

Extra Concert Series

Sixth Season

Fourth Concert

No. CCCCXXIII Complete Series

Detroit Symphony Orchestra

OSSIP GABRILOWITSCH, Conductor

VICTOR KOLAR, Assistant Conductor

Soloists

GUY MAIER, LEE PATTISON and ARTHUR SHATTUCK

Pianists

Hill Auditorium, Ann Arbor, Michigan

MONDAY, FEBRUARY 23, 1925, AT EIGHT O'CLOCK

PROGRAM

FUNERAL MUSIC from "Götterdämmerung".....Wagner

In Memoriam

MARION LEROY BURTON

1874-1925

SEVENTH SYMPHONY, A major, Op. 92.....Beethoven
Poco sostenuto—vivace; Allegretto; Presto; Allegro con brio.

CONCERTO in C major, for Three Pianos and Orchestra.....Bach
Allegro; Adagio; Allegro.

Messrs. Maier, Pattison and Shattuck

INTERMISSION

SUITE "Peer Gynt", No. 1, Op. 46.....Grieg
Morning Mood; Ase's Death; Anitra's Dance; In the Hall
of the Mountain King.

CONCERTO PATHETIQUE for Two Pianos and Orchestra..Liszt

Messrs. Maier and Pattison.

The audience will refrain from applause
at the conclusion of the Funeral Music.

Messrs. Maier, Pattison and Shattuck use the Steinway Piano.
The Mason and Hamlin is the official piano of the Detroit Symphony Society.

Program

Funeral Music from Act III, "Götterdämmerung".....Wagner

Wilhelm Richard Wagner was born May 22, 1813,
in Leipzig; died February 13, 1883, in Venice.

The events in the music-drama which immediately precede Siegfried's death may be stated briefly as follows: Siegfried arrives at the appointed place and finds the hunting party. Being extremely thirsty he asks for a draught of mead. This is handed to him by Hagen who squeezes into it the juice of an herb which counteracts the effect of the magic drink, which, previously given him by Gutrun, had beclouded his memory of Brunhilde and their love. Being asked to relate his adventures he tells of the experiences which form the story of *Siegfried* (the third music-drama of the Nibelungen cycle of which the fourth and final is *Götterdämmerung*.) When he sings of Brunhilde his Walkyr-wife, and their love, Hagen springs to his feet, and shouting "He is a traitor and a perjurer," slays him.

As twilight falls, Siegfried is borne back to the hall where waits Brunhilde. The music which accompanies this scene is more than a funeral march; it is an eloquent and touching funeral oration without words. At that point in the drama, words have become powerless; music alone can express the emotional mood which is almost superhuman.

In quick succession, we hear the *motives* which recall the events preceding Siegfried's birth, the course of his life, and as a climax, "the glorious *Siegfried motive*, heard for the first time in all its inherent power of suggestion, for Siegfried, dying, has triumphed." As the procession moves along, the motives of *Nibelung's Woe*, the *Sword*, *Siegfried* and *Death* make vivid in our minds the significant acts and incidents in the life of the hero.

It is as though we were standing with bowed heads in a great cathedral, down the aisles of which a hero is being borne to his entombment. In the same attitude may we listen to this sublime music—and refrain from applause.

Symphony, No. 7, A major, Op. 92.....Beethoven

Poco Sostenuto-Vivace; Allegretto; Presto; Allegro con brio.

Ludwig van Beethoven was born in Bonn, December 16, 1770; died in Vienna, May 26, 1827.

"The Seventh Symphony fairly pulsates with free melody, and has an atmosphere of its own quite unlike that of the others. It was written in 1812, and was first performed on December 8, 1813, at a concert in the large hall of the University of Vienna, a fact not without significance in connection with the environment of the present occasion. Beethoven, conducted in person, and the performance suffered somewhat from the fact that he could scarcely hear the music his genius had created."

"The program," says Grove, in an admirable account of this most unique and interesting occasion, "consisted of three numbers: the symphony in A, described as 'entirely new,' two marches performed by Mälzel's mechanical trumpeter with full orchestral accompaniment, and a second grand instrumental composition by 'Herr von Beethoven,'—the so-called 'Battle of Vittoria' (Op. 91). The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn had gone to his rest; but Romberg, Spohr, Mayseder and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the chorus and salvos.' The performance, says Spohr, was 'quite masterly.' The new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary."

As in the case of other symphonies by Beethoven, there have been various programs or interpretations read into this. Richard Wagner declared it to be the apotheosis of the dance, and Alberti, discovers it to be an expression of German jubilation at being delivered from the yoke of France. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following program: First movement—Arrival of the Villagers; Second—Wedding March; Third—Dance of the Villagers; Fourth—Feast and Revels. It was declared that this program emanated from Beethoven himself, an assertion which Prod'homme believes to have originated with Wilhelm von Lenz. Joseph Louis d'Ortigue imagined that the *Allegretto* represented a procession in the catacombs, and Dörenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque."

