

Extra Concert Series

Sixth Season

Sixth Concert

No. CCCCXXIV Complete Series

Detroit Symphony Orchestra

OSSIP GABRILOWITSCH, Conductor

VICTOR KOLAR, Assistant Conductor

Soloist

ILYA SCHKOLNIK, Violinist

Hill Auditorium, Ann Arbor, Michigan

MONDAY, MARCH 16, 1925, AT EIGHT O'CLOCK

PROGRAM

OVERTURE, "Carnival", Op. 92.....Dvorak

SYMPHONY in D minor.....Franck

- I Lento; Allegro non troppo
- II Allegretto
- III Allegro non troppo

INTERMISSION

SYMPHONIE ESPAGNOLE for Violin and Orchestra, Op. 21..Lalo

Allegro non troppo

Andante

Finale, Rondo

Mr. Schkolnik

ROUMANIAN RHAPSODY in A major Op. 11, No. 1.....Enesco

The Mason and Hamlin is the official piano of the Detroit Symphony Society.

The University Musical Society welcomes as guests for this concert, members of the Matinee Musical, and delegates to the Ninth Annual Convention of the Michigan Federation of Music Clubs, which is being held in Ann Arbor this week.

Program

Overture, "Carnival", Op. 92.....Dvorak

Antonin Dvorak was born at Mühlhausen (Bohemia),
September 8, 1841; died at Prague, May 1, 1904.

This overture is the second of Dvorak's "Triple Overture"—*Nature, Life and Love*—now known as three separate overtures, *Nature, Carnival* and *Othello*, with opus numbers 91, 92, and 93. They were performed in Prague in their original form in April, 1892, on the occasion of the composer's departure for this country, and were heard for the first time in New York in October of the same year under the direction of Dvorak. The thematic kinship of the overtures exists chiefly in a theme which is the first subject of the *Nature* overture, and which is given more prominence in *Othello* than in *Carnival*.

In the program of the New York performance of the Trilogy, the composer states that the Carnival Overture represents "the lonely contemplative wanderer, who coming from a solitary walk through the meadows and woods on a quiet summer afternoon, when the shadows grow longer and longer till they lose themselves in the dusk, reaches the city at nightfall. On every side is heard the clangor of instruments mingled with shouts of joy and unrestrained hilarity." A brilliant *fortissimo* for full orchestra depicts the revelry of the folk, the violins having one theme, and oboes and clarinets another. As the gaiety subsides, the dreamer comes upon the inevitable love scene (duet between violin and flute, accompanied by English horn). The "lonely contemplative wanderer" is represented by the *Nature* subject, for does it not, according to the composer, "mark the reflection of one who observes and is moved by the unchangeable laws of the Universe?" Reflection soon gives way to action as the overture swings on to a climax, and the lovers are swallowed up in the surging crowd.

Symphony in D minor.....Franck

Lento—Allegro non troppo; Allegretto; Allegro con brio

César Franck was born December 10, 1822, at Liege;
died November 9, 1899, at Paris.

Franck was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman, Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness: calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him." Of the D minor symphony he says: "Franck's symphony is a continual ascent toward pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the *Finale*, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which H. Ropartz has justly called 'the theme of faith.'"

The symphony was first performed at the Paris Conservatoire on February 17, 1889, and falling upon unresponsive ears did not achieve a *success d'estime*. d'Indy, in his *Life of César Franck*, gives some interesting facts indicative of the musical taste in the French capital at that time: "The performance was quite against the wish of most members of the famous *Société des Concerts du Conservatoire* (The Paris National Conservatory Orchestra), and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garein. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in a contemptuous tone. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There—well, you see, your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace

1889. At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetency pushed to dogmatic lengths."

Franck himself, on his return home after the concert, replied with beaming countenance to the eager questioning of his family, thinking only of his work, "Oh, it sounded well; just as I thought it would."

The symphony is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, three kettle-drums, harp, and strings.

Symphonie Espagnole for Violin and Orchestra, Op. 21.....Lalo

Allegro non troppo; andante; allegro.

