R. M. Farmer

Analysis of Four Choral Societies in the United States
ANALYSIS
OF
FOUR CHORAL SOCIETIES IN THE
UNITED STATES DURING THE PAST
QUARTER CENTURY

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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DURING THE PAST QUARTER CENTURY

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INTRODUCTION

The purpose of this thesis is (1) to show the gradual development historically of four well known choral Societies, the Handel and Haydn Society of Boston, the New York Oratorio Society of New York City, the Bach Choir of Bethlehem, Pennsylvania, and the Apollo Club of Chicago. A historical sketch of each society is given, including comments on the successive conductors and their influence on the development of the respective Societies.

Chapter II consists of a summary of the five most "popular" oratorios as given at various intervals by the four choral societies being reviewed during the past twenty-five years. Criticisms as offered by the "Musical Courier" and "Musical America" concerning several of these concerts are offered.

After this review of different performances of these five most "popular" oratorios is given, a number of reports of unusual and unique concerts by these four Societies during the past quarter century is given.

It has been but natural to derive from the material of the first three chapters a series of tables, showing at a glance the development of the societies and the number of times the most "popular" oratorios have been given by each.

Table I gives a list of the four societies that are
included in this review and their home city.

Table II lists the four societies again but this time the date of organization and the number of seasons each has given concerts is tabulated.

Table III gives a summary of the conductors of each society together with dates of the seasons of their conductorship.

Table IV lists the eleven oratorios that have been most frequently given by the four Oratorio Societies in numerical order.

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Table VII lists the four Bach works given the greatest number of times by the Bach Choir since its organization in 1900.

Table VIII gives the date of the first performance of the "Messiah" by the Handel and Haydn Society, the New York Oratorio Society and the Apollo Club. The number of times each of these three Societies has performed the "Messiah" since the first performance, including the 1919-1920 season is also given.
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CHAPTER I

HISTORICAL SKETCH OF EACH OF THE FOUR SOCIETIES

One wanders thru a field of happiness, a field of keen enjoyment at times, at other times one feels the sublimity of the occasion, when searching the history and development of such choral societies as the Handel and Haydn Society of Boston, the New York Oratorio Society of New York, the Bach Choir of Bethlehem, Pennsylvania and the Apollo Club of Chicago. To be sure, these organizations are composed of men and women, not angels, and they, just as other men and women struggle against the prosaic, are possessed of the same characteristics of unrest when things do not please them in their termination. Considering these men and women as Choral Societies, however, we find, that as organizations, they have awakened and kept alive an interest and reverence in oratorio, the value of which it is entirely impossible to estimate.

To sketch the development of these societies in chronological sequence we must first turn to the HANDEL and HAYDN SOCIETY of Boston. With one exception, the Stoughton, (Massachusetts) Musical Society, this is the oldest living musical organization in the United States. Its initial meeting was called March 30, 1815 by Gottleib, Graupner, Thomas Webb and Asa Peabody to consider "the expediency of forming a society for cultivating and improving a correct taste in performance of sacred music, and
also to introduce into more general practice the works of Handel, Haydn and other eminent composers". Sixteen men responded to this call.

Messrs. Perkins and Dwight note in their book entitled "History of Handel and Haydn Society" that "it would be an error to suppose that the Handel and Haydn Society sprang suddenly into life, like the mythic olive tree at the bidding of Athena. Its coming was heralded by many earlier organizations of its kind formed in Massachusetts towards the close of the eighteenth and in the first fifteen years of the nineteenth century, whose efforts were to ameliorate the style of performing sacred music, and to raise the standard of taste, recognition and remembrance".

At this early time, 1815, music was at a low ebb in Boston. Yet with these sixteen who responded to that call in March of that year as a nucleus, the numbers and interest in the establishment of such a society grew. On Christmas night of that year a chorus of one hundred voices, ten of whom were ladies, gave the first public concert. An orchestra of less than twelve pieces and a small organ accompanied them.

It is interesting to note that the first engagement of a professional vocalist was that of Mr. Thomas Phillyss in April 1818. He was paid the then exorbitant price of Four Hundred Dollars for two concerts.

In this same year, 1818, the first complete performance of the "Messiah" was given on Christmas night. This Christmas, 1919, it was given for the one hundred fortieth time by this self-same society. The season 1918-1919 concluded the
one hundred fourth season of this oldest musical organization in America.

To return,- a few years after the first performance of the "Messiah", though still not within the range of the past quarter century, it was interesting to note the following table showing the very good percentage of participants in the concerts of the season 1883-1884

<table>
<thead>
<tr>
<th>Total Number of Chorus Tickets</th>
<th>New Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>166</td>
</tr>
<tr>
<td>Alto</td>
<td>143</td>
</tr>
<tr>
<td>Tenors</td>
<td>120</td>
</tr>
<tr>
<td>Basses</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td>563</td>
</tr>
</tbody>
</table>

Maximum Attendance --456 Average at rehearsals 337
Minimum Attendance  208 Average at five concerts 361

During the one hundred four seasons there has been as few as one performance per year and as many as twenty-three, according to the public demand. Quoting from an article from Groves' Dictionary of Music and Musicians, - "The number of members active and retired is about three hundred. There is an active choral strength of six hundred. Strange to note, women have never been members, technically. Yet there has prevailed a system of annually inviting the aid of these women's voices". This uniquely composed Society rehearses regularly on Sunday nights during the season (from October to April inclusive). A majority of the programs have been and are given on Sunday.
The first regularly chosen conductor of this Society was Mr. Charles E. Horn. The succeeding conductor was Carl Zerrahn who served as one of the greatest builders of the high standards of this Society as conductor from 1854 to 1895. In respect to high artistic ideals and practical influence among the members of the Society, Zerrahn may be placed beside Theodore Thomas. It was said when Zerrahn tendered his resignation that whoever was elected would not have an easy task if he was obliged to retain the status of the chorus as it was upon Zerrahn's leaving it.

The chorus did not remain as it was under Zerrahn's conductorship. The membership was shifted, "the new blood in the management of the time-honored society was evidently determined to make itself felt". Reinhold Hermann, a German conductor and composer succeeded Zerrahn. The renovation in the chorus caused much hard feeling among the veteran singers and a general upheaval ensued. Despite this, in the report of the "Messiah" concert, the first concert in which Hermann appeared, the "Musical Courier" offers this constructive criticism. "The most important achievement on the whole was in making the performance of oratorio less provocative to slumber and less like dreary preaching in music than has been the rule".

Then somewhat later, a Sunday early in March 1899, the "Creation" was performed and the "Musical Courier" reports this concerning Hermann's directing: "Mr. Hermann used his baton less excitedly and was not so prolific in extravagant gesture, the result being more steadiness and confidence in both singers and players".
A change of conductors was made for the season 1899-1900. Emil Mollenhauer was chosen, and the test of his success as conductor seems well proven by the fact that he still holds the position today. His election was well received, and from his first concert to the present time the press has seemed to be profuse in expressing real appreciation for his ability and musicianship.

