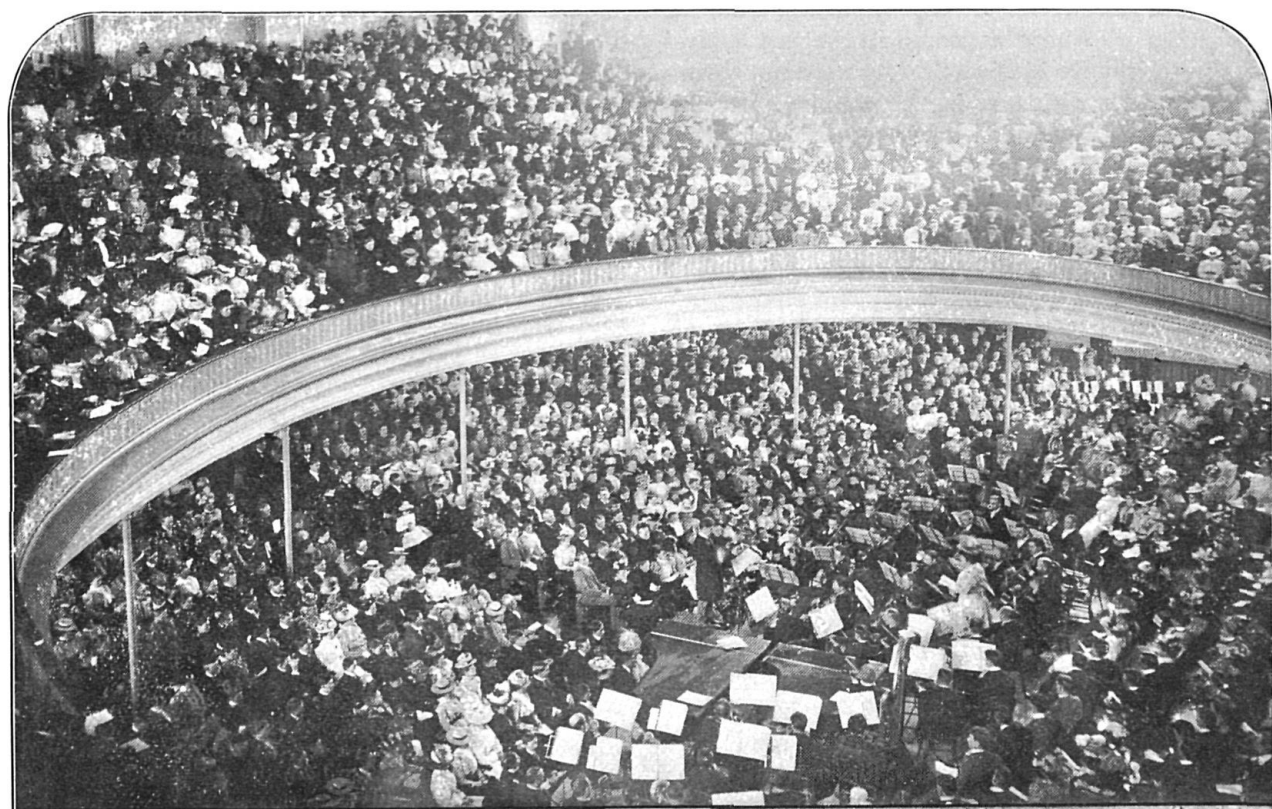


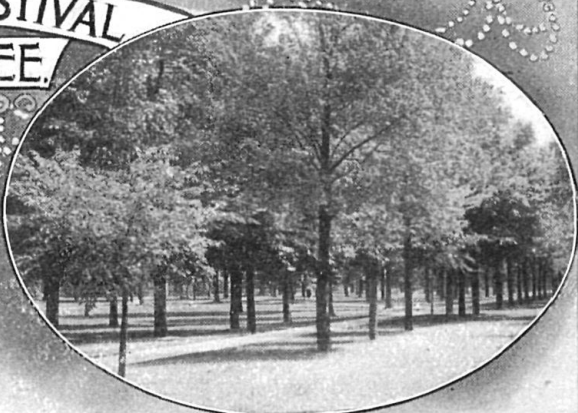


TWELFTH MAY FESTIVAL

May 11, 12, 13, 1905



A MAY FESTIVAL
MATINEE.