Edouard Victor Antoine Lalo was born at Lille, January 27, 1823;
died at Paris, April 22, 1892.

Lalo came of a family whose origin was purely Spanish, but received his musical education and achieved his greatest successes in France. He is best known by the opera "*Le Roi d'Ys*", and by the *Rhapsodie Norwegienne*, and *Symphonie Espagnole* for violin. The latter was created in 1873-74, and was produced for the first time at a Chatelet concert in Paris, February 7, 1875, with Pablo de Sarasate as the interpreter of the solo part, for whom the work was written and to whom it was dedicated. In reality, this composition is a concerto for violin and orchestra, the use of the word *symphonie* being inconsistent with present usage, although Lalo is not alone guilty in this connection. Widor designates his large organ works—each contains several more or less related movements—as *symphonies* instead of *sonatas*; and going still farther back, Bach writes a group of movements for the organ, giving a melody to each manual (two) and to the pedals, and captions the work a *sonata*, when none of the usual definitive characteristics of the *sonata* are to be found.

As the *Symphonie Espagnole* is so well known, especially the second movement, no extended analysis will be offered. Suffice it to say that the first movement follows the design of the sonata allegro form with the thematic material being presented by the orchestra and solo instrument successively; the second movement employs a simple song and trio structure, while the final movement uses as a design the first rondo, which differs only in minor details from the song and trio. The themes that are the warp and woof of this tonal fabric are characteristic both of the interpreting media and the country which served as inspiration.

Roumanian Rhapsody, A Major, Op. 11, No. 1.....Enesco

George Enesco was born at Cordaremi (Roumania) August 7, 1881.

Enesco has won the seldom attained musical fame of being distinguished both as a soloist and as a composer. Admitted to the Vienna Conservatory at the age of seven, he carried away the first prizes in harmony and violin playing at the age of eleven. After several more years of study and inspiration there he entered the Paris Conservatoire where he continued the study of composition and the violin, and after graduation—before seeking success in the concert halls—he was, for a time, the court violinist to Roumania's beautiful queen, Carmen Sylva.

In regard to the music of his fatherland, Enesco has said: "Contrary to the general idea, Roumania is not Slavic but a Latin country. Settled two thousand years ago, it has maintained its completely Latin character, in spite of its insignificant size, and though surrounded on every side by alien communities, Slavic and Teutonic. Most of the creative work of the Roumanians has been done in the last fifteen years. Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk-songs, introduced by the members of these remote races, now classed as gypsies, brought to Roumania as servants of the Roman conquerors. The deeply Oriental character of our folk music is derived from these sources, and possesses a flavor as singular as it is beautiful."

The Rhapsody on this evening's program is one of three, the others being in D Major and G Minor. The one in A major begins with suggestions of the main theme in the clarinet and oboe which is finally sounded in full by the strings and woodwinds. The work proceeds with such a constant reference to the prevailing tonality as to excite comment.

THIRTY-SECOND ANNUAL MAY FESTIVAL

EARL V. MOORE, Musical Director

Six Concerts

Four Days

May 20, 21, 22, 23

ARTISTS, ORGANIZATIONS AND PROGRAMS

(Subject to Change)

First Concert—Wednesday Evening, May 20

SOLOISTS

OSSIP GABRILOWITSCH.....Pianist

(Distinguished Piano Virtuoso and Orchestral Conductor)

CHICAGO SYMPHONY ORCHESTRA.....Frederick Stock, Conductor

PROGRAM

OVERTURE, "Leonore" No. 3.....*Beethoven*

SYMPHONY No. 1, B flat, Op. 39.....*Schumann*

Andante un poco maestoso—allegro molto vivace; Larghetto;

Scherzo—molto vivace; Allegro animato e grazioso

SYMPHONIC POEM, "Don Juan".....*Strauss*

Intermission

CONCERTO for Pianoforte and Orchestra, B flat minor, Op. 23...*Tschaikovsky*

Andante non troppo e molto maestoso—Allegro con spirito; Andantino

semplice—Allegro vivace assai; Finale: Allegro con fuoco

Mr. Gabrilowitsch

Second Concert—Thursday Evening, May 21

SOLOISTS

EMILY STOKES HAGAR.....Soprano

"Splendidly equipped oratorio interpreter".