At the close of his first season, 1900-1901, the "Musical Courier" reports that "under that admirable conductor, Emil Mollenhauer, the chorus improved greatly in the finer points of choral singing. I understand that Mr. Mollenhauer insisted on a rehearsal of three hours with orchestra alone before he consented to conduct Verdi's 'Requiem', which demands marked finesse and nuance".

Appreciation of his ability was shown to Mr. Mollenhauer, as conductor, at the close of his second season, 1900-1901, by the chorus presenting him with two bronze busts. This ability as a conductor takes the form of "expecting nothing but good work from the chorus, for it has established a high standard of choral singing from which there must be no deterioration, -if an enviable reputation is to be sustained."

A somewhat later comment on Mr. Mollenhauer's ability as a conductor followed the concert of February 17, 1901 concerning the production of Mendelssohn's "Walpurgis Night". It had novelty, but it proved one of the best ever given in the entire East. "It was due largely to the skill of Emil Mollenhauer, for it is what a conductor gets out of his material that counts. Smooth and artistic melody, unbroken rhythm, feeling, reading and full appreciation on the part of the singers was very noticeable. The attack
was wellnigh flawless and the last climaxes were admirable".
(Musical Courier, February 17, 1907).

In closing the history of the Handel and Haydn Society, nothing seems more fitting than to quote from the sixty-five page pamphlet issued for the one hundredth anniversary celebration. "Boston's early distinction as the American musical center and all the multitude of musical organizations in the past one hundred years of Boston's local chronicles belong to the Handel and Haydn Society. If all of them were not directly rooted in it, they all have drawn their sustenance from the soil which had been first dug and watered by the Handel and Haydn Society, and flourished in the atmosphere it diffused of a broadly cultured musical taste.

The next oldest of the Four Choral Societies reviewed here is the NEW YORK ORATORIO SOCIETY. It was formally established in 1873 by Dr. Leopold Damrosch. This Society, like the Handel and Haydn, did not spring up suddenly as an entirely new organization. Quoting from Grove's Dictionary of Musicians and Musical Terms concerning its origin, we find that "the history of the choral society which preceded the present Oratorio Society extends back to the last decades of the Eighteenth century, and seems to have begun in its larger phase. There were Glee Unions like those of England at an earlier date,—with movements looking to the betterment of church music after the shackles of old Psalmody had been cast off".

When Dr. Leopold Damrosch came to America in 1871 he found that the semblance of the choral society in New York had fallen into somnolency. In 1873 he called for a meeting to begin
rehearsals. Some fifteen or eighteen persons attended this first meeting. By December 3, 1873, this body of singers had grown to between fifty and sixty and on that night they gave their first concert. The program consisted of a Bach Chorale, "Ave Verum" by Mozart, the motet "Adoramus te" by Palestrina, a part-song by Mendelssohn, and some airs and choruses from Handel's "Samson". It was reported an artistic success, most pronounced and encouraging.

As the interest and ability of the Society grew, it was able by May 12, 1874 to give an entire oratorio. This first oratorio was Handel's "Samson". In 1874, it took from the hands of the Harmonic Society the pious duty of annually performing the "Messiah". Since its organization there has been an average of four hundred singers in the chorus, a vast increase from the fifty to sixty singers that composed the chorus for the first concert in 1873. There has been an average of three or four concerts annually thru all these forty-seven years of the Society's existence.

This Society has indeed been unique in having for conductors members of the Damrosch family from its organization in 1873 until 1912. Dr. Leopold Damrosch, the founder of the permanent organization, acted as conductor from 1873 to 1885. Then his son, Walter, assumed the position in 1885 and did not give it over to his brother, Frank, until other duties demanded too much time to successfully hold this position, also. Frank Damrosch remained conductor from the season 1898-1899 until 1912.

A change of conductors occurred in 1912. Louis Koemenich was appointed. With a new spirit he created a reawakening in interest among the members of the Society. At the first concert that he conducted some were turned away for lack of room.
The "Musical Courier" reports concerning these two performances of the "Messiah", December 26 and 28, 1918, that "words of praise are especially due Conductor Koemmenich who knows just what he wants, and, what is more, how to get it. Thoroness marks all he does, and the willingness of his choral forces to follow his desires is apparent to any 'onlooker'. There was a freshness, a unanimity of tonal force altogether refreshing in all the choruses, and the one man responsible is Conductor Koemmenich. With quiet force, such as one notes with Nikisch, he expresses his wishes and they are obeyed".

For six years Koemmenich remained conductor, with varying success. He failed at re-election in 1918, Walter Damrosch being chosen as his successor. Mr. Koemmenich, feeling keenly his failure at re-election attempted to start a competing Choral Society. It was known as the "New Choral Society".

The author of this thesis became confused at the report in the "Musical Courier" of several of the former members of the New York Oratorio Society following Mr. Koemmenich to become members of this new society. It seemed to effect the sound status of the New York Oratorio Society. The following letter to the author from Mr. R.W. Tebbs, Recording Secretary of the New York Oratorio Society dated January 31, 1920 conclusively proves the misconception of such an attempt as that of Mr. Koemmenich's effecting the New York Oratorio Society. It also furnishes a concise statement of the works given since 1918. The letter is as follows:

"I am very sorry that you should have imagined that the course of the Oratorio Society could have been changed by the
forming of the New Choral Society in 1913. The New Choral Society died a natural death recently and is now entirely out of existence.

I am enclosing a Prospectus of the Festival to be given by the Society this spring. It will show you we are in a very live condition. We have performed since the organization of the New Choral Society the Children's Crusade, by Pienne, 'The Messiah', 'the Peace Festival' and 'St. Matthew's Passion'.

Digressing from the history of these four Societies, according to chronological sequence, let us next turn to the development of the BACH CHOIR in Bethlehem, Pennsylvania, thus leaving the Chicago Apollo Club's history until the last.

Journey with me to Bethlehem, Pennsylvania and let us witness the fourteenth Bach Festival given at Lehigh University, June sixth and seventh, 1919, and then we can more easily understand the peculiar development of this unique organization.

We must arrive there, in this old Moravian city, now world-renowned for its steel industries, Friday morning, June sixth, for the Festival begins in the afternoon at four o'clock. The afternoon seems rather long until time to go to find our places for this first performance, for the feeling of curiosity to verify those unique opinions as to the beauty of these services has become intense. We journey up the hill to Packer Memorial Church. "For the picture as a whole, Lehigh's terraced campus on the side of the South mountain forms a stately natural background."

