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# EXTRA CONCERT SERIES, 1922-1923

FOURTH SEASON

FIFTH CONCERT

No. CCCLXXXIX COMPLETE SERIES

## THE DETROIT SYMPHONY ORCHESTRA

**OSSIP GABRILOWITSCH, Conductor**

**Soloist—MAURICE DUMESNIL, Pianist**

MONDAY EVENING, FEBRUARY 19, 1923, AT 8 P. M.

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

FIFTH SYMPHONY, in C minor, Op. 67 . . . . . *Beethoven*  
I Allegro con brio  
II Andante con moto  
III Allegro (Scherzo): Trio  
IV Allegro (Finale)

SYMPHONIC POEM, "THE SIRENS," Op. 33 . . . . . *Glière*  
The Sea. The Isle of the Sirens. The Approaching Ship.  
The Sirens' Song. The Sinking of the Ship.

### INTERMISSION

FANTASIA ON HUNGARIAN MELODIES for Piano and Orchestra . . . . . *Liszt*  
MR. DUMESNIL

DANCE OF THE SYLPHS from "The Damnation of Faust" . . . . . *Berlioz*

CAPRICCIO ESPAGNOL, Op. 34 . . . . . *Rimsky-Korsakov*  
Alborada  
Variations  
Alborada  
Scene and Gypsy Song  
Fandango of the Asturias  
(Played without pause)

The Mason and Hamlin is the official piano of the Detroit Symphony Orchestra

## ANALYSIS

SYMPHONY No. 5, in C minor, Op. 67

*Beethoven*

Allegro con brio;  
Andante con moto;  
Allegro; Allegro.

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

In the presence of a work like the C minor Symphony, one realizes the inadequacy of words to explain or describe all that it conveys to the soul. Art is the shadowing forth of the infinite, and of all arts music does this most completely. No composer has ever equaled Beethoven in his power of suggesting that which can never be expressed absolutely, and nowhere in his compositions do we find a work in which all the noblest attributes of an art so exalted as his more happily combine. No formal analysis dealing with the mere details of musical construction can touch the real source of its power, nor can any interpretation of philosopher or poet state with any degree of certainty just what it was that moved the soul of the composer, though they may give us the impression the music makes on them. They may clothe in fitting words that which we all feel more or less forcibly. The philosopher, by observation of the effect of environment and conditions on man in general, may point out the probable relation of the outward circumstances of a composer's life at a certain period to his work; the poet, because he is peculiarly susceptible to the same influences as the composer, may give us a more sympathetic interpretation, but neither can ever fathom the processes by which a great genius like Beethoven gives us such a composition as the symphony we are now considering. Possibly, were music so definite that interpretations of absolute music were obvious, we should lose one of its greatest charms, for music, indefinite to the mass, becomes definite to the individual when it is allowed to possess the soul and given freedom of suggestion. Of the many interpretations put upon this work we cite the following by Nohl: "It is the musical Faust of the moral will and its conflicts; a work whose progress shows that there is something greater than Fate, namely, Man, who, descending into the abysses of his own self, fetches counsel and power wherewith to battle with life; and then, reinforced through his conviction of indestructible oneness with the god-like, celebrates, with dythyrambic victory, the triumph of the eternal Good, and of his own inner Freedom."

It may not be generally known that Beethoven was so attracted to Goethe's "Faust," that he at one time seriously considered using it as the subject of an opera. When we realize that Beethoven was infinitely greater in the domain of symphony than the opera we may rejoice that he gave us this sublime symphony instead.

To fully understand the position this work occupies in the literature of the symphony, one must look upon it in its relation to the works of his predecessors in this field.

