

DIMECRES, 17 DE MARÇ DE 1926

Presentació a Barcelona del

"QUINTETTE INSTRUMENTAL DE PARIS"

RENÉ LE ROY, flauta RENÉ BAS, violí
PIERRE JAMET, arpa PIERRE GROUT, viola
ROGER BOULMÉ, violoncel

PROGRAMA

Concert Royaux, COUPERIN, violí, violoncel i arpa.

Sonata, HENDEL, flauta, violí i arpa.

Trio Serenata, BEETHOVEN, flauta, violí i viola.

Trio, SCHUBERT, violí, viola i violoncel.

Sonata, DEBUSSY, flauta, viola i arpa.

Serenata, ROUSSEL,
flauta, arpa, violí, viola i violoncel.

EXCLUSIVAMENT PER
ALS SOCIS

Oliva de Vilanova, impressor



ASSOCIACIÓ DE MÚSICA "DA CAMERA"
DE BARCELONA

CURS TRETZÈ : 1925-26 : CONCERT SETÈ

Presentació a Barcelona de

ROLAND HAYES

~~JASCHA HEIFETZ~~

violí tenor

~~ISIDOR ACHRON~~ EUGÈNE WAGNER

piano

PALAU DE LA MÚSICA CATALANA

Dimenge, 6 de Juny
Divendres, 12 de Març de 1926,

a tres quarts de deu
del vespre

EXCLUSIVAMENT PER
ALS SOCIS

La Junta General d'aquesta "Orquestra"
tindrà lloc en els primers dies de Juliol;
oportunitat hi seran convocats els membres
socis. La Junta Directiva de prepa els
d'ara l'assistència, que els serà
ben agraïda.

PROGRAMA

I

BEETHOVEN..... Sonata en la major, op. 47.
(dedicada a Kreutzer).

Adagio sostenuto. Presto.
Andante con variazioni.
Finale: Presto.

II

BACH..... Xacona de la IV Sonata.
VIOLÍ SOL

III

SCHUBERT..... Ave Maria.
MOZART..... Minuet, en re major.
JOSEPH ACHRON . Stimmung, en re menor.
RIES..... Perpetuum mobile.

IV

CHOPIN..... Nocturn en mi bemol major.
SARASATE..... Introducció i Tarantela.

Piano STEINWAY de la casa IZABAL

Acaba ~~amb~~ ^{amb} avui el Tretzè curs
aqueste Associació, ~~de~~ ^{de} ~~missió de~~
~~amb~~ ^{amb} ~~el~~ ^{el} ~~concert~~ ^{concert} ~~que és de~~
numeros 168 dels que porta orga-
nitzats.

El capítol de l'extinció serà comen-
sat en preparar el curs vinent,
i si ~~pot~~ ^{pot} realitzar-se, encara
que no sigui més que una part
dels projectes que tenim planejats,
alguns ja en gestió molt avançada,
constituïra una magni-
fica continuació de les activi-
tats que constituïren la
més important característica
de la nostra "Associació de
Música de Cambra".

Ventre esperem poder ~~començar~~
donar algunes noves concerts
referent al curs 1926-27, pu-
güem als temps veïns de ~~la~~
~~seu~~ ^{seu} voluer fixar la seva
atenció en la fulla anura,
en la qual és sol·licitat el
lector per a resoldre qüestions
del major interès artístic.

Siguin els nostres obsequis
de benvenides als nostres veïns
de la premsa i a tots aquells qui han
contribuït a l'èxit d'una manera

amb la continuïtat i esplendor
de les nostres activitats.

VERSION FRANÇAISE DES MÉLODIES

PER LA GLORIA BONONCINI (1672-1748)

C'est pour la gloire de vous adorer,
Que je veux vous aimer, o, chers yeux !
Je souffrirai en vous aimant,
Mais toujours je vous aimerai dans mes pensées.
Sans espérance de délices.
L'amour vain doit soupirer ;
Mais dans le rayon de votre doux regard
Qui peut rêver sans vous aimer ?

SENTO NEL CORE A. SCARLATTI (1659-1725)

Je sens dans mon cœur une angoisse
Qui troublera ma paix
Il y brille une flamme qui anime mon âme
Si ce n'est pas de l'amour, ce le sera.

"EVIVA ROSA" GALUPPI

Longue vie à "Rosa Bella"
Ainsi disent en leurs discours,
Les arbres, l'herbe, les fruits, les fleurs,
Les petits oiseaux, les ruisseaux,
Les chiens et les chats,
Les sages et les fous.
Le monde entier parle ainsi :
Longue vie à la belle blonde qui a blessé mon cœur.

ROSE DE LA NUIT GRIFFES

(D'après une vieille légende mystique, lorsqu'une âme parmi
les morts recherche une âme parmi les vivants, afin que les deux
puissent renaitre en une seule, le signe est une rose noire, ou
une rose flamboyante, dans le sein de la nuit).

"DIE LIEBE HAT GELOGEN" SCHUBERT

L'amour est écarté, un lourd souci m'opprime :
Le mensonge, le mensonge partout
De chaudes larmes coulent sur mes joues,
Cesse de battre, mon cœur, mon pauvre cœur, cesse de battre.

