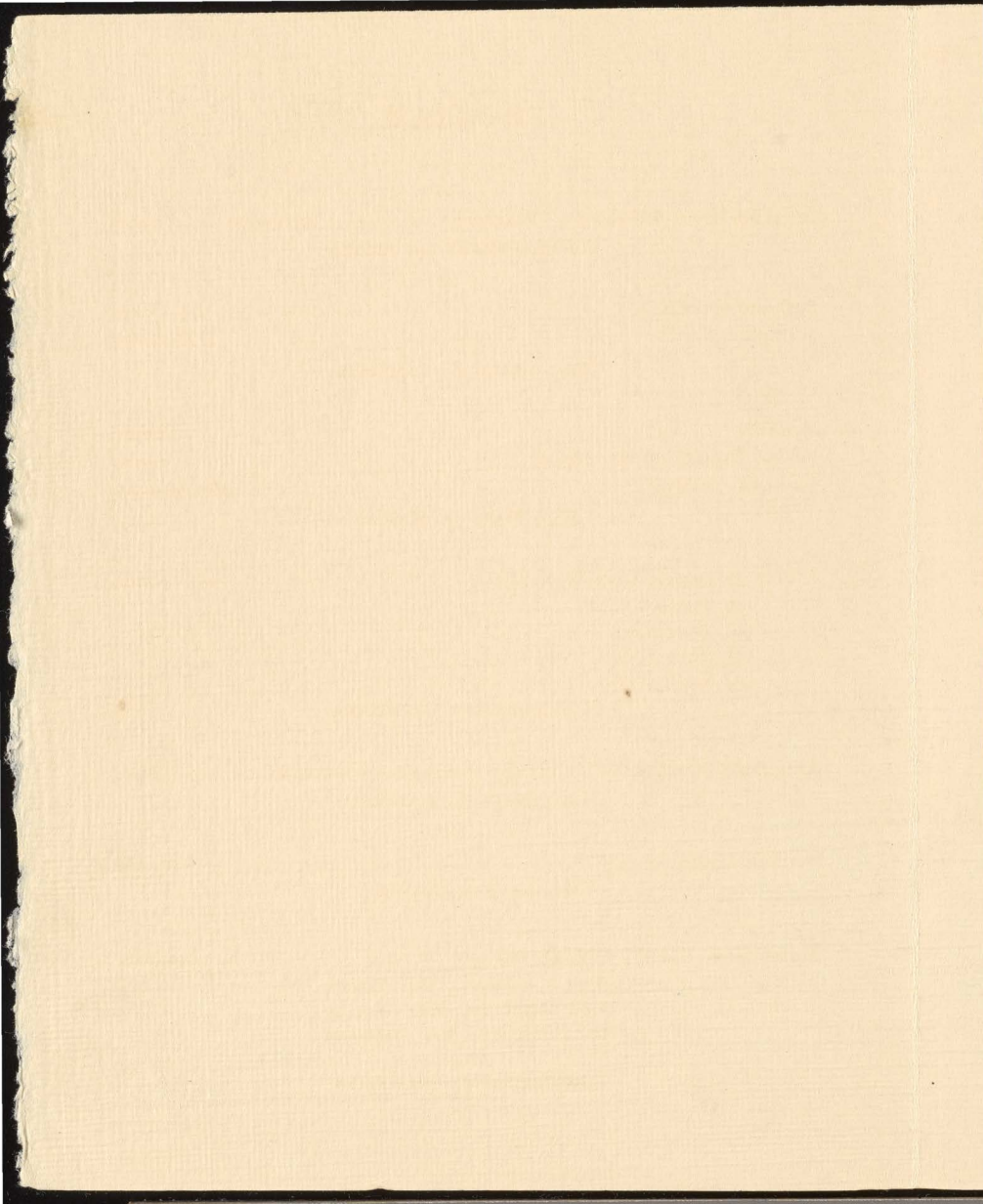


THIRTY-THIRD
ANNUAL COMMENCEMENT
OF THE
UNIVERSITY OF OREGON

ANNUAL FACULTY CONCERT
OF THE
UNIVERSITY SCHOOL OF MUSIC

VILLARD HALL
MONDAY, JUNE 21, 1909
8:15 P. M.

Musical Director—PROFESSOR IRVING M. GLEN



PROGRAM

Excerpts from Lohengrin (Wagner) - - Arranged by Tobani
COMMENCEMENT ORCHESTRA

Schluepfwinkeln - - - - - La Forge
I Think - - - - - D'Hardelot

MISS GRACE E. CAMPBELL

Berceuse - - - - - Chopin
Poeme Erotik, op 43, No. 5 - - - - - Grieg
Capriccio, E Minor - - - - - Mendelssohn

MISS MARY G. MORGAN

A Day in Venice, Suite Romantic - - - - - Nevin
(a) Dawn
(b) Gondoliers
(c) Love Song
(d) Good Night

