

UNIVERSITY MUSICAL SOCIETY.

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1897. CHORAL UNION SERIES. 1898.

NINTH SEASON.

NO. LXI COMPLETE SERIES.

THIRD CONCERT.

ALBERTO JONAS, PIANIST, AND THE DETROIT PHILHARMONIC CLUB.

WILLIAM YUNCK, 1ST VIOLIN.
FRANK RESCHKE, VIOLA.

HERMAN HEBERLEIN, CELLO.
HERMAN BRUCKNER, 2ND VIOLIN.

LEONARD WEITZEL, CORNET.
BEN REISSING, DOUBLE BASS.

Friday Evening, January 14th, 1898.

(8:00 O'CLOCK.)

PROGRAM.

I. QUARTET, OP. 27,	- - - - -	<i>Grieg</i>
Un Poco Andante (allegro molto ed agitato).		
Romanze (andantino—allegro agitato).		
Intermezzo (allegro molto marcato).		
Finale (lento—presto al saltarello).		

DETROIT PHILHARMONIC CLUB.

II. a. CAPRICE ON THE BALLET AIRS FROM GLUCKS' "ALCESTE,"	- - - - -	<i>Saint Saens</i>
b. BARCAROLLE IN A MINOR,	- - - - -	<i>A. Rnbinstein</i>
c. THE ERL KING,	- - - - -	<i>Schubert-Liszt</i>
d. MELODIE IN B, OP. 5,	- - - - -	<i>Paderewski</i>
e. ETUDE IN G FLAT, OP. 24,	- - - - -	<i>Moszkowski</i>

ALBERTO JONAS.

III. a. DEVOTION,	- - - - -	<i>Goldbeck</i>
b. WITCHES DANCE,	- - - - -	<i>Heberlein</i>

HERMANN HEBERLIN.

IV. SEPTET, OP. 65,	- - - - -	<i>Saint-Saens</i>
Allegro moderato—Minuet—Intermezzo—Gavotte and Finale.		

ALBERTO JONAS AND DETROIT PHILHARMONIC CLUB.

The Piano used is furnished by Steinway & Sons, New York.

February 4, Fourth Concert,

Mendelssohn's "ST PAUL."

MISS ALICE BAILEY, SOPRANO. MRS. CHARLES CLEMENT, CONTRALTO.
MR. CHARLES B. STEVENS, TENOR. MR. LEWIS CAMPION, BASS.
CHORAL UNION (300 VOICES), MR. LLEWELLYN L. RENWICK, ORGANIST, AND THE
CHICAGO FESTIVAL ORCHESTRA.

Announcements for the Fifth Annual May Festival.

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As a result of negotiations which have been in progress since the last May Festival, the following program is offered, as including everything in the way of artists and works which can be expected in a festival of first-class importance :

≡ ARTISTS ≡

GADSKI,	}	Sopranos.
MRS. WALKER,		
MISS STEIN,	}	Contraltos.
MISS SPENCER,		
MR. RIEGER,	- -	Tenor.
MR. BISPHAM,	}	Baritones.
MR. CAMPANARI,		
MR. HOWLAND,	- -	Bass.

BOSTON FESTIVAL ORCHESTRA.

EMIL MOLLENHAUER,	}	Conductors.
*ALBERT A. STANLEY,		

* * * *

SCHEDULE OF CONCERTS :

THURSDAY EVENING.....	}	Part I. MISCELLANEOUS PROGRAM
		Part II. "MANZONI REQUIEM," Verdi
FRIDAY AFTERNOON, 3:00 O'clock.....		SYMPHONY CONCERT
FRIDAY EVENING, 8:00 O'clock.....		MISCELLANEOUS PROGRAM
SATURDAY AFTERNOON, 2:30 O'clock.....		ORCHESTRAL MATINEE
SATURDAY EVENING, 7:00 O'clock.....		

The "FLYING DUTCHMAN," Richard Wagner.

*Negotiations are pending for other artists whose names will be mentioned later.

It will be seen that the policy of presenting works of contrasting schools has been adhered to. The Verdi Requiem, although ostensibly a religious work, treats the subject in a somewhat dramatic manner, and contains the essential characteristics of the Italian school of writing, fluent melody, symmetrical form, simple harmony, and a most remarkable use of pure vocal effects. The success of the first act of "Lohengrin," two years ago, has led to the belief that the performance in concert form of Wagner's "Flying Dutchman" would prove acceptable, especially to those who have had no opportunity of seeing this representative work of the German Dramatic School on the stage. It is better adapted for such a purpose than any other work of the great master.

