



1900.

CHORAL UNION SERIES.

1901.

TWELFTH SEASON.

UNIVERSITY MALL.

The UNIVERSITY MUSICAL SOCIETY offers the following Announcement of the Choral Union Series for the present season, feeling confident that it will meet with the approval of the lovers of music in this community. While in its general features the present course of concerts will follow the plan of previous years and will maintain the same high standards of artistic excellence, the educational significance of the series will be given greater prominence, as demanded by the fundamental aim of the organization under whose auspices the concerts are given. In order that our patrons may have an opportunity of hearing more of the distinguished artists who will be in America this year it has been thought advisable to dispense with the usual choral concert early in the season, substituting therefor a recital by Fritz Kreisler, the eminent Austrian violinist.

LIST OF CONCERTS.

I. November 12, 1900.

PITTSBURGH ORCHESTRA,

VICTOR HERBERT, Conductor,

and

ALBERT LOCKWOOD, Pianist.



The Pittsburgh Orchestra will open the Series with a Symphony Concert, in which an admirably contrasted program will be presented. Mr. Albert Lockwood will play the D minor Concerto, by Rubinstein.

The interest aroused by the concert of the Pittsburgh Orchestra last year will be increased, we are confident, through this appearance, for the improvement made last season in the playing of this admirable organization is said by prominent critics to have been remarkable, while the opportunity afforded of hearing Mr. Albert Lockwood with orchestra will be welcomed by all. Regarding the Pittsburgh Orchestra we quote from leading New York journals as follows:

The visit of the Pittsburgh Orchestra might have been a surprise had we not known how zealously the city at the confluence of the rivers which make the Ohio has been striving to encourage art in all its forms for several years—to put it plainly, since Mr. Carnegie has undertaken to help along culture in the city in which he won his capacity to figure as a Mæneas, to which no modern poet could do justice had he the zeal of a hundred Horaces. As it is, it must be said that the Pittsburgh Orchestra distinguished itself particularly by the readings it gave its numbers under

Mr. Herbert. We knew most of its musicians, but we did not know what they could do under the conditions in which Pittsburgh's public spirit has placed them. We must admire the spirit which they exemplified in their performance, for it was in every respect most admirable, and it may not be out of place to say that last night's concert demonstrated that Pittsburgh is entitled to rank with the foremost cities of America—Boston, New York, Chicago and Cincinnati—in respect of orchestral music.—*Tribune*.

It may be confessed that New York people are generally not overfond of orchestra concerts, but the followers Victor Herbert has in our city are certainly very numerous, since Carnegie Hall was crowded last night, when the first of the two concerts was given.

The Pittsburgh Orchestra consists of seventy musicians, most of them young looking gentlemen, which explains their vigorous attack and healthy forte. Take the chief number of the program, that wonderful fifth symphony by Tschaikowski. The first movement was built up like a work of art, rich in color, and not lacking that fine elasticity of the tempo so necessary to modern music. The second movement was delightful in its romantic poetry; the dreamy melody for the horn was played with the sweetest possible tone by the first hornist, Mr. Horner (Nomen et omen!). The dreamy waltz was characteristically rendered, and the last movement abounded with brilliancy and fire, the brass choir especially showing to greatest advantage.—*Staats Zeitung*.

It will be of interest to read what some of the New York musical critics say about Mr. Lockwood:

Mr. Lockwood showed himself in one respect the peer of the best foreign artists sojourning with us. His command of the technical element of the art is amazing, and enables him to preserve a reposefulness of manner that is almost obtrusive. A numerous audience applauded him to the echo after his last piece, which was Saint-Saens's Concerto in G minor. Before it he played Schumann's Concerto and four solos—not a niggardly offering.—*Tribune*.

If it is the highest praise one can award to the technique of a pianist to say that even through the most difficult passages the feeling of security never forsakes either the player or the listener, Albert Lockwood, who yesterday played a just as difficult as interesting program, deserves this recognition in full. In pearly velocity, clearness, and pregnancy, the performance of this artist can measure itself with the best of his profession.—*Staats Zeitung*.



FRITZ KREISLER,

Violin Recital.