As has been the custom since the origin of the Bach Choir the trombone choir, composed of sixteen slide trombones announces the sessions from the belfry of the church one-half hour before each program begins. The trombone choir has always played
an important role in the music of the Moravian church and since 1754 it has been used to announce "in lieu of passing bell, death of church members, to heighten solemnities of the burial service and to impart the majesty of sound on high feasts and holy days to the musical paraphernalia of her liturgy". (Musical Courier, February, 1900)

We find the church filled to its capacity and later learn that there are representatives from sixteen states and from parts of Canada. All is in readiness. Dr. Frederick Wolle, the founder and guiding spirit of the Choir lifts his baton and the magnificent choir of two hundred fifty voices sings the opening strains of the Bach cantata "The Lord is My Shepherd". This is the first performance of this cantata in the United States. We are soon under the spell and power of that magnificent man, who has created this intense and reverential love for Bach's cantatas to and oratorios in the very souls of the two hundred fifty local singers before him. We listen with a growing feeling of reverence to the three following cantatas,-"I with my Cross-Staff Gladly Wander" and "The Lord is a Sun and Shield", and "O, Teach Me Lord My Days to Number".

That evening, after an intermission of two hours we return, eager to let our very soul follow the earnest reverential spirit of these Bach lovers. They sing four other cantatas. It is not the mere context that inspires but the feeling expressed in their rendition, the atmosphere of devotion to art perfection. "It seems inconceivable how such a body of amateurs can reflect with their voices that soul-inspiring and beautiful spirit of Bach into the innermost being of the thousands of eager music seekers, that after the first visit are compelled to return annually".
The following afternoon, Saturday, June Seventh, we listen to the annual rendition of Bach's greatest sacred composition, the "Mass in B Minor". It is this same "Mass" that Dr. Wolle proposed to sing as a gigantic undertaking after his return from Munich in 1881. It had seemed to the singers as too difficult and almost insuperable. "The strain of the Kyrie was too taxing and as for the Credo and Sanctus, they seemed to the singers to be hopelessly beyond them!" Dr. Wolle refused to abandon this high ideal and after nineteen years of work toward this end, the "Mass" was first performed March 27, 1900.

One can imagine the impressive effect of listening to a composition which has been repeated fourteen times, each time with more love and reverence added in the rendering of it. At the conclusion of this nineteenth Bach Festival it was indeed not hard to number ourselves among "the eager music seekers, who after the first visit, are compelled to return annually".

Now, that an impression has been formed of this most recent Bach Festival, let us consider briefly the type of people that first inhabited Bethlehem, the Moravians. "It is almost startling to consider that one hundred seventy-five years ago, likewise in June (Musical Courier, June 1917) there took place in this community in eastern Pennsylvania, a "Singstunde", or service of song, that combined music and devotion, as do the present Bach festivals. Cut of the yellow handwritten pages of the "Bethlehem Diary" for June 1742, now treasured in the archives of the Central Moravian church, there rises, as one reads the lines and between them, a visualization of the community's forefathers assembled for this service, the ancestors in spirit, if not in
blood of the Bach singers of today. Illustrative of the manner of men and women they were, are the gilt framed portraits, that surmount the bookshelves of the archives,—paintings of clean-shaven, earnest-eyed brethren and devout sisters wearing the inevitable "Schnepped-Hauben",-close-fitting caps, against which Moravian femininity in 1815 waged successful rebellion. These portraits help to humanize the diary account of that notable Singstunde of 1742. There were eighty present to join in singing under Count Zinzendorf, their gallant, fervent leader".

From this first Singstunde until 1845 Bethlehem was an exclusive Moravian settlement. "These people lived, as truly as the Puritans, ever in their Great Taskmaster's eye; but they believed there was no sin in music,—if it was good music. With this as their attitude the Moravians gave performances that made the community a musical leader in American of the Eighteenth Century". (Bethlehem Bach Choir--Raymond Walters)

The discontinuance of the Bethlehem community as a Moravian church community and the incoming of other peoples and the beginnings of the steel industry there had its deteriorating effect on the development of Moravian music.

Not until 1881 do we hear of any particular further progress of music in this community. It was then that Frederick Wolle returned from Munich possessed with the single idea of studying and performing works of Bach only. His acquaintance with Bach was not made until he was twenty-one years old. This was when as a pupil of Dr. David Wood, of Philadelphia, he heard the blind master play the great preludes and fugues. Raymond Walters in his book "The Bethlehem Bach Choir" (Pages 179-180) tells us that Wolle's
ancestment with Bach began there, and it continued, when, under Rheinberger in Munich, he devoted himself solely to Rheinberger's own compositions and to Bach.

The story goes that on one fine Spring day in 1885 he heard a large chorus sing the "St. John Passion" in the Cdeon at Munich. Then and there he felt an inspiration to devote himself to interpreting the music of this supreme master. It was a summons and he answered it. Now for more than thirty years he has been devoting himself to the carrying out of this summons.

The more specific purpose of performing Bach's greatest choral work "Mass in B Minor" was such a determined one, that although he had to overcome the feeling of the chorus as to its stupendousness, yet he won the victory. In December 1898, the spirit inspired by Wolle had developed to such a point that the present Bach Choir was organized. This Choir accomplished the seemingly impossible, and on March 27, 1900 sang the "Mass in B Minor".

In presenting the "Mass" as well as all other new works for practice, Doctor Wolle, instead of starting from the beginning, works on the most intricate stumbling-block, repeating it until it becomes a very part of the singers themselves. His cheery words of encouragement spur them on, and when the difficulty of the particular passage is overcome, the singers then go back to the less difficult part which leads up to the climax. All difficulties thus disappearing, the reverence and beauty, or the brightness and joyousness of the work gradually and unconsciously becomes a part of the singers.

The Bach Festivals continued from 1900 to 1905. It was in 1905 that Doctor Wolle was called to the University of California to occupy the chair of music. Again in 1911 he was recalled
to Bethlehem. The people of Bethlehem had felt the need of him and the keen loss of such inspirational song feasts as those four Bach Festivals had supplied.

On Doctor Wolle's return from California, the Bach Choir saw the need of organization, of dividing the responsibilities and not thrusting all on their director's shoulders. Before, Dr. Wolle had been business manager as well as conductor. This new organization provided for a President, a Vice-President, a Secretary and a Treasurer, a Board of Managers and an executive committee.

There have been deficits after each of these Festivals since the reorganization in 1911. They are due to the engaging of professional orchestra players, providing a salary for the conductor and other necessary expenses. In meeting these deficits, music lovers of Bethlehem and certain eastern cities have become guarantors. The amount guaranteed ranges from ten dollars up to Mr. Charles Schwab's one-half of the entire deficit. Mr. Schwab realizes the value of maintaining Bethlehem as such a unique center of music. This realization, together with a life-long acquaintance with music and a growing love for Bach's music has caused him to become the financial power "behind the throne" to the Bach Choir.

