

SAMANTICS

presents

"THE CAPTIVE"

**AND OTHER
VICTOR HERBERT
RARITIES**

**Saturday, October 19, 2013
Vacaville Performing Arts Theatre
1010 Ulatis Drive
VACAVILLE**

**Friday, October 25, 2013
First United Methodist Church
2100 J Street
SACRAMENTO**

**Saturday, October 26, 2013
St. Clement's Episcopal Church
2837 Claremont Boulevard
BERKELEY**

7:30 p.m.

\$15 at the door

My first specific memory of Victor Herbert's songs comes from second grade. Every Thursday afternoon for six weeks, my mother took me out of my rural school early and drove 45 minutes to the Nile Theatre in Bakersfield, where a series of old movie musicals was being shown. I still have vivid images of Jeannette MacDonald and Nelson Eddy's solos and duets in *Naughty Marietta*. Those Thursday afternoons were probably more responsible than any other factor for the direction my life took, opening up for this child a world of musical wonder. Since then, Herbert's music has been a part of my inner "playlist" and I have never quite understood why it is so little known and appreciated. Even Beverly Sills' 1975 Grammy-winning album of Herbert classics (a near perfect souvenir of both artists in peak form, marred only by its brevity) was barely able to nudge Herbert's songs back into singers' regular repertoire—save for whimsical soprano showcase, "I Want To Be a Prima Donna."

Some years ago, many of the singers you see before you this evening joined me in a concert of Herbert's music. That concert focused mainly on his greatest solo; tonight's concert is about Herbert's choral catalog. Preparing for that earlier concert, I stumbled upon his choral piece, "The Call to Freedom." Herbert's patriotism found release in one of the most thrilling choral finales I have ever heard. (I get chills just thinking about it!) But the real discovery was a side to Herbert of which I was unaware. So I kept digging, and digging, taking years to track down a copy of "The Captive," which you will hear tonight. In the meantime, Herbert's amazing range of style and capability opened up to me and that is what tonight's concert is about. There is no connection of one selection to the next; rather, I have chosen the repertoire to showcase Herbert's unending variety of output. In so doing, there wasn't room for the standards; even so, I could program several more concerts from his choral, classical and theatrical vocal scores alone. To offer just a glimpse of his range, I have included in this program a list of most of his vocal works—a list which naturally precludes his instrumental compositions: for orchestra, concert band, solo cello (of which he was an acclaimed master), chamber groups, piano ... and film scores! In his 1912 review of *THE ENCHANTRESS*, H. T. Parker of the *BOSTON TRANSCRIPT* assesses Herbert's prowess from a contemporary perspective:

He writes out of a store of musical learning and practice that the journeymen of Broadway would call erudition—did they know the word. Yet he uses his learning lightly and entertainingly, as when the song about happiness runs serio-comically into a sort of solemn ecclesiastical finale, or when he fills a pretty madrigal for five women's voices with many a quaint modulation or seemingly simple artifice. Out of the same knowledge and skill he can build up a chorus in a fashion that writers of choral music might envy, and that, piling sonority upon sonority, quite thrills the audience.

Mr. Herbert has, besides, a happy and discriminating versatility. When he writes patter he makes it rhythmic and pointed. If he must run a soubrette jingle, he makes it gay and saves it from cheapness. He writes his sentimental tunes with warm instrumental voices, yet almost always the melody runs rich and clear. He can make music of light and playful fancy; his marches sound as do Sousa's—but with music. At his best we Americans may justly match him against the more vaunted composers of Vienna. Unlike many of them, he has a distinct individuality and fancy, and he ranges widely in the matter and the manner of this music. Like them, however, he has a clear sense of theatrical effect and an instinctive and practiced understanding of the musical capabilities and responsiveness of audiences.

One of Samantics' core goals is to bring neglected works to our audience. While the initial performance of "The Captive" had some problems, most reviewers were impressed with Herbert's score. Oddly, it wasn't published until almost 25 years later; and while I have not been able to find references to any further performance, one of Herbert's obituaries notes the "The Captive" as the most performed American choral work at that time. Yet I have found only one copy of the score in any library. So mysteries of "The Captive" remain. But there is no mystery about its musical value. I can think of no other piece that has become more beautiful and more thrilling with each rehearsal. It is a major challenge for a chorus, for two soloists with extremely taxing (yet still singable) parts, and for a pianist trying to manage an orchestral reduction of unending color and complexity. Through all the hard work, it has been a joy for Samantics to prepare "The Captive" for you, and I hope that our performances will broaden awareness of Victor Herbert's deserved place of honor in American music. --Sam

