

	<h1 style="margin: 0;">American Songs</h1>	
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LILLIAN HELMS, *Soprano*

LOUISE ZUMWINKEL, *At the Piano*

SONGS WE FOUND.

The Sunrise Call.

A morning ceremonial of the Cliff Dwellers. The Priest calls the people to greet and pray to the "Mother God"—the Rising Sun.

Zunian Lullaby.

- (a) Incantation upon a sleeping infant.
- (b) Invocation to the Sun God.

Zuni Blanket Song.

The young Zuni, dressed in his choicest blanket, displays his charms in song and dance before the door of his lady love. If she is favorably impressed she accepts his invitation for a walk under his blanket.

The Coming of Montezuma.

Is a ceremonial of great importance. Montezuma is the Messiah of the Zuni. Every June the High Priest summons the people to watch for the long expected coming.

(Melodies collected and harmonized by Carlos Troyer.)

Sarabande - - - - - HANDEL

A stately dance of very ancient origin. Used as a Country Dance in England. Brought to highest musical form by Handel.

Gavot - - - - - HANDEL

Originally a French Peasant Dance. Popular with all classes in many countries from 16th to 18th centuries.

SONGS WE BORROWED.

How beautiful are the feet (from the Messiah) - - - HANDEL

New York, Jan. 9, 1770, William Tuckey announced a concert of Church Music, which included "a sacred cantata on the prophecies concerning Christ and his coming, being an extract from the late Mr. Handel's Grand Oratorio called the Messiah. Never performed in America."

The Summer Heats Bestowing - - - STEPHEN STORAE

(From Doctor and Apothecary)

English Opera popular in New York about 1794.

The Lass with the Delicate Air - - - DR. ARNE

Note English composer whose name appears on earliest programs.

Love Has Eyes - - - H. R. BISHOP

Much in vogue in America about 1813.

Home Sweet Home - words by J. H. Payne, melody by H. R. Bishop

Payne was born in New York in 1792, wrote this ballad for the Opera of Clari.

Rosina's Aria (from Barber of Seville) - - - ROSSINI

The first Italian Opera performed in New York Park Theater, Nov. 29, 1825.

Serenade Op. 16 - - - MACDOWELL

SONGS WE HAVE MADE.

'Twas in the Lovely Month of May - - - HAMMOND

Like a Rosebud - - - LAForge

Lullaby - - - MACDOWELL

The Blue Bell - - - MACDOWELL

Sonnet (Rosetti) - - - WILLIAMS

Autumn Leaves (dedicated to Mrs. Helms) - - - WILLIAMS

Lady Moon - - - BRUHNS

The Years at the Spring - - - BEACH

AMERICA

MEETING OF WOMAN'S CLUB

Mrs. Helms Gives a Song Recital Before a Large Audience.

The Temple theater was crowded yesterday afternoon for the regular meeting of the Woman's club. The president, Mrs. George J. Phelps, who had been absent from the previous meeting on account of the illness of her son, presided. No business of importance was introduced.

The program consisted of a song recital, "American Composers," by Lillian Helms, assisted by Louise Zumwinkel, pianist. It had three divisions. The first group was made up of Indian songs and Mrs. Helms appeared in red blanket costume obtained at the Pine Ridge agency from the Sioux Indians. Her hair was in long braids. She sang four songs most effectively, and as an encore added "Cadman's Land of the Sky Blue Water."

For the second group, entitled "Songs we borrowed," Mrs. Helms wore a costume copied from the fashions of about the year 1794, the period when some of the songs introduced were popular in New York. This group included "Home Sweet Home," which was sung with such beauty of tone and interpretation as to seem almost a new song. For the third group, "Songs we have made," Mrs. Helms wore modern dress. Two songs by Guy Bevier Williams of this city followed a double MacDowell number and although in close proximity to the compositions of America's greatest composer, proved very attractive. For the closing number a company of little children from the primary department of the Everett school came on the stage and sang "America."

Miss Louise Zumwinkel accompanied Mrs. Helms with skill and sympathy and also played two selections by Handel, and MacDowell's "Serenade," in a style that won for her a share of the honors. It was the general opinion that the recital was the most attractive of the several given by Mrs. Helms in recent years before the club.