UNIVERSITY MUSICAL SOCIETY CHORAL UNION

ALBERT A. STANLEY, Conductor.

MISS MINNIE M. DAVIS, Pianist.

AUGUST SCHMIDT, Organist.

BOARD OF GOVERNMENT

PAUL R. DE PONT, President.

CHARLES A. SINK, Secretary.

LEVI D. WINES, Treasurer.

FRED KILLEEN, Librarian.

DIRECTORS

MRS. E. H. EBERBACH, E. FRANKLIN SHULL,
MISS CLARA E. STARR, LAWRENCE M. MARSHALL,
MISS CARRIE L. DICKEN, DR. E. D. BROOKS,
MISS EUGENIA SAGE, CHESTER S. CARNEY

THE TWELFTH ANNUAL MAY FESTIVAL in its general lines will follow the scheme of its predecessors, and will present a well rounded program full of artistic power and educational significance. In the importance of the works presented and the standing of the artists who have appeared in the past festival series, the University Musical Society need not shrink from comparison with any in the country. In this connection it must be added that there are at present but two festivals which have a larger number of performances to their credit—the Worcester and the Cincinnati—and all but three of those which were in existence in 1894, the date of our first festival, have succumbed to adverse circumstances.

The two choral works, Mendelssohn's "St. Paul," and Bruch's "Arminius," have been heard before in the Choral Union Series—the first in '96 and the second at the Festival of '97. They represent two extremes of musical expression, although they are both called oratorios. "Arminius" falls more strictly in the class with Elgar's "Caractacus"—a dramatic cantata, and like that work is descriptive of conflict with the Romans, and full of variety, power and charm. "St. Paul," although undeniably an oratorio of the most classic type, like the "Elijah," has great dramatic power. As one of the great choral works of the nineteenth century—all of which have been heard in the festival series—it deserves frequent rehabilitation, for, if, as Emerson says, "the new in art is always formed from the old," a true appreciation of the new is only possible through acquaintance with the old.

Among the orchestral works, upon which special stress will be laid at this Festival, are noble compositions drawn from many schools and representative of varying ideals. The classic Beethoven symphony, the scholarly overture of Brahms, and Richard Strauss' monumental "Death and Transfiguration" are combined in one program. Brilliancy and pathos in the Dvorak selection, emotion and naïveté in the movements from the Tchaikowsky symphonies, simplicity and complexity in the number from Goldmark's "Country Wedding" symphony, reveal in other programs the contrasts inherent in musical expression. The various concertos and vocal selections contribute

to the variety of the offering, and if in the programs as a whole unity is not attained it has at all events been a conscious aim.

The engagement of the Chicago Orchestra and many changes in the ranks of the soloists will introduce new faces and personalities, but all will combine in an attempt to secure critical approval and to advance artistic appreciation.

A FEW VERY IMPORTANT FACTS.

It is very desirable that all should come early in order that the ushers may seat the audience before the time for the concerts to begin. It is absolutely necessary that all concerts should begin at the hour announced. They will close in time for strangers to leave the city on the late trains. During the performance of a number the doors will be closed, and no one allowed to enter the hall or take a seat.

* * *

Kindly take notice that the concerts of Saturday, May 13, will begin at 2.30 in the afternoon, and at 7.30 in the evening, in each case one-half hour earlier than the concerts of the preceding days.

* * *

Placards will be posted on the stairways and at each entrance to the auditorium clearly designating the sections, and much trouble will be avoided if each person learns the number of his section, and whether or not it is on the main floor or the gallery.

* * *

A large number of ushers have been provided for each aisle, and no one will be allowed to take a seat without being conducted to it by an usher.

* * *

The placing of chairs in the aisles or the carrying of chairs of any description into the hall is forbidden. This regulation will be enforced.

* * *

All persons entering the hall are obliged to show their tickets to the doorkeepers at the foot of the staircase.

* * *

The ladies are respectfully requested to remove their hats.

* * *

No notices will be given from the platform. Any information desirable to give regarding trains, etc., will be posted on the bulletin boards in the corridors, where *official time tables* of railroads in this section will be found. *Articles found* should be left at box office, where inquiries regarding *lost articles* should be made.

* * *

EXITS. of which there are *ten on lower floor and nine in gallery*, are plainly indicated, and an attendant will be stationed at each.

* * *

OFFICIAL PROGRAM.