ANALYSIS OF "THE CAPTIVE" BY MR. E. H. WILSON, FROM THE OFFICIAL 1891 WORCESTER FESTIVAL PROGRAM

"The Captive" is Mr. Herbert's most important composition. It was begun in 1889, soon after the completion of the Suite for Strings, and work upon it has occupied the composer during portions of two years. The musical model of "The Captive" is a modern one: it is to be performed without break or rest (a means of enhancing the dramatic effectiveness of any musical composition); it abounds in 'motive work,' which is to say that the principal characters and the dominating thought of the work are given representative themes or melodies, which appear in the orchestra when mention of them is prominent in the vocal part or, in other words, they assist in the realism—they are used singly and in combination; the scoring is for full modern orchestra, including harp, drums and cymbals; further—the character of the harmonies, the shifting tonality and the abounding color, proclaim Mr. Herbert's progressive ideas.

The orchestral prelude (in D minor), though containing the melodic germs for the work, deals rather with its poetic idea. The first measures announce the theme of the legend with the succeeding phrase (chords in descending semitones) as answer. The 'Love theme,' suggesting the captive's faithfulness, comes in with the *Lento* section; this is carried to a climax and is followed by a suggestion only of the second captive theme—which later on is developed in the single baritone aria.

The first vocal section of the work is a descriptive chorus, *allegro moderato*, charmingly instrumentated, which as it develops reaches a powerful climax. This is followed by a funeral march (*andante*) and chorus. At the close of the first vocal section the theme of the maiden is heard (oboe). The march subject is again taken up and a long dramatic scene of chorus and soprano solo ensues, in which the composer's musicianship is shown in a strong light. The theme of the maiden receives its fullest statement with the appearance of the soprano air, *un poco piu tranquillo*, at the words 'Set him free that mine own for life he be.' The close of the scene is reached through a long and effective climax.

After some measures of recitative comes the aria of baritone, *andante espressivo*, built upon the melody referred to as the second captive theme; the union of themes in the accompaniment to this number will be noticed by the observant.

A return to the march subject marks the end of the work proper. The composer writes an epilogue, the voice parts in canon form, where also the thematic work in the accompaniment is of importance.



Rudolf Baumbach (1840-1905) was a poet of "the breezy, vagabond school" and wrote many excellent drinking songs. "The Captive" is not one of them.

Geo. Harris, Jr. onstage. It's not clear if he is the one holding the sword or the one dead on the floor. If the reviewers of "The Captive" had any say, it would be the latter.



NEW YORK TIMES
September 25, 1891

Victor Herbert's New Cantata, "The Captive," Achieves Merited Success

The *pièce de résistance* of the day and of the festival was Victor Herbert's cantata. It is no news to New-Yorkers that the accomplished violinist [sic] is a true musician, but probably few would have supposed him capable of producing so excellent a work. He stands to-day in a position where he ought to command the respect and admiration of every lover of good music, and he should be a proud and happy man.

"The Captive" is called a dramatic cantata, but it is somewhat uncertain in form. The chorus discharges the duty of a many-voiced narrator, and its narrative is temporarily interrupted in order that a maiden and a youth may speak directly in the first person. The story, which is a poem by Rudolf Baumbach, (wretchedly translated, by they way, by E. Buck,) is elementary in its simplicity....

Mr. Herbert has approached the task of setting this pretty little tale with a high artistic purpose, and with genuine feeling he has called to his aid all the resources of modern dramatic music, and has produced a real, warm, moving tone poem. His work deserves a far more extended consideration than can be given to it at this time, and when it is produced in New-York, as it certainly ought to be, we shall return to its study with pleasure, and undoubtedly with profit. The composer has used several leading themes for the embodiment of the ideas contained in the poem, and out of these themes he has constructed an instrumental prelude of great beauty and poetic mood. The first chorus is prefaced by a pastoral theme, and the chorus itself is lovely in melody and harmony. As the chorus ends, the love motive, heard before in the prelude, is sung with almost cloying sweetness and sensuousness by the strings. Then follows a weirdly-effective march of a funeral character, in which a horn is used with a fine tragic touch. The March becomes the accompaniment of a very good chorus, in which the marching of the warriors with the captive is described—the theme representative of the doomed youth. A melody at once original, beautiful, and significant is introduced at the proper place with admirable descriptive effect. The solo of the maiden, which follows, is excellent throughout. It is intense

in its passionate climaxes and the accompaniment. Constructed with a fine mastery of instrumentation it is independent in treatment, but wholly sympathetic. The maiden's impetuous demand for the captive's freedom is very strong. The chorus joins in the appeal, and with the soprano and orchestra bursts into a stirring ensemble. This had to be slaughtered to-day because it was beyond the limited musical abilities of the Worcester chorus, though it would not be out of the reach of any body of Metropolitan choristers. As it was, a dozen pages were omitted bodily, and the remainder was sung as a soprano solo. Even thus it revealed a fine dramatic strength, and thanks to Mrs. Ford's rich and powerful voice, carried the audience by storm.