"DER JUNGLING AN DER QUELLE" (Le Jeune Homme au Ruisseau). SCHUBERT

Léger, gazouillant, ruisseau avec ton clapotis, ton chuchotement
[et ton babillage]

Ta douce chanson éveille l'amour !
Je cherche à me consoler auprès de toi, et à l'oublier, elle la
[dédaigneuse !]

Les feuilles et le ruisseau soupirent, Louise, pour toi, Louise! Louise!

"BENEDEIT DIE SELIGE MUTTER" (Bénie soit l'heureuse Mère). HUGO WOLF

Bénie soit l'heureuse Mère.
A qui toi, douce enfant as été donnée,
Pleine de la beauté la plus divine,
Vois-moi m'agenouillant à ton autel !
La terre ne porte pas de jeune fille plus belle
Le ciel ne peut montrer plus rare beauté,
Toi, mon Trésor, toi mon plaisir,
Douce enfant, à toi toutes les bénédictions !

Quand loin de toi je soupire
 En songeant à ta beauté,
 Mon cœur se met à battre
 Jusqu'à un point où je peux à peine supporter ma douleur !
 Je peux sentir les flammes de la passion
 Dans ma poitrine qui palpite follement
 Et me dérobent complètement ma paix
 La folie me menace, je le crains !

BOTSCHAFT. — MESSAGE **BRAHMS**

Va trouver ma bien-aimée
 Brise fraîche et parfumée
 Plus heureuse hélas que moi
 Sur son sein repose-toi,
 Si sa bouche alors demande
 Si mon mal enfin s'amende ?

Dis : "Sa peine est infinie
 Il le mène à l'agonie
 Son cruel et sombre ennui
 Mais son cœur espère encore
 Puisque celle qu'il adore
 O mignonne pense à lui".

Negro Spiritual Songs

"DESCENDEZ DANS LA VALLÉE SOLITAIRE" arrangé
 par. **H. T. BURLEIGH**

Ma sœur veut se convertir
 Et descendre dans la vallée solitaire
 Pour y rencontrer mon sauveur.
 Mon frère veut se convertir
 Et descendre dans la vallée solitaire
 Pour y rencontrer mon sauveur.

"SUR LE CHAR JE VAIS MONTER" arrangé par **HARRY DELMORE**

Sur le char je vais monter de grand matin,
 J'espère ainsi rejoindre les autres.
 Oh ! Seigneur ! aie pitié de moi, et je pourrai alors rejoindre les
 [autres.

Avec l'ange je ferai une causerie, de grand matin
 Et je pourrai alors rejoindre les autres.
 Oh ! Seigneur ! aie pitié de moi, et je pourrai alors rejoindre les
 [autres.

"SUR LE CHEMIN DU CIEL" arrangé par. . . . **HALL JOHNSON**

Ma Mère veut y aller aussi, pour s'asseoir à la place à côté de
 [Jésus
 Sur le chemin du ciel, pour s'asseoir à la place à côté de Jésus
 Mon aïeul veut y aller aussi, pour s'asseoir à la place à côté de
 [Jésus
 Sur le chemin du ciel, pour s'asseoir à la place à côté de Jésus.

Programa

I

1	Bononcini (1672-1748)	Per la gloria
2	Scarlatti (1659-1725)	Sento nel core
3	Galuppi (1706-1785)	Eviva rosa
4	Berlioz	Le repos de la Sainte Famille

II

5	Schubert	Die Liebe hat Gelongen
6	-	Der Jungling an der Quelle
7	-	Schwanengesang
8	Fauré	En prière
9	Brahms	Dein Blaues Auge
10	-	Botschaft

→ Fauré.

III

Negro Spirituals Songs

Wade in the Water, Transcrip. de Boatner
Goin' TO Ride up in de Chariot

Transcrip. de Delmore

Way up in Heaven	4	de Hall Johnson
Little David	4	de Roland Hayes
Done made my Jow	4	de Parham

Piano STEINWAY
cedit per la casa Izabal
Enclusivamente per els seus

Roland Hayes



Renée Vautier - stat. - 1928.

PH. ROSEN, Graveur - PARIS.

Roland Hayes



Renée Vautier - stat. - 1925.

PH. ROSEN, Graveur, PARIS.