Concerto in C major for Three Pianos and Orchestra **Bach**

Johann Sebastian Bach was born March 21, 1685, at Eisenach, died July 28, 1750, at Leipzig.

There is a tradition, which Spitta, who was an authority on the life and works of the master, believes is based on fact, to the effect that Bach wrote the two concertos for three claviers (the present one in C major and its companion in D minor) in order to play them with his two eldest sons. If this be true the concerto played this evening must have been written about 1730-33. No autograph score has been found but there exist five manuscript scores and two sets of parts some of which are in D major and some in C major. The weight of evidence indicates that the latter key was the original.

It will be noted that the orchestral portion of the concerto employs only the string family and that the material allotted to the pianos differs materially from that usually expected in a concerto for this instrument. There is an absence of virtuoso passages as such. Bach had in mind the ensemble of three pianos and strings, rather than the display of any single performer or instrumental color at the expense of the whole.

Concerning the C major concerto, Albert Schweitzer wrote in his *Sebastien Bach, le musicien-poete* (Paris, 1905):

"The second concerto—it is not agreed whether the original key is C major or D major is planned on larger lines than the first (D Minor), and the orchestra plays a more important part in it. In the Adagio there are even tutti passages in which the three claviers merely accompany the orchestra. The tonal and rhythmical effects that Bach has achieved with the three claviers are indescribable. At every hearing of these works we stand amazed before the mystery of so incredible a power of invention and combination.

The tempi and keys of the three movements of the concerto are as follows:

1. Allegro, C major.
2. Adagio, A minor.
3. Allegro, C major.

Suite, "Peer Gynt", No. 1, Op. 46 **Grieg**

- Morning Mood
- Ase's Death
- Anitra's Dance
- In the Hall of the Mountain King

Edvard Hagerup Grieg was born June 15, 1843, at Bergen, Norway; Died September 14, 1907, at Bergen.

Grieg, the greatest of the Scandinavian composers, is best known to the musical world through his Concerto in A minor and the incidental music to "Peer Gynt". For concert use the latter has been arranged in two suites of which the first is the most popular.

In the suite the four numbers make no pretense to dramatic continuity, nor do they attempt to outline the story of the Ibsen drama. They vividly present four episodes. The first section, "Morning in the Mountain" is the prelude to Act IV, depicting the break of day, and Peer's musings as he surveys the world in the first rays of dawn. The second, "Ase's Death" serves to introduce Act III, at the close of which Peer's mother dies. Anitra's Dance is from the incidental music to Act IV; Peer, in an oasis of the desert whither his travels have carried him sits drinking coffee and smoking a long pipe, while Anitra, a Bedouin girl, and her companions dance before him. The final episode, "In the Hall of the Mountain King," returns to Norway, among the trolls of the mountain, whom Peer visits in the second act. The Trolls pursue him, quicker and quicker, till, with a mighty crash of the full orchestra, they lay hands on him; one can hear Peer's cry of "Help, I am dying".

Concerto Pathetique for Two Pianos and Orchestra **Liszt**

Franz Liszt was born October 22, 1811, at Raiding, Hungary; died July 31, 1886, at Bayreuth.

The literature for two pianos and orchestra contains an unexpected wealth of interesting material both in classical and modern styles. Liszt's contribution, representing the romantic-dramatic age of pianism with its abundant technical development, while not originally written in its present form (the orchestration has been done by Mr. Pattison) serves as an important land mark in the evolution that has taken place between the limpid, crystalline style of writing in the concertos of Bach and Mozart and the realistic, vivid and frequently cacophonous expression of the contemporary compositions for two pianos by Sowerby, Bliss, Hill and others.

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
"Preeminent 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
Mr. Morgan and Chorus | 3. The Brazen Bells
Chorus |
| 2. The Golden Bells
Miss Hagar and Chorus | 4. The Mournful Bells
Mr. Tittmann and Chorus |

Intermission

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

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

CANTATA, "Legend of Bregenz".....Bendall
Children's Chorus

Fourth Concert—Friday Evening, May 22

SOLOISTS

GIACOMO LAURI-VOLPI.....Tenor
(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, "Flower Song" from "Carmen".....Bizet
Mr. Lauri-Volpi

Intermission

ARIA, "Improvviso" from "Andrea Chenier".....Giordano
Mr. Lauri-Volpi

SUITE, "Through the Looking Glass".....Deems-Taylor
Dedication—The Garden of Live Flowers; Jabberwocky; Looking Glass
Insects; The White Knight.

ARIA, "Rudolph's Narrative" from "La Boheme".....Puccini
Mr. Lauri-Volpi

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.....Tschaikovsky
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.)

Patrons of Record for current Pre-Festival Series may retain their present locations, provided their order is received not later than February 28 on special blanks which have been mailed out.

Other 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.

FEEES

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

FEEES 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.