The "Official Program," containing analyses of programs, texts of all the choral works, arias, etc., cuts of artists and full particulars of the concerts, will be issued about May 1st, and will be on sale at the leading bookstores and at University School of Music. Price, 25 cents.

* * *

Lectures on Programs will be given by Professor Stanley in Room C as follows: Wednesday, May 3, at 2 and 3 p. m., Thursday, May 4, at 2 and 3 p. m.

ARTISTS AND ORGANIZATIONS

MME. LILLIAN BLAUVELT . . .	Soprano	MR. DAVID BISPHAM . . .	Baritone
MRS. MAUD FENLON BOLLMAN . . .	Soprano	MR. VERNON D'ARNALLE . . .	Baritone
MRS. DAISY FORCE SCOTT . . .	Contralto	MR. HERBERT WITHERSPOON . . .	Bass
MME. GERTRUDE MAY STEIN . . .	Contralto	MRS. JEANNETTE DURNO-COLLINS . . .	Pianiste
MR. ELLISON VAN HOOSE . . .	Tenor	MR. HENRI ERN . . .	Violinist
MR. ALFRED SHAW . . .	Tenor	MR. BRUNO STEINDL . . .	Violoncellist
MR. AUGUST SCHMIDT, Organist			

THE CHICAGO ORCHESTRA. THE CHORAL UNION.

MR. ALBERT A. STANLEY, MR. FREDERICK A. STOCK, Conductors.

PROGRAM OF CONCERTS.

FIRST CONCERT

Thursday Evening, May 11, 8.00 o'clock

SOLOISTS

MRS. MAUD FENLON BOLLMAN, Soprano.
 MRS. DAISY FORCE SCOTT, Contralto.
 MR. ALFRED SHAW, Tenor.
 MR. HERBERT WITHERSPOON, Bass.

"St. Paul," an Oratorio . . . *Mendelssohn*
 Chorus, Soloists, Orchestra and Organ.

SECOND CONCERT

Friday Afternoon, May 12, 3.00 o'clock

SOLOIST

MME. GERTRUDE MAY STEIN, Contralto.

Overture, "Academic Festival" . . . *Brahms*
 "Aria de Cassandra," from "Les Troyens," . . . *Berlioz*
 Symphony, B flat major, No. 4 . . . *Beethoven*
 Adagio—Allegro vivace; Adagio;
 Allegro vivace; Allegro ma non troppo

INTERMISSION

Hymnus, Op. 33, No. 3, . . . *R. Strauss*
 Tone Poem, "Death and Transfiguration,"
 Op. 24 . . . *R. Strauss*

THIRD CONCERT

Friday Evening, May 12, 8.00 o'clock

SOLOISTS

MME. LILLIAN BLAUVELT, Soprano. MR. ELLISON VAN HOOSE, Tenor.
 MR. HENRI ERN, Violinist.

Overture, "Carnival" <i>Dvorak</i>	Concerto, E minor <i>Mendelssohn</i>
March and Variations, from "Country Wedding" Symphony <i>Goldmark</i>	MR. ERN.
Aria, "Una voce poco fa" <i>Rossini</i>	Spinning Song <i>Lehman</i>
MME. BLAUVELT.	Largo, from "New World" Symphony <i>Dvorak</i>
Allegretto scherzando <i>Svendson</i>	Duett
Aria, "Vair Grisélidis" <i>Massenet</i>	MME. BLAUVELT and MR. VAN HOOSE.
MR. VAN HOOSE.	Meistersinger Prelude <i>Wagner</i>

FOURTH CONCERT

Saturday Afternoon, May 13, 2.30 o'clock

SOLOISTS

MRS. JEANNETTE DURNO-COLLINS, Pianiste.
 MR. VERNON D'ARNALLE, Baritone.
 MR. BRUNO STEINDL, Violoncellist.

Overture, "Solonelle" *Glazounow*
 Aria, from "Hans Heiling" *Marschner*
 Concerto for Pianoforte, G minor *Saint-Saens*
 Adagio from Symphony No. 5 } *Tschaikowsky*
 Pizzicato ostinato from Symphony No. 4 }
 Variations Symphonique *Boellman*
 Songs with Piano
 "Les Preludes" *Liszt*

FIFTH CONCERT

Saturday Evening, May 13, 7.30 o'clock

Overture, "Coriolan" *Beethoven*
 "Arminius," An Epic Cantata in Four Parts . . . *Bruch*

CAST

Arminius MR. DAVID BISPHAM
 Priestess MME. GERTRUDE MAY STEIN
 Siegmund MR. ELLISON VAN HOOSE
 Cheruskans, Frisians, Romans, Etc. CHORAL UNION

The FRIEZE MEMORIAL ORGAN will be used in
Concerts I. and V.