Announcement was made that the next meeting would be in charge of the art department and that an illustrated lecture on "American Architecture" would be given by Mrs. F. M. Hall.

The program was as follows:

Songs we found—The Sunrise Call, Zunian Lullaby, Zuni Blanket Song, The Coming of Montezuma, (Melodies collected and harmonized by Carlos Troyer.) Sarabande, Gavot, Handel; Miss Zumwinkel.

Songs we borrowed—How beautiful are the feet (from) "the Messiah" Handel; The Summer Heats Bestowing, Stephen Storace; The Lass with the Delicate Air, Dr. Arne; Love Has Eyes, H. R. Bishop; Home Sweet Home, words by J. H. Payne, melody by H. R. Bishop; Rosina's Aria (from "Barber of Seville"), Rossini.

Serenade, Op. 16, MacDowell.

Songs we have made—'Twas in the Lovely Month of May, Hammond; Like a Rosebud, La Forge; Lullaby, The Blue Bell, MacDowell; Sonnet (Rossetti), Autumn Leaves (dedicated to Mrs. Helms), Williams; Lady Moon, Bruhns; The ear's at the Spring, Beach.

America.

THE WOMAN'S CLUB.

The program of American songs given by Mrs. Lillian Helms before the Woman's club Monday afternoon was of such superior excellence many declared it to be the best program ever given before the club. There was nothing left to be desired in the way of enjoyment. The program was divided into three parts. "Songs we found; songs we borrowed and songs we have made. The first group comprised four Indian songs, for which Mrs. Helms was attired in an Indian costume obtained from the Pine Ridge agency. To add to the scenic effects the stage was trimmed with pine trees to resemble a miniature forest or woodland. The "Sunrise Call" a morning ceremonial of the Cliff Dwellers, was decidedly suggestive of the tribal characteristics, perhaps more so than any of the others. Mrs. Helms gave the echo of the call with wondrous purity of tone. This was followed by the "Zunion Lullaby" and the "Zuni Blanket Song," in brighter vein. The group closed with a rather majestic composition "The Coming of Montezuma." Upon being recalled Mrs. Helms gave another primitive song, "The Land of the Sky-blue Water," a melody of the Omaha Indians, idealized and harmonized by Cadman.

The second group opened with "How Beautiful are Thy Feet" from the Messiah, followed by "The Summer Heats Bestowing," from Doctor and Apothecary by Storace, an English opera very popular in New York about 1794; "The Lass With the Delicate Air," and "Loce Has Eyes." Then Mrs. Helms sang "Home Sweet Home" as only few can sing it. There were many moist eyes in the audience as she concluded the second verse. The generous applause was responded to with the third stanza. The group closed with the charming aria from "Barber of Seville" which was most bewitchingly sang and seemed admirably suited to the singer. In singing this second part Mrs. Helms wore a Seventeenth century costume of pale blue brocade, made with full skirt, short waisted bodice. A big black velvet bonnet with long ribbon streamers and short white silk mitts were among the accessories.

For the last group "Songs we Have Made," everything was modern and distinctly American as viewed at the present time. The songs included two charming numbers by Guy Bevier Williams of Lincoln, Sonnet (Rosseti) and "Autumn Leaves," the latter being dedicated to Mrs. Helms. It is full of rythm and melody with an exceedingly dainty accompaniment. The other numbers were "Lovely Month of May," "Like a Rosebud," "Lullaby" and "Blue Bell," by McDowell; "Lady Moon" by Bruhns and the universal favorite "The Years at the Spring," by Mrs. Beach.

Mrs. Louise Zumwinkle played the most sympathetic accompaniments in addition to three solos. "The Sarabande," by Handel was heard with interest. It is a stately dance of very ancient origin and used in England as a country dance. It was brought to the highest musical form by Handel. This was followed by a sprightly "Gavot" also by Handel, which was originally a French peasant dance and very popular with all classes from the Sixteenth to the Eighteenth century. The last solo given by Miss Zumwinkle was the MacDowell "Serenade Op. 16."