COMMENCEMENT ORCHESTRA

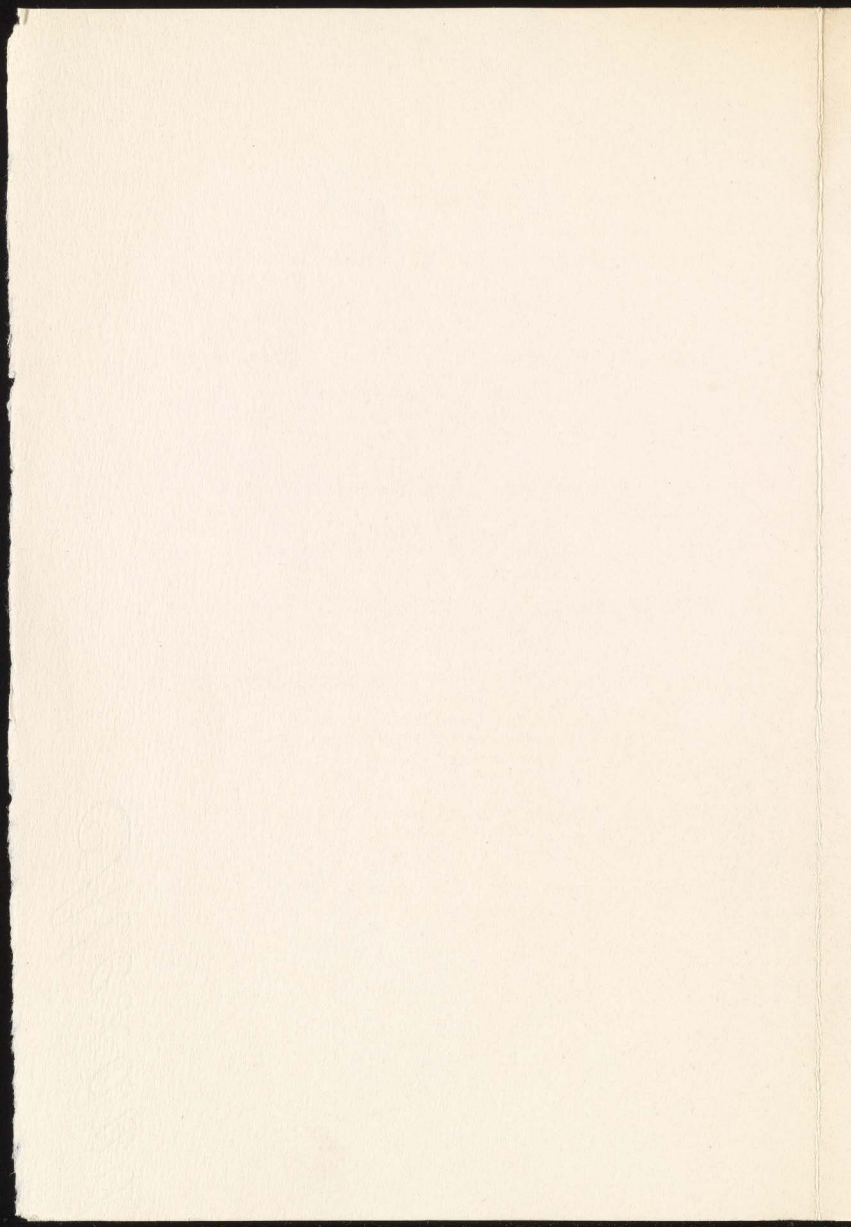
Aria from "Carmen"—"Je dis que rien ne me epouvante" - - Bizet
MISS GRACE E. CAMPBELL

Spanish Dance - - - - - Sarasate
MR. LE ROY GESNER

Sextet from "Lucia" (Requested) - - - - - Donizetti

MISS CAMPBELL, MR. PIERCE
MISS PRESCOTT, MR. GEISLER
MR. DAVIDSON, MR. PRESCOTT
AND

COMMENCEMENT ORCHESTRA



FORTIETH ANNUAL COMMENCEMENT
OF THE
UNIVERSITY OF OREGON

Sacred Concert
under direction of
The Faculty of the School of Music

VILLARD HALL
SUNDAY, JUNE FOURTH, NINETEEN HUNDRED SIXTEEN
FOUR O'CLOCK

Program Note

"Allegro con Grazia" *Tschaikowsky*

"To most of us the great charm of this movement, apart from its genial brightness and melodiousness, is its unusual time (*five beats in bar*). Although Eastern, and especially Slavic, music often makes use of this irregular number of beats, its lack of rhythmic accent always tends to strike the Western ear somewhat strangely. Much music in 5-4 time was penned before the *Pathetic Symphony* became world-known, and since that time there has been no lack of imitators; but to the majority of hearers there is no doubt that the *Pathetic Symphony* was their first introduction to this irregular but withal seductive and alluring tempo.

"The main theme is characterized by a flowing grace and charm which is practically continued throughout the movement, and is announced by the violoncello. The violins carry on a continuation in the same strain, and then the wind instruments have their say. A very charming effect is produced when a new scale passage played pizzicato by the strings is woven round the melody now enunciated by the wood wind. The middle section of the movement introduces a new melody for the violins, accompanied by a persistent and almost obtrusively continued note upon the basses and drum. At first welcomed for its variety, the drum note becomes at last so insistent that we are inclined to think Tschaikowsky was bidding us remember the persistent "knocking of Fate," which obtrudes itself into everything, however joyous. It is a relief when it at last ceases, and the graceful opening is repeated in its entirety, and a calm coda appended. The movement is remarkable for the simplicity of its construction, the quaintness of its rhythm, and the curious way in which it clings almost throughout to the key of D major."

Program

Allegro con Grazia (from the Sixth Symphony Pathetique)
..... *Tschaikowsky*
Commencement Orchestra

Tenor Solo, "Ave Maria" *Mascheroni*
Ralph H. Lyman
Violin obligato, Winifred Forbes
Harmonium, Ruth Davis
Piano, Marion Neil

"Father Forgive Them" (from Seven Last Words of
Christ) *Dubois*
University Choir
Albert J. Gillette, Baritone

Piano Solo, Fantasie op. 49 *Chopin*
Jane Scotford Thacher

Scene from "Cavalleria Rusticana" (Regina Coeli) *Mascagni*
University Choir
Chorus from Eugene Philharmonic Society
Daise Beckett Middleton, Soprano
Commencement Orchestra

Violin Solo, "Adagio" (from Concerto in D minor) *Bruch*
Winifred Forbes

Marche et Cortege (from "The Queen of Sheba") *Gounod*
Commencement Orchestra