is more widely known than that of Theodore Dubois. A master of the modern French style, Dubois makes use of all orchestral devices, and his work reveals a perfect understanding of the interrelation of choral and orchestral forces. The scene is the appeal of the thief on the cross, and this Second Word well sets forth the fluency of musical diction which has made Dubois' composition possibly the most grateful of the shorter oratorios on the Passion.

Hodie mecum eris in Paradiso, amen, amen, dico tibi.

Domine, memento mei cum veneris in regnum tuum.

"Today shalt thou be with Me in Paradise."

Amen, Amen, say I unto thee, Lord, remember me, do Thou remember me when Thou comest into Thy kingdom.

6. a) REGINA COELI - - - - *Lotti*

Antonio Lotti was the son of an Italian Kapellmeister to the court of Hanover. He was born in Venice about 1667. Entering the Doge's chapel as a boy singer, he rose to the post of first organist and finally to Maestro di Cappella at St. Mark's. He composed several operas and, having attracted the attention of the crown prince of Saxony, he spent some time in Dresden in composition. Like many of the Venetian composers, he wrote operas for Vienna and acquired considerable reputation outside Italy. His church music is considered to be severe in style, but none the less modern in its grace and pathos. The motet here given is an effective setting of the Church hymn from the vesper service for the post-Easter season.

Regina coeli, Laetare; Alleluia.
Quia quem meruisti portare, Alleluia,
Resurrexit sicut dixit. Alleluia.
Ora pro nobis Deum. Alleluia.

b) PRAISE THE LORD FROM HEAVEN *Rachmaninoff*

Sergius V. Rachmaninoff (1873), the chief conductor of the opera at Petrograd, is one of the foremost of the younger school of Russian composers. He is chiefly known in America by his popular "Prelude in C sharp, minor." The essentially demonstrative Slavic temperament finds expression of its religious aspirations in numerous examples of that remarkable school of church music which has brought the composers of Russia into general prominence in recent years. This number is a fine example of contrapuntal writing, the baritone and other interior parts repeating and emphasizing the theme against the solid foundation of the second bass part, a device frequently found in the Russian composition. This number is offered as an interesting example of a work in which there is absolutely no change of key, no accidentals occurring in the work.

O praise ye the Lord, the Lord from Heaven,
Praise Him in the height.—Alleluia.

7. I WAITED FOR THE LORD - *Mendelssohn*

Soloists { MASTER JAMES MCGRATH
 { MR. THOMAS MCGRANAHAN

Felix Mendelssohn Bartholdy is perhaps best known so far as his choral works are concerned by his *Elijah* and *St. Paul*. Possibly his "Hymn of Praise" in the cantata form has had equal vogue with the larger works. The excerpt here given is one of the most effective in the work, featuring a lovely duet for soprano and mezzo soprano and working up to a choral climax.

I waited for the Lord, He inclined unto me,
He heard my complaint.
O bless'd are they that hope and trust in the Lord.

8. JERUSALEM (from *Gallia*) - - Gounod

Soloists, MASTERS HALLETT DOLAN AND JAMES McGRATH

Charles François Gounod is perhaps most widely known in this country by his operas. His *Faust* is without doubt the most popular French opera of the second half of the nineteenth century and set the seal on Gounod's fame. Among his many masses the best known are the "Mass of St. Cecilia," "Of the Sacred Heart," and "In Memory of Joan of Arc." His religious compositions include the oratorio *The Redemption*, which is not beyond the capabilities of a well-trained church choir, and the less frequently heard biblical trilogy *Mors et Vita*. On the outbreak of the Franco-German War Gounod took refuge in London and it was there that he wrote *Gallia*, from which this chorus is taken and which was sung at the inauguration of the Royal Albert Hall. The Germans were preparing to bombard Paris, and in the symbolism of this work the composer poured forth the love of his country. The "Jerusalem" of the text may thus be interpreted as an apostrophe to his loved Paris.

Jerusalem, Jerusalem, O turn thee to the Lord, thy God.

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Chicago, May 11, 1917

Dear Father Finn:-

To my Tuesday evening enthusiasm and gratitude, may I add this later expression of enthusiasm and gratitude in no respect diminished by the passage of the days? The members of the University talk with deepest appreciation of the beautiful program, and especially the wonderful effectiveness of the Choristers' singing. Through all of their appreciation runs admiration for your own skill in eliciting such singing from the members of your organization, and such scholarly musicianship as appeared in the make up of the program. It seemed to me, as it has seemed to others, that in the singing there was superadded to the effectiveness of an expert group of singers the spiritual expression of men and boys who had been inspired by

yourself
for thi

yourself. We are all very deeply indebted to you
for this contribution to our University life.

With kindest personal regards, I am

Yours very truly,

D.A.R.-V.

Secretary to the President

The Reverend William J. Finn, C.S.P.
The Paulist Choristers
911 South Wabash Avenue
Chicago

