

UNIVERSITY MUSICAL SOCIETY

F. W. KELSEY, President

A. A. STANLEY, Director

CHORAL UNION SERIES, 1920-1921

FORTY-SECOND SEASON

FIFTH CONCERT

NO. CCCLV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, CONDUCTOR

SOLOIST

ILYA SCHKOLNIK, VIOLINIST

MONDAY, FEBRUARY 21, 1921, AT EIGHT O'CLOCK

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

SYMPHONY, No. 2, D major, Op. 36 *Beethoven*
Adagio molto—Allegro con brio; Larghetto; Scherzo; Allegro molto.

CONCERTO FOR VIOLIN, in D minor *Tartini*
Allegro moderato; Grave; Presto.

MR. ILYA SCHOLNIK

INTERMISSION

"DEATH AND TRANSFIGURATION," TONE-POEM, Op. 24 *Strauss*

The next concert in the FACULTY CONCERT SERIES (complimentary) will be given Sunday afternoon, February 27, at 3:00 o'clock.

The next concert in the CHORAL UNION SERIES will be given by THE DETROIT SYMPHONY ORCHESTRA, OSSIP GABRILOWITSCH, CONDUCTOR, CYRENA VAN GORDON, CONTRALTO (CHICAGO OPERA COMPANY), SOLOIST, Monday evening, March 7.

The final concert in the EXTRA CONCERT SERIES will be given by THE NEW YORK CHAMBER MUSIC SOCIETY, February 28.

The next concert in the MATINEE MUSICALE SERIES will be a SONG RECITAL by MME. CLARA CLEMENS (MRS. OSSIP GABRILOWITSCH), CONTRALTO, March 2, Pattengill Auditorium (High School), at 8:00 o'clock.

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 Trayer 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.

(PLEASE REFER TO THE BACK OF THIS PROGRAM)

ANALYSES

SYMPHONY, No. 2, D major, Op. 36 Beethoven
 Adagio molto—Allegro con brio; Larghetto; Scherzo; Allegro molto.

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

At the time this symphony was written (1802) Beethoven was battling with all the resources of his soul against the impending tragedy of his life. It had become evident that nothing could ward off total deafness, and Fate could not deal a more terrible blow than to condemn a genius like Beethoven to live in silence in a world of sound. His experiences in this and the preceding year were prophetic of that distressing occasion when, at the close of the first performance of the Ninth Symphony (Kärnthnerthor Theater, Vienna, May 7, 1824), Beethoven, who had stood during the entire performance beside the conductor (Umlauf), was turned to the audience that he might see that they were applauding. And yet this was an "Ode to Joy"! And just here a query. Can it be that physical detachment from actual sound may bring a more spiritual concept of its ultimate power? Judging from the products of his later years, in which we meet an entirely different Beethoven from the composer of the D major Symphony, this may be true. Beethoven was an ardent lover of the country, and this symphony was written in a small house in the neighborhood of the little village of Heiligenstadt, a spot sacred to his memory, for he frequently visited it that he might wander through the fields—generally bare-headed—forget the city with its bustle, and his fate. This environment may account for the fact that his score is replete with cheerfulness. Yet it was from that house and during this period that Beethoven issued that remarkable document ending "I joyfully hasten to meet death. If it comes before I have had an opportunity to develop all my artistic faculties * * * I shall be happy, for will it not deliver me from a state of endless suffering?"

The symphony with which we are now concerned received its first interpretation in Vienna, April 5, 1803, but the full score was not published till 1820.

Following the example of his predecessors, Beethoven begins it with an Introduction—D major, *Adagio molto*, 3-4 time. Just here it must be urged that Beethoven developed this inherited formal practice by transforming a treatment that was more or less perfunctory into something organic. The inexorable logic conditioning Beethoven's concept of form led him to realize that the attainment of mere contrast was not a sufficient justification for the orthodox introductory section, but that it should contain the initiative of the following movement. This point of view applied to the Coda transformed it from a formal conventionality to an organic structural factor demanded by that which preceded it. Heralded by a *fortissimo* unison for full orchestra, on D, the oboes and bassoons develop a quiet four-measure phrase, which is completed by the strings. After a short episode (four measures) a new and striking theme presents itself—B flat major, *fortissimo*. This is developed somewhat at length and culminates in a powerful descending sweep of the first violins to the main movement—D major, *Allegro con brio*, 4-4 time—the opening measures of which are herewith given.