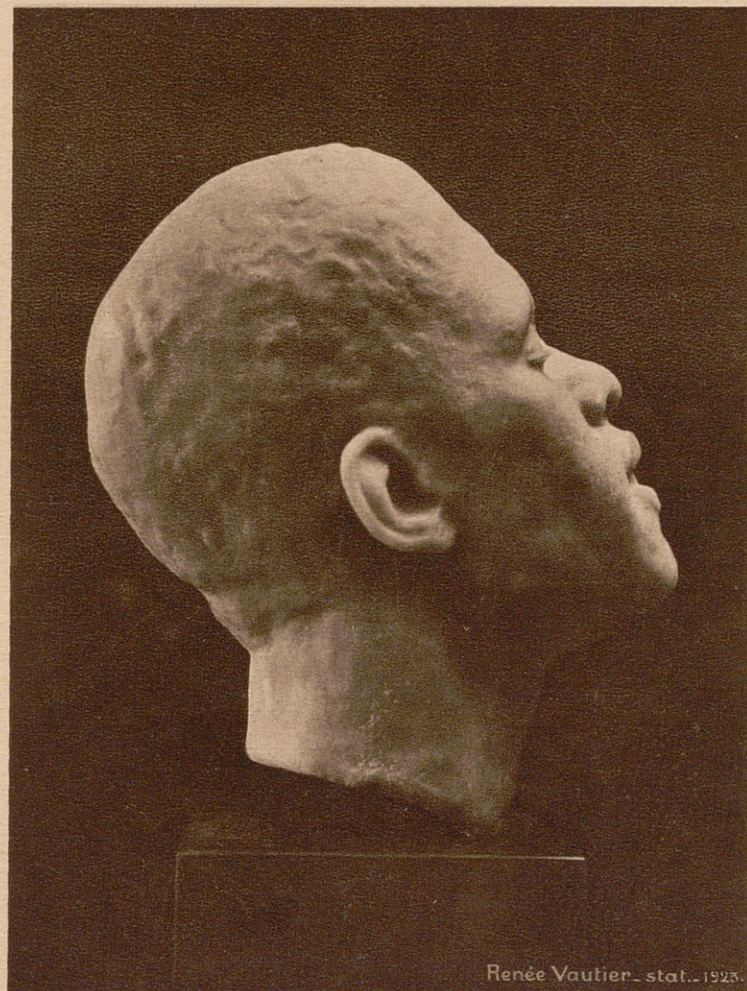
Roland Hayes



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Presentació a Barcelona del famós tenor negre



ROLAND HAYES

amb la cooperació de
EUGÈNE WAGNER, piano

PROGRAMA

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Sento nel core	SCARLATTI
Eviva rosa bella	GALUPPI
Le repos de la Sainte Famille.	BERLIOZ
Die Liebe hat Gelongen.	SCHUBERT
Der Jungling an der Quelle.	
Schwanengesang.	FAURÉ
En prière	SANTOLIQUIDO
Erinni	GRIFFES
Rose of the Night.	

PRIMERA AUDICIÓ DE DIVERSES CANÇONS ESPIRITUALS NEGRES

PALAU DE LA MÚSICA CATALANA

Diumenge, 6 de juny de 1926, a tres quarts de deu del vespre

EXCLUSIVAMENT PER ALS SOCIS

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DADES BIOGRÀFIQUES

Roland Hayes nasqué el 3 de juny de 1887 a Curryville (Georgia, Estats Units). La seva vida constitueix un veritable cas de vocació musical. Dura, plena d'obstacles en els seus començaments, pel seu propi esforç, per la seva gran confiança en sí mateix i per la força que l'empenyia, ha arribat a assolir l'ideal de tot concertista: Ésser conegut i aclamat pels públics de més alta qualitat artística de tot el món.

La seva primera activitat musical consistí en formar part del cor de l'església del seu poble. De dia es guanyava la vida treballant en una fundició. Un altre negre, A. W. Carlhoun, va cridar-lo a Chattanooga i va donar-li quelques lliçons, molt rudimentàries, de música. Hayes comprengué que no tan sols li calia aprendre de cantar, si volia assolir el seu ideal, sinó que havia de formar-se una cultura més àmplia, i ingressà a la «Fisk University» de Nashville, on, per altra banda, feia de cambrer per atendre les seves necessitats i els seus estudis. Passats quatre anys, tampoc en els seus coneixements artístics trobà manera de guanyar-se la vida, i va passar a fer la mateixa feina de cambrer en un dels clubs més importants de Louisville. En 1911 va anar-se'n a Boston on completà decididament la seva educació musical, amb el professor Arthur J. Hubbard, i començà ja, encara no complerts totalment els seus estudis, a donar concerts, cada vegada amb èxit més assenyalat.

El 31 de maig de 1920 féu la seva presentació a Europa, amb un memorable concert a Londres, seguit de quinze concerts més en diverses sales de la mateixa ciutat. Desseguida actuà en les més importants ciutats angleses, i finalment, donà un concert davant els reis d'aquella nació, al Palau de Buckingham. Per la primavera següent (1921) debuta a París i té un èxit tan complet, que el ja famós tenor és disputat pels més famosos salons de la capital francesa, i arriba a donar a París sol més de quaranta audicions. Passa després als Estats Units amb un contracte esplèndid i més endavant torna a Europa per complir els seus compromisos a Londres, París, Austria, Xecoslovàquia, Hongria, Itàlia i Alemanya, on si bé acullit amb certa prevenció pel fet de la seva raça, assoleix triomfs magnífics.

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DADES BIOGRÀFIQUES

Roland Hayes nasqué el 3 de juny de 1887 a Curryville (Georgia, Estats Units). La seva vida constitueix un veritable cas de vocació musical. Dura, plena d'obstacles en els seus començaments, pel seu propi esforç, per la seva gran confiança en sí mateix i per la força que l'empenyia, ha arribat a assolir l'ideal de tot concertista: Ésser conegut i aclamat pels públics de més alta qualitat artística de tot el món.