A line or two of narrative by the chorus leads to the solo by the captive, prefaced very beautifully by his especial theme. This solo is subdued and melancholy in mood, and affords a most excellent contrast to the passionate music which precedes it. The funeral march returns as the chorus describes the leading away of the captive to death, the orchestra takes up once more the simple melody which prefaced the first choral movement, and the chorus, in a lovely, melody, excellently worked up, tells the story of the linden tree, reaching the words which praise the lover for his faith to his love. The love theme is sung broadly by the whole chorus with superb effect, and the work comes to a close in a really noble style.

The writer is fully aware of the futility of any attempt to describe music, yet he feels that it would have been unfair to the talented composer to have dismissed his most important work without some endeavor to show in what way he has handled his subject. The Worcester County Musical Association is to be warmly congratulated on having achieved the distinction of having this work written for its festival. It is one of the very best things yet produced by a composer resident in America.

NEW YORK TRIBUNE
September 25, 1891
H. K. Krehbiel

Mr. Herbert, who sprouted in Dublin, budded in Stuttgart and blossomed in new York, was to-day classed with the American composers. He could not be better recommended to the guild than he was by his cantata, 'The Captive.' The work was

sadly mutilated in the performance, it being found necessary to omit one of its strongest divisions, because of the inability of the choir to learn the music in time; but despite these drawbacks a composition full of dramatic virility and beauty was recognizable.... Mr. Herbert's setting of the lines is ultra-modern in form and style. The poem is largely narrative and in these portions Mr. Herbert has adopted a dramatically tintured choral-ballad manner, leaving this, however, for something like highly emotionalized, or even higher spiced, operatic expression, in the portions in which direct characterization is possible. That is to say he sets the words supposed to be spoken by the captive and the love-stricken maiden as solos.

The narrative and individual elements, as well as the conflicting passions of the hero and heroine, have typical themes in the score, and these themes are the melodic gems of the work. In the instrumental introduction they are stated so as to suggest the argument of the story and at the same time furnish a sort of thematic catalogue. The freedom of Mr. Herbert's fancy does a kind of work which would seem to belong to the domain of reflection in this elaboration; and in spite of the incapacity of the choir, he was made to feel that his composition had received both professional and popular appreciation.

THE CHURCHMAN

**An Illustrated Weekly Newspaper-Magazine
Saturday, October 10, 1891**

The fourth concert, on the afternoon of September 24, was a specially interesting one from the fact that it presented three quite new and interesting works, one of them specially written for the festival....

Perhaps the most brilliant of the new works presented in Mr. Victor Herbert's dramatic cantata, "The Captive." The influence of Berlioz is prominent. There is the rush of the strings and crash of the brass, at the climaxes of the piece, and the same mystery of drums; but there is never a suspicion of imitation. The work is distinctly original and shows remarkable power in so young a composer.

The theme of the maiden's appeal is original and beautiful, and is well worked up with its passionate climaxes, and is admirably sustained by the accompaniment. The chorus joins in the appeal, and the whole scene is highly dramatic. Mrs. Ford sang the solo admirably and with great power in voice and expression, but

the chorus work was too much for the singers, who quietly dropped into silence. The theme of the captive introduces his solo in response to the maiden's prayer, in its melancholy character offering a strong contrast to the passionate music which precedes it. The funeral march and chorus return as the captive is led to death. The love theme is sung by the whole chorus and the work is brought to an end with fine effect.

We know nothing of Mr. Herbert personally, but, if he possesses the religious element in his character, we hope he will turn his attention to writing for the Church; not masses, but anthems for use in our branch of the Church, where there is so wide a field for broad and dramatic composition.

- and in the other corner -

WORCESTER EVENING GAZETTE September 24, 1891

The cantata is to illustrate a German Ballad which recounts how a young prisoner meets his death. The cantata fills 90 pages and occupies nearly an hour in performance. This is a treatment too extended and ambitious for such a subject, which should be treated as the ballad which it is and not elaborated like a tragic drama. There will be, we believe, many serious strictures upon the work, but the most difficult to meet will be upon the frank and ingenuous Wagnerism which pervades every page. This overweighs ideas which ought to have an untrammelled flow with tremendous chords and ponderous instrumentation or perplexes them with idle and unmeaning dissonances—devices apt for only the most intense and massive emotions and the mightiest actions. The poem and the musical manner do not belong together—it is cupid loaded down with the armor of Mars and the club of Hercules.