What can be a higher praise to this unique organization than that which the Musical Courier of June 15, 1919 accords it? "Since 1900, the date of the first Bach Festival, this Choir has continued to attract National interest, until today it occupies a unique position in American music, ranking in standard with such organizations as the New York Philharmonic [with which the Bach
Choir made a most impressive appearance last year), and the Handel and Haydn Society of Boston".

And now, a survey of the development and progress of the APOLLO CLUB of CHICAGO is in order. In searching thru these histories it is the Apollo Club which seems more appreciated and lauded by its home city, and more praise is accorded the conductor of it for his sturdy and artistic musicianship and ability as a conductor than is accorded any of the other conductors. Such a musical organization as the Apollo Club, which has steadily progressed since its beginning in 1871 and throughout these forty-nine years has had but two conductors, is worthy of the pride of the city of which it is such a unique part.

For this steady development, Chicago accords the praise to whom it belongs—to its conductors. It was four years after the organization of the male chorus of thirty-three members in 1871 before a regular conductor was appointed. This first conductor was William L. Tomlins and he retained his position until 1898, thus giving twenty-three years of his best effort to the development of music in Chicago. It was during this period that the Theodore Thomas orchestra was organized in Chicago. Mr. Thomas worked enthusiastically with Tomlins to develop Chicago music, the two working together with the vision ever before them of making Chicago the musical center it has become.

The first concert of the Apollo Club was on January 21, 1873, two years prior to the election of Mr. Tomlins as a conductor. By 1875 the chorus had become a mixed chorus. It is interesting to note that the first performance of the "Messiah" by the Apollo Club—the Society has retained the custom of giving this
best known of Oratorios once or twice yearly,—was June 5, 1878.
The second performance of the "Messiah" was on December 30, 1879.

In the annual election for the season 1898-1899 a change of conductors was made. Harrison M. Wild was elected in Mr. Tomlin's stead. Quoting from the Musical Courier of July 18, 1898, we find the following words of praise, "That the selection is a favorable one to the generality of musicians is undoubted, as Mr. Wild has always shown himself interested in the welfare of the local artist, and is therefore likely to lend his influence where possible to the benefit and betterment of our home people. Mr. Wild has invariably demonstrated sterling qualities, his capacity for work and thoro and complete mastery of detail being almost equal with his profound musicianship. A scholar and a man of broad, liberal education, an artist of the highest calibre,—such is the new conductor of the Apollo Club."

Again quoting, this time from the "American Organist" for March 1919, we glean a better insight into the character of this forceful musician. "A tall spare man, of dark complexion, with deep-set blue eyes with the commander's glint in them, and the atmosphere always about him of the most intense energy. His philosophy—*the only thing that a man has to depend on is his own conviction of the truth. To be bound down by tradition so that you do a thing, not because you believe it right, but because somebody has said that it ought to be done in that particular manner, is not only skirking your own duty, but cramping your own soul*".

Mr. Wild's ability as a disciplinarian was shown early in his career as the Apollo Club's conductor. At once he established a rigid examination for entrance to the Club. The membership
before, and during this long period of Mr. Wild's efficient leadership has varied from two hundred fifty to five hundred. Now the average membership is two hundred fifty. **Rehearsals** begin the first of September and continue until May first, the rehearsals occurring weekly. As a result of these months of rehearsals the Apollo Club presents, on the average, four concerts yearly.

Besides these four concerts yearly, the Apollo Club has given its services many times to raise money for various worthy purposes. One of the most interesting of these special concerts occurred May 1, 1899. Walter Damrosch had composed the "Manila Te Deum" in commemoration of the Dewey victory at Manila, and it was this the Apollo Club presented for the benefit of the Chicago Maternity Hospital. Mr. Damrosch, himself, was there to conduct this new work of his, and he said of the Club, "It is an unusually fine organization and extremely ready at attack and general insight into the work". (Musical Courier, May 6, 1899). The concert realized a goodly sum, the auditorium being filled. Men in uniform formed a considerable percentage of the audience.

To aid the sufferers, following the earthquake in San Francisco in 1906, the Apollo Club gave the "Creation" on the evening of May fourth. The Club donated the entire sum obtained from the concert, twenty-five hundred dollars.

On May 18, 1919, Chicago University engaged the Apollo Club to repeat Verdi's "Requiem" in memory of the students of the University of Chicago who had made the supreme sacrifice. The fact that the Apollo's were paid to give this performance, shows the popularity of the club and its ability to meet special demands as judged by such an institution as the University of Chicago.
Almost the only retardation on the gradual development of the Apollo Club came at the close of 1916-1917 season, the time when many plans and hopes were vastly uncertain. In the November 10, 1917 edition of the "Musical Courier" occurred this item: "Last Spring there was much talk of disbandment of the Apollo Club, and Conductor Wild resigned, tho' later he was persuaded to retain the position. Now, however, with the several donations received, and the proceeds of Monday Night's concert (November 7; a benefit concert of part songs) the Apollo Club, the oldest and best organization of its kind in this city is again solvent and will undoubtedly remain so". After the singing of the "Star-Spangled Banner", Dr. Gunsaulus gave many reasons why the Club should be encouraged, urging a patriotic attitude toward it. It did become "solvent" and is again holding its high position as a musical organization, maintaining the highest ideals in the development of music for music's sake and for the advancement of music in Chicago; and this place will undoubtedly be kept thru future years.
CHAPTER II.

ORATORIOS PERFORMED BY THESE FOUR SOCIETIES

It has been of much interest to note the greater number of times the best-known classic oratorios have been given; to note the attitude with which they have been received at different seasons during the past twenty-five years; and to watch the rise in popularity of certain other great oratorios.

Greatest and best loved of all great oratorios is the "Messiah" by Handel. It has been given each year as a part of the spirit of Christmas, as a form of reverence to the newborn Christ, from its first performance by the Handel and Haydn Society in 1819 until now. In 1874 the New York Oratorio Society "took from the hands of the Harmonic Society the pious duty of annually presenting the "Messiah". The first performance of this story of Christ's birth in song given by the Apollo Club was June 5, 1878. The following year it was given on December thirtieth and ever since then it has been given during the Christmas season.

Enjoyable indeed has been the noting of the different ways in which the "Messiah" has been received during the different seasons by the New York, the Boston, and the Chicago audiences.

The Apollo Club, in selecting soloists for the "Messiah" of 1899 engaged "practically unknown singers". This was found necessary, the critic, Florence French, writes, to equalize matters, since two French soloists were employed to sing in the performance of "Samson and Delilah". Further comment on this says that a prominent artist in speaking of the engagement re-
marked, "The Apollo Club is not for the exploitation of baby talent; Debutantes are all right enough in their way, but they are out of their way at the Auditorium in the "Messiah", a work made famous and only tolerated nowadays by reason of hearing experienced artists in it."