Haydn had developed a form full of symmetry and perfectly adapted to the expression of such musical ideas as would naturally occur to a man in whose life there was no excitement, whose soul was rarely stirred to its depths, and to whom the problems of hair-dressing and satisfying the petty exactions of court etiquette represented the only "storm and stress" he knew. His music was simple, naive and full of good humor. Could one expect that he would develop to the utmost a form containing such infinite possibilities of expression as the symphony? Neither could it be expected of Mozart, who, although a greater composer, by the very sunny qualities of his genius, turned his back, in-so-far as his music

was concerned on the graver aspects of life, even though he, like Beethoven, was compelled to face its most earnest problems. As a matter of fact Mozart did extend its scope, but almost entirely on the formal side, and for the sake of objective beauty, not as the results of a compelling need of expression. Mozart relieved the symphony of many conventionalities, and working with freedom within its limitations, created as beautiful examples of the form as can be found. They were, however, objectively beautiful for he did not aim at subjective expression. Neither Haydn nor Mozart were profound, in the sense that Beethoven was profound, and neither attempted to express those depths of experience for which Beethoven discovered fitting speech.

Formally, the C minor Symphony is characterized by conciseness and exceptional clarity, and no one of the great symphonic works more clearly enunciates the structural principles of the Sonata and Symphony forms, than this.

In the absence of thematic illustrations, the following interpretation, appearing in the program book of the Detroit Symphony Orchestra, is offered.

I. *Allegro con brio*. Doom tolls. Four sententious notes, dripping their omen one by one on the heart. The challenge is given to man, not for the moment, but for all moments, here carried down by the wind, there roaring up from the depths, again pulsing in the twilight of strings, or brazenly trumpeting in the horns, or muttering in the night-time. Over and above, new fragments of experience will endeavor to soar away on the wings of the omen but before their flight is finished, the challenge will be there, removed in tone, changeful in choir, but eternal in its enduring significance. In the beginning hollow octaves proclaim it, and the strings snatch it and embody it in rhythm, the choirs responding until it rises in majestic chords, and then a pause. The solemn punctuation ends, and vigorous, joyless, sombre melody pushes its way onward; the horns emphasize again the legend of omen, and the violins beseech peace and solace. Long before it actually appears, one senses the inevitable, bewildering approach of the motto and, as the climax rears itself in anxious phrases, it marches into the basses and is magnified into a sonorous declaration.

II. *Andante con moto*. After the warning, after the helpless rejected plea for peace, comes Faith—Prayer by which the struggle, to which the soul is summoned, shall be met. This is the second movement. None can escape the eloquent sympathy of the first motive, appearing in violas and celli. It seems to leap upward spontaneously, like a petition gushes from a full heart. Yet, it is a matter of record, that its rich perfection was the result of long, painstaking labor; doubtless that very toil wrought out of the original theme the deeper note of profound understanding to be discerned here. A secondary theme, scarcely in contrast, but in foil, serves perhaps to present the occasional weakening of the spirit, for often it seems to droop as there creeps in a threat of the motto of Fate.

III. *Allegro*. C minor. This is a scherzo. "A strange composition," says Berlioz. "Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed on you." The opening phrase in the basses, is sinister enough, but the answer seems to challenge or depreciate it; the higher harmony seems to indicate the plea of the individual combating the insistence of the larger power. The original omen disguises itself for greater emphasis and appears in a remarkable horn passage, a loud chord of strings thrumming the beginning of each measure. The newer rhythm, dancing along, does not obscure but suggests by pretending to conceal the awful monotony of the groups of successive G's. The middle section is the Trio, which suggested to Berlioz the "gambols of a frolicsome elephant." The lowest string begins a rumbling dance which trips, here and there, over major obstacles, but persists in its effort to infect the choirs into a sort of bacchanale. The theme of the first section (scherzo) returns, and the second theme, gentle and pious, and diminishing until nothing is heard but the violins and bassoons. A long passage emphasized by a persistent drum-beat leads to the Finale.

IV. *Allegro*. C major. Exultant marching chords symbolize the ascent from gloom to triumph, from hell to heaven. Two principal melodies struggle to be heard as if the joy yet made articulation incoherent. The first, boisterous, tires, and the second, clearer and more refined, continues the paean, while the basses run heavily here and there, inter-

rupting but not halting. The chant becomes discernible and hymn-like gains the sanctions of the choirs as the melody extends itself in clearer song. Praise becomes articulate in the real second melody where the abandon of joyousness trills through the whole orchestra. The wood-winds and strings interject a sentence, and at once the orchestra seizes it. All are in accord; the triumph is complete. Suddenly, and without warning, the earlier sombre shadow creeps in, as if to test the strength of victory. Timidly the chant of triumph tries itself, gaining new rhythmic charm as confidence is renewed; with ever increasing power, tumultuous, headlong to climax of magnificent ecstasy it rushes, borne on to the last inevitable finale by a momentum as resistless as it is superb.