RHYS MORGAN.....Tenor

"The logical successor to Evan Williams".

CHARLES TITTMANN.....Bass

"Preminent Bach and oratorio singer".

UNIVERSITY CHORAL UNION.....Earl V. Moore, Conductor

CHICAGO SYMPHONY ORCHESTRA.....Frederick Stock, Conductor

PROGRAM

OVERTURE, "Night on a Bare Mountain".....*Moussorgsky*

"THE BELLS".....*Rachmaninoff*

Poem by Edgar Allen Poe

Soli, University Choral Union and Orchestra

- | | |
|-----------------------|-------------------------|
| 1. The Silver Bells | 3. The Brazen Bells |
| Mr. Morgan and Chorus | Chorus |
| 2. The Golden Bells | 4. The Mournful Bells |
| Miss Hagar and Chorus | Mr. Tittmann and Chorus |

Intermission

SELECTIONS from "B minor Mass".....*Bach*

- | | |
|----------------------------|-------------------------------|
| 1. Chorus, "Kyrie Eleison" | 5. Aria "Benedictus" |
| 2. Aria, "Quoniam Tu" | Mr. Morgan |
| Mr. Tittmann | 6. Choruses, "Crucifixus" and |
| 3. Duet, "Domine Deus" | "Et Resurrexit" |
| Miss Hagar and | 7. Aria, "Et In Spiritum" |
| Mr. Morgan | Mr. Tittmann |
| 4. Chorus, "Qui Tollis" | 8. Chorus, "Sanctus" |

Third Concert—Friday Afternoon, May 22

SOLOISTS

LORETTA DEGNAN.....Contralto
"A voice of unusual range and power".
CHILDREN'S FESTIVAL CHORUS.....J. E. Maddy, Conductor

PROGRAM

(a) Friendship.....Haesche
(b) Now the Day is Over.....Barnby
(c) Stars of the Summer Night.....Woodbury
Boys' Chorus
ARIA, "Ah! mon fils" from "Le Prophete".....Meyerbeer
Miss Degnan
(a) Indian Mountain Song.....Cadman
(b) Spinning Chorus from "Flying Dutchman".....Wagner
High School Girls' Glee Club
Angelus from "Scenes Pittoresques".....Massenet-Maddy
Harp Ensemble
(a) Land Sighting.....Grieg
(b) Massa Dear.....Dvorak
Boys' Glee Club
(a) Supplication.....LaForge
(b) Dawn in the Desert.....Ross
(c) The Rain Song.....Hahn
(d) Bolero.....Arditi
Miss Degnan
SUITE, "Alice in Wonderland".....Kelley
Children's Chorus

Fourth Concert—Friday Evening, May 22

SOLOISTS

LAWRENCE TIBBETT.....Baritone
(Metropolitan Opera Company)
CHICAGO SYMPHONY ORCHESTRA.....Frederick Stock, Conductor

PROGRAM

OVERTURE, "Carnival".....Dvorak
SYMPHONY, No. 3, F major.....Brahms
Allegro con brio; Andante; Poco Allegretto; Allegro
ARIA,
Mr. Tibbett
Intermission
ARIA,
Mr. Tibbett
SUITE, "Through the Looking Glass".....Deems-Taylor
Dedication—The Garden of Live Flowers; Jabberwocky; Looking Glass
Insects; The White Knight.
ARIA,
Mr. Tibbett
Ascent of Brunhilde's Rock and Finale from "Siegfried".....Wagner

Fifth Concert—Saturday Afternoon, May 23

SOLOISTS

MISCHA ELMAN.....Violinist
"Favorite Concert Artist".