On the other hand Mr. Herbert shows a distinctively poetic treatment in his writing, invention and technical acquirement in the use of his means and the art to work up a climax, gigantic at least in volume of sound and nervous influence. Whether he has not been "breaking the butterfly on the wheel" in this instance and whether his cantata will be ultimately found to have value and endurance, can not now be said. We have our doubts, but we suggest them with reserve.



Gene Buck, Victor Herbert, John Philip Sousa, Harry B. Smith,
Jerome Kern, Irving Berlin, George W. Meyer, Irving Bibb, and Otto Harbach, 1920

JOIN US ON FACEBOOK: "MUSIC OF SAMANTICS"

Dorothy Bench
Onalee Castelan
Susan Cox
Pat Dillow
Anne Henly
Curtis Hillier
Emma Krouse
Gary Levy
Teresa Mora
Christine Nicholson
Bob Rennicks
Ryan Ritter
John Reilly Saunders
Lisa Singh

Quin Smith
Sara Smith
Jan Staples
Kyle Sullivan
Matt Van Zandt
Orlana Van Zandt
Eddie Voyce
Quinten Voyce
JoAn Wade
Jill Wagoner
Brandon Walker
Debbie Walker
Lisa Wright
Jackie Zipp

Sam Schieber, Director

PROGRAM

Medley of some of Victor Herbert's most popular songs

"Indian Summer" lyric by Al Dubin (1931)

"Because You're You" THE RED MILL (1906)

lyric by Henry Blossom

"Tramp, Tramp, Tramp" NAUGHTY MARIETTA (1910)

lyric by Rida Johnson Young

"Toyland" BABES IN TOYLAND (1903)

lyric by Glen MacDonough

"Neath the Southern Moon" NAUGHTY MARIETTA

"Gypsy Love Song" THE FORTUNE TELLER (1898)

lyric by Harry B. Smith

"Ah, Sweet Mystery of Life" NAUGHTY MARIETTA

"Romany Life" THE FORTUNE TELLER

"Alma Mater Song of the Catholic University of America"

lyric by Robert H. Mahoney (1921)

"On Thy Lattice"

THE AMEER (1899)

lyric by Frederic Ranken

"The American Serenade"

HER REGIMENT (1917)

lyric by Wm. Le Baron

"Dodge Brothers March"

lyric by Maxwell I. Pitkin (1920)

Dedicated by Mr. Herbert to the late Mr. Horace E. Dodge
in respectful appreciation of his generous efforts
towards the advancement of American music

"The New Ireland"

lyric by J. I. C. Clarke (1914)

"Opening Chorus"

THE IDOL'S EYE (1897)

lyric by Harry B. Smith

"In the Folds of the Starry Flag"

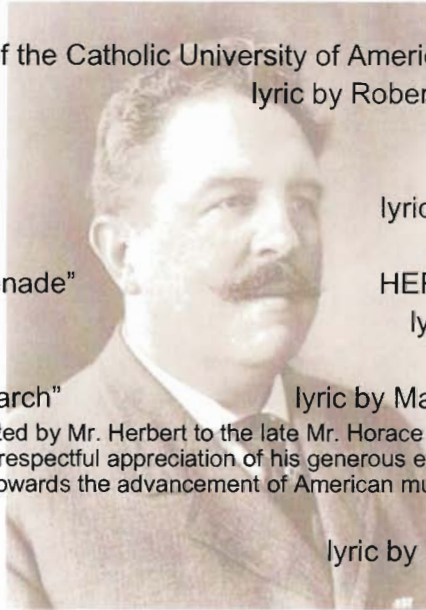
lyric by Paul West (1904)

"THE CAPTIVE"

poem by Rudolf Baumbach

English lyric by Geo. Harris, Jr. (1891)

Lisa Singh and Robert Rennicks, soloists



"THE CAPTIVE"

**poem by Rudolf Baumbach
English version by Geo. Harris, Jr.
First performance 1891
Published 1915**

**In a vale where shadows lie
Glorious shines a castle high,
Drawbridge, tow'r and bastion.
Through my soul floats along
An old, half-remembered song
Of immortal passion.**

**Slowly to the dungeon gate
Warriors pass in solemn state
All in armor glancing;
Hollow boom the mournful drums;
Yonder the poor young captive comes,
To his death advancing.**

**At her door a maiden stands,
And in anguish wrings her hands,
Looking on him before her.
"Ah! Thy locks, how fair!
And so nobly proud thine air!
Thou shalt not die, young warrior!"**

**She advances, unafraid,
To the guard, that lovely maid.
Stern they stand behind him.
"Free this youth whose death you vow!
For mine own I claim him now!
Here, I say, unbind him!"**

Loose his bonds! Set him free!
Up! Up! Loose the pris'ner's bonds!
To demand this is her right!
She claimeth but her right!
"Let him go, for his heart to meet my heart!
To demand this is my right!"