As to the ability of the Apollo Club Chorus in performing the "Messiah" the following report is given concerning the production of it December 20, 1900---"Of all performances in the last few years, none have been so smooth, chorus, orchestra, organist and soloists. The distinguishing feature was the chorus; it was admirable in quality, precision of attack, in watchful observance of the director's signals and of dynamic contrasts. The smoothness of the different phrases showed the skill of the singers as a body, and the intonation was excellent". The performance was given with much spirit. The Chorus 'And the Glory of the Lord' was taken in an exalted manner and with sincerity. 'For Unto Us a Child is Born' was given with a nicety of precision and delicacy that well deserved the repeated applause given to Director Wild".

And this a report of the two performances of the "Messiah" by the New York Oratorio Society, December 23 and 25, 1902, Frank Lamrosch, conductor,—"The custom of presenting the 'Messiah' yearly in New York will continue to prevail so long as audiences flock to hear the work. The crowds belong as a matter of course to the church-going masses, who fancy they have performed a sort of pious duty by hearing the story of Christ told musically. The matinee performance was bad, the chorus, conductor and orchestra were continually at odds with each other. 'Atmosphere' was lacking.
At the Saturday evening performance the chorus sang with more spirit, but the orchestra again played raggedly and with little or no regard of the conductor's beat.

Concerning the two performances on December 25th and 27, 1913, Louis Koemmenich, conductor, a much more favorable report was given. The headlines of the report noted that Louis Koemmenich, the conductor, was praised by the Press for his baton mastery and impressive reading of Handel's time-honored Oratorio, the "Messiah". Chorus, soloists and Orchestra united in two memorable Christmas performances. A comment of interest concerning the eighty-sixth and eighty-seventh performances on December 29 and 30, 1914 was that Mr. Koemmenich used the English fashion in conducting, faster than the German method, thus causing no dragging.

The performance of the "Messiah" on Xmas evening 1916 by the New York Oratorio Society caused the following somewhat depressing comment by the critic of "Musical America". "These yearly performances of the "Messiah" offer scant food for comment apart from the work done by the soloists. Sometimes a little worse, sometimes they are a little better, but invariably they attract large assemblages and are listened to with devotion. To be sure, since Mr. Koemmenich took charge of the society, Handel's oratorio has fared better than it had for many years previous. The new conductor put a degree of new life into the interpretation, in some cases broke away from traditions and put forward a conception that has been duly praised".

The critic, E.E. Woolf, reports that the most important achievement of the Handel and Haydn Society Chorus, Reinold Herman conductor, in its concert, the "Messiah" in December 1898
was in "making the performance of oratorio less provocative to slumber and less like dreary preaching to music than had been the rule. There were fewer singers in the chorus than before, but the body of the tone was better, the rendering of the more florid passages in the choruses less rumbling, more steady and more flexible in effect. The soloists, however, dropped into the rut of traditions".

Under Emil Mollenhauer, the one hundred twenty-fourth and one hundred twenty-fifth performance of the "Messiah", December 17 and 18, 1911 given to capacity Boston audiences was reported in this unique way, "the music feast, a local perennial plant, blooms just as hard and vigorously today as it ever has in its long series of renderings".

"Musical America" gives a very interesting report of the performing of the "Messiah" on December 26 and 27, 1915. "The December 26 and 27 performance of the 'Messiah' celebrated the one-hundreth Anniversary of the first meeting of the Handel and Haydn Society, in King's Chapel, then called Stone Chapel on the evening of Christmas 1815, when there were performed pieces of sacred music, chiefly from the works of Handel and Haydn".

"The chorus sang with the security and accuracy of intonation, the musicianly rhythm and attach, the fine balance of tone, the vigorous regard for inner parts which would receive lengthy columns of praise if produced by a local organization new to Boston but are now taken almost as a matter of course by the press and the public of this city--'matter of course' in the same sense in which the virtuoso performances of the Boston Symphony Orchestra and Doctor Karl Muck are 'Matters of course'."
Mollenhauer is past master of the traditions as well as the choral difficulties of the 'Messiah' and his performance of the work is always greeted with a packed hall and with the heartiest enthusiasm".

Another comment on the performance of the "Messiah" given by Musical America following the concert of December 30, 1916 is indeed favorable toward the ability of Mr. Mollenhauer as a conductor. "There is an object lesson for conductors in the skilled and authoritative directing of this assemblage by Mr. Mollenhauer, who combines both the orchestra and chorus into perfect ensemble, gaining impressive effect and exacting the instant and reliable response to his bidding, this reaching a high degree of artistry. The old, old choruses seem ever new under his direction and one feels in listening to such a performance as were these, that the choir, orchestra and conductor had by the latter been merged into one complete and perfect whole".

A later comment, on the 1917 performance of the "Messiah" under the same conductor states that the "Traditional excellence of the society's performance was maintained thru Mr. Mollenhauer's familiarity with the music and his admirable interpretation of the score; the chorus was well skilled in execution and responsive in feeling, the soloists well chosen for the quality of the music and the intent of the performance".

Seemingly, the next best loved oratorio among these four choral societies is Mendelssohn's "Elijah". It seems to have been most popular with the Handel and Haydn Society during the past twenty-five years. During this period "Elijah" was first given by the Boston Chorus February 7, 1897.
On November 4, 1906, "Elijah" was given by the Handel and Haydn Society for the benefit of the building fund. It was their purpose to build a hall that they might have for their own in which to give their concerts and in which they might practice. This was near the consumation of their purpose. Since 1901 they had been striving toward this end. Since 1908 they have not only practised but given their concerts in Symphony Hall, the new home of the Handel and Haydn Society.

Two especially appropriate occasions for the presentation of "Elijah" by the Handel and Haydn chorus were the one hundredth anniversary of Mendelssohn's birth (February 7) 1909, and the occasion of the one hundredth anniversary of the origin of the Handel and Haydn Society, 1915. This latter anniversary was celebrated with a festival week, April 11 to 16, "Elijah" being given on the evening of April fifteenth.

During our twenty-five year period of review, another time of especial interest in the presentation of "Elijah" was by the Handel and Haydn Society on Easter Sunday night April 21, 1917. "Musical America's" report stated that "Emil Mollenhauer conducted his chorus thru as fine a performance of Mendelssohn's "Elijah" as was ever heard in this city. The music was nobly interpreted. A mighty and particularly inspiring moment was felt by the great audience when it burst into applause before the finish of the chorus "Thanks be to God".