Note carefully the first four measures, for they are structurally important. Throughout the movement they will appear in various forms, but they can easily be recognized by means of their melodic outline and impelling rhythm. Few examples can be cited which so clearly and convincingly exhibit the cumulative force of a virile rhythm as this movement. Once this four-measure rhythm has you in its grip—and it does this immediately if you

are responsive—you are driven along irresistibly—grasping the music in units of four and their multiples, anticipating the ending of each group as soon as you hear the beginning, until, at the end, you realize that you have been living the music, not merely listening to a “tale that is told” in an unknown but agreeably sounding tongue.

Through statements of the principal subject by the basses, and scale passages ending in a striking unison passage, the second subject (A major) is reached.

Thirteen measures after the second appearance of this subject is an interesting example of the technical process known as “articulation.” The sixteenth notes on the fourth beat of the first measure of the principal subject, with the quarter note following, form a figure played by the strings—*pianissimo*. This captivating episode leads to the closing section of the “exposition.” An interesting feature of the “recapitulation” is its introduction through the descending scale that functioned at the beginning of the movement.

The second movement—A major, *Larghetto*, 3-8 time—is a revelation of the power of genius to rise superior to adverse conditions. One asks: “How could Beethoven so far forget his situation as to pen such an expression of peaceful contentment?” To know the answer one must read the self-revealing letters to his intimate friends and the jottings in his note-books, and from them learn his strength of character and the nobility of his soul. Considered from a purely musical point of view, the following themes (in notation) convey an impression of the pure beauty of a movement that in some respects may be considered *sui generis*.

The strings announce the principal theme, retiring at the eighth measure in favor of the wood-winds and horns.

Again the strings, followed by wood-winds and horns, both choirs uniting later in the presentation of the second section.

Alternating questioning motives between the strings and wood-winds and *fortissimo* proclamations (strings, flutes and oboes), answered by short phrases (oboes, clarinets and bassoons), *piano*, lead to the second subject—E major—with its bewitching syncopations.

The first theme is now treated in the manner characteristic of the “development” section, after which the “recapitulation” brings the first and second subjects to evidence, the latter now being in A major.

The third movement—Scherzo—D major, *Allegro*, 3-4 time—follows the ternary, or A, B, A form, and the dominating character of the first subject of A is shown in the following excerpt.

After a repetition of A the contrasting section (B) enters. The first four measures are in terms of the principal subject of A, but in the fifth a four-measure phrase, beginning with a sustained syncopated note followed by a scale-figure, commands attention. This gives way to ten measures (developing an "articulated" motive) which lead to a restatement of A, which is now developed at considerable length. We must now consider the group A, B, C as a larger unit (A).

Following this comes the Trio, in the original key. After the oboes and bassoons have given out and repeated the simple melody, which now engages our attention, the strings

enter in octaves—*fortissimo*—continuing for eight measures. In the following six measures through a *decrescendo* they are shaded down to *pianissimo*, when two measures by the wood-winds trumpets and horns *fortissimo* lead to a repetition of the principal subject. The Trio (in the A, B, A form) now becomes B, and, with the repetition of the initial section of the larger form we have as the structural norm of the entire movement a large A, B, A grouping.

Nothing could be more insistent in its demand for attention than the opening two-measure *motif* of the last movement—D major, *Allegro molto*, 2-2 time. This *motif*, with the biting incisiveness of the first violins in the four measures immediately following, combine to form a principal subject typically Beethovenesque. Moreover, it is easily grasped.

The second subject beginning in D major

soon merges into its continuation in A major.