La seva primera activitat musical consistí en formar part del cor de l'església del seu poble. De dia es guanyava la vida treballant en una fundició. Un altre negre, A. W. Carlhoun, va cridar-lo a Chattanooga i va donar-li qualques lliçons, molt rudimentàries, de música. Hayes comprengué que no tan sols li calia aprendre de cantar, si volia assolir el seu ideal, sinó que havia de formar-se una cultura més àmplia, i ingressà a la «Fisk University» de Nashville, on, per altra banda, feia de cambrer per atendre les seves necessitats i els seus estudis. Passats quatre anys, tampoc en els seus coneixements artístics trobà manera de guanyar-se la vida, i va passar a fer la mateixa feina de cambrer en un dels clubs més importants de Louisville. En 1911 va anar-se'n a Boston on completà decididament la seva educació musical, amb el professor Arthur J. Hubbard, i començà ja, encara no complerts totalment els seus estudis, a donar concerts, cada vegada amb èxit més assenyalat.

El 31 de maig de 1920 féu la seva presentació a Europa, amb un memorable concert a Londres, seguit de quinze concerts més en diverses sales de la mateixa ciutat. Desseguida actuà en les més importants ciutats angleses, i finalment, donà un concert davant els reis d'aquella nació, al Palau de Buckingham. Per la primavera següent (1921) debuta a París i té un èxit tan complet, que el ja famós tenor és disputat pels més famosos salons de la capital francesa, i arriba a donar a París sol més de quaranta audicions. Passa després als Estats Units amb un contracte esplèndid i més endavant torna a Europa per complir els seus compromisos a Londres, París, Austria, Xecoslovàquia, Hongria, Itàlia i Alemanya, on si bé acullit amb certa prevenció pel fet de la seva raça, assoleix triomfs magnífics.

En resum, l'eminent artista porta fetes cinc grans tournées per Europa i quatre per Amèrica. La darrera d'aquestes va atènyer un centenar de concerts en una seixantena de ciutats distintes. En el que donà a San Francisco, el dia 24 de març darrer, tingué al seu davant una multitud composta de 12,000 persones.

Roland Hayes canta en anglès, francès, alemany i italià.

Management, Roland Hayes,
Symphony Hall, Boston, Mass.

Roland Hayes

Résumé of the Second American Tour

1924-1925

A longer period of time for Roland Hayes' second tour permitted a more extensive schedule. He revisited virtually all the cities where he had appeared in his introductory tour. His itinerary was enlarged in the Middle West and South, reached further to the North and West. In every case he sang to a very large, in most cases to an overflowing audience. The list follows, in the order of the appearances:

Boston, Mass.	New York City	Concord, N.H.
Newark, N.J.	Boston, Mass.	Hartford, Conn.
Philadelphia, Pa.	Haverhill, Mass.	Philadelphia, Pa.
Brooklyn, N.Y.	Springfield, Mass.	*New York City
Lynchburg, Va.	New Bedford, Mass.	*Brooklyn, N.Y.
Richmond, Va.	Lowell, Mass.	Boston, Mass.
Brockton, Mass.	New Haven, Conn.	Chicago, Ill.
Cambridge, Mass.	Providence, R.I.	Milwaukee, Wis.
Atlantic City, N.J.	Worcester, Mass.	Denver, Col.
New York City	Rochester, N.Y.	Los Angeles, Calif.
Newburyport, Mass.	Charleston, W.Va.	Santa Barbara, Calif.
Montreal, Canada	Lexington, Ky.	Los Angeles, Calif.
Toronto, Canada	Louisville, Ky.	San Francisco, Calif.
Syracuse, N.Y.	Youngstown, Ohio	Pasadena, Calif.
Columbus, Ohio	Pittsburgh, Pa.	Oakland, Calif.
Cleveland, Ohio	Cincinnati, Ohio	San Francisco, Calif.
Indianapolis, Ind.	Toronto, Canada	Seattle, Wash.
St. Louis, Mo.	Buffalo, N.Y.	Portland, Ore.
Chicago, Ill.	Oberlin, Ohio	Rye, N.Y.
Evanston, Ill.	Detroit, Mich.	†New York City
Grand Rapids, Mich.	New York City	†New York City
Fitchburg, Mass.	Bridgeport, Conn.	East Orange, N.J.
Northampton, Mass.	*Providence, R.I.	

*Soloist with Boston Symphony Orchestra, Serge Koussevitzky Conductor
†Soloist with New York Symphony Society, Bruno Walter, Guest Conductor

Management, Roland Hayes, Symphony Hall, Boston

An Humble Start



The circumstances of Roland Hayes' rise to fame are indeed "stranger than fiction."
Thirty-eight years ago he was born on the small Georgia farm of his mother, an ex-slave. By seeking every sort of job, the boy managed to put himself through Fisk University at Nashville, while helping to support his family. He further managed to equip himself with a musical training. His tentative recitals met with so much encouragement that he resolved to try his fortune in Europe.

The Remarkable Career of Roland Hayes From Obscurity to Universal Renown

An Emphatic "Arrival"

Reaching London in 1920, he had barely enough money to announce a recital. But that recital proved the turning-point in his career. It was followed by fifteen others to packed audiences and a summons from King George V to sing at Buckingham Palace.
From that time, as one city after another has heard him in Europe and America, there have been unflinching repetitions of his initial success in England. Each musical center has been moved to new superlatives by Roland Hayes' art. And in his two tours of America (probably the one just ended is his greatest achievement), the tenor has found an immeasurable public.

Soloist with the Leading Orchestras

Roland Hayes has sung on several occasions with Sir Henry Wood's London Symphony Orchestra, Pierné's Colonne Orchestra in Paris, the Boston Symphony Orchestra under Pierre Monteux, and later under Serge Koussevitzky. He has also appeared with the Detroit Symphony Orchestra and the New York Symphony Society.