Another performance of "Elijah" that received very favorable comment by the critic of "Musical America" was that of the New York Oratorio Society on February 13, 1917. It was a performance "that has not had its equal here (New York City) in
the last ten years. It served to establish somewhat of a new standard of singing for this organization. Certainly since Koemmenich's accession to the leadership five years ago the society has done nothing better, if, indeed it may be said to have done anything as well. We have had occasion to criticize this estimable conductor for not a few things in this intervening period, but it is a pleasure to chronicle that all he did this time merited the heartiest and the most enthusiastic commendation. The chorus slumbered not nor slept, as they have often shown a disposition to do.

The first time that the Apollo Club gave "Elijah" was in 1897. A comment on the performance was that the work was favorably received, notwithstanding the depression of the times.

On the evening of May 18, 1900 another presentation of "Elijah" was given by the Apollos. This was the closing concert of the season, and the happy comment was added, "the entire performance was praiseworthy and the season ended amid general congratulations and a big surplus".

Its continued favor is shown by the performing of it as the first concert of the present season 1919-1920, the forty-eighth season of the Apollos. Concerning the concert the report has it that "one of the largest audiences that ever assembled for the Apollo Club concerts appeared at the performance of "Elijah", November third. Conductor Wild is to be highly commended upon the excellent work of his choristers who are equal to his every demand and respond with spontaneity, verve and enthusiasm".

It is indeed interesting to note the interest developed by the three other choral societies in Bach music since the establishment of the Bach Choir in 1900. The unique prominence
that the Bach Choir has maintained for the choral works of Bach has made itself felt all over our country in a musical way.

It was thru the persistence of Dr. Wolle, director of the Bach Choir, that the "Mass in B Minor" was first presented in America on March 27, 1900. It was his further purpose to repeat it each year that the Bach festival was repeated. In June 7, 1919 the fourteenth performance of this, the most difficult and most wonderful of all Bach's Choral works, was given. The Apollo Club attempted and successfully performed this massive work in 1909 and then again in 1910.

Another type of composition of Bach's that has been attempted by the three other societies than the Bach Choir is "The St. Matthew Passion". The Handel and Haydn Society gave it once before the Bach Festival came into existence, in 1896. Again in 1902 this Society repeated the "Passion" music.

"Musical America" gives rather a discouraging report of the New York Oratorio Society's performance of this "Passion" music on April 14, 1917. It is well that this Society, as well as the others, can outlive such criticism and attempt other presentations of the same difficult music, profiting by the former mistakes. The critic says that "the lamentable insufficiency of such New York performances as the choral works of Bach have received in the last ten or fifteen years ought to be proverbial if it is not. Music lovers hunger for these master pieces, but in the face of the pitiable traversities exhibited at becomingly long intervals in local concert halls, they have not heart to wish for any more of this sort of thing than falls to their share".
"In the proclamation of some of the staunch chorales and occasionally in some of the fulminant ejaculations of the turbulent the sheer splendor of the music lent a convincing beauty and force of expression to the choristers' work. But on the whole the performance conveyed scant intimation of the puissance of the 'Passion'. It lacked rhythm and incisiveness."

It is very interesting to note the entirely opposite report that the "Musical Courier" offers of this same performance of "The St. Matthew's Passion" in 1914. Concerning Koemenich's ability the critic writes, "praise is not only due him for faithful work and skill as a musician, but also for that not too common ability to inspire enthusiasm and confidence in his singers. A test of his musicianship was shown when he conducted 'St. Matthew's Passion'. It was said that he made Bach virile, energetic and dramatic, and gave a well-nigh flawless expression to a grand conception of Bach's intentions."

We turn with a feeling of satisfaction from these conflicting reports to the report of the plans for the first performance of this "St. Matthew's Passion" and the Festival given so successfully by the Bach Choir in 1901. The Festival was given in the Moravian Church and besides the choir of over one hundred voices there was a specially trained choir of boys, one hundred selected voices.

Quoting from the Musical Courier report of these plans,-"The entire choir-gallery will have to be reserved for Mr. Wolle's choral and orchestral forces. Grouping will be somewhat complicated in the 'Passion' music where the two choruses and the two orchestras will answer each other antiphonally, while the boy's
choir carries the melody of a chorale. The first chorus will occupy the south wing of the gallery with the soloists and the first orchestra in front of it and facing north. The second chorus with its soloists and second orchestra will be ranged correspondingly on the north gallery.

The choir boys will occupy the upper portion of both wings and perhaps some available space near the organ. They have a distinctive part only in the 'St. Matthew's Passion' but in all likelihood will also assist in singing the chorales of the Christmas oratorio. The instrumental support will be of unusual strength, and efforts are being made to secure some or all of the unusual instruments for which Bach's score calls. It should be understood, however, that it is not Mr. Wolle's object to introduce anything bizarre, but simply to utilize all the instrumental accessories that will help to realize the musical effects intended by the composer. The orchestra will consist of sixty-six instruments among them two oboi d'amour.

Showing the continued love for such a masterpiece as Haydn's "Creation" throughout the one hundred five years of the Handel and Haydn Societies existence and the continued efficiency in the rendering of it the following appeared in the "Musical Courier" after the concert on April 26, 1919: -"It has been a little over one hundred years since the first production of "Creation" by the Society, this being the seventy-third performance of this same oratorio. The well-trained chorus sang Haydn's fanciful and simple measures with the precision and sympathetic understanding that always distinguish its work".
CHAPTER III.

INTERESTING AND UNIQUE CONCERTS GIVEN BY THESE FOUR CHORAL SOCIETIES EXCLUSIVE OF THOS GIVEN IN CHAPTER II.

There have been many other interesting and unusual concerts by these four choral groups in the past quarter century besides the performances of the "Best" in Oratorio. On March 24, 1915 the New York Oratorio Society gave Wolf-Ferrari's "Vita Nuova". The work is a "liquid English translation of Dante" and is "fascinating and one of the most original of modern choral works. Its orchestration is strange. An intermezzo employs only two harps, pizzicato strings and a piano. It was applauded until Loemienich repeated it. The work makes use of a boy choir".

The following year-1915 (December 8) this same Society performed Bossi's "Joan of Arc". Of the composition it is said that the "music is full of dramatic effects interspersed with charming lyrical movements, and altogether void of that deep religious feeling, that mysterious sentiment of devotion and awe which spiritualizes the choral works of Brahms, and to a lesser degree, of Elgar".

David Stanley Smith of Yale honored the New York Oratorio Society in 1917 by giving it the first performance rights of "Ave Jesu", a rhapsody for chorus, semi-chorus, soli and orchestra. It was successfully performed on December fifth.

