

VALUABLE HINTS ON SYMPHONY ORCHESTRA PROGRAM

TO THE STUDENTS.

There is no one, no matter how little he knows about music, who can fail to get a great deal of pleasure from the performance of a Symphony Orchestra. And music is one of those sources of human pleasure that no one can afford to neglect, the more one hears, the more one enjoys. The St. Louis Symphony Orchestra, which will play in the new auditorium on the afternoon and evening of Saturday, April 5, has arranged its program with special reference to an audience of men who have presumably not been musically educated. All its numbers are chosen not only for their solid musical worth but for their tunefulness as well, and any student of the college who likes music in any form must enjoy this program.

One of the most frequent complaints on this campus where complaints are not infrequent, has as its burden the distance of the college from any city and from the advantages and diversions that a city offers. There is only one gift of city life that is generally denied us here, and that is good music. All the other advantages can be had at College Station in one form or another, but good music well performed is certainly rare.

It is for this reason that a special appeal is made to the students to attend the concert or concerts of the St. Louis Symphony Orchestra. More than enough seats have already been sold to assure the financial success of the venture, but that is not the only nor even the chief consideration. It would seem a pity that such a good opportunity for a high type of pleasure should be neglected by those for whose benefit the concerts were chiefly arranged. It is for this reason that this page or so of explanation and comment is published, several of those campus people who live on the campus and who are deeply interested in music, cooperate to furnish information and comment which it is hoped will be the means of some student's enjoying the music more than he would have enjoyed it otherwise.

Tickets for the concerts are on sale at the Y. M. C. A. at \$1.00 each.

The Programs.

(A star marks each selection which is analyzed below).

Saturday Afternoon.

(Soloist: Madame Graziella Pampari, harpist).

1. Ganz: St. Louis Symphony March.
2. Lassen: Festival Overture.
3. Pierne: Concert Piece for Harp and Orchestra.

*4 Tschaikowsky: Andante Cantabile from the Second Movement of Symphony Number 5.

5. Saint-Saems: Tarantella for flute, clarinet and orchestra.

6. Granger: (a) Irish Tune.
(b) Shepherd's Hey.

7. Moszkowsky: Malaguena.

Saturday Evening.

(Soloist: Helen Traubel, soprano).

1. Hadley: Overture "In Bohemia."

*2. Dvorak: "The New World Symphony."

- (a) Adagio: Allegro
- (b) Large.
- (c) Scherze.
- (d) Finale: Allegro con Fuoco.

Intermission.

*3. Wagner: Overture to Tannhauser.

*. Wagner: Aria, "Dich Teure Halle" from Tannhauser (by Miss Traubel).

*5. Tschaikowsky: Slavic March.

THE OVERTURE TO TANNHAUSER

by Richard Wagner

(Selection number 3 on the program for Saturday evening).

Richard Wagner was the first operatic composer who told the whole story of his play by means of the music itself. In his overtures, or preludes to the operas, he states the themes of his dramas in miniature. "Tannhauser," for example, is the story of a knight in whose nature two distinct elements were struggling—the religious and the sensual—a sense of duty and a mad lust for selfish gratification. In the opera itself Tannhauser first comes under the holy influence of a band of pilgrims. Later he is lured by Venus, the pagan goddess of pleasure, into the "Venus Mountain," where he is held charmed by all the devices of the wily goddess and her beautiful followers. Finally the religious note comes back into his life, and he returns to his former lofty purpose—his nature enriched, however, by the awakening of his senses.

The overture, which is to be played by the Symphony Orchestra on Saturday evening, is a sketch in music instead of in words, of this whole story. It opens with the famous Pilgrims' Chorus, which speaks for the religious element in a man's nature—all his aspirations to be a better man—all his devotion to whatever is his ideal of perfection. When it first appears in the overture, this religious motive is absolutely in control, without any disturbing element.

A little later, we can hear the swirl of entirely different feelings coming into the music through the flutes. The religious element is still in power in Tannhauser's nature, but Venus has begun