The themes already stated and made our own, through the "development" section reveal their manifold possibilities, after which, through the "recapitulation" and a short coda, the symphony is brought to its conclusion.

Enlarging somewhat on the compelling and propelling power of rhythm referred to earlier in this analysis, the following method of presentation of this attribute is hazarded. Representing an initial four-measure rhythm by a curve placed above it, a longer curve might enclose two shorter ones, and this process might be repeated until all the material contained in the "exposition" would be represented by a succession of curves over which a curve inclosing the whole section could be placed. This would be designated A. The same procedure in the "development" would establish a B section. The "recapitulation" would bring again the A, and thus the whole movement could be designated as an extended A, B, A form. The great unity pervading a symphony might then be illustrated by its representation through an all-including curve covering the entire work. Each movement represented by its own combination of curves would then be brought into relation with the whole. To one conversant with the story of the *Ring of the Nibelungs* the statement that the four music-dramas making up the cycle are so interdependent that they should be thought of as standing in the same relation to each other that each movement of a symphony bears to the entire work, will not appear a *reductio ad absurdum*.

The growth of a great composition from an initial motive may be looked upon as biological, for the development from a germinal motive to its fruition proceeds from within outward and is always true to type. These remarks would not be pertinent were it not for the fact that nothing should be overlooked in the attempt to assist those who would listen to music intelligently.

Many feel that the illustrated advertisements, in which a youth whose proportions are in strict accordance with the mathematical definition of a straight line, viz., length without breadth, is represented in a supposed-to-be stylish suit from the studios of Blank and Company, have removed the necessity of saddening their lives by "taking in" a comic paper. In the past, whenever musicians felt the desire to subject themselves to this saddening process, they turned to *Beethoven's Symphonies*, by Alexander Teetgen, a volume whose chief recommendation is the fact that it is out of print, and, in all probability, its author as well. In this work thirteen pages are devoted to the Symphony, No. 2, and Teetgen in his attempt to voice his appreciation makes violent onslaughts on poets, painters, warriors, the Scriptures—even Heaven and Hell—while his translator is equally violent in his assaults on the English language, which he denuded of every adjective and adverb. Were this book accessible it would not be mentioned, but it is cited as a terrible example of a type that is responsible for much miscomprehension of the nature of music.

CONCERTO FOR VIOLIN, in D minor *Tartini*

Allegro moderato; Grave; Presto.

MR. ILYA SCHOLNIK

Giuseppi Tartini was born April 8, 1692, at Pirano, Austria; died February 16, 1770, at Padua.

This composer was born at a time when the current tending towards greater freedom of expression than was possible through the involved polyphonic style of Palestrina and his contemporaries was at the flood, and becoming irresistible. The need of a medium for the expression of individual emotion had already found voice in the *cantori a luto* and *cantori a violino* mentioned by the Duke Castiglione. Animating the simple dance songs of the folk as well as conditioning the more artistic products of men like the "Archangel of the Lute," regarding whose personality nothing is known, but whose songs are full of melodic grace, this desire finally found an outlet in the opera. Naturally, such a formative period favored the development of originality and inspired forward-looking composers to effort along broader lines than those hitherto followed by them. By reason of these newer concepts—though but gradually—they probed deeper into their hearts and gave to their music wider meaning.

Among these composers Tartini occupies a prominent position, and in the invigorating atmosphere of this musical renaissance found deeper inspiration than could have been possible under the stifling environment of preceding decades. Tartini was a great violinist and a consummate musician, but he was as keenly alive to the scientific aspects of his art as to its esthetic import. He was the author of many learned treatises, and promulgated

the theory of difference- or summation-tones as an original contribution, probably not knowing, or not caring, that he had been anticipated by Zarlino (1517-1590) in his *Institutioni harmonici*, published in 1558, in Venice.