Praise this maid and Heaven! Free this youth!
So loose his bonds and set him free.
Now rejoice, young noble knight.
All praise to Heaven!
Then was the blameless youth set free?
No! No! For tenderly he spoke:

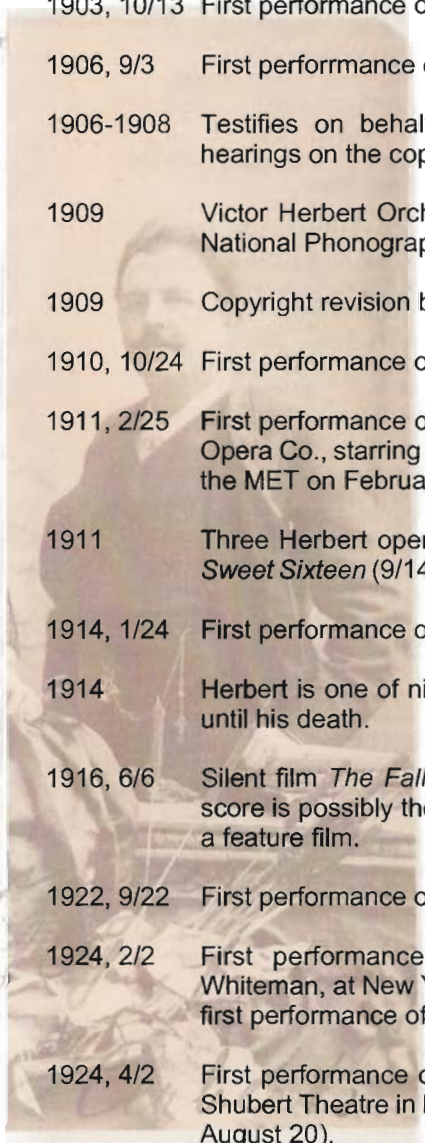
"Fair one, wherefore love me?
Dare I be false to the love I have sworn?
Live a traitor, ever held in scorn?
Rather will I die now!
Die for my love, faithful in love.
Fair one, if thou love me, hear me:
Naught will move me.
Die well I may: love lives for aye."

Mute she wrung her hands in woe;
To his death the youth did go
Unafraid, unfriended.
Dull the tone the drumbeats gave;
Soon, thou hapless boy so brave,
Shall thy life be ended.

From the mound wherein he lies
Rose a linden, toward the skies,
Tow'ring high and higher.
In the branches all day long,
Sings a tireless bird her song.
Sings of him who there met his death,
Who was ever faithful in love.

A VICTOR HERBERT CHRONOLOGY

- 1859, 2/1 Born, **Dublin, Ireland**. His mother, Fanny Lover, was the daughter of Irish novelist, poet and composer, Samuel Lover (1797-1868).
- 1862 Herbert's father, Edward Herbert, a Dublin barrister, dies in Paris
- 1866 Herbert's mother marries physician Wilhelm Schmidt and moves the family to **Stuttgart, Germany**. Herbert receives general education as well as training in music, learning to play the piano, flute and piccolo.
- 1874-1876 Studies cello in Baden-Baden, with Bernhard Cossmann, one of the great cellists of the nineteenth century.
- 1876-1882 Tours in orchestras and as a soloist, playing under the direction of Liszt, Brahms, Rubinstein, Saint-Saëns and Delibes.
- 1883, 10/23 Soloist in first performance of *Suite for Cello and Orchestra, Op. 3*, his earliest known work.
- 1885, Fall Joins the faculty of the Neue Stuttgarter Musikschule.
- 1886, 8/14 Marries Therese Förster(1861-1927), Viennese Court Opera soprano.
- 1886, 10/24 Arrives in **New York**, where Therese had been engaged as leading soprano at the MET and Herbert as cellist in the orchestra. Therese opens the 1886-1887 season in the title role of Carl Goldmark's *Die Königin von Saba*; throughout the season she is the Met's first *Aïda*, Elsa in *Lohengrin*, Irene in *Rienzi*, and Elizabeth in *Tannhäuser*.
- 1887 Forms Majestic Orchestre Internationale, 40-piece orchestra which played light music in New York and Boston.
- 1889, Fall Joins faculty of National Conservatory of Music, New York
- 1889-1891 Served as associate conductor of Worcester (County Music) Festival.
- 1891, 9/24 First performance of *The Captive, Op. 5*, at the Worcester Festival.**
- 1893-1900 Conductor of 22nd Regiment Band of NY National Guard ("Gilmore Band").
- 1894, 3/9 Soloist in first performances of his *Cello Concerto No. 2, Op. 30*, with New York Philharmonic Society, Anton Seidl conducting.
- 1894, 11/20 First performance of *Prince Ananias*, the first of Herbert's 45 operettas and operas, at the Broadway Theatre in New York.
- 1898, 9/14 First performance of *The Fortune Teller*.