Capacity Audiences Everywhere

In such cities as Paris, London, Vienna, or Berlin in Europe, and, on this side of the Atlantic, New York, Boston, Philadelphia, Chicago, San Francisco, Los Angeles, in fact, wherever there is a musical public, Roland Hayes need only announce a recital to be met by an audience which fills not only seats, but standing room and stage.



Fifth European Tour This Spring

Roland Hayes has curtailed his European engagements for the Spring and Summer, feeling the advisability of rest after the rigors of the tour now ended. However, he will make his Spanish debut as soloist with the Philharmonic Society of Madrid on April 21 and 24, and in June will sing at Oxford University, England. In October, before returning to America, he will make a few appearances in Berlin and other European cities, and will sing for the first time in Stockholm.

Third Tour of America Next Autumn

1925-1926

NEXT NOVEMBER ROLAND HAYES WILL RETURN TO BEGIN HIS THIRD TOUR OF AMERICA, WHICH WILL BE LONG ENOUGH TO PERMIT ABOUT SIXTY ENGAGEMENTS. ALL BUT A FEW OF THESE POSSIBLE DATES ARE ALREADY BOOKED.

Management, Roland Hayes, Symphony Hall, Boston

NORTH EAST

NEW YORK Soloist with Boston Symphony Orchestra

(JANUARY 29, 1925)

Tenor solos of the ordinary concert type would have clashed with such a program as this. Mr. Roland Hayes is therefore to be commended not less for his choice of songs than for his very beautiful singing of them.—ERNEST NEWMAN, *New York Evening Post*.

We never heard him sing anything more beautifully than he sang the Berlioz number. To say that is equivalent to saying that it was sung pretty nearly as well as possible, for Mr. Hayes is an artist of highly developed technique, fastidious taste and a singularly correct employment of style. The audience recalled him half a dozen times, and there was no mistaking the real note of enthusiasm in the applause.—W. J. HENDERSON, *New York Evening Sun*.

Soloist with New York Symphony Society

(MARCH 26, 1925)

Roland Hayes sang them both with the sincere and ample art which he has brought to his solo recitals, an art which was followed with restrained and sympathetic understanding by Bruno Walter and his orchestra. . . . But the afternoon, for a rapturously applauding audience, obviously belonged to Roland Hayes.—*New York Morning World*.

BOSTON

(OCTOBER 5, 1920)

A Deepening Tenor Who is Now a Dramatizing as well as Con- templative Singer

Even at midsummer, as seasons in Boston go, Mr. Roland Hayes is assured of an audience. It filled Symphony Hall yesterday afternoon; overflowed with applause, asked and received repetitions and extra numbers, quite as though the tenor were now established in the royal line. . . . Yet plainly Mr. Hayes cultivates new powers—now he is dramatizing singer as well—to Schubert bard-like, to Wolf winged and soaring, to a whole eighteenth century convention. Beside static beauty he now lays dynamic emotion.—H. T. PARKER, *Boston Transcript*.

CANADA

(OCTOBER 31, 1924)

Roland Hayes Recital Revealed a Great Singer and Artist

One of the best singers that we Montrealers have heard or are likely to hear. The accounts of Mr. Hayes' singing produced great expectations, but the truth was far beyond these, not only in the skill of the singing but in the amazing musical understanding. . . .

It is impossible to describe Mr. Hayes' singing of Negro Spirituals; that is something that can only be heard and felt. With a few words, he put us into the right mood and held us there with the whole religious feeling of the Negro race. While the rest of the programme was great singing, there seemed to be some kind of magic in the rendering of the Spirituals. . . .

There are not very many singers who could sing anything on the programme as well as Mr. Hayes, there are very few who could sing such a variety of things and be so completely right in all of them.—H. P. B., *Montreal Star*.

ST. LOUIS

(NOVEMBER 13, 1924)

Roland Hayes' Songs Captivate Audience of Real Music Lovers —Negro Spirituals Are Sung as They Never Were Sung Before

He has musical talent far above that which is inborn in his race. Song with him is an unaffected soul expression. He sings from a full heart, a clear mind and a wondrous throat. His every inflection gives warrant of having been derived from the instruction of noble and approved good masters. In every note he utters there is the supreme satisfaction of one who, even under constant racial handicap, has found his work and place in life. That he is an intense student, zealous to make the most of his phenomenal gifts for the broadening of our American art of song, was demonstrated beyond cavil or doubt by the arrangement of his program and the superb manner in which he performed his task; a task, let us say, that would have been formidable for any singer of the male high voice whose name could be mentioned in this relation.—RICHARD SPAMER, *St. Louis Daily Globe-Democrat*.

CHICAGO

(NOVEMBER 17, 1924)

Audience Which Fills Orchestra Hall is Treated to Fine Singing

We need not look for art in any particular race or country. It is all-pervading, and music appeals to all races and people. When Roland Hayes, Negro tenor, made his Chicago debut last season, he was immediately hailed as a fine artist—a singer whose natural vocal gifts were far above the ordinary, whose musical talents and intuitions were those of a refined and intelligent nature, whose artistic sense and whose predilections for culture showed themselves in his singing.