SYMPHONIC POEM, "The Sirens," Op. 33 . . . . . Glière

Reinhold Moritzovitch Glière was born at Kiev, Russia, January 11, 1875.

The student career of our composer, though brilliant, was uneventful, nor is there anything in his life to invite comment. Could we know all of the circumstances of that life, however, we might find something of interest, but the data is so restricted that we can offer nothing of any value bearing on his preparation for his work. This is to be regretted, for in the case of the composer, mastery of counterpoint and musical form does not comprise the essential equipment—life alone can give it.

Although a comparatively young man, as we reckon now-a-days, Glière can point to a large output of serious works among which this symphonic poem stands preëminent. The fact that it has been frequently performed by most of the major symphony orchestras in recent seasons, speaks volumes for its popularity. "Les Sirènes" was performed for the first time in, what was then, St. Petersburg, in April, 1912. So it bears the stamp of modernity. This may mean much or nothing, but such a hall-mark appeals to many with irresistible force.

The composer contributed, between the title-page and the score, this prefatory note:

"The Sirens were mythical beings who lived in the fancy of the ancient Greeks on an enchanted island in the midst of the sea. By their magic song they lured those who sailed within their neighborhood. Oblivious of their surroundings and powerless to withstand the fatal song, the sailors steered their ship to the island of the terrible Sirens, where it was dashed to pieces on the hidden rocks."

Glière then indicates the divisions of his score thus: "The Sea. The Isle of the Sirens. Approach of Vessel. The Song of the Sirens. The Shipwreck." The work, however, is played without pause. As with all programmatic music of this character the imagination is directed toward a specific conception, and the poetic instinct is indulged. The unusual array of instruments employed emphasizes the purpose of the composer; with a range mainly in high treble, the tone is of exquisite purity. The score calls for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tuba, kettle-drums, cymbals, tam-tam (gong), bells, celeste, two harps, strings (highly sub-divided), violas and 'cellos (often in four parts), and basses in two.

The poem begins (*Andante*, F minor) with the sea in multiple waves on which fall light strokes of harp and a shimmer of chords through the muted violins. Organ-point in F in the basses and kettle-drums suggests the eternal murmur of the deeper waters. A sudden turn of the harmony, sweet and distant, brings the Siren melody, in violoncellos, second violins and English horn; a subtle transference merges the lapping of waves into the rustling of leaves. "There is here" says Goëpp, "the problem of a high expectation in a melodic symbol of enchantment, and the poet meets it (as did Mozart in 'The Magic Flute') by a suggestive simplicity, aided with a wealth of rhythm and color." Here it is only like the elusive moment of awakening from a dream, brief and melting, while the deeper pulse of the sea absorbs it, and it is gone. Flute and celesta sing a new idea, *leggiero scherzando*, which beckons to the Siren motive and gives place to it, (*Molto tranquillo*, A flat major),

this time stronger and more alluring; the new touch of melody seems distinct, has its own quality, yet is only a friendly voice saluting the continuing Siren melody. Into the outpouring song, eloquent and rich, comes the wooing call from the harp. The seductive strain grows more and more urgent.

Over an undulating figure in the strings, the muted horns play a motive intended to suggest the approach of the doomed ship. Quiet waters give the melody a sombre hue, and the martial strain in the brass sounds ominous. An obstinate, threatening motive drags in the bass, while above, the storm grows with ever increasing vehemence. Between the bursts of tempest violas and clarinets give dulcet tone to the voice of the Sirens, luring the sailors on.

Calm and melody recapture their first enchantment, but in sad threnody that reaches a passionate height before the final tempest. The several strains are heard, in strings, in brass, while the high piccolo whistles an eerie message. With the climax of the destruction of the ship, the dull throb of the waves absorbs everything into a murmuring pianissimo of vanishing sound.