Regarding the concerto on our program there is little to add to the information contained in the title, other than to state that the key of the second movement is A minor, and to call attention to the use of harmonies in the accompaniment rather than counterpoint. Polyphony—the inevitable product of counterpoint—was under the ban—and this was written before Alessandro Scarlatti (1659-1725) so fused together homophony and polyphony that each gained from the other. As in all the cyclical works of the period when the sonata-form was taking form and substance, this concerto is only a tentative expression of all that is now implied by the term.

Each movement contains but one important theme, and the interrelationships of the modern sonata-form do not appear. Of compositions in the concerto form Tartini wrote eighteen, but this is only indicative of his prodigious activity in creation, as well as in other fields of musical effort. This particular work (the only one in print) was discovered and first performed by César Thomson, whose edition (MSS.), with his original cadenza, will be used on this occasion. As is fitting in the case of these early compositions, the accompaniment is given to the strings alone. Such works appear ill at ease when clothed in a “coat of many colors”—the modern orchestra—and are more comfortable in a simple garb of grey—strings. It is a revelation to listen to these old works, for then we realize that their creators were men animated by the same motives that condition our lives. That Tartini was intensely human and, in his youth, romantic, is attested by his prosecution for abduction—following his secret marriage to a niece of Cardinal Cornaro. Whether the memory of this episode was accountable for his vision of the Devil sitting on the footpost of his bed playing the *Trillo del diavolo* we do not know, neither are we advised as to the possibility of his wife having been the original Mrs. Caudle.

“DEATH AND TRANSFIGURATION,” TONE-POEM, Op. 24 . . . Strauss

Richard Strauss was born at Munich, June 11, 1864; still living.

Richard Strauss has won for himself so enviable a reputation, and his career has been so frequently the subject of discussion, that it is unnecessary to dwell upon it at this time. Richard Wagner once said: “Art was created that German criticism might know a new joy,” and, in the case of Richard Strauss and his works, the “new joy” was experienced to the utmost. In his contributions there was so much that was novel and daring in his choice of subjects and their treatment that they favored the controversial atmosphere that has always been a source of delight to the aforesaid critics. Nor has the contention been confined to Germany, but, in the widest application of the term, has been international. At the present time the bitter controversialists are silent; whether they are gathering strength for new onslaughts we may not know, but if such is the case we will then be aware that the “veil of silence” has been lifted, for they are a noisy crew. Those who admire his art unreservedly see increasing proof that their judgment is well-founded, while those who find little to their taste in his methods are equally convinced of the correctness of their points of view. A composer who has nothing to say never invites controversy, and no one has denied to Strauss the possession of well-defined convictions; therefore, he is still more or less a storm-center. What his ultimate position will be rests with the future, and prophecy is futile.

As Thomas (“Tom”) Moore found inspiration for his muse in music, so many modern composers, who write in the form in which “Death and Transfiguration” is cast, depend on art, poetry, some emotional experience, tradition, or narrative, for their program. The work we shall hear this evening is an exception to the rule in that the poem was inspired by the music. Alexander Ritter (1833-1896), the author of the poem, was a composer of note, and, in reality, as Strauss himself declares, was the inspirer of his later style; therefore, their intimacy was artistic as well as personal.

“Death and Transfiguration” was written in 1889, and first heard in June, 1890. It engages the full modern orchestra and is so thoroughly delineative of the subject matter of the poem, the details of which it illustrates *seriatim*, that the best guide to its musical interpretation is found in the subjoined poem. The themes have distinctly marked contours

University of Michigan
Girls' Glee and Mandolin Clubs

...CONCERT...



HILL AUDITORIUM

May 10th, 1921

University of Michigan

Girls' Clubs and Methodist Clubs

CONCERT

Furniture by courtesy of Mack & Co.

THE UNIVERSITY

... Programme ...

Nora Crane Hunt, Director of Glee Club.
Irene Rosenberg, Accompanist.
Capt. Wilfred Wilson, Director of Mandolin Club
Florence Herrick, Assistant Accompanist.