SCHEDULE OF PRICES.

Tickets for May Festival (5 concerts) \$3.00	Reserved Seats for May Festival Series,
Single Tickets 1.00 \$2.00 and \$1.00 extra.
Single Tickets for Saturday evening 2.00	
Seats for the Single Concerts are not reserved until the day of the Concert.	Reserved Seats for Single Concerts for May Festival Series, 50 and 25 cents.

RAILROAD RATES.—One Fare plus 25 cents for Round Trip from all points in Southern Peninsula, good from the evening of May 10th (for such trains as reach Ann Arbor in the morning of the 11th) to May 15th, inclusive.

There are at present a limited number of desirable reserved seats unsold, which will be disposed of to purchasers in the order of application. There will be standing room for several hundred at each concert. Parties desiring to order tickets or reserved seats by mail, will please address (including P. O. Order),

CHARLES A. SINK, A. B., Secretary,
 University School of Music,
 ANN ARBOR, MICHIGAN

For further information please address the Secretary.

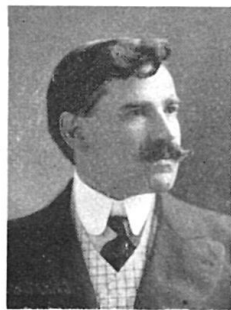


LILLIAN BLAUVELT is a name familiar to all who are conversant with musical affairs both in this and foreign countries. Few singers have had greater honors bestowed upon them at the hands of royalty than she, and few have been received with greater favor by the discriminating public.

In 1901, Mme. Blauvelt was given the Decoration of the Order of St. Cecilia, by the oldest musical society in the world—The Royal Academy of St. Cecilia, Rome, founded in 1585. It is not necessary to dwell upon her operatic triumphs at the Theater de la Monnai, Brussels, and Covent Garden, London, and from the mass of glowing notices of her successes as a concert singer we choose the following account of a most brilliant triumph in Paris:

Our Paris correspondent writes that the Lamoureux concert at the Nouveau Theatre, which took place Sunday under the direction of Chevillard, was made notable by the first performance of two new orchestra works and the first appearance before the Parisian public of a singer well known in England, Lillian Blauvelt. This artist's selections were the "Sweet Bird," from "Il Pensieroso," and an air from the "Nozze di Figaro." Madame Blauvelt's fresh and flexible voice evidently gave great pleasure, and she was freely applauded. Her technical skill was admirably displayed in Handel's air, with its elaborate flute obligato. Altogether Madame Blauvelt's debut in Paris must be pronounced a distinct success.—The London *Morning Post*, November 29, 1904.

* * *



AMONG American tenors, ELLISON VAN HOOSE stands pre-eminent. His voice possesses lyric qualities, but it is so vibrant and virile that he is equally at home in the great heroic tenor parts. Those who heard his masterly interpretation of Gerontius at the last May Festival will welcome the opportunity of hearing him again in programs that will give him abundant opportunity for the display of his best characteristics. We append the following:

He evinces perfect breath control, artistic voice production, phrasing and expression. Mr. Van Hoose has absolute command of vocal resources. He sings with ease and the highest tones of his voice are produced without effort and developed to telling resonance and dramatic power.—Chicago *Inter-Ocean*.

Ellison Van Hoose, the tenor of Melba's company, is ranked as the greatest American tenor, and his work last evening fully justified that claim. His voice is of a quality rarely heard, smooth, resonant, of remarkable range. The singer is an artist of the first rank, with a method of singing that is an education to see and to hear, combined with musical feeling and temperament which make his interpretation finished and thoroughly satisfying.—Syracuse *Star*.

Ellison Van Hoose, who possesses that rare combination of intellectuality, excellent schooling and beautiful vocal tone, completely won the audience by his singing of the "Celeste Aida" aria.—Milwaukee *Evening Wisconsin*.