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- 1898-1904 Conductor of the Pittsburgh Symphony Orchestra, where he premieres several of his own works.
- 1902, 6/16 First performance by the Victor Herbert Orchestra in New York.
- 1902, 10/14 **Becomes a United States citizen.**
- 1903, 1/2 First performance of his last symphonic work, *Columbus, Op. 35*
- 1903, 10/13 First performance of *Babes in Toyland*.
- 1906, 9/3 First performance of *The Red Mill*.
- 1906-1908 Testifies on behalf of composers during the first Congressional hearings on the copyright revision bill of 1906.
- 1909 Victor Herbert Orchestra is contracted to record exclusively for the National Phonograph Company.
- 1909 Copyright revision bill passed
- 1910, 10/24 First performance of *Naughty Marietta*.
- 1911, 2/25 First performance of the opera *Natoma*, by the Philadelphia-Chicago Opera Co., starring Mary Garden and John McCormack; same cast at the MET on February 28.
- 1911 Three Herbert operettas open on Broadway within 35 days: *When Sweet Sixteen* (9/14), *The Duchess* (10/16), *The Enchantress* (10/19).
- 1914, 1/24 First performance of *Madeleine* at the Metropolitan Opera.
- 1914 Herbert is one of nine founders of ASCAP; serves as vice president until his death.
- 1916, 6/6 Silent film *The Fall of a Nation* first shown in New York. Herbert's score is possibly the earliest through-composed score to accompany a feature film.
- 1922, 9/22 First performance of *Orange Blossoms*.
- 1924, 2/2 First performance of *Suite of Serenades*, conducted by Paul Whiteman, at New York's Aeolian Hall, on the same program with the first performance of Gershwin's *Rhapsody In Blue*
- 1924, 4/2 First performance of *The Dream Girl*, Herbert's last operetta, at the Shubert Theatre in New Haven, Connecticut (first NY performance on August 20).
- 1924, 5/26 Dies in New York of cardiac arrest.

In addition to the wealth of vocal material which follows, Herbert composed many original works for concert band and symphonic orchestra (as well as making arrangements of other composers' music), cello solo, chamber groups, piano and film. Regarding opus numbers, there is some confusion about the order and a few of them are missing entirely.

VICTOR HERBERT'S VOCAL COMPOSITIONS

OPERETTAS

Herbert's operettas contain an average of 20 songs. Only the most famous are noted here; many lesser known gems await discovery within the scores.

ALGERIA (1908)
 AMEER, THE (1899)
 ANGEL FACE (1919)
 BABES IN TOYLAND (1903)
 I Can't Do the Sum
 March of the Toys
 Toyland
 BABETTE (1903)
 CENTURY GIRL, THE (1916)
 CYRANO DE BERGERAC (1899)
 DEBUTANTE, THE (1914)
 DREAM CITY and THE MAGIC
 KNIGHT (two one-acts, 1907)
 DREAM GIRL, THE (1924)
 DUCHESS, THE (1911)
 EILEEN (HEARTS OF ERIN) (1917)
 Thine Alone
 ENCHANTRESS, THE (1911)
 Art Is Calling for Me
 To the Land of My Own Romance
 FORTUNE TELLER, THE (1898)
 Gypsy Love Song (Slumber On)
 Romany Life
 GIRL IN THE SPOTLIGHT (1920)
 GOLD BUG, THE (1896)
 HER REGIMENT (1917)
 IDOL'S EYE (1897)
 IT HAPPENED IN NORDLAND (1904)
 Absinthe Frappé
 LADY OF THE SLIPPER, THE (1912)
 LITTLE NEMO (1908)
 MADCAP DUCHESS, THE (1913)
 MISS DOLLY DOLLARS (1905)
 A Woman Is Only a Woman--
 But a Good Cigar Is a Smoke
 MILLE. MODISTE (1905)
 I Want What I Want When I Want It
 Kiss Me Again