II. December 11, 1900.

Of the violinists who are to be heard in this country during the coming season, the appearance of none is looked forward to with more interest than that of Fritz Kreisler, the Austrian violinist. Although Kreisler is still a young man, he is one of the most prominent violinists in Europe at the present time. His appearances before the public have been almost continuous since he was six years of age, when he appeared in concert with Patti. Last winter he came to Berlin, where his first concert was a pronounced success. He was then engaged for the Nikisch Philharmonic Concerts, and eventually was the soloist in the most prominent orchestral concerts in Germany.

Fritz Kreisler's name was unknown to the Berlin concert-goers up to last night. To-day he must be classed among the greatest violinists of the present time. One admires not only his phenomenal technique but also his conceptions, full of temperament. Only Sarasate in his best days can be compared to this young artist. Kreisler made the greatest and most sensational success of this season.—*Kleines Journal*.

Last night the Berlin public made the acquaintance of a violin genius of the highest rank. Fritz Kreisler is the name of this wonderful player, who raised the audience to a high pitch of excitement rarely met with in our concert halls. . . . He is beyond doubt one of the bright stars in the firmament of instrumental music. . . . His fabulous technical finish, his trills and double trills, his brilliant runs, his bell-like flageolets and harmonics were all incomparable. Again, his elegance of style and depth of feeling stamped him as a born virtuoso. . . . Kreisler has a broad, warm tone, and impresses one at the same time as being a great musician. Indeed, he is a true artist!—*Boersen Courier*.

III. January 25, 1901.



SPIERING QUARTET.

THEODORE SPIERING, 1st Violin, ADOLPH WEIDIG, Viola,
OTTO ROEHRBORN, 2d Violin, HERMAN DIESTEL, Violoncello

and

WILLIAM A. HOWLAND, Baritone.



At this concert several numbers from the rich repertoire written for this combination of instruments will be performed. In addition Mr. Howland will sing several choice groups of songs. Regarding the artists taking part in this concert we append the following notices.

Seven years ago Chicago with its million and a half inhabitants was no better off in regard to music than most of our western cities of much smaller size. The advent of Mr. Theodore Thomas and his missionary labors during these years have already effected a great change. Chicago now has orchestral concerts which only New York and Boston can equal.

That Chicago has good things in the musical line was shown at Mendelssohn Hall last evening, when the Spiering Quartette made its debut in this city. It consists of Messrs. Theodore Spiering, Otto Roehrborn, Adolph Weidig, and Herman Diestel, and their precision of attack and unanimity of spirit showed that they must have played together for years. They played before an audience which was enthusiastic, but not so large as it would have been had the great merits of the club been known before hand.—*New York Evening Post*.

Mr. Howland's singing was of a high order of worth in regard to both vocalism and interpretation. His smooth, large, and resonant bass voice is used by him with a skill that shows how thorough has been his training in an admirable school. He was heard to special advantage in the robust Jensen song, in Schubert's 'Die Allmacht,' which was given with impressive dignity and breadth of style, and notably in the group of Brahms's songs, which have never been so interestingly and effectively sung here as they were by him on this occasion.—*Boston Herald*.

Mr. Howland has instincts of a poetic and thoroughly musical sort, which are garbed in a polish never afraid to assert itself. His voice, over and above its fundamental virtues, has a character and an individuality willing to bend compliantly to a wide range of needs. He uses it always with the skill of an intelligence keenly sensitive to the fit and the proper. His art is refined in a high degree, he understands effect with a discrimination that seems never at fault; he arrives at the one idea immediately and surely.—*Boston Journal*.



ERNST DOHNANYI,

Piano Recital.

