

UNIVERSITY MUSICAL SOCIETY

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CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

SIXTH CONCERT

No. CCCXXXIX COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP CABRILOWITSCH, CONDUCTOR

LOIS JOHNSTON-GILCHRIST, SOPRANO

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

MONDAY, MARCH 8, 1920, AT EIGHT O'CLOCK

PROGRAM

"LENORE" OVERTURE, No. 3	Beethoven
SYMPHONY IN D MINOR, No. 4, OP. 126	Schumann
Introduction	
Allegro	
Romanze	
Scherzo; Finale	
(Played without pause)	
OVERTURE TO "THE BARTERED BRIDE"	Smetana

INTERMISSION

ARIA: "DOVE SONO," FROM "THE MARRIAGE OF FIGARO"	Mozart
LEONORA'S ARIA, FROM "LE TASSE" (TASSO)	Godard
PRELUDE AND LOVE-DEATH FROM "TRISTAN AND ISOLDE"	Wagner
OVERTURE TO "TANNHAUSER"	Wagner

The next concert in the MATINEE MUSICALE SERIES will be given by THE ZOELLNER QUARTET, WEDNESDAY EVENING, MARCH 24, in the High School.

The final concert in the EXTRA CONCERT SERIES will be given by THE TRIO DE LUTÈCE, GEORGE BARRÈRE, FLUTE, CARLOS SALZEDO, HARP, and LUCIEN SCHMID, 'CELLO, TUESDAY EVENING, MARCH 30 (Instead of on the date announced on the tickets).

The next concert in the CHORAL UNION SERIES will be the FIRST MAY FESTIVAL, CONCERT: THE CHICAGO SYMPHONY ORCHESTRA, FREDERICK STOCK, CONDUCTOR; SIGNOR TITTA RUFFO, BARITONE; WEDNESDAY EVENING, MAY 19, 1920.

TRAFFIC REGULATION.—By order of the Police Department, on the nights of Concerts, vehicles of all kinds will be prohibited on North University Avenue between Thayer and Ingalls Streets; Taxi-cabs must park on the West side of Thayer Street, facing South between North University Avenue and Washington Street; Private autos may be parked on Ingalls and Washington Streets. Persons on foot are requested to refrain from leaving from the Taxi-cab entrance at the Thayer Street side of the Auditorium.

LOST ARTICLES should be enquired for at the office of Shirley W. Smith, Secretary of the University, in University Hall, where articles found should be left.

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

Beethoven, like Bach and Handel, has ceased to be the property of any one nation and has become a much-treasured possession of the world. His concept of freedom was not limited to his art but embraced humanity. When he dedicated the "Eroica" symphony to Napoleon, it was because he was convinced that through him all Europe was to attain greater political freedom, but when the Consul became Emperor, in his rage the great symphonist trod the dedicatory title-page under his feet.

Beethoven, as a prophetic genius, looked far beyond the ken of any of his day, and although the overture known as "Lenore" No. 3, written for the performance of "Fidelio" in 1806, like its predecessors, followed established lines, and conformed to the general concept of the functions of the overture, Beethoven realized that it was an anti-climax. He saw that this massively ordered and vividly pictorial introduction dwarfed the opening scenes, which are pervaded by the atmosphere of a simple home. How effective the overture on our program becomes, when, played between the two acts of the present version, it so perfectly illustrates the Wagner concept of the form, and becomes at once a remembrance, and a prophecy! Our interest is so thoroughly aroused, and our sympathies are so completely enlisted by this time, that we look forward to the opening scene of the Second Act with foreboding, yet with certainty of ultimate triumph.

The "Lenore" No. 3 is symphonic in its breadth, and to call it a symphonic poem would not be far astray, although, judging from many recent examples of this much abused and long-suffering form, its coherence and lucidity might be urged against such a definition.

