

FIRST CONCERT

MONDAY EVENING, APRIL 12th, 1909

7:45 O'CLOCK

SOLOISTS:

MME. JEANNE JOMELLI, Soprano
MME. FRIEDA LANGENDORFF, Mezzo Soprano
DR. FRANKLIN LAWSON, Tenor
MR. EDWIN LOCKHART, Bass
MR. FREDERICK HASTINGS, Baritone

THE DRESDEN PHILHARMONIC ORCHESTRA—WILLY OLSEN, Conductor. VICTOR ILA CLARK,
Associate Conductor.

SYRACUSE MUSIC FESTIVAL ASSOCIATION CHORUS—TOM WARD, Associate Conductor.

PROGRAM

Opera, "Aida" *Verdi*

CAST:

Aida, MME. JEANNE JOMELLI
Amneris, MME. FRIEDA LANGENDORFF
Radamés, DR. FRANKLIN LAWSON
The King, MR. EDWIN LOCKHART
Ramphis, MR. FREDERICK HASTINGS

MUSIC OF THE CONCERT

"AIDA" *Verdi*

The opera "Aida" was written by Guiseppi Verdi in 1871, for the Khedive of Egypt, and was given its first performance in Cairo, December 24, of the same year; in Milan, February 8, 1872. In 1873 it was produced in New York city and three years later its first appearance in Paris took place. Conflicting accounts of the initial production are given by contemporaneous writers, but all were unanimous in their favorable criticism of its music, its dramatic power, its gorgeous instrumentation, its captivating melody and its sonorous harmonies. "Aida" has a most dramatic plot; full of action and giving opportunities for the display of Oriental pomp and ceremony, for dancing and the employment of all the apparatus of the grand opera. The story is one of love and war and loyalty, in contrast with hatred, revenge and intrigue—dominated by the influence of the cruel and arrogant Egyptian priesthood. There are grand chorus effects, notably in Acts I and II, and from beginning to end the audience realizes that there is no uncertainty in the mind of the composer as to the effect he desired to produce, nor any lapse from the sustained power of portrayal. There are certain Oriental characteristics displayed in some of the melodies and harmonies, as in the scene in which appears the High Priestess—in conjunction with the Priestesses and the Priests; while several of the dances have barbaric quality in rhythm and color. Of "typical motives," as the term is ordinarily employed, it may be said no trace is found, but there are certain themes to which dramatic significance may be given. The power of Verdi's work in "Aida" is its naturalness. From the production of "Aida" may be dated the advent of the greater Verdi, in whose works have been combined the beauty of the melody of the Italian and the dramatic intensity and forceful use of the orchestra of the German schools.