CHICAGO SYMPHONY ORCHESTRA.....Frederick Stock, Conductor

PROGRAM

SUITE, No. 3, D major.....Bach
SYMPHONY, No. 4, F minor, Op. 35.....Tschaikevsky
Andante Sostenuto—Moderato con anima; Andantino in modo di can-
zona; Scherzo: Pizzicato ostinato; Finale: Allegro con fuoco.

Intermission

CONCERTO for Violin, No. 3, B minor, Op. 61.....Saint-Saens
Allegro non troppo; Andantino quasi allegretto; Finale: molto moderato
e maestoso.

Sixth Concert—Saturday Evening, May 23

SOLOISTS

FRANCES PERALTA.....Soprano
(Metropolitan Opera)

AUGUSTA LENSKA.....Mezzo-Soprano
(Chicago Civic Opera)

KATHRYN MEISLE.....Contralto
(Chicago Civic Opera)

MARIO CHAMLEE.....Tenor
(Metropolitan Opera)

VICENTE BALLESTER.....Baritone
(Metropolitan Opera)

HENRI SCOTT.....Bass
(Metropolitan Opera)

UNIVERSITY CHORAL UNION }
CHICAGO SYMPHONY ORCHESTRA }Earl V. Moore, Conductor

PROGRAM

"LA GIOCONDA".....Ponchielli
An Opera in four acts

Cast

La Gioconda.....Frances Peralta
Laura.....Augusta Lenska
La Cieca.....Kathryn Meisle
Enzo.....Mario Chamlee
Barnaba.....Vicente Ballester
Alvise.....Henri Scott

Townspeople, Sailors, Etc.
University Choral Union

Course Festival Tickets

Mail orders for course tickets will be filled in the order of receipt as indicated below:

If pre-festival coupon is presented please deduct \$3.00 from the prices quoted below.

BLOCK A.—Patron's Tickets—\$7.00 Each.

(This includes Sections 2, 3, 4 (center) on the Main Floor and Sections 7, 8, 9 (center) in the First Balcony.)

Subscribers for seats in this block will be assigned to such locations as shall not have been claimed by subscribers of record.

BLOCK B.—\$6.00 Each.

(This includes Sections 1 and 5 (side) on the Main Floor and Sections 6 and 10 (side) in the First Balcony.)

BLOCK C.—\$5.50 Each.

This includes the first sixteen rows in the Second Balcony.

BLOCK D.—\$5.00 Each.

This includes the remaining seats in the Second Balcony.

Checks should be made payable to the UNIVERSITY SCHOOL OF MUSIC, and orders addressed to

CHARLES A. SINK, Secretary,
Ann Arbor, Michigan.

UNIVERSITY SCHOOL OF MUSIC

EARL V. MOORE, Musical Director

SUMMER SESSION

Six Weeks

June 22 to August 1

FACULTY

PIANO

*GUY MAIER
MABEL ROSS-RHEAD
OTTO J. STAHL
NELL B. STOCKWELL
AVA COMIN-CASE

VOICE

*THEODORE HARRISON
NORA WETMORE

VIOLIN

†ANTHONY J. WHITMIRE
MARIAN STRUBLE-FREEMAN

ORGAN

*PALMER CHRISTIAN

PUBLIC SCHOOL MUSIC

*J. E. MADDY
T. P. GIDDINGS Guest Instructor

THEORY

†OTTO J. STAHL
BYRL FOX BACHER

*Head of the Department.

†Acting Head of the Department.

COURSES

Private lessons in Piano, Voice, Violin, Organ.

Class Courses in Normal Methods for Piano and Theory of Music.

Class Courses in Methods for Supervisors of Vocal and Instrumental Music in the Public Schools.

FEES

TUITION RATES for private lessons vary from \$15 to \$75 for the session depending upon instructor chosen and length of periods.

FEES for all class courses \$15 each.

Orchestral and Band Instruments, Studios equipped with Piano for practice, may be rented at reasonable rates.

For detailed information communicate with

CHARLES A. SINK, Secretary.