Beethoven did not compose with the facility for which Mozart was noted, but subjected his work to the severest criticism. Many of the themes which appear to have flown spontaneously from his pen were in reality the results of toil. Many examples might be cited of this fact, none more conclusive than the mass of rejected material one finds in the book of sketches for "Lenore." This care is responsible for the fact that we have three overtures, the comparative study of which is so full of suggestion. The evolution from the first, through the second to the third, came through a change of values, that is to say, in the relative stress laid upon opposing dramatic elements, rather than in the purely musical treatment. The No. 3 is best adapted to the genius of the orchestra, hence more effective in performance, but we have seen that in spite of its sublimity of conception and style, Beethoven rejected it—as an introduction to the opera—for purely dramatic reasons, and, moreover, reasons that could not have been so thoroughly appreciated then as now.

That one cannot hope to find much that is helpful from contemporaneous criticism is shown by the following extract from a review of the day:

"The most grotesque modulations—in truly ghastly harmony—follow one another throughout the piece; and the few trivial ideas that there are—which, however, are carefully guarded from anything like nobility, as for instance, a post-horn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression."

One might take the general run of criticisms of Beethoven's greatest works, and substituting the name of any modern composer define the attitude of the critics of later decades. With minor differences in phraseology—the fashion changes in this as in clothes—the criticisms of the first decade of the century past, are again doing duty in deciding the value of ultra-modern art. Shall we ever learn that fully one-half of the critical opinions of one generation are justly derided by the next!

The following non-technical analysis may be of assistance:

The introductory section—C major, 3-4 time, *Adagio*—opens with a unison passage, which, beginning *fortissimo*, sinks to a *pianissimo* sustained tone for strings (f sharp) while the bassoons give out a short one-measure figure in thirds. At the ninth measure a part of Florestans' aria, "In Life's Springtime," enters. Through an interesting section for strings, responsive figures for first violins and flute, a mighty scale figure for strings (A flat) alternating chords for string and brass and the wood-winds, and, finally, a short theme for flute and oboe which is frequently in evidence later, we are led into the *Allegro*—C major—*Alla Breve* time. A syncopated figure is the conditioning factor of its opening theme. The overture now proceeds along the structural lines of the sonata form until, after a strong unison passage, we come to the dramatic climax—the trumpet solo—mentioned above as "carefully guarded from anything like nobility." And just here occurs an example of Beethoven's masterly reserve. Berlioz would have let loose the dogs of war in the orchestra, but the greater genius gives us a simple melody, full of repose, after each statement of this stirring call, because noise illly befits such a moment. Proceeding quietly for many measures (58) before he launches his first *fortissimo*, he soon returns to the principal theme. In sixteen measures calm again prevails to be maintained until, in the concluding section—*Presto*—the strings, beginning *piano*, develop the wonderful passage which leads into the magnificent expression of elation and triumph with which the overture ends. In this section we meet the grandeur of elemental simplicity. Verily, as Meredith states in "Sandra Belloni"—He (Beethoven) is the "God of Music."

Introduction-Allegro; Romanza; Scherzo; Finale.

Robert Alexander Schumann was born at Zwickau, June 8, 1810;  
died at Endenich, near Bonn, July 29, 1856.

In Robert Alexander Schumann we see one of the foremost composers of the last century, and one of the founders of the neo-romantic school. A composer of commanding genius, he was at the same time a critic of a type practically unknown since his day. He was sympathetic in his judgment of his contemporaries, many of whom, like Mendelssohn, Hiller, and Hauptmann, failed to recognize his power, not realizing that such pronounced literary power and critical acumen could be combined with even greater creative musical genius. Franz Liszt and Moscheles appreciated him from the first. Schumann, like Liszt, possessed great discernment and was one of the first to welcome Chopin, of whom he said: "What is a whole year of a musical paper to a concerto by Chopin?" He also heralded the event of Brahms in glowing terms. To understand Schumann's compositions fully one should study his critical methods, for his articles over the names of Florestan, Eusebius, Raro, etc., looking at subjects from many points of view, display an insight into the hidden processes of creative art that illuminates his own methods. Early in his artistic career there were premonitions of the malady that brought his life to an end in a madhouse, but in the period just after his happy marriage with Clara Wieck, who afterwards became the greatest interpreter of his pianoforte works, his compositions sparkle with life and vigor. To this period belongs the symphony on our program.

