

SEVENTY-THIRD CONCERT
TWENTY-FIFTH SEASON
1918 - 1919

First Private Concert

OF

The Apollo Club of St. Louis

MR. CHARLES GALLOWAY
CONDUCTOR

Odeon

TUESDAY EVENING, NOVEMBER 26TH, 1918

THE CLUB WILL BE ASSISTED BY

MISS MABEL GARRISON - - - Soprano
Metropolitan Opera Co.
MR. GEORGE SIEMONN - - - At the Piano

Steinway Piano Used

Persons obliged to leave the theatre before the conclusion of the concert, are requested not to do so during a number.

A cordial invitation is extended to such of your friends as you think would enjoy the advantages afforded by an Associate Membership in the Apollo Club.

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Hughes, F. A.	Phillips, G. O.	Wolf, Fred. F.

Program

PART ONE

The Sword of Ferrara - - - - - *F. F. Bullard*
Solo - - - - - Mr. B. E. Lemen

At the Piano, Mr. Charles Galloway
THE APOLLO CLUB

I

THE SWORD OF FERRARA.

Ferrara made and fashion'd me, in Cordova, in Spain!
In Spanish hands I've bent and swung
With Spanish grace and skill;
I've scour'd Lepanto of the Turk
And Spain of Boabdil;
I've clang'd throughout the Low Countrie,
I've held the Spanish main.

Ferrara made and fashioned me, in Cordova, in Spain!
At Killie crankie with Dundee
I've struck for James the King;
The blood red waters of the Boyne
Have heard my metal ring;
In private fight I've still'd the slight
That Beauty's brow would stain.

Ferrara made and fashioned me, in Cordova, in Spain!
Along the line at Fontenoy
I've flashed in wild parade,
When on the English columns fell
The strength of Clare's brigade;
I've stood for bonny Charles until
Culloden's fatal plain.

Ferrara made and fashioned me, in Cordova, in Spain!
But now in exiled hands I rust, beside the salt sea's marge,
And tho' I dream of trumpet call, of rally and of charge,
Of screaming fife and throbbing drum, as troops defile in train,
I wake to hear the wailing moan of the impris'ning main.
Dead is all glory, dead all fame! Will never sound that song
again,
That great, world wakening refrain?

Ferrara made and fashioned me, in Cordova, in Spain!

I I

For Soprano

Aria: "Ah, fors e lui," from Traviata - - Verdi

MISS MABEL GARRISON

I I I

(a) Tiger, Tiger! - - - - Homer B. Hatch

(b) When I Know What You Know - F. Lachner Buck

THE APOLLO CLUB

TIGER, TIGER!

What of the hunting, hunter bold?
Brother, the watch was long and cold.
What of the quarry ye went to kill?
Brother, he crops in the jungle still, in the jungle
still, he crops—in the jungle still.

Where is the pow'r that made your pride?
Brother, it ebbs from my flank and side.
Where is the haste—that ye hurry by?
Brother, I go to my lair to die, to my lair to die!

WHEN I KNOW WHAT YOU KNOW.

When I know what you know, and you know what I know,
Then I know what you know, and you know what I know,
Then I know, then I know what you know, and you know
what I know.

When you know what I know, then I know what you know,
And you know what I know,
Then I know what you know, and you know what I know,
And you know, and he knows, and she knows, what I know.

INTERMISSION OF TEN MINUTES

The beginning of Part Second will be indicated in the Foyer
by a brief extinction of the electric light.

Program

PART TWO

- For Soprano I
- (a) Nocturne - - - - - *Faure*
 - (b) Mandoline - - - - - *Dupant*
 - (c) A un Jeune Gentilhomme (from the
Chinese) - - - - - *Roussel*
 - (d) Vous Dansez, Marquise - - - *Lemaire*

MISS MABEL GARRISON

II

- Ave Maria - - - - - *Franz Abt*
Tenor Solo - - - - - Mr. T. F. Lasseuer

THE APOLLO CLUB

AVE MARIA.

The veil of twilight slowly
O'er hill and meadow falls,
A distant bell-tone calls
To even service holy.

O sinless Virgin, blest be thou,
Who hast the love-star on thy brow,
And at God's throne dost bid us bow.
Ave Maria.