His recital last evening in Orchestra Hall before an audience which filled the place was another demonstration of a sincere artist disclosing his gifts and accomplishments without extraneous devices and with genuine self-effacement. In other words, we might say that his rendition of a program of songs was presented for his evident love for his art and for its music.—MAURICE ROSENFELD, *The Daily News*.

Editorial Opinion

[Editorial in the *Oregon Daily Journal*, March 19, 1925]

OUT OF A CABIN

From floor to rafters, every seat in the Auditorium was occupied. All additional seats that the fire laws would permit were put in, and they were occupied. And 500 persons sat on the stage.

And the lure that drew all these people together was a colored singer. Thirty-seven years ago he lived in a little cabin in the Southern state in which he was born, and delivered the laundry to the neighbors for whom his mother washed. She was born in slavery.

His life was in poverty and in the environments of poverty, such as colored people in the South so well know. And by and by he became a mechanic's helper, where he sang at his work. And the golden voice attracted attention, and he was invited to sing in a choir. And he was told so much about the quality of his voice that he dared to hope a great hope.

Fisk College was there, and it had a conservatory of music. Waiting on tables at a restaurant, washing dishes and doing other odd jobs, he entered the college and began the study of music. Then he joined a party of jubilee singers, and in Boston his voice attracted the attention of a great singing master.

The rest of his story is a marvel. The biggest and best audiences in musical Europe have listened to him with rapture. After his concert in Portland he took the night train for New York to appear there with the famous New York Symphony Orchestra. It is his fourth concert in New York this season. In that city, in Boston, and in Philadelphia people flock by thousands to hear him sing.

The little colored boy who delivered his mother's laundry sang in Portland Tuesday night as people seldom hear a human voice sing. His "The Crucifixion," sung without an accompaniment as a concluding encore, was rendered with such beauty of voice and depth of sympathy that even the notes of an accompanying piano would have sounded harsh. His whole program, from classic to negro melody, was a marvel of beauty.

And they say that the poor have no opportunities in America. What of the laundry boy, son of a former slave mother, who has reached the heights in a great art and become one of the most popular singers in the world?

[Editorial in the *Providence Journal*, July 1, 1924]

A GREAT SINGER

The Spingarn Medal, awarded annually to an American of African descent who has made the most notable advance in some one field of human endeavor, will be presented this evening to a representative of Roland Hayes, the negro tenor, whose golden voice held last winter's audiences spellbound the country over. Hayes is at present in Europe, winning further remarkable success before erudite assemblies to whom critical musical judgment is almost a birthright, and it is pleasant to hear through the European journals that he is being met everywhere with the most unqualified enthusiasm.

There is nothing bizarre or tricky about Hayes' performance. He is not a negro minstrel. He does not employ the captivating but shallow "stunt" of falsetto singing, nor does he rely upon the weird, plaintive minors of "spirituals" and plantation songs to win his audiences, though he does in fact give to these two favorite forms of negro music a remarkable and invigorating interpretation. Briefly he is a great concert artist in exactly the same sense that Chaliapin or Werrenrath or Chamlee is a great concert artist; he is both a rarely fine vocalist and a cultured student of music, a finished public performer and a young man of lively sensibilities.

During the past season he astonished a Providence audience with a program that involved the most technical music with the simplest of folk songs, and that required the use of five languages—

including the Japanese—all of which, on the specific word of hearers versed in the different tongues, were executed with amazing fealty to the best traditions of accent and diction.

The Spingarn Medal, by the circumstances of its award, brings an important honor to Hayes which is different and apart from the many distinctions already showered upon him. It symbolizes the deep and reasonable pride of his race in his splendid achievements; and though it has been rightly said that art "has no race nor creed, no place nor time nor king to give command," he may well cherish it for its special significance. A European singer enters the crowded stage with the presumptions all in his favor. Any American—because of the public's rather stupid way of looking at things—must fight up-hill. How much harder is the road of the American of African descent, who has behind him neither tradition nor long-standing cultural opportunities nor any excess of critical confidence and approval? Indeed, so general has the belief been that Americans of any race could not become masters of the vocal art that only those who have heard Hayes seem to be assured of his possession of a supreme gift. Let the doubtful attend at the first opportunity to hear him sing, as no one else has ever sung it, "Swing Low, Sweet Chariot!" and be stirred to a revision of their opinion.

[Deems Taylor, *New York World*, November 29, 1924]

ROLAND HAYES

I tried listening to Roland Hayes without watching him last night. There has been so much emphasis laid upon the fact that he is a Negro, and so much rhapsodizing over his singing as expressive of the essential tragedy of the Negro race, that I thought it would be interesting, for once, to concentrate upon the singer and ignore the man. So I sat in Carnegie Hall and watched the audience and listened to Roland Hayes.

And having done that, I am convinced that Roland Hayes is an artist primarily, and a Negro incidentally, and that the essentially racial quality of his singing is something that exists chiefly in the imaginations of his more romantic hearers.

Certainly there is little that one could call racial in the quality of his voice. To listen, not to look, while he sang his first three groups last night was to hear a beautiful tenor voice, silken smooth in mezzo forte, ringingly vibrant in the fortes, and trained to a perfect evenness of production in all its registers. If the voice could be tagged with any specific racial label, one might call it Irish.