In the construction of this symphony Schumann followed the example set by Beethoven in the C minor No. 5, but carried the idea of running directly from one movement to the next still farther, by thinking of the work as absolutely continuous in performance as well as in conception. As a matter of fact, when first published, after the enumeration of the divisions, the title bore the words "in one movement."

The introduction—D minor, 2-4 time, *Andante*—leading to the first movement proper, is based on the following material,

*Andante.*

The musical score for the introduction is in D minor (one flat) and 2/4 time. It is marked *Andante*. The piano part begins with a forte (*f*) dynamic, followed by a piano (*pp*) section. The melody in the right hand features a series of eighth notes and quarter notes, with a crescendo leading to *etc.*

The principal subject of the first movement—D minor, 2-4 time, *Allegro*—

*Allegro.*

The musical score for the principal subject is in D minor (one flat) and 2/4 time. It is marked *Allegro*. The piano part begins with a forte (*f*) dynamic. The melody in the right hand is characterized by a series of eighth notes and quarter notes, with a strong rhythmic drive.

has in it much of the buoyancy characteristic of the symphony in B flat (No. 1), and in his exuberance he set aside the conventions of form to such an extent that there is no real second subject. The material of the first subject dominates all, and, as it is of compelling power and suggestion, no one need be disturbed by the further interesting fact that there is no real Recapitulation. It must be urged that frequently one is obliged to apply to musical form the statement in the Scriptures—"The letter killeth, but the spirit giveth life." One must not forget the end of form by dwelling too much on the means.

Schumann the dreamer is revealed in the second movement—A minor, 3-4 time, *Andante*—and the beauty of the melody played by the oboe and violoncello must be apparent, even to the non-musical.

*Andante.*

Utilizing the material of the introduction in the strings and introducing a violin solo (D major) variety is won, but the return of the plaintive original theme shows it to be the real burden of the movement.

The Scherzo—D minor, 3-4 time, *Vivace*—is a most virile representation of the form established in its modern proportions by Beethoven. Based on the following vigorous theme

*Vivace*

it runs its appointed course, after which the Trio sets forth the following most bewitching theme.

*p*

This in turn yields to the theme of the Scherzo proper, only to appear again as though Schumann, like Schubert, could not bear to leave a supremely beautiful melody with a single presentation only.

Again, in the introduction to the last movement, the material of the original opening section is exploited. Heralded by a strong motive for the trombones, followed by an *accelerando*, the principal subject—D major, 4-4 time, *Allegro*—enters.

*ff*

The unity, manifested in the employment of the introductory material at various points, is still further secured by the statement of the principal figure of the first movement, which occurs simultaneously with the sounding of the principal subject. With the exception of the Recapitulation the movement proceeds in the most approved orthodox manner according to the formal principles of the sonata-form, ending in an extended Coda and a very animated closing division.

It is easy to see from this very incomplete analysis, the reasons for Schumann's desire that it should be performed as a whole and also those suggesting the title "Symphonic Fantasia." Possibly he felt the force of the comforting adage, "The truth should not be spoken at all times," and refrained from giving it so apt a title. We may also rejoice that he refrained from introducing the guitar in the Romanze, although he left a place for it in the score which he never filled in.



OVERTURE—"Bartered Bride" . . . . .

*Smetana*

Friedrich Bedrich Smetana was born March 2, 1824, at Leitomische;  
died March 12, 1884, at Prague.

