

Extra Concert Series

Eighth Season

Second Concert

No. CCCCLIII Complete Series

MORIZ ROSENTHAL

PIANIST

Hill Auditorium, Ann Arbor, Michigan

MONDAY, NOVEMBER 29, 1926, AT EIGHT O'CLOCK

PROGRAM

- Sonata, Op. 31, No. 3, E Flat *Beethoven*
- Etudes Symphoniques *Schumann*
- Nocturne, Op. 9, No. 2 }
Six Etudes } *Chopin*
Valse, Op. 64, No. 2 }
Chant polonais }
- Minstrels *Debussy*
- Musical Box *Liadow*
- Papillons (Butterflies) *Moriz Rosenthal*
- Hungarian Rhapsody, No. 2 *Liszt*

Piano used is a Knabe

ROLAND HAYES

EMINENT NEGRO TENOR

HILL AUDITORIUM

DECEMBER 4, 1926

Reprinted from
VANITY FAIR

"WE NOMINATE FOR THE HALL OF FAME:

ROLAND HAYES

Because he has been acclaimed throughout Europe and America as a great concert tenor; because he brings to his recitals not merely a lyric voice of great flexibility and beauty, but also a scholarly understanding of music and a gracious and compelling interpretation; because he puts to shame the average vocal artist by a positive mastery of the five languages in which he sings; because his singing of the Negro Spirituals has in it a quality of revelation."

FROM THE HUMBLEST TO THE HIGHEST

The simple facts of Roland Hayes' career make a remarkable story.

As a boy, he worked on the small Georgia farm-holding of his mother, an ex-slave. Despite poverty, he succeeded in educating himself, and attended Fisk University, at Nashville. He further managed to equip himself with a musical training. His tentative recitals met with so much encouragement that he resolved to try his fortune in Europe.

Reaching London in 1920, he had barely enough money to announce a recital. But that recital proved the turning-point in his career. It was followed by fifteen others to packed audiences and a summons from King George V to sing at Buckingham Palace.

There followed an invitation to appear with the Colonne Orchestra—an event which set all Paris talking about the remarkable newly-found tenor.

When Vienna and Berlin heard him, incredulity changed to admiration. As Paris had particularly praised his diction and command of style in French songs, these capitals judged him in the German lieder as a model for their own singers.

Each city was at a loss to describe Roland Hayes' silken, ethereal tones, which were not quite like anything they had ever heard before. And in the Negro spirituals he laid a strange and wonderful treasury before them.

Then came his first tour of his own country, in 1923. This put the seal on his greatness. No singer in years has won such sudden and nation-wide attention.

Since then, Roland Hayes has been devoting his winters to this country, and his summers to Europe. The European capitals await his annual return, and crowd to his recitals, but these he has had more and more to curtail on account of the pressure and exactions of his successive American tours.

From coast to coast, from Canada to our southernmost states, the mere announcement of a recital assures an overflowing audience. When he appears with our principal symphony orchestras, demonstrations are the rule. His singing has brought numberless critical and editorial eulogies, and magazine articles, showing a national interest by no means confined to our musical public.

An American audience now anticipates a recital by Roland Hayes as an experience rare beyond description.

TICKETS AT UNIVERSITY SCHOOL OF MUSIC—\$1.00, \$1.50, \$2.00