I

a—Varsity Earl V. Moore
Glee and Mandolin Clubs
b—Miller's Wooing Fanning-Spicker

II

Violin Solo,
Concerto in A Major Mozart
Josephine Connabal

III

Scene from College Life
Glee and Mandolin Clubs
(a)—College Songs
(b)—Solo Dance
Frieda Wishropp

IV

The Melodious Foursome
Elegy Massanet
Italian Salad Richard Genee
Dinah Clayton Jones
B. Nickels, H. Gustin, M. Lohrstorfer, C. Fairchild

V

(a)—Fly, Singing Bird Fly! Edward Elgar
Violin Obligato, Josephine Connabal
(b)—Swing Along Will Cook
Glee Club

VI

Mandolin Club,
a—Lotos Girl Robert James
b—Whistling Solo,
1—Desert Dreams Murza Mann
2—Michigan Trills Murza Mann
Murza Mann
c—Enchantment Earnest Alberti

VII

Melodies by Michigan Maids
Florence Herrick and Marie Heyer

VIII

Solo,
a—The Star Rogers
b—Spring Singing MacFayden
Mildred Chase

IX

Wynken, Blynken, and Nod Ethelbert Nevin
Glee Club
Finale
Yellow and Blue

Glee Club

FIRST SOPRANOS

Butcher, Florence, '23
Dodds, Dorothy, '21
Cobb, Lucile '21
England, W. Dixie '21
Hanley, Gratia '21
Hasley, Beata '22
Herrick, Florence '23
Heyer, Marie '23
Hollands, Esther '21
Hoyt, Elizabeth '23
Huber, Lucy '23
Ireman, Rita '21
Lambertson, Louise '23
Lawson, Mary Jane '22
Lindemuller, Anne '21
Mann, Murza '22
Murkett, Christine '22
Nickels, Bernice J. '21
Payne, Elizabeth H. '21
Rockwell, Evelyn '22
Safford, Mildred '23
Sprick, Helen A. '22
Todd, Frances '22
Travis, Elizabeth '23
Wagner, Merry C. '23
Waldo, Josephine '21
Welty, Esther '23
Yerkes, Aletha '21

SECOND SOPRANOS

Bailey, Helen '21
Barton, M. Rose '23
Blair, Alice '21
Bush, Bernice G. '21
Deam, Marjorie '22
Drybread, Martena '21
Ehrlich, Sally '22
Gustin, Harriet '22
Kemp, Isabel '22
Mills, Ruth '22

Munro, Lillian '21
Roden, Edelaine '22
Schultz, Luella '23
Smith, Luella '23
Stone, Margaret '22
Wishropp, Frieda '23
Young, Louisa '21

FIRST ALTOS

Colcord, Margaret '21
Deemer, Ruth '22
Haugh, Athalie '22
Koehn, Genevieve '23
Lohrstorfer, Mary R. '21
Miller, Geraldine '22
Monnett, Elizabeth '23
Nutton, Ada B. '22
O'Connor, Dorothy G. '21
Potter, Kathryn '23
Smalldon, Rosella '21
Thompson, Lemoine '23
Weimer, Frances '22
Zimmerman, Adele '22

SECOND ALTOS

Borgert, Velda '21
Cady, Edith '22
Chambers, Helen '22
Chase, Mildred '22
Fairchild, Carrie '21
Fry, Grace '23
Fuller, Eleanor '21
Gamble, Margaret '22
Pratt, Minnie Louise '21
Roese, Thekla '22
Roof, Madeline '21
Schlotterbeck, Miriam '23
Schreiber, Irma '21
Shirey, Florence '22
Van Alstyne, Joyce '23
Vowles, Helen '21

Mandolin Club

FIRST MANDOLIN

Marion Brown '23
Bernice Frazer '22
Dorothy Hollis '21
Evelyn Maxwell '21
Margaret Stone '22

SECOND MANDOLIN

Clivius Hancock '23
Emma Koshetz '23
Helen LaVene '22
Genevieve Prestige '21
Sara Waller '22