FANTASIA ON HUNGARIAN MELODIES for Piano and Orchestra . . . . . Liszt

Franz Liszt was born at Raiding, Hungary, October 22, 1811;  
died at Bayreuth, July 31, 1889.

Liszt was by birth and temperament one who cared but little for convention; he was the creator of a new conception of pianoforte playing and a virtuoso who so revealed the inherent possibilities of his instrument that it is a matter of doubt whether anything significant in pianoforte playing has appeared of which he was not the prophet. Were his contributions confined to the technique of the instrument it would be wonderful enough, but through his revelation of technical possibilities he prepared the way for more artistic interpretation, to which he has contributed more that was fundamental than anyone before or since.

The work on this evening's program exists in three forms: 1, the original version,—the 14th Hungarian Rhapsody—written at Weimar in 1852 for Hans von Bülow; 2, the Fantasia on Hungarian Melodies for Pianoforte and Orchestra, arranged from the foregoing; 3, the original version scored for orchestra by Liszt and Albert Franz Doppler and published in 1874.

The first performance of the Fantasia was given by von Bülow in Budapesth, June 1, 1853; it was performed by him three months later at Dresden, and in Hanover January 7, 1854. At the first performance the program announced the work as "Magyar rapsodia"; later it was called "Hungarian Fantasia" and again "Hungarian Rhapsody for Piano and Orchestra." The composition was performed at these earliest interpretations from the manuscript. It was published in 1864. The orchestra called for by the score comprises two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, triangle, bass drum, cymbals and strings.

"DANCE OF THE SYLPHS," from "The Damnation of Faust" . . . . . Berlioz

Hector Berlioz was born at La Côte-Saint-André, France, on December 11, 1869;  
died at Paris on March 9, 1869.

It was characteristic of Berlioz that finding in Hungary the music he desired, he translated his hero to the land of the Magyars and adapted his legend to the new scenes.

The Ballet of the Sylphs is danced in the air by gnomes and sylphs, after Faust has been lulled to sleep on the banks of the Elbe, at the command of Mephistopheles. (*Allegro, tempo di valse*, D major, 3-8. The waltz tune is for violins.) "The spirits of the air," says a note in the score, "hover around Faust in his slumber, then disappear one by one."

Alborado; Variations; Alborado; Scene and Gypsy Song; Fandango of the Asturias.  
(Played without pause.)

Nikolaus Andrejewitsch Rimsky-Korsakov was born May 21, 1844, at Tichvine, Novgorod, Russia; died June 4, 1908, at Petrograd.

The name of Rimsky-Korsakov calls to mind his great service to the music of his country, through his early activity as one of the Russian Camerata, and through the many compositions in serious forms which were the contributions of his maturity.

Enriching by his activity the repertory of his native land, he made a name for himself throughout the entire musical world. Although he was a Russian of the Russians, he did not confine himself to such subjects as would be suggested by his national bias, but went far afield for inspiration and touched alien types with the surety of a master. Thus his *Scherzo Espagnole* has the Spanish national character stamped upon it from beginning to end, and that with more certainty and conviction than shown by Dvorak.

I. Alborada. *Vivo e strepitoso*, A major 2-4. The word "alborada" has several meanings, all connected with the half-light of dawn. The movement begins with a tempestuous theme for full orchestra. The wood-wind has a subsidiary theme. Both are repeated twice by solo clarinet, accompanied by horns, bassoons and strings pizzicato. The solo violin closes the part in a *pianissimo cadenza*. The general character is of a military fanfare, and suggests the military piece played at day-break, a regular feature of certain European barracks.

II. Variations. *Andante con moto*, F major, 3-8. The horns give the theme, which has five variations. The first is taken by the strings; the second is a dialogue, *poco meno mosso*, between horn and English horn (or oboe). The third is for full orchestra. The fourth, in E major, with organ-point on B, is given to the wood-wind, two horns and two 'cellos, the clarinet and violins accompanying in sixteenth-notes. The fifth enters with a *cadenza* by the solo flute.

III. Alborada. *Vivo e strepitoso*, B-flat major, 2-4. This is a repetition of the first in a different key, with slightly varying treatment of harp and arpeggio figures of clarinet.