The engagement of Gadski, the greatest Wagnerian soprano—in the estimation of many reliable critics, the greatest Wagnerian soprano on the stage, now that Klafsky is gone—ensures a remarkable performance of the part of Senta, one of her greatest roles. David Bispham's success in England and on the Continent in the great Wagnerian roles is well known to musicians; while his no less remarkable achievements last season as a member of the Metropolitan Opera Co., in New York, has firmly established his reputation on this side of the Atlantic.

What may be expected from these artists is indicated by the following clipping: "Mrs. Johanna Gadski, a woman who disdains self-advertisement and needs no passionate press agent or indefatigable 'manager' to boost her claims as a singer, shone by the display of genuine art and not by the exhibition of diamonds. . . . If the audience cares for dramatic singing, was there anything last year that surpassed or equaled the duet of Mrs. Gadski and Mr. Bispham Thursday night?" (The duet in second act of "Flying Dutchman.")—Philip Hale on Worcester Festival, in *Musical Record*.

Criticising a recent performance in the "Redemption" the *New York Sun* says: "Of the individual singers, Mr. Bispham and Mme. Gadski were easily first. Gounod set a few of the words of Jesus, and the worth of the setting is an open question—when a lesser artist than Mr. Bispham attempts it. In itself it is gently moving. He ennobled it and invested it with poignant appeal. Mme. Gadski was in like case. The purity of her voice, the simplicity of her style, the honesty of her sentiment fitted her for the task in hand, and in a comparatively new field showed her steady advance in her art. There is no comparison between the Gadski of three years ago and the Gadski of to-day. Hard, constant and intelligent work has done wonders for her, and with her youth in her

favor she has the widest promise of any woman now singing in this country. Strange to say, for a foreign singer, she has apparently mastered our tongue. Saturday night her enunciation was pure and distinct, with scarcely a trace of accent."

Mrs. Jennie Patrick Walker, of Boston, is a very broad dramatic singer, who is easily the leading soprano in New England. Those who remember her remarkable performance in the "Redemption" several years ago, can readily understand that she will give a masterly interpretation of the soprano parts in the Requiem.

No singer in America has made more rapid strides in her profession during the last two years than Gertrude May Stein, and her performance at the last Worcester Festival firmly establishes her position as the leading contralto in the country.

Miss Spencer, whose work was so very satisfactory at the last Festival, is to appear again.

Mr. Wm. H. Rieger, who will be remembered for his intelligent performance of the part of Faust in the "Damnation of Faust," will sing in both the "Requiem" and the "Flying Dutchman."

Campanari is so well known that it is absolutely unnecessary to say a word in his praise. His engagement seemed to be a matter of course.

Mr. Howland, of Worcester, a most excellent artist, will also appear.

The full Boston Festival Orchestra under the able direction of Mr. Mollenhauer will again take part.

The programme of the Symphony Concert will include the Pathetic Symphony of Tschaikowski.

The combination of artists for this Festival is practically the same as appeared at the last Worcester Festival, which, in the opinion of competent critics, was the finest festival ever given in that city.

The following, taken from the *Musical Courier* by special correspondence, will enforce this statement: "All in all, this festival was head and shoulders above the preceding festivals that I have heard at Worcester. The programs were of a higher order, and they were better arranged. The ensemble of singers was also better. The whole thing stood on a more artistic plane."

The patrons of the concerts will be interested in the changes which have taken place in University Hall, both in the accommodations for seating and the arrangements for lighting, and no doubt these changes will largely conduce to the enjoyment of the Festival.

It is needless to add that a festival of this magnitude involves such an enormous expense that it is only by a very large draft upon the sympathetic support of the public that it can be made possible. Inasmuch as there are still remaining two excellent concerts in the Choral Union Series, besides the five concerts of the Festival, it would seem to be the part of wisdom for those intending to purchase tickets to do so at once, especially as the interest in the Festival, on the part of those outside the city is greater than ever before.

The reservation of seats for the Festival will begin on Saturday, January 15, at 9:00 A. M. at the School of Music. Applications by mail for tickets and reserved seats for the Festival should be addressed to

LEVI D. WINES,
Treasurer Choral Union, Ann Arbor.

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