GUITARS

Roberta Deam '20
Margaret Kraus '23
Miriam Schlotterbeck '23
Gertrude Stratbucher '23

SAXOPHONE

Elizabeth Roberts '21

PIANO

Beatrice Hock '23

WHISTLER

Murza Mann '22

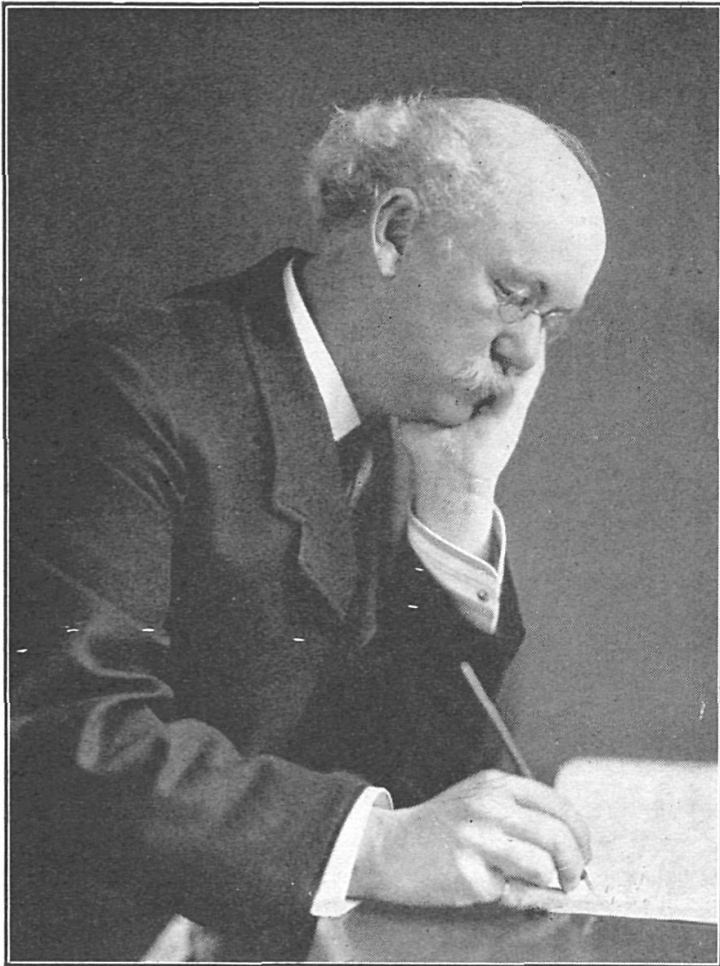
ANN ARBOR MAY FESTIVAL

HILL AUDITORIUM

SIX CONCERTS
FOUR DAYS

MAY 18, 19, 20, 21,
1921

DR. ALBERT A.
STANLEY



The Twenty-Eighth Annual May Festival will culminate the musical activities of Dr. Albert A. Stanley, who since 1888 has been the capable director of the University Musical Society and occupant of the chair of music in the University of Michigan. Through his fine musicianship, his administrative ability and far-seeing policies he has succeeded,

with the co-operation of his colleagues and the general music-loving public in developing a love for music in its broad and wholesome aspects which has radiated in all directions and has had widespread influence.

It is regretted that in the natural course of events Dr. Stanley finds it necessary to be relieved from active service at the close of the present academic year. His colleagues in the University Musical Society and myriads of music lovers are desirous of making this his last Festival worthy in every respect to culminate the brilliant accomplishments of one whose whole career has been so full of artistic success. A cast of the world's most renowned musicians will participate in the rendition of two great choral works: Verdi's "Aida" and Mendelssohn's "Elijah" and in miscellaneous programs which at the request of many Festival patrons will include some of Dr. Stanley's own compositions.

