

UNIVERSITY MUSICAL SOCIETY

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EXTRA CONCERT SERIES, 1922-1923

FOURTH SEASON

FOURTH CONCERT

No. CCCLXXXVI COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, Conducting

KATHRYN MEISLE, Contralto, Soloist

MONDAY, JANUARY 15, 1923, AT EIGHT O'CLOCK
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

-
- OVERTURE, "TANNHAEUSER" *Wagner*
- SPRING SONG FROM "SAMSON AND DELILAH" *Saint-Saëns*
MISS MEISLE
- CAUCASIAN SKETCHES *Ippolitov-Ivanov*
- I. In the Mountains
- II. In the Village
Solo English Horn—Mr. Rey
Solo Viola—Mr. Kolodkin
- III. Procession of the Sirdar
- INTERMISSION
- TREASURE WALTZ FROM "THE GYPSY BARON" *Johann Strauss*
- LES FILLES DE CADIZ *Léo Delibes*
MISS MEISLE
- SCENES NAPOLITAINES *Jules Massenet*
- La Danse
La Procession e l'Improvisateur
La Fete

(Played without pause)

The Mason and Hamlin is the official Piano of the Detroit Symphony Society

OVERTURE, "TANNHAEUSER"

Wagner

When this overture was first heard 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 a favorable opportunity for the display of wit through various inane comparisons. A writer in the London *Athenaeum* says: "There is not an English student of harmony of one year's study who could not have produced it." Many years have passed since this deliverance, and the world is still looking for that "English student of harmony." None are more amused by this quotation than the modern Englishmen, who may, in our generation, prove decisively that in creative activity Great Britain is renewing its youth. Witness the work of Holst, Williams, Bax, and others.

To those who are acquainted with the plot of Tannhaeuser this score is an open book. To others, the principal incidents, musically depicted in the overture, are as follows: I, Pilgrims' Song; II, Venus Music; III, Tannhaeuser's Song in Praise of Venus; IV, The Triumph of the Power that Makes for Good (Pilgrims' Song).

SPRING SONG FROM "SAMSON AND DELILAH"

Saint-Saëns

The Spring with her dower
Of bird and of flower
Brings hope in her train;
Her scent-laden pinions
From Love's wide dominions
Drives sorrow and pain.
Our hearts thrill with gladness,
For Spring's mystic madness
Thrills through all the earth.
To fields doth she render
Their grace and their splendor—
Joy and gentle mirth.

In vain I adorn me
With blossoms and charms!
My false love doth scorn me,
And flees from my arms!
But hope still caresses
My desolate heart—
Past delight yet blesses!
Love will not depart!

When night comes, star-laden,
Like a sad, lonely maiden,
I'll sit by the stream,
And mourning, I'll dream.
My heart I'll surrender
If he come today,
And still be as tender
As when love's first splendor
Made me rich and gay:—
So I'll wait him alway.

—English translation by Nathan Haskell Dole.

CAUCASIAN SKETCHES, Suite for Orchestra, Opus 10 Michael Ippolitov-Ivanov

These three out of a suite of four movements are remarkable examples of picturesque tone-painting, the titles being the key to the pictures the composer desires to convey.

I. In the Mountain Pass (*Allegro moderato*). The horn-call is guiding the long mule train through the heart of the mountains and over difficult trails.

II. In the Village (*Larghetto; Allegretto grazioso*). Intimate village episodes in southeastern Europe. The features are the cadenza for English horn and solo viola (muted) and the persistent drum-beat underlying the second part.

III. Procession of the Sirdar (*Allegro moderato; Tempo di marziale*). The brilliant setting is for the martial procession, adorned with the colorful symbolism of the East, and of which the central figure is the Sirdar, or high military chief.

This waltz is perhaps today the only memento of one of the most popular of the operettas composed by Strauss and which, at the time, carried his fame from the Theater an der Wien to all the theaters, large and small, within range of his music. These operettas soon were known all over the world and were sung everywhere, as in our own day popular music becomes familiar to the people. But in the case of Strauss there was a sufficiently good reason to justify the popularity, for not only did he possess the secret of alluring melody, but all he wrote was music in the best sense of the word.

LES FILLES DE CADIZ

Léo Delibes

Three youths and maidens, we did go
 To see the bulls a-fighting;
 The sky was blue, the breeze did blow,
 We danced the joyous bolero,
 In mirth our hearts delighting.

Neighbor, tell me, pray,
 If my face is fair,
 Does this dress I wear
 Become me well today?
 My waist, you say, is lithe and slender?
 My waist, you say, is lithe and trim;
 Ah!

We maidens of Cadiz like well to hear such words,
 Ah!
 We maidens of Cadiz like well to hear such words,
 La ra la la la.

But we danced another day
 A bolero together;
 There came a cavalier that way,
 With lace of gold his cloak was gay,
 And in his hat a feather.

If thou wilt be mine,
 Lovely, dark-eyed maiden,
 Soon with jewels laden
 Shall thy fingers shine.

Nay, go your way, O gallant suitor!
 Nay, go your way, O suitor gay—Ah!

The maidens of Cadiz such words don't understand,
 Ah!
 The maidens of Cadiz such words don't understand,
 La ra la la la.

—Alfred de Musset (1810-1857)

Translation by Arthur Westbrook.

SCENES NAPOLITAINES

Jules Massenet

As in all Massenet's orchestral suites, the titles tell everything, and the compositions are tone-pictures of events that have impressed the mind of the composer which he endeavors thus to transmit to his audience. This suite with two others come at a time when the composer was particularly prolific and successful. The first scene is the public dance, enriched with the color of Neapolitan costume and unconscious abandon. The second is the festival procession and the crowd surging around the extemporaneous speaker. The third is the carnival, with which all such semi-devotional events conclude. It has been remarked of this work that few equal it in buoyancy of atmosphere, suggestive of fair Italian skies and the reflective waters of the famous bay.

ANNOUNCEMENTS

THE IMPRESARIO, a musical comedy by Mozart, under the direction of William Wade Hinshaw, will be presented in the Choral Union Series, January 24.

THE DETROIT SYMPHONY ORCHESTRA, OSSIP GABRILO-WITSCH, Conductor, MAURICE DUMESNIL, Pianist, will give the next concert in the EXTRA CONCERT SERIES, Monday, February 19.

TWILIGHT ORGAN RECITALS will take place regularly every Wednesday at 4:15 o'clock.

THE UNIVERSITY SCHOOL OF MUSIC offers instruction in all branches of music. For catalogue call at office, Maynard Street.

THE UNIVERSITY MUSICAL SOCIETY is organized under an Act of the State of Michigan providing for the incorporation of associations not for pecuniary profit. Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from war tax admissions to concerts given under its auspices, and by the United States Postoffice Department in admitting its publications to second-class privileges.

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.