DAVID BISPHAM is a name that has long been synonymous with all that is ideal and artistic in singing. Known to two continents as a great operatic artist, in whose hands the greatest roles have found sympathetic treatment, he is also one of the finest interpreters of Schubert, Schumann, Franz and

Loewe. He is a great favorite in Ann Arbor, and in "Arminius" will without doubt add to the circle of his admirers.

The sympathetic quality of his powerful voice, his perfect phrasing and the vigor with which he threw himself into his part were characteristic.—New York *Evening Telegram*.

Mr. Bispham was in beautiful voice, which astonished anew by its great volume and often thrilling quality.—Boston *Times*.

In excellent voice, Mr. Bispham sang with fine elegance of vocalization, with delightful phrasing and with deep feeling.—Boston *Transcript*.

The songs went well, showing not only careful study, but the sincere sympathy of the singer with his material.—Boston *Times*.

Mr. Bispham interpreted the songs with dramatic intelligence and force, and in purely lyrical movements, his voice was fully under control.—Boston *Herald*.

Mr. Bispham's interpretation was in keeping with his superior musical intelligence. Making most sympathetic response to large moods, he sometimes shades very delicately.—Boston *Advertiser*.

* * *



GERTRUDE MAY STEIN is no stranger to Ann Arbor although she has not sung here for several years. She will appear in the Symphony Concert, singing the noble Hymnus of Richard Strauss, and the part of Priestess in "Arminius," the one calling for intellectuality and artistic poise, the other demanding dramatic fervor. That she possesses all these qualities is shown by the following notices of her singing of Bach and Verdi:

The Bach Cantata, of which the solo part was sung by Gertrude May Stein, with a pure voice of exquisite timbre and in a style appropriate and convincing, proved to be the most attractive feature of the concert from a public point of view.—New York *Tribune*.

The visiting artist was Gertrude May Stein, who made one of her rare appearances in Chicago. Once more she demonstrated that in her particular domain she has no equal for poise, authority and musicianship. The great contralto was in superb voice, and her singing afforded the utmost musical satisfaction. She evidently reverences art in a way few singers can understand, and her performance from first to last was an unalloyed delight. In both works Miss Stein aroused great enthusiasm.—Chicago *Leader*.

America contains no soloist so thoroughly beloved by New Haven audiences as Mrs. Bailey (Gertrude May Stein), and she justified every enthusiastic praise written or spoken of her former singing here, in her solos in the "Requiem." She was given many opportunities for fine work, but surpassed herself in the "Liber Scriptus," "Recordare" and "Lux Aeterna."—New Haven *Evening Leader*.



BORN of musical parents, educated under Rappoldi, Joachim and Ysaye, HENRI ERN is a violinist of masterly attainments and richly deserves such encomiums as the following:

Ern had a complete artistic success. We had occasion to admire Mr. Ern in a variety of qualities, as conductor, full of sense of rhythm and delicate shading, as an orchestral accompanist par excellence, as a composer of decided and original gifts; but the palm belongs to Ern, the violin-virtuoso, who played Mendelssohn's eternally young concerto in a manner which not only admitted a comparison with Master Joachim's matchless performance of this immortal work, but showed in many finely worked out details and nuances the original and fully justified conception of a true and great artist. Mr. Ern commands as violinist an enormous tone and a stupendous technique. In his compositions he is an aristocratic musical individuality.—*Berner Tageblatt*, Oct. 11, 1899.

Mr. Ern is at present at the head of the Violin Department of the University School of Music.

* * *

FEW young conductors have faced such responsibilities as FREDRICK A. STOCK, who has led the Chicago Orchestra since the lamented death of its great founder Theodore Thomas. That he has succeeded most brilliantly is acknowledged by all. Mr. Stock has received a broader training

than most conductors, having studied under many distinguished masters before coming to this country, and having been under the special guidance of Theodore Thomas who selected him as his assistant and who looked upon him as his legitimate successor when the time came for him to lay down his baton. Weingartner and Richard Strauss were selected by Von Buelow as conductors when they had by no means justified his choice, and have both become world-renowned leaders, while Hans Richter, the greatest of them all, was simply a horn player when Richard Wagner discovered in him the qualities of leadership. In view of the many successes attained by Mr. Stock in past years, and his power to rise to an emergency as shown in his record, this year's festival audiences can look forward to rich orchestral treats.

He (Mr. Stock), was master of the situation at all times.