NAUGHTY MARIETTA (1910)
 Ah, Sweet Mystery of Life
 I'm Falling in Love with Someone
 Italian Street Song
 'Neath the Southern Moon
 Tramp! Tramp! Tramp!
 OLD DUTCH (1909)
 ONLY GIRL, THE (1914)
 When You're Away
 ORANGE BLOSSOMS (1922)
 Kiss in the Dark, A
 OUI, MADAME (1920)
 PRIMA DONNA, THE (1908)
 PRINCE ANANIAS (1894)
 PRINCESS "PAT," THE (1915)
 RED MILL, THE (1906)
 Because You're Young
 Every Day Is Ladies Day with Me
 In Old New York
 Moonbeams
 ROSE OF ALGERIA, THE (1909)
 Ask Her While the Band Is Playing
 Love Is Like a Cigarette
 Rose of the World
 SERENADE, THE (1897)
 SINGING GIRL, THE (1899)
 SWEETHEARTS (1913)
 Jeannette's Little Wooden Shoes
 Pretty as a Picture
 Sweethearts
 TATTOOED MAN, THE (1907)
 VELVET LADY, THE (1919)
 VICEROY, THE (1900)
 WHEN SWEET SIXTEEN (1910)
 WIZARD OF THE NILE, THE (1895)
 Star Light, Star Bright
 WONDERLAND (1905)



OPERAS

NATOMA (1911)
 MADELINE (1914)



CHORAL WORKS FOR MIXED VOICES

Call to Freedom (1918)
 Captive, The, op. 25 (1891)
 Christ Is Risen (1908)

CHORAL WORKS FOR MALE VOICES

Cruiskeen Lawn, The (1913)
 Der Schönheit Krone, Op. 5 (1884)
 Die versunkene Stadt, op. 20, no. 1
 Eventide, op. 20, no. 2 (1899)
 Hail of the Friendly Sons, The (1913)
 Lora Lee (1922)
 New Ireland, The (1914)
 O'Donnell Aboo! (1915)
 Old Ireland Shall Be Free (1915)
 Widow Machree (1915)

Lieder und Gesänge für eine Singstimme & Klavier

(Songs for Voice and Piano,
published in German and English)

Three Songs, Op. 15 (1888)

Die stille Rose (The Silent Rose)
Liebesleben (Love's Token)
Nur du bist's (Ah! Love Me)

*Lieder eines fahrenden Gesellen (Songs
of a Wayfarer), Op. 10 (1889)*
Wirthstochterlein (The Hostess' Daughter)
Vogelfang (Bird-Catching)

Two Songs, Op. 13 (1889)
Geständniss (Confession)
Geweihete Stätte (Consecrated Spot)

Four Songs, Op. 14 (1889)
Frühlingslied (A Song of Spring)
Ich liebe dich (I Love Thee)
Ständchen (Serenade)
Das Geheimniss (Secrecy)

Two Songs, Op. 18 (1891)
Fliege fort (Fly Away)
Schnelle Blüthe (Hasty Bloom)

Two Songs, Op. 21
Du ahnst es nicht (Thou Knowest Not)
Mein Herz ist treu (My Heart Is True)

Three Songs (1896)
Liebeslied (Love Song)
Heimweh (Home)
Frieden (Peace)

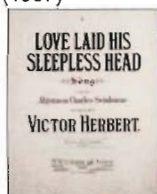
Im Mondenlicht (In Moonlight)*

OTHER PUBLISHED SONGS

Songs for other Broadway shows (such as Ziegfeld Follies 1917-1923); special occasions; organizations; opera, Broadway and Vaudeville stars (including dedications to Luisa Tetrizzini and Billie Burke); art songs and parlor songs; and songs intended for operettas, but not used.

All Hail To You, Marines! (1918)
Alma Mater Song of the Catholic University of America (1921)
The Bards of Ireland (private printing of 6 folk songs arranged for voice and piano, 1908)
Belle O'Brien (1895)
Can't Your Hear Your Country Calling (1917)
Columbia (Anthem) (1898)
Crucible's Toast, The*
Cuban (from Suite of Serenades)*
Day Is Here (1940)
Dodge Brothers March (1920)
Dream On (1922)