The Czech has reason to be proud of Smetana, whose works, national in spirit, and distinguished in form, compare favorably with those of his more widely known countryman, Antonin Dvorak. Included in his serious works are eight operas of more or less importance. In the judgment of the outside world, of these, the comic opera "Prodana Nevesta" (The Bartered Bride) is the most significant. The overture fairly sparkles with vivacity, and its rollicking humor has rightly earned for it the title "Lustspiel (Comedy) Overture," under which it frequently appears on concert programs. The real theme begins with the first note of the seventh full measure but it is evident Smetana felt, as all must, that the jolly measures preceding this theme, were too good to lose, for they appear frequently in the course of the work.

The treatment is fugal throughout with the exception of the sections dominated by the broad second subject.

TWO ARIAS:

- (a) "Dove Sono," from "Don Giovanni" . . . . . *Mozart*
- (b) Leonora's Aria, from "Le Tasse" (Tasso) . . . . . *Godard*

MRS. LOIS JOHNSTON-GILCHRIST

- (a) "Dove Sono," from "Don Giovanni" . . . . . *Mozart*

Wolfgang Amadeus Mozart was born January 27, 1756;  
died at Vienna, December 5, 1791.

"Don Giovanni" was first produced at Prague, October 27, 1787, and the aria on our program was received at that performance with an enthusiasm that has not abated with the passage of the years. It is sung by the Countess Almaviva, and occurs in Act II.

RECIT.:

And Susanna comes not?  
I am anxious to hear how my husband  
Receives the proposition;—the jest's a bold  
one  
And I fear the result.  
The Count is hasty and suspicious—  
He'll be furious—yet where's the harm?  
I merely change my garments and take  
those  
Of Susanna. Each plays the other.  
And the darkness protects us. Oh, heavens?  
To what paltry tricks am I driven,  
Of me unworthy, by my husband's fault.  
Was ever lot so hard as mine,  
And so little deserved by me?  
A husband faithless, yet jealous and sus-  
picious,  
Even while he the most betrays me!  
Ah, what a change ere yet a year is over.

ARIA:

They are over, the happy moments!  
I must henceforth sigh in vain  
Is there left me no charm to lure him  
To these loving arms again?  
Have I then forever lost him?  
Lost to me the heart so dear,  
Can it be that love so ardent  
Passes like an April tear?  
They are over, the happy moments—  
I must henceforth sigh in vain;  
Is there left me no charm to lure him  
To these loving arms again?  
No, 'tis but as a passing shadow?  
Such as clouds the summer day:  
He again will love more truly,  
That his heart has been astray.

- (b) Leonora's Aria, from "Le Tasse" (Tasso) . . . . . *Godard*

Benjamin (Louis-Paul) Godard was born at Paris, August 18, 1849;  
died at Cannes, January 11, 1895.

The aria on our program is taken, not from one of his eight operas, of which six were performed, but from a dramatic symphony in which soli and chorus joined forces with the orchestra, and which won the prize of the city of Paris in 1878.

It is a delight for me to see the place where we used to meet  
 In that beautiful garden where he used to speak to me of love,  
 The sacred wound, alas! is not yet closed  
 For at times I still hope, I still hope for his return.  
 In my sleepless nights, in a sad sad tender vision he appears to my dazzled eyes  
 But it is only a flash, for nothing can bring back to me  
 The delightful memory of the vanished days.  
 O adored poet, toward thee my heart rushes on  
 Even in thy exile thou remainest my only solace;  
 Listen to my thoughts thro' silence and when I speak thy name  
 Wilt thou not also speak mine.

Prelude and "Love Death," from "Tristan and Isolde" . . . . . *Wagner*

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

All that has been said with reference to Beethoven's democracy can be emphasized in the case of Wagner. For active participation in the revolt of 1848-49, he having fought behind the barricades in the streets of Dresden, he was banished and lived in exile from 1849 to 1861. Moreover, no more scathing indictments of autocracy can be found than are contained in his polemical writings. During the last year of the war the "Walkyrie," sung in English, was the favorite opera in London, and it was first put on in deference to insistent requests from the men in the trenches. Italy now listens to his operas, and the scores of recent performances of Wagner in our own country have been most enthusiastically received.