Once or twice, in negotiating an awkward group of syllables in a difficult tessitura, his tones did take on the "white," wailing quality that we associate with colored singers. But even that is a quality that is found in many Russian voices as well.

His diction is flawless. It is merely good English, good Italian or good German, as the case may be; and his style changes with the character of the song he sings. "Care Selve," as he sang it last night, was Haendel as Haendel should be sung, and his interpretation of Wolf's "Auch Kleine Dinge" was one of the most exquisite examples of pure lieder style that I have ever been privileged to hear.

His singing of Negro spirituals, about which so much ink has been spilled, is thrilling for the very reason that he does not mar their beauty and deep feeling by adopting any fake "Negro" style of rendition. His tones, when he sings them, are just as beautifully "covered" as when he sings Brahms; and his method of interpretation is merely to sing them—like any other good songs—as sincerely and simply and beautifully as he can.

His Negro dialect, in the spirituals, would be scorned by the average Nordic as not authentic. He pronounces "borne," for instance, not "borne," but "bawn," as any Bostonian would; he says "that" and "the," not "dat" and "de," and manages generally to keep them colloquial in spirit without finding it necessary to revert to the lingual methods of the end man of a minstrel show.

There is pathos in his singing, of course, in his voice, and his interpretations; but it is the quality of tears that is in any flawless and lovely thing. Its effect may be enhanced by reflections concerning the lonely prophet of an oppressed race, but it does not depend upon them. The people who filled Carnegie Hall to the brim last night, and crowded in packed rows upon the platform itself, were there for one reason, and one only: because when art leaves the lowlands of mere polished excellence and rises toward the peaks of greatness, it appeals to something universal, something beyond the emotions and far beyond the intellect, something that you may be pleased to call the soul. And somewhere concealed, oddly enough, nearly everybody has one. It does not matter, particularly, whether Roland Hayes is black or white or green. What does matter is that he is an artist, and a great one.

Reprinted from
VANITY FAIR

(Issue of January, 1925.)

"WE NOMINATE FOR THE HALL OF FAME:

ROLAND HAYES

Because he has been acclaimed throughout Europe and America as a great concert tenor; because he brings to his recitals not merely a lyric voice of great flexibility and beauty, but also a scholarly understanding of music and a gracious and compelling interpretation; because he puts to shame the average vocal artist by a positive mastery of the five languages in which he sings; because his singing of the Negro Spirituals has in it a quality of revelation; because he is just making his second concert tour of America preparatory to his fifth European tour."

SOUTH WEST

LOS ANGELES

(FEBRUARY 16, 1925)

Roland Hayes Holds Hearers Spellbound

Roland Hayes opens his mouth and the notes come rolling out in a melody of magic beauty. And there is something more than melody. Roland Hayes is something more than a singer. His soul is in his voice and his soul is the soul of his race.

Whether he is singing in German, French, Italian, or English he sings the agony and the joy, the exuberance and the suppression of his people.

A capacity house greeted Roland Hayes, Negro tenor, at the Philharmonic last night. And seldom has there been such an enthusiastic audience. Never has an ovation been so justly deserved. He responded to encore after encore.

The usual phrases sound flat when one speaks of the remarkable young man. His voice has a richness and a mellowness like none other that I have heard.—K. E. A., *Illustrated Daily News*.

Negro Tenor Touches Hearts of Audience

It was not his voice, although it is rich and mellow, that left the impression with me. Nor was it his fine and well-schooled training which stamps him in my memory as a vital figure in the world of music. Nor yet was it his versatility, his vocal ability, his long study which has given him fine command, nor yet his lovely cantilene. He has all of these things, and they are important and necessary.

But the great thing about Roland Hayes is that when he has finished singing his negro spirituals and racial songs, he leaves with one a great compassion for the negro—his feelings, his simple and beautiful belief in the All-Powerful. For that reason this singer does more than express an art, he broadens and deepens the understanding and sympathy.—FRANCIS KENDIG, *Los Angeles Daily Times*.

SAN FRANCISCO

(FEBRUARY 22, 1925)

True Artist

Report had represented Hayes to be a true artist in song, and as a true artist he verily revealed himself, with the simplicity and directness of great art. No seeker after sensation is he, but a lyric poet intent upon the beauty of song and upon the interpretation of the inmost core of meaning.—RAY C. B. BROWN, *San Francisco Chronicle*.

Hayes is a great artist. He is great because of the depth of his sympathy and the penetrating keenness of his vision. . . .

For, to tell the simple truth, there is no artist singing in English today who can surpass Hayes in the perfection of vocal technique, and not one who has such depth and variety of emotional expression. . . .

Next Sunday afternoon, at the New Columbia, Roland Hayes will give a second recital, and all San Francisco will be there.—REDFERN MASON, *San Francisco Examiner*.

SEATTLE

(MARCH 10, 1925)

Tenor Given Ovation—Enthusiastic Audience at Metropolitan Theatre and Many Turned Away

Seattle, in common with the other cities in which he has sung, gave Roland Hayes a rousing ovation at the Metropolitan last night. Furthermore, it was an ovation richly earned—won with sheer artistic merit, for the famed tenor proved himself an extraordinarily gifted singer. The theatre was filled to overflowing and many, unable to obtain seats, were turned away. Those who did get in experienced an evening of inspiring song.