IV. February 1, 1901.

The most interesting of his offerings was Beethoven's G-major pianoforte concerto, with the solo part played by Ernst von Dohnányi, in whom, since he sprang into public notice two years ago or thereabouts, the musical public has felt a very proper interest—very proper because the incidents which created it were not of the ordinary sensational or meretricious kind. Mr., or Herr, or Monsieur, or Pan, Dohnányi won a prize in composition which had drawn the eyes of the musicians upon him and had astonished and delighted London, but he did not, because of that circumstance, immediately start out with a flourish of trumpets upon a conquest of the world. His achievement last night was brightly illuminative, not of pianoforte virtuosity, as that term is popularly understood, but of sweet, healthy musicianship. He played the concerto from beginning to end like a musician who knew it because he loved it, and loved it because he knew it down to its inmost heart beats. He made no display of pianistic feats, and since he did not try to do anything in that direction it is not to be said what his capacity as a specialist may be. There were times when a more fluent legato would have been agreeable, and the instrument which he plays has a lovelier tone than that which he produced, but his reading was permeated by a spirit of poetry which was all the more heart-warming because it was so utterly free from sentimentality or weakness of any kind. All was sane and sound, the utterance of a man who felt, as Beethoven said, that it was the purpose of music to strike fire from the soul of man, not to put it in the melting mood. Not the least interesting of his demonstrations of a noble birth in music was made in the two cadenzas of his own composition, which he introduced in the concerto. In the first, especially, there was a capital illustration of the correct

appreciation of the duty of a virtuoso in writing a cadenza—the duty to stick in letter and spirit to the text set by the composer. The success of the young artist with the public was complete and emphatic. He was recalled over and over again to acknowledge the grateful tributes of the audience.—*New York Tribune.*



DAVID BISPHAM,

Song Recital.

V. March 15, 1901.

It is entirely unnecessary to speak of Mr. Bispham's worth as an artist, for he is a familiar figure in our concerts and always welcome. The desire has been frequently expressed to hear Mr. Bispham in a recital and in response this engagement has been made. He will present a program chosen with the skill and artistic judgment always displayed by this singer.

EIGHTH ANNUAL MAY FESTIVAL.

The Eighth May Festival will consist of five concerts, given on Thursday evening, Friday afternoon and evening, Saturday afternoon and evening. Dates will be announced as soon as fixed. At this time it is impossible to give any details of the May Festival other than the fact that the Boston Festival Orchestra will, as usual, take part in all the Festival concerts. The soloists will be chosen from the greatest artists available, including Madam Schumann-Heink, whose wonderful success last year has led to a well nigh universal demand for her reengagement. Mendelssohn's wonderfully dramatic oratorio "Elijah" and Sullivan's "Golden Legend," two well contrasted works will be the principal choral offerings. The former work made a very decided impression when last performed here, January 17, 1896, while the latter composition has been given repeatedly at the great Festivals, both in England and in this country, always arousing the greatest enthusiasm. It will be the first great work by an English composer heard in Ann Arbor.

The constantly increasing expense of the May Festivals has brought the Board of Directors of the University Musical Society face to face with a perplexing financial problem. It is impossible to continue the same high standards without an increase of income, and it is equally impossible to allow any falling off in the quality of the concerts. After careful consideration of the problem the following plan has been thought the only solution possible at the present time.

The price of season tickets WILL REMAIN AS HERETOFORE, \$3.00; One Thousand Reserved Seats will be sold at \$2.00, the remainder at \$1.00. All seats will be placed on sale at the same time, thus allowing the choice to be made at the time of the reserved seat sale.

When it is considered that at these concerts the greatest artists available appear, and that there is no way in which the attendance can be increased on account of lack of room, it is felt that this plan will commend itself to all.

SCHEDULE OF PRICES.

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| Tickets for Entire Series (10 Concerts) | - - - - - | \$3.00 |
| Tickets for May Festival (5 Concerts) | - - - - - | 3.00 |
| Single Tickets | - - - - - | 1.00 |
| Reserved Seats for May Festival Series | - - - - - | \$2.00 and 1.00 extra |
| Reserved Seats for single Concert for May Festival Series | - - - - - | 50 and 25 cents |

Tickets on sale at H. J. Brown's, Ann Arbor Music Co., Calkins' Drug Store, and University School of Music, Ann Arbor; Normal Conservatory and C. W. Rogers', Ypsilanti.

Sale of Reserved Seats, at both prices, January 26, 1901, 9:00 A. M., University School of Music. Parties desiring to order tickets, or reserved seats, by mail will please address (including P. O. order) Thomas C. Colburn, Secretary University School of Music. The enormous expense attending the series makes it imperative that a large number of tickets should be sold.