Those who heard the performance of Beethoven's overture, "Leonore" No. 3, last Saturday evening were given evidence that Mr. Stock has some excellent ideas of his own. The overture was closed with such a rush through the final intricacies that the audience was startled. It was an unexpected bit of virtuosity, and the conductor was recalled, the audience standing until he returned.—*Chicago Record-Herald*, January 21, 1905.



BRUNO STEINDL, for several years has been the leading 'cellist in that incomparable organization founded by Theodore Thomas, *The Chicago Orchestra*. His gifts as a soloist have not suffered by the orchestral routine for he is known as one of the greatest of the few virtuosi on his instrument. He will be heard in the Festival in

a most brilliant and artistic selection, The "Variations Symphonique" by Boellman. Steindl's reputation in the West is so secure, and his position so well known that it seems hardly necessary to select from the many brilliant notices of his playing available.

* * *



MRS. SCOTT is a young contralto who is the possessor of a voice of unusual quality and range. She has enjoyed most excellent advantages and has already made very decided progress toward a deserved reputation as an artist.

Mrs. Force-Scott, who sang the alto music, has a rather unusual voice. The range is wide and the upper tones possess something of the lyric sweetness of a soprano. The quality of the voice is decidedly appealing and the musical intelligence of the singer enables her to bring out the full value of the text she interprets. Her duets with Miss Rio were most enjoyable and the "Cavatina" was sung with great simplicity and earnestness and genuine vocal charm.—*St. Paul Globe*.

* * *



MRS. DURNO-COLLINS has established her artistic status, and the last few seasons have made her one of the busiest as well as one of the most popular pianists now before the public. As a type of the modern young American woman, who by her own untiring energy and constant endeavor succeeds

in bringing her talent to successful fruition, Jeannette Durno-Collins must be acknowledged as a worthy and shining example.

It was an American pianist, Miss Durno, of the Leschetizky school, who charmed the audience with the difficult variations of Paderewski, which she played in a finely modeled style and with great temperament. Miss Durno, who now returns to America, will certainly be a brilliant advertisement for her highly esteemed teacher Leschetizky.—*Fremden Blatt*, Vienna, Austria.

Mrs. Collins was able to satisfy, and her revelation of the elegant, playful spirit of the Saint-Saens composition was deserving of the warm commendation it received at the audience's hands. Her playing was particularly clear, fluent and clean.—*Chicago Tribune*, Feb. 12, 1904.

THE UNIVERSITY SCHOOL OF MUSIC

ALBERT A. STANLEY, A. M., Director.

Offers systematic Courses of Instruction in **Piano, Organ, Voice Culture, Violin, Violoncello, Orchestral Instruments, Public School Music, Ensemble and Orchestral Playing, Harmony, Counterpoint, Canon, Fugue, Composition and History of Music.** The work is organized in Seven Distinct Departments of Study, all being under the direct charge of Heads of Departments.

1. Introductory Course, or General Musical Instruction.

2. High-School Course. 3. Public School Music. 4. Course Leading to a Diploma.
5. Normal or Teacher's Course. 6. Church Music Course.
7. Operatic Course (including Elocution, etc.)

FACULTY

ALBERT A. STANLEY, A. M., DIRECTOR (*Leipsic 1871-1875*), Professor of Music in the University of Michigan,
Counterpoint, Orchestration, Organ.

ALBERT LOCKWOOD (*Pupil of Zwintscher, Reincke, Buonamici, and Leschetizky*), Head of Pianoforte Department,
Pianoforte.

WILLIAM A. HOWLAND, (*Pupil of F. E. Bristol of New York, A. Randegger and Frederick Walker of London*), Head of Vocal Department,
Singing and Voice Culture.

HENRI ERN (*Pupil of Rappoldi, Joachim and Ysaye*), Head of Orchestral Department,
Violin, Ensemble Playing and Harmony.

RUTH I. MARTIN (*Pupil of MacDowell, Moszkowski, and Leschetizky*),
Pianoforte.

*LLEWELLYN L. RENWICK (*Graduate of University School of Music, Pupil of Albert A. Stanley and Charles M. Widor*),
Pianoforte, Organ and Harmony.

WALTER F. COLBY (*Graduate University School of Music, Pupil of Leschetizky*),
Pianoforte and Harmony.