In the year 1857 Richard Wagner paused in the composition of "Siegfried," the second drama of the "Nibelungen Ring," and threw himself with feverish intensity into the composition of a new work, the plan of which had two years before suggested itself to his mind. This work—"Tristan and Isolde"—was completed in August, 1859, and received its first performance in Munich on the 10th of June, 1865.

The opening measures of the Prelude sound the keynote of the tragedy. The descending chromatic "grief" motive, the ascending "yearning" motive, combining in these measures as Tristan and Isolde in the drama work out the problem of their destiny; the "gaze" motive, giving dramatic direction to these typical motives, lead to that most ardent and beautiful motive of all—the "love charm." That this sequence is inevitable can be seen by any one on referring to the poem of Gottfried von Strassburg. The last motive, in its relation to others mentioned, is interrupted by the sombre motive of the "death potion." In its structure, it includes the most important characteristics of the "grief" and the "gaze" motives. Before we can realize all for which these motives stand, we are rushed into the motive of "exultant love"—a logical development of the later figures of the "gaze" motive. How elemental in its power is this mediæval concept of love; how it gains in intensity, until, after having exhausted all the powers of utterance of the Wagnerian orchestra, it dies down as though foreseeing future disaster.

When used in connection with the "Death Song," the Prelude leads directly to the opening measures of this—of all laments the most pathetic. When Isolde finds Tristan dying, when he, softly calling her name, sinks dead in her arms, she falls unconscious on his body. Recovering, she fondles her dead lover, and sings this song of death, the "motive" of which has been heard before in Act II. As she sings the last note she falls on his body and expires.

OVERTURE—"Tannhäuser" . . . . . *Wagner*

When this overture was first heard (Dresden, October 19, 1845) it excited a measure of ridicule difficult for us to comprehend. One critic saw in it a "representation of Chaos," another an "incurSION of the Huns," while "the field" welcomed it as favorable opportunity for the display of wit through various inane comparisons. Later, a writer in the London "Athenæum" wrote regarding it—"There is not an English student of harmony of one year's study who could have produced it." Many years have passed since this deliverance, and the world is still seeking that English "student of harmony." None are more amused by this quotation than modern Englishmen, and it must be stated that indications are not lacking that we may yet hear from that "student of harmony," for creative activity in Great Britain has renewed its youth.

To those who are acquainted with the plot of "Tannhäuser," this score is an open book. To others its principal chapters may carry the following titles—I. "Pilgrim's Song. II. "Venus Music." II. "Tannhäuser's Song in Praise of Venus." IV. "The Triumph of the Power that makes for Good (Pilgrims' Song)."

# MAY FESTIVAL PROGRAMS

## I. WEDNESDAY EVENING, MAY 19

TITTA RUFFO, BARITONE

Overture: "Patrie," Opus 19	Bizet
Aria: "Patria"	Paladilhe
Symphonic Poem, No. 2 "Tasso; Lamento e Trionfo"	Liszt
Aria: "Zaza, piccola zingara," from "Zaza"	Leoncavallo

INTERMISSION

Vysherad	}	Smetana
The Moldau		
Aria: "O vin, discassia la tristezza," from "Hamlet"		Thomas
Capriccio Espagnol, Opus 34		Rimsky-Korsakow
Albarado		
Variations		
Albarado		
Scene and Gypsy Song.		
Fandango of the Asturias		
(Played without pause)		
The Chicago Symphony Orchestra, Frederick Stock, Conductor		

## 2. THURSDAY EVENING, MAY 20

THE MANZONI REQUIEM—Verdi

SOLOISTS

Lenora Sparkes, Soprano  
 Carolina Lazzari, Contralto  
 William Wheeler, Tenor  
 Leon Rothier, Bass  
 The Chicago Symphony Orchestra  
 The University Choral Union  
 Albert A. Stanley, Conductor