ANN ARBOR MAY FESTIVAL

MAY 18, 19, 20, 21, 1921

ARTISTS

LUISA TETRAZZINI Celebrated Opera and Concert Star	}	SOPRANOS
ROSA PONSELLE Metropolitan Opera Company		
FLORENCE HINKLE American Oratorio Singer		
CYRENA VAN GORDEN Chicago Opera Association	}	CONTRALTOS
MERLE ALCOCK A Premiere Concert Artist		
TITO SCHIPA Chicago Opera Association	}	TENORS
CHARLES MARSHALL (CARLO MARZIALE) Chicago Opera Association		
LAMBERT MURPHY A Brilliant Artist		
THEODORE HARRISON An American Favorite	}	BARITONES
ARTHUR MIDDLETON Metropolitan Opera Company		
CHASE B. SIKES A Splendid Young Artist		
GUSTAF HOLMQUIST A Real Bass		BASS
FANNIE BLOOMFIELD-ZEISLER America's Greatest Woman Pianist		PIANIST

UNIVERSITY CHORAL UNION Three Hundred Singers	Albert A. Stanley, Conductor
A CHORUS OF CHILDREN Several Hundred School Children	George Oscar Bowen, Conductor
CHICAGO SYMPHONY ORCHESTRA Seventy Players	Frederick Stock, Conductor

SCHEDULE OF PRICES FOR TICKETS

(All Tickets are Exempt from War Tax)

Orders for course Festival tickets (with remittance) should be sent in BY MAIL at the earliest possible date. They will be filed and filled in the order of receipt, and tickets will be mailed out about April first.

BLOCK "A"—Three central sections (2-3-4) on the Main Floor and the first Eight Rows in the First Balcony....7.00

BLOCK "B"—Two side sections (1 and 5) on the Main Floor and the last Seven Rows in the First Balcony.....\$6.00

BLOCK "C"—First Fourteen Rows in the Second Balcony.....\$5.00

BLOCK "D"—Last Nine Rows in the Second Balcony.....\$4.50

Holders of Pre-Festival Course Tickets should deduct \$3.00 from the above mentioned prices provided they return the "cover-coupon" attached thereto, the schedule then being: BLOCK "A"—\$4.00; BLOCK "B"—\$3.00; BLOCK "C"—\$2.00; BLOCK "D"—\$1.50.

Please address all orders and make remittances payable to CHARLES A. SINK, SECRETARY, ANN ARBOR, MICHIGAN.

PUBLIC SALE OF COURSE TICKETS — On Saturday morning, March 19, at eight o'clock, all course tickets not ordered by mail will be placed on public sale at the UNIVERSITY SCHOOL OF MUSIC, Maynard Street, at the rates mentioned above.

TICKETS FOR INDIVIDUAL CONCERTS—On Saturday morning, May 7, at eight o'clock, all unsold course tickets will be broken up and placed on sale at \$1.00, \$1.50 and \$2.00 each for individual concerts.

NOTICE

The right is reserved to make such changes in the programs, or in the personnel of the artists announced as necessity may demand. All tickets are purchased with the distinct understanding that under no condition will they be taken back at the office, nor does the office assume any responsibility, whatsoever, for tickets lost, stolen, mislaid, or destroyed in any manner.

IN ORDERING TICKETS BY MAIL PLEASE DETACH AND USE THIS BLANK

....., 1921.

MR CHARLES A. SINK, Secretary
Ann Arbor, Michigan

Dear Sir:—Enclosed please find remittance of.....
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ANN ARBOR MAY FESTIVAL

“Michigan’s Greatest Musical Event”