"Musical America" in the magazine for April 15, 1916, gives a very interesting account of the preparations for the
Shakespeare Masque which was given in New York in May 1916. "Louis Koernerich, conductor of the New York Oratorio Society has been appointed director of music for the Shakespeare Masque. Ten of the most important singing societies of New York have joined forces to furnish the five hundred or more picked voices which will sing the choral portions of Mr. Farwell's incidental music".

"The music has been composed of an elaborate scale for an orchestra of one hundred pieces and a large mixed chorus. It will accompany more than one third of the action of Mr. McKay's Masque, sometimes as a soft musical background for spoken dialogue, but more frequently in the form of elaborate separate compositions such as marches, ritualistic dances and antiphonal choruses".

"To solve the problem of outdoor acoustics Mr. Farwell has devised a special type of orchestration, which makes use of all the elements of the modern symphony orchestra, but manipulates them so that they will carry thru the open air to an audience of twenty thousand".

As early as 1897 special honor was paid to the Apollo Club. On February twenty-first, with W.L. Tomlins as leader, the chorus gave Villiers Stansdard's "Requiem", composed in 1897 and given by the Apollos for the first time in America. The critic reported that because the Apollo Club was the first to obtain American rights for production of this work the oft-made assertion seems justified that the Apollo Club is the greatest organization of its kind in America.

Again in 1910 (February 7 and 8) the Apollos gave a work for the first time in America. This time it was "Ruth".
a cantata by George Schumann. This was the first time it was given anywhere in English translation. By February 5th all the seats for both performances were sold. "This was the latest and perhaps the most successful of all attempts to provide a suitable background for the old Hebrew idyl. It was given in a spirited and ambitious manner. The choruses were exceptionally well trained, the shadings and climaxes being thoroughly understood, while the attacks were splendid".

Three years later, on February 24, 1913 "Ruth" was given again, this time conducted by the composer, George Schumann. This was Schumann's first appearance in America.

One of the bigger occasions on which the Apollo Club assisted was the Festival week of the Chicago Orchestral Association, April 24 to 29, 1917. On the first, third and fifth nights a successful reading of Mahler's eighth Symphony was given, thanks to the Apollo Club, Mendelssohn Glee Club, Swedish Club, Philharmonic, the American, Chicago Singverein and two hundred boys from Oak Park and River-Forest Schools.

Another special concert occurred in the middle of January 1912 when Wolf-Ferrari's "New Life" was given as the latter half of the program. It was given under the auspices of Chicago Grand Opera Company with Wolf-Ferrari, himself, as conductor. There was a children's chorus of five hundred. This and the Apollos were both trained by Harrison Wild. There were nine hundred on the stage, besides the choruses. All of the Thomas Orchestra assisted.

On February 18, 1901 and February 17, 1902 programs of part songs were given. As to the success of the first of these concerts one can easily judge from the following criticism:
"The program showed the usual catholic spirit and fine taste of Harrison Wild. It is easily discernible that the Apollo Club's part-song concerts are growing steadily in popularity. The reason certainly is not on account of the artistic merit of this annual event, for a program composed of such a variety of selections does not do this excellent musical organization the credit it is deserving of when the work for the evening is some noble oratorio of an equally talented composer."

The consummation of a hard task attempted by Harrison Wild was regarded with an entirely successful performance of the difficult work of Edward Elgar, "The Apostles", on April 23, 1906. Concerning it the critic wrote, "The preparation of a work such as this involves endless labor and perseverance. It calls for the exercise of a great deal more than mere musicianship; makes many demands on tact, patience and energy, and if Mr. Wild required any reward for the hours of toil which he spent in bringing Elgar's composition to a hearing he had that reward in the really fine performance on Monday night. The chorus and the orchestra went thru the prodigious difficulties of Elgar's composition with astonishing certainty."

Such words of praise as those given after the performance of Gounod's "Gallia" by the Handel and Haydn Society on February 9, 1902 serve as encouragement to maintain the same efficient work on the part of the chorus, and they show the high plane on which the Society stands. "Mr. Mollenhauer got the right spirit of 'Gallia'. It was a superb performance, one that served in enhancing the impressive conception of the composer as depicting the sorrow of his country men upon the downfall of the nation before its ancient foe".
Concerning the presentation of Gounod's "Redemption", April 16, 1914, the following shows the ability of the chorus (the Handel and Haydn Society) in another way. "The chorus covered itself with glory, not the least of its feats being the ability to sustain without a break, some of Mr. Mollenhauer's majestically long-drawn-out tempi".

A program of unusual interest and a program reflecting glory on the woman-composer and poetess was that of the performance of "Peace with a Sword" by Mabel W. Daniels on February 17, 1913. What could have seemed more appropriate at this period of turmoil than a war cantata, written by an American composer and poet? The text is adapted from a poem by Addie Farwell Brown. This was the first presentation of the work in Boston. "There are many powerful contrasts of shading in the music and startling climaxes, one of which ends the composition. There was tremendous applause at the conclusion of the performance, which was acknowledged by the poet and composer, both of whom were present".

Another interesting composition of modern date that has proven worthy of repetition is Elgar's "Dream of Gerontius". It is the presentation of these modern compositions that helps keep alive the keen interest in sacred music of greater pretensions than soli. The Apollo Club first presented the "Dream of Gerontius" in 1903 at the Spring Concert, March 23, and then again on February 11, 1907. Concerning this latter concert the Musical Courier reported that "Elgar's music, set to a poem which is the very essence of the most orthodox high-church doctrine and theology, is in parts magnificently effective, and served as a vehicle for some very good choral work".
The sixth presentation of the "Dream of Gerontius" by the New York Oratorio Society, December 9, 1914, was unique in that Gervase Elwes, an English tenor, was brought to the United States to sing the solo part. There is much solo work in the oratorio, and Elwes made much of the splendid opportunity offered. Concerning the chorus the "Musical Courier" reports that "Director Koerlenich made much of the dramatic possibilities of the work, and the chorus was thoroughly responsive to his leadership".
CHAPTER IV

TABLES DERIVED FROM CHAPTERS I, II, and III.

Summarizing the development of these four Oratorio Societies and the oratorios they have given the following tables have been derived:

Table I gives the name of each of the four societies and the home city of each.