Hayes is a lyric tenor whose voice throughout its unusually extensive register is beautifully smooth, colorful and sympathetic. But his greatness lies in the fact that coupled with this fine and perfectly controlled vocal equipment is the soul of an artist. Sensitive, intelligent, unassuming, and passionately sincere, the singer reveals a capacity for profound emotional feeling and he is endowed with the gift of projecting it eloquently to his audience.—*Seattle Daily Times*.

RICHMOND, VA.

(OCTOBER 16, 1924)

Rare Voice and Wonderful Talent

Roland Hayes is a fine tenor with a fine voice; he runs as high and low as is required; he is a lyric tenor, but there is enough of the heroic in his voice to permit him to be as dramatic as he pleases. He is a credit to the negro race, of course; but he is a greater credit to music itself, because he sings life and greater beauty into what other men have written on paper.—DOUGLAS GORDON, *Times-Dispatch*.

CHARLESTON, W. VA.

(DECEMBER 21, 1924)

Glee Clubs may come and go, Paul Whiteman orchestras may make infrequent visits, even Farrars may flash across our existence, but as long as there is a Roland Hayes concert to look forward to, and to remember, all other events remain mere episodes. . . .

Too much cannot be said for the quality of Mr. Hayes' voice, which combines the technique of the finished artist with the unequalled beauty and natural music of the race to which Mr. Hayes belongs. It is a tenor of extreme sweetness and clarity, and holds a poignancy which cannot be acquired by the greatest amount of training. Every note, from the lowest to the highest, was attained with perfect ease, and seemed to give equal pleasure to the author and to the listener.—JANET KELLY, *Charleston Gazette*.

The Tour as Reflected in the Press of the Country

Associació Música Camer

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Presentació
del
~~famós~~
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ROLAND

HAYES

el famós
tema negre
Exclusivament
per als
Jocs

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dissabte 5
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Primera
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Començament Espirituals negres



ASSOCIACIÓ DE MÚSICA "DA CAMERA"
DE BARCELONA

CURS TRETZÈ : 1925-26 : CONCERTS ^{DOTZE} NOVE I DESE

~~JOAN MANÉN, VIOLINISTA~~

~~FREDERIC LONGÀS, PIANISTA~~

~~ORQUESTRA DIRIGIDA PEL MESTRE EDUARD TOLDRÀ~~

~~Dijous, 29 d'Abril de 1926~~

~~Concert, op. A-7. . . MANÉN
Concert, op. 26 . . . MAX BRUCH
Capritxo n.º 1 . . . MANÉN
Cançó MANÉN
Capritxo, n.º 24 . . . PAGANINI~~

~~violí i orquestra~~

~~Dissabte, 1 de Maig de 1926~~

~~Concert en re major MOZART L'abella SCHUBERT
Xacona BACH Ballet lento GLUCK
I palpiti PAGANINI Furkey in the strow. MANÉN
Balada, op. A-20. . . MANÉN Capritxo basc . . . SARASATE~~

~~violí i piano~~

~~Piano GROTRIAN STEINWEG de la CASA WERNER~~

~~PALAU DE LA MÚSICA CATALANA~~

~~a tres quarts de deu del vespre~~

~~EXCLUSIVAMENT PER ALS SOCIS~~

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JOAN MANÉN

Fa tant de temps que aquest gran artista català no s'ha presentat davant del públic barceloní, que molts dels nostres melòmans hauran cregut que estava retret d'una acció pública constant, potser consagrat purament a les seves ànsies creadores. Però no és així certament. Joan Manén no s'ha presentat durant diverses anyades a Barcelona perquè els seus nombrosos compromisos per Europa i Amèrica apenes si li han deixat lliures uns quants dies de descans durant tot l'any, generalment en ple istiu. Cal reconèixer que és un dels nostres artistes de major activitat i de nom més gloriosament conegut, tant com a virtuós admirable, com a autor interessantíssim.

Sorprèn l'importància de la seva producció, culminada en la magna obra *El camí del sol*, que la ciutat de Brunswick, més assortada que la nostra Barcelona, es disposa a estrenar amb totes les honors, el dia 22 d'aquest mes.

L'«Associació de Música da Camera» honorada per Joan Manén amb un dels darrers concerts donats a Barcelona (4 de febrer de 1918) assenyala la nova actuació del gran mestre amb veritable goig, i espera veure confirmada entre nosaltres, una vegada més, l'alta consideració que li és constantment atorgada pels més diversos públics.

Presentació a Barcelona del famós tenor negre

ROLAND HAYES

amb la cooperació de
Eugène Wagner

piano

PROGRAMA

Per la gloria	_____	Bononcini
Sento nel core	_____	S. Carleatti
Brava rosa bella	_____	Galuppi
Le repos de la sainte Famille -	_____	Berlioz
Die Liebe hat Gelungen	_____	
Der Jungling an der Quelle -	_____	Schubert
Schwänzengefang	_____	
En prière	_____	Fauré
Erinn	_____	Santo liquidio
Rose of the night	_____	Grittes

CANYONS ESPIRITUAL NEGRES

PRIMERA AUDICIÓ DE
DIVERSES

Palau de la Música Catalana

Dimanche, 6 de Juny de 1926

altes quarts de dues del mig

Carthus inament fins als desis

la foto-
grafia
del
tenor