The day is now departed,
The even song is still,
And slumber sweet will fill
With peace the weary hearted.

Oh Mary! source of peace confest,
In mercy take us with the blest,
And bring us to eternal rest.
Ave Maria.

III

For Soprano

- (a) There Was a Star - - - *Humphrey Mitchell*
(b) Just for This - - - *Humphrey Mitchell*
(c) Possession - - - - - *Sharp*
(d) Baby - - - - - *Geo. Siemonn*
(e) Kom Kjyra - - - - *Norwegian Echo Song*

MISS MABEL GARRISON

IV

My Boy - - - - - *Bruno Huhn*

At the Piano, Mr. Charles Galloway

THE APOLLO CLUB

MY BOY.

I have raised my boy to be a soldier,
In the battle for the right,
For country, peace and honor
He is not afraid to fight.
May the god of battles spare us!
May our leaders see the light!
Whatever be the peril—
May freedom conquer might!

Must our land be purged with fire?
Must our days be turn'd to night?
Must our homes be full of sorrow?
Must we give our heart's delight?
Then I know my boy is ready,
Prepared to give his all,
To hold his comrades steady,
When they answer to the call.

Should he fall beside his brothers
And my eyes be dimm'd with tears,
If all I love goes with him
And I dread the passing years,
Still I'll know he did his duty,
That he triumph'd in the fight,
That he gave his life for others,
That I raised my boy a-right!

The Apollo Club of St. Louis

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 Walter, A. J.
 Werner, Benj.
 Weiterer, Dr. H. L.
 Withers, Dr. J. W.

 Zelle, Charles E.
 Zeller, George



Mabel Garrison
AMERICAN SOPRANO
OF THE
METROPOLITAN OPERA COMPANY

MANAGEMENT: WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Mabel Garrison

SOPRANO

"IN THE OPINION OF OLD MUSICIANS, HER WORK HERE LAST NIGHT WAS THE MOST BRILLIANT EVER GIVEN BY ANY SOPRANO IN RICHMOND."

—*Richmond, Va., News Leader, May 9, 1917.*

The verdict expressed in Richmond, Virginia, where each spring is given one of the finest festivals of music by the greatest stars of opera and concert, was in justice to Mabel Garrison the young American soprano whose concerts during 1916-17 were unhesitatingly acclaimed as the brightest musical features in many cities. Without a single exception the critics of New York, Chicago, Philadelphia and a score of other musical centres wrote in extravagant praise of Miss Garrison's pure, liquid-clear voice, her fascinating personal charm, and her superb musicianship.

A few phrases taken from Miss Garrison's recent criticisms are reprinted below:

"Whenever her voice soared out above the tonal mass it was as if a few extra lights had been turned on the stage"—*Chicago Journal, April 25, 1917.*

"Miss Garrison is not surpassed by anyone else at present singing in this country"—*Irving Weil, N. Y. Evening Journal, February 5, 1917.*

"Greatest praise must go especially to Mabel Garrison whose voice, one must repeat, was ravishingly beautiful. Woven in and out of the stupendous contrapuntal scheme the exquisite soprano found its way like a thread of celestial light"—*Chicago American, April 25, 1917.*

"Such a revelation of vocal range and virtuosity, as well as style and expression in singing as Miss Garrison vouchsafed is rare in any company at any time"—*New York Globe, May 15, 1917.*

"The performance was most felicitous. This was due largely to the presence of Miss Garrison whose singing and acting added a positive quality of style and finish"—*New York American, May 15, 1917.*

"Miss Garrison's refined and sound musicianship was devoid of display. The voice itself was luscious in Quality and given forth without exertion"—*Philadelphia Ledger, January 27, 1917.*

MISS GARRISON'S CAREER

In 1914 Mabel Garrison made her debut at the Metropolitan Opera House and in commenting upon the occasion, the New York "American" said; "With scarcely any warning a delightful new soprano was introduced last night. The newcomer was Mabel Garrison, a soprano with a wonderful range and method." With the unanimous admiration of the critics and an enthusiastic affection that her charming personality immediately awakened in the heart of the public, the young Baltimore singer entered upon a career that today, after only four years, finds her with few, if any, rivals among American sopranos.