Table I

<table>
<thead>
<tr>
<th>Society</th>
<th>Town</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handel and Haydn Society</td>
<td>Boston, Massachusetts</td>
</tr>
<tr>
<td>New York Oratorio Society</td>
<td>New York, New York</td>
</tr>
<tr>
<td>The Bach Choir</td>
<td>Bethlehem, Pennsylvania</td>
</tr>
<tr>
<td>The Apollo Club</td>
<td>Chicago, Illinois</td>
</tr>
</tbody>
</table>

The second table enumerates in chronological sequence the date of organization and the number of seasons concerts have been given by each of the four societies:

Table II

<table>
<thead>
<tr>
<th>Name of Society</th>
<th>Date of organization</th>
<th>Present Season</th>
<th>Total number of seasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handel and Haydn Society</td>
<td>1815</td>
<td>1920</td>
<td>105</td>
</tr>
<tr>
<td>Apollo Club</td>
<td>1871</td>
<td>1920</td>
<td>49</td>
</tr>
<tr>
<td>New York Oratorio Society</td>
<td>1873</td>
<td>1920</td>
<td>47</td>
</tr>
<tr>
<td>Bach Choir</td>
<td>1911 to 1920</td>
<td>1920</td>
<td>14</td>
</tr>
</tbody>
</table>
Table III reviews the names of the conductors and the time of their conductorship of each of the four societies in chronological order.

Table III

**Handel and Haydn Society**

<table>
<thead>
<tr>
<th>Name of Conductors</th>
<th>Date of Conductorship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles E. Horn</td>
<td>1816-1854</td>
</tr>
<tr>
<td>Carl Zerrahn</td>
<td>1854-1895</td>
</tr>
<tr>
<td>Reinold Hermann</td>
<td>1895-1899</td>
</tr>
<tr>
<td>Emil Mollenhauer</td>
<td>1899-1920</td>
</tr>
</tbody>
</table>

**New York Oratorio Society**

<table>
<thead>
<tr>
<th>Name of Conductors</th>
<th>Date of Conductorship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Leopold Damrosch</td>
<td>1873-1885</td>
</tr>
<tr>
<td>Walter Damrosch</td>
<td>1885-1898</td>
</tr>
<tr>
<td>Frank Damrosch</td>
<td>1898-1912</td>
</tr>
<tr>
<td>Louis Koemenich</td>
<td>1912-1918</td>
</tr>
<tr>
<td>Walter Damrosch</td>
<td>1918-1920</td>
</tr>
</tbody>
</table>

**Bach Choir**

<table>
<thead>
<tr>
<th>Name of Conductors</th>
<th>Date of Conductorship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Frederick Wolle</td>
<td>1900-1905 (1905-1911 no organization) 1911-1920</td>
</tr>
</tbody>
</table>

**Apollo Club**

<table>
<thead>
<tr>
<th>Name of Conductors</th>
<th>Date of Conductorship</th>
</tr>
</thead>
<tbody>
<tr>
<td>William L. Tomlins</td>
<td>1871-1898</td>
</tr>
<tr>
<td>Harrison E. Wild</td>
<td>1898-1920</td>
</tr>
</tbody>
</table>
Table IV is a summary of eleven oratorios, arranged according to the number of times given during the past quarter century by the four Oratorio Societies under discussion.

Table IV.

<table>
<thead>
<tr>
<th>Name of Oratorio</th>
<th>Composer</th>
<th>Number of times given in twenty-five years.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Messiah</td>
<td>Handel</td>
<td>289</td>
</tr>
<tr>
<td>Elisha</td>
<td>Mendelssohn</td>
<td>18</td>
</tr>
<tr>
<td>Mass in B Minor</td>
<td>Bach</td>
<td>17</td>
</tr>
<tr>
<td>Creation</td>
<td>Haydn</td>
<td>12</td>
</tr>
<tr>
<td>St. Matthew’s Passion</td>
<td>Bach</td>
<td>10</td>
</tr>
<tr>
<td>Requiem</td>
<td>Verdi</td>
<td>9</td>
</tr>
<tr>
<td>Ruth</td>
<td>G. Schumann</td>
<td>5</td>
</tr>
<tr>
<td>Dream of Gerontius</td>
<td>Elgar</td>
<td>4</td>
</tr>
<tr>
<td>Samson and Delilah</td>
<td>Saint-Saens</td>
<td>4</td>
</tr>
<tr>
<td>Magnificat in B</td>
<td>Bach</td>
<td>4</td>
</tr>
<tr>
<td>Redemption</td>
<td>Gounod</td>
<td>4</td>
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</tbody>
</table>

The fifth table shows in somewhat incomplete form the number of times each of the four societies has given the five most popular oratorios according to their rank in Table IV, within the past quarter century.
Table V

<table>
<thead>
<tr>
<th>Name of Oratorio</th>
<th>N.Y.</th>
<th>H and H</th>
<th>B.C.</th>
<th>A.C.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elijah</td>
<td>1</td>
<td>9</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>Mass in B Minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creation</td>
<td>9</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Matthew's Passion</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Verdi's Requiem</td>
<td>1</td>
<td>6</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

N.Y. -- New York Oratorio Society
H and H -- Handel and Haydn Society
B.C. -- Bach Choir
A.C. -- Apollo Club

Table VI notes the oratorio given the greatest number of times by each of the four societies in the past twenty-five years.

Table VI

<table>
<thead>
<tr>
<th>Name of Society</th>
<th>Name of Oratorio</th>
<th>Composer</th>
<th>Number of times given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach Choir</td>
<td>Mass in B Minor</td>
<td>Bach</td>
<td>14</td>
</tr>
<tr>
<td>Handel and Haydn</td>
<td>Creation</td>
<td>Haydn</td>
<td>9</td>
</tr>
<tr>
<td>Apollo Club</td>
<td>Elijah</td>
<td>Mendelssohn</td>
<td>7</td>
</tr>
<tr>
<td>New York Oratorio</td>
<td>Dream of Gerontius</td>
<td>Elgar</td>
<td>6</td>
</tr>
</tbody>
</table>
Table VI shows the popularity of four of Bach's works as given by the Bach Choir in the fourteen years of its organization.

### Table VI

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
<th>Number of times given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mass in B Minor</td>
<td>Bach</td>
<td>14</td>
</tr>
<tr>
<td>St. Matthew's Passion</td>
<td>Bach</td>
<td>3</td>
</tr>
<tr>
<td>Christmas Oratorio</td>
<td>Bach</td>
<td>3</td>
</tr>
<tr>
<td>St. John's Passion</td>
<td>Bach</td>
<td>3</td>
</tr>
</tbody>
</table>

The last table shows the number of times the New York Oratorio Society, the Handel and Haydn Society and the Apollo Club have given the "Messiah" during the existence of each society. It also gives the date of the first performance.

### Table VII

<table>
<thead>
<tr>
<th>Name of Society</th>
<th>First Performance</th>
<th>Number of times given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handel and Haydn Society</td>
<td>1818</td>
<td>142</td>
</tr>
<tr>
<td>New York Oratorio Society</td>
<td>1874</td>
<td>95</td>
</tr>
<tr>
<td>Apollo Club</td>
<td>1871</td>
<td>52</td>
</tr>
</tbody>
</table>
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   A.W. Tebbs—Recording Secretary of New York Oratorio Society
   Miss Maude N. Rea—Secretary of Apollo Club—Chicago