- 7.—WEDNESDAY, MAY 18, 1921.....8:00 P. M.
 TITO SCHIPA.....Tenor, Soloist
 CHICAGO SYMPHONY ORCHESTRA
 FREDERICK STOCK.....Conductor
- 8.—THURSDAY, MAY 19, 1921.....8:00 P. M.
 THE “ELIJAH” *Mendelssohn*
 FLORENCE HINKLE.....Soprano
 MERLE ALCOCK.....Contralto
 LAMBERT MURPHY.....Tenor
 THEODORE HARRISON.....Baritone
 THE UNIVERSITY CHORAL UNION
 CHICAGO SYMPHONY ORCHESTRA
 ALBERT A. STANLEY.....Conductor
- 9.—FRIDAY, MAY 20, 1921.....2:30 P. M.
 CHILDREN’S CONCERT
 CHASE B. SIKES.....Baritone, Soloist
 GEORGE OSCAR BOWEN....Conductor
- 10.—FRIDAY, MAY 20, 1921.....8:00 P. M.
 LUISA TETRAZZINI.....Soprano
 CHICAGO SYMPHONY ORCHESTRA
 FREDERICK STOCK.....Conductor
- 11.—SATURDAY, MAY 21, 1921.....2:30 P. M.
 SYMPHONY PROGRAM
 FANNIE BLOOMFIELD-ZEISLER
 Pianist
 CHICAGO SYMPHONY ORCHESTRA
 FREDERICK STOCK.....Conductor
- 12.—SATURDAY, MAY 21, 1921.....8:00 P. M.
 THE “AIDA” *Verdi*

CAST

ROSA PONSELLE.....Aida
 CYRENA VAN GORDEN.....Amneris
High Priestess
 CHARLES MARSHALL.....Radames
 ARTHUR MIDDLETON..... { Amanasro
 { Ramphis
 GUSTAF HOLMQUIST.....The King
 CHICAGO SYMPHONY ORCHESTRA
 THE UNIVERSITY CHORAL UNION
 ALBERT A. STANLEY.....Conductor

and are so easily grasped by the attentive listener that it is the part of wisdom not to attempt a technical analysis, for a worthy one would be very complex and would be understood only by trained musicians, who do not need such assistance. Music has many avenues of approach to the soul, and the one set forth in the preceding paragraph is wide and has few gradients.

The following is the poem in an English translation by Miss E. Buck:

In a small and humble chamber,
Where a candle dimly burns,
Lies a sick man on his pallet,
Who a moment since with Death
Wildly, desperately has struggled.
Tranquil now he is, and sleeps,
While the ticking of the clock
Is the only sound that's heard
In the room whose calm appalling
Marks the near approach of death.
O'er the wan and wasted features
Melancholy smiles oft pass;
Does he, at life's very border,
Dream of childhood's golden days?
Death, tho' still kept in abeyance,
Grants not respite for his dreams;
Cruelly it shakes its victim,
And again begins the struggle.
Life and death, in conflict dire,
Wrestle for supremacy.
Neither has the victory gained,
And again doth stillness reign.

Prostrate is the patient lying,
Sleepless, but delirium weaves
Forms and scenes almost forgotten—
Scenes of life as they have passed.
With his mind's eye does he see them,
Childhood's days—his life's bright morn—
Innocent and brightly beaming;
And again the sports of youth—
Feats achieved and oft attempted—
Till, to man's estate matured.
He to gain life's highest treasures
Fans his ardor into flame.
What to him seemed bright and pure
To exalt it he endeavored:
This the impulse of his life
That has led him and sustained him.
Coldly, mockingly the world
Barrier after barrier raises
When to him the goal seems near
Hindrances arise before him
"Still another round each barrier,
Onward, higher thou must climb!"
Thus he strives, and thus endeavors,
Never swerving from the right,
What he strove for, what he sought,
With a yearning, heartfelt, deep,
Now he seeks in throes of death,
Seeks it, ah! but not to find it.
Tho' more clear and near he sees it,
Tho' it waxes e'en before him,
Still his spirit cannot grasp it,
And can nevermore complete it.
Lo! one more and final blow
Grim, relentless Death is dealing;
Broken is the thread of life,
And the eyes are closed forever.

Ah! but mighty strains to him
From the realms of heaven are pealing.
Found is what his soul has sought:
Blest release, transfiguration.

As will be seen, the successive moments are: the weary struggle with Death; dreams of the past; renewal of the death agonies; a brief respite—a review of the dying man's childhood, youth, and manhood, followed by dissolution. Then—the other world—Transfiguration.

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