## 3. FRIDAY AFTERNOON, MAY 21

SOLOISTS

Edwin Arthur Kraft, Organist  
 James Hamilton, Tenor  
 A Chorus of Children  
 Russell Carter, Conductor

Folk Songs: "Dear Harp of My Country"	Welsh
"Caller Herrin'"	Scotch
Organ: "Marche Triomphale"	Gustav V. Hagg
"Song of India"	N. Rimsky-Korsakoff
"Serenade"	Sergei Rachmaninoff
"Barcarolle"	Kjerulf
"Prayer," from "Der Freischütz"	Weber
Organ: Caprice ("The Brook")	Gaston M. Dethier
Scherzo	Alfred Hollins
Rhapsody	Rossetter G. Cole
"E Lucevan de Stella," from "La Tosca"	Puccini
"Vesti la Giubba," from "I Pagliacci"	Leoncavallo
"The Shepherd on the Hills"	Madsen
"At the Window"	Vander Stucken
Organ: Second Sonata in C Minor, Op. 44	Josef Renner
Molto Moderato	
Toccata Di Concerto	Edwin H. Lemare
"Who is Sylvia?"	
"Hark, hark, the lark"	Schubert

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4. FRIDAY EVENING, MAY 21

MARGARET MATZENAUER, CONTRALTO

- Overture to "Euryanthe" . . . . . *Weber*
- Scene and Aria: "Ocean! Thou Mighty Monster," from "Oberon" . . . . . *Weber*
- Symphony, No. 1, B flat major, Opus 38 . . . . . *Schumann*
- Andante un poco maestoso—Allegro molto vivace
- Larghetto
- Scherzo
- Allegro animato e grazioso
- Letter Aria: from "Eugene Onegin" . . . . . *Tschaikowsky*

INTERMISSION

- Symphonic Poem, No. 2, "Le Chasseur Maudit" . . . . . *Franck*
  - Recitative and Aria: "Thou Monstrous Fiend," from "Fidelio" . . . . . *Beethoven*
  - Symphonic Poem, "Finlandia," Opus 26, No. 7 . . . . . *Sibelius*
- The Chicago Symphony Orchestra, Frederick Stock, Conductor

5. SATURDAY AFTERNOON, MAY 22

JOSEF LHEVINNE, PIANIST

- Overture to "Russlan and Ludmilla" . . . . . *Glinka*
- Symphony, No 4, F minor, Opus 36 . . . . . *Tschaikowsky*
- Andante sostenuto—Moderato con anima
- Andantino in modo di canzona
- Scherzo: Pizzicato ostinato
- Finale: Allegro con fuoco

INTERMISSION

- Concerto for Pianoforte, No. 1, G major, Opus 15 . . . . . *Beethoven*
  - Allegro con brio
  - Largo
  - Rondo
  - Concerto for Pianoforte, No. 1, E flat (in one movement) . . . . . *Liszt*
- The Chicago Symphony Orchestra, Frederick Stock, Conductor

6. SATURDAY EVENING, MAY 22

"THE DAMNATION OF FAUST"—*Berlioz*

SOLOISTS

- Myrna Sharlow (Soprano) . . . . . Marguerita
- Edward Johnson (Eduardo Giovanni) (Tenor) . . . . . Faust
- Renato Zanelli (Baritone) . . . . . Mephisto
- Robert Dieterle . . . . . Brander

The Chicago Symphony Orchestra  
The University Choral Union  
Albert A. Stanley, Conductor

TICKETS: \$4.50, \$5.00, \$6.00, \$7.00 (If Pre-Festival "cover-coupon" is returned, deduct \$3.00).

PUBLIS SALE of tickets at University School of Music, Maynard Street, Saturday morning, March 20, 8 o'clock.

MAIL ORDERS will be filled in advance in order of receipt, as near as possible to location asked for.

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