Easter Dawn, An (1905)
Equity Star, The (1921)
Exile's Heaven (1940)
Farewell (1919)
Fight Is Made and Won (1898)
For the Flag He Loved So Well*
Friars (1902)
Give Me That Rose*
Give Your Heart in June-Time (1924)
God Spare the Emerald Isle (1923)
Ha! Ha!*Heart O' Mine: An Irish Song (1924)
I Love the Isle of the Sea*
I'd Love To Waltz Through Life with You (1923)
If Love Were What the Rose Is (1914)
I'm Going in the Movies**
I'm Looking for a Little Cinderella*
In Khorassan (1921)
In the Folds of the Starry Flag (1904)
In the Sweet Bye and Bye (1906)
Indian Summer (1919)
It's Just the Harmless Guile of Her*
Jenny's Baby (1895)
Just a Dream of a Bygone Day*
The Kid Is Clever*
Lady of the Lantern (1923)
Legend of the Golden Tree, The (1921)
Little Old New York (1923)
Love Boat, The (1920)
Love Laid His Sleepless Head (1907)
Lovelight (1919)
Love's Hour (1912)
Love's Oracle (1909)
Mary Came Over to Me (1922)
Mary's Lamb (1898)
Me and Nancy (1895)
Molly (1919)
Nina*
Nautical Song in High C*
O My Love's Like a Red Red Rose*
Old-Fashioned Garden of Mine, The (1923)
Orange, White and Blue (1916)
Out of His Heart He Builds a Home (1916)
Princess of My Dreams, The (1921)
Remembrance (1915)
Secret, The (1897)
Serenade (1947)
She Was Hayseed Maid (1908)
She's a Dog Gone Lovable Girl**
Some One I Love (1935)
Song of the Bagpipes, The (1897) Sweet Harp
of the Days That Are Gone (1915)
Tell Me, Daisy*
To Be Near Thee(1897)
Trinity Blue*
Twirly Little Girlies at the End of the Line (1912)
Weaving My Dreams (1922)
When Knighthood Was in Flower (1922)
When the Right One Comes Along (1920)
When the Sixty-Ninth Comes Back (1919)
Wild Oats*
With the Strings of My Heart (1954)



* unpublished

Plus numerous songs and revues written for THE LAMBS (America's First Professional Theatrical Club, est. 1874), to which Herbert belonged from 1896-1924.

This summer Samantics received an anonymous gift of \$5,000, contingent upon the group matching that amount by August 31. With the enthusiasm and generosity of our supporters, we raised nearly \$8,300! As Samantics has increased the scope of our offerings this year to include shows like this one, so have our expenses risen and our annual budget is now over \$20,000. If you would like to add your support to our projects, it's not too late to contribute to our 5th Anniversary Campaign.

We are very grateful to ALL our donors and are proud to acknowledge them here for their contributions toward making our 5th Anniversary season the best yet!



JAY & JUJU BAKER

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Samantics is a 501(c)(3) nonprofit organization under the regulations of the Internal Revenue Service. All contributions to SAMANTICS are tax-deductible to the extent provided by law.

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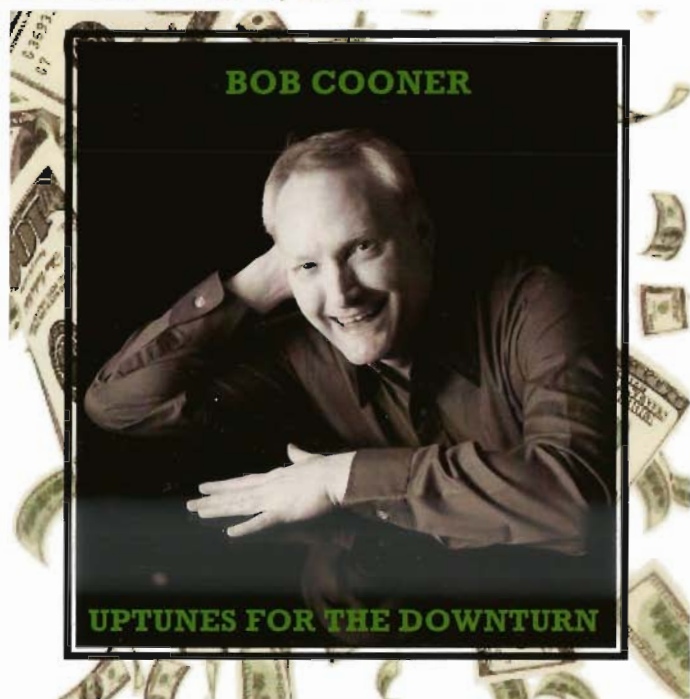
Samantics is a non-profit singing group that exists to build public appreciation for the widest possible range of vocal music through performance and education. Founded in 2009, the 30-person chorus hails from Sacramento, Natomas, Davis, Vacaville, Fairfield, Suisun, Benicia, Vallejo and Glen Ellen, and performs throughout the greater Sacramento Valley and Bay Area. For each concert, Samantics strives to provide an entertaining mixture of music ranging from classical to Vaudeville, ensuring that a Samantics concert is like no other.

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