MRS. GEORGE B. RHEAD (*Graduate University School of Music*),
Pianoforte.

VIRGINIA M. FISK (*Graduate University School of Music*),
Pianoforte.

ELSA G. STANLEY (*Graduate of University School of Music, Pupil of Professor Heinrich Barth*),
Pianoforte.

*Absent on leave

MINNIE M. DAVIS (*Graduate of University School of Music, Pupil of the late J. H. Hahn of Detroit and Albert Mildeberg of New York*),
Pianoforte.

AUGUST SCHMIDT (*Graduate University School of Music*),
Organ and Band Instruments.

ABBA E. OWEN (*Pupil of Henri Ern*),
Violin.

EARL G. KILLEEN (*Graduate of University School of Music, Pupil of F. E. Bristol of New York*),
Singing and Voice Culture.

LEILA H. FARLIN (*Graduate of University School of Music, Pupil of F. E. Bristol of New York*),
Singing and Voice Culture.

ELIZABETH A. CAMPBELL (*Graduate of University School of Music, Pupil of F. E. Bristol of New York*),
Singing and Voice Culture.

NORA C. HUNT (*Graduate of University School of Music*),
Singing and Voice Culture.

MRS. JESSE D. REED (*Graduate of University School of Music*),
Singing and Voice Culture.

FLORENCE B. POTTER,
Public School Music.

FLORENCE M. GALPIN,
Elocution.

MRS. ESTELLE P. KING,
Physical Culture.

MELL GILLESPIE,
Mandolin and Guitar.

WALDO SCHLEEDE,
Flute.

Among the special musical advantages of the School are the following:

The privilege of membership in the Choral Union, which competent students may enjoy upon payment of a small sum.—The Choral Union Series of Concerts, ten in number.—The Faculty Concerts, by members of the Faculty of the School of Music, one each month.—The Pupil's Recitals.—Practice in Orchestral Playing. Use of University Library.—Lectures on Sound, History of Music, Music Analysis, and other subjects, by members of the University Faculties. — Opportunity to study the Stearns Collection of Musical Instruments.

On application to the Director, the artists comprising the faculty may be secured for concert engagements.

Send for Special Announcement of Summer Session, From June 26 to August 4.

For further information address,

CHARLES A. SINK, A. B., Secretary,

ANN ARBOR, MICHIGAN.

TOLEDO to FRANKFORT

300 MILES

Through the Wolverine State
VIA



Trains Leave Ann Arbor

GOING SOUTH

7:20 A. M.
11:35 A. M.
8:15 P. M.

GOING NORTH

9:05 A. M.
4:50 P. M.

J. J. KIRBY, G. P. A.,
Toledo, Ohio

W. T. WILLS, Agent,
Ann Arbor, Michigan

TRAINS LEAVE

Subject to change
STANDARD TIME

MICHIGAN CENTRAL

EAST

6.05 A. M.
8.45 "
11.10 "
3.47 P. M.
4.58 "
9.30 "
3.20 "
10.05 "

WEST

1.25 A. M.
8.08 "
8.58 "
9.53 "
2.48 P. M.
6.10 "
10.20 "

**Detroit, Ypsilanti,
Ann Arbor and
Jackson
Electric Railway.**

SPECIALS.

For **Detroit**—Stopping at Ypsilanti—leave **Ann Arbor** 8:00 a. m. and every two hours.

For **Jackson**—stopping at Chelsea and Grass Lake—leave **Ann Arbor** 8:30 a. m. and every two hours.

LOCALS, stopping at all intermediate points.

For **Detroit**—leave **Ann Arbor** 6:15 a. m. and every two hours.

For **Jackson**—7:15 a. m. and every two hours.

MICHIGAN CENTRAL



An Ideal Resting Place

for the Summer can be found at **Topinabee, Mich.**
It is located thirty miles south of Mackinaw City on the line of the **Michigan Central**, on the shore of beautiful Mullet Lake.

SEND TO J. S. HALL, General Agent,
DETROIT,
FOR DESCRIPTIVE BOOKLET.



CHICAGO NIAGARA FALLS NEW YORK
DETROIT BUFFALO BOSTON

R. H. L'HOMMEDIU,
GENERAL SUPERINTENDENT, DETROIT.

O. W. RUGGLES,
GEN'L. PASS'G. AND TICKET AGENT, CHICAGO.