IV. Scene and Gypsy Song. *Allegretto*, D minor, 6-8. This is a succession of *cadenzas*. It opens with a striking fanfare of horns and trumpets, *quasi cadenza, con forza*, followed or echoed by a *cadenza* of solo violin in the same figure to a soft roll of military drum. The third *cadenza* is for flute to a roll of kettle-drums. The fourth is for clarinet, with cymbals, followed by oboe. The fifth and last is for harp, and triangle. After the harp glissando the Gypsy song begins in strident phrase of the violins, assisted by trombones, tuba and cymbals. The music increases in speed and fury, the strings (*quasi guitarra*) suggesting the fandango, and dashes into the finale.

V. Fandango of the Asturias. A major, 3-4. There is a phrase of four bars in the trombones and a passage in the wood-wind that alternates as the theme. A solo violin plays a variation of the wood-wind theme. The Alborada recurs as a coda.

## ANNOUNCEMENTS

GUY MAIER AND LEE PATTISON, Pianists, will give the next concert in the CHORAL UNION SERIES, Friday, March 9.

THE NEXT FACULTY CONCERT will be given February 25th by the UNIVERSITY SYMPHONY ORCHESTRA, Samuel Pierson Lockwod, Conductor, and Miss Marian Struble, Violinist.

TWILIGHT ORGAN RECITALS will take place regularly every Wednesday at 4:15 o'clock, beginning February 21.

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

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.

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.

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## THE THIRTIETH ANNUAL MAY FESTIVAL

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The dates are May 16, 17, 18, 19, 1923: Six concerts will be given, four evening programs, and matinees on the 18th and 19th.

Artists have been engaged as follows. The names of other artists will be announced later:

**GIUSEPPE DANISE**, (Metropolitan Opera Company), baritone  
**BENIAMINO GIGLI**, (Metropolitan Opera Company), tenor  
**JEANNE GORDON**, (Metropolitan Opera Company), contralto  
**SUSANNE KEENER**, (Metropolitan Opera Company), soprano  
**FLORENCE MACBETH**, (Chicago Opera Company), soprano  
**CHARLES MARSHALL**, (Chicago Opera Association), tenor  
**ERNA RUBINSTEIN**, Violinist  
**ERNEST SCHELLING**, Pianist  
**HENRI SCOTT**, (Late of Metropolitan Opera Company), bass-baritone  
**CLARENCE WHITEHILL**, (Metropolitan Opera Company), baritone

The following organizations will participate:

**THE UNIVERSITY CHORAL UNION** (350 voices)  
**THE CHILDREN'S CHORUS** (500 voices)  
**THE CHICAGO SYMPHONY ORCHESTRA** (70 pieces)

The following Conductors will direct:

**FREDERICK STOCK**, **EARL VINCENT MOORE**, **GEORGE OSCAR BOWEN**, and **GUSTAV HOLST**, the distinguished British composer-conductor who will make a special trip from London to conduct the American premiere of his "HYMN OF JESUS".

The right is reserved to make such changes in the personnel of artists and the character of the programs as necessity may require.

Course tickets may be ordered by mail as follows:

1. Subscribers of record to "patrons' tickets" for the Choral Union Series may retain their present locations provided they return their "Festival coupons" with remittance at the rate of \$4.00 each to the School of Music not later than Saturday, March 3. After this date, for obvious reasons, all rights to particular locations will be forfeited.
2. Other holders of "Festival Coupons" may secure Course Festival reservations by returning their coupons and remittance at the rate of \$2.00, \$2.50, \$3.00, or \$4.00 additional, depending upon the location.
3. Those who do not have Festival Coupons or who desire additional course tickets should remit at the rate of \$5.00, \$5.50, \$6.00, or \$7.00.
4. Orders will be filed and filled in order of receipt, and tickets will be mailed out about April 1st, by ordinary mail at purchaser's risk, unless registration fee of 10 cents additional is inclosed. In so far as possible seats will be assigned in the location requested, but obviously this cannot be done in all cases. Address all orders and make all remittances payable to Charles A. Sink, Secretary, University School of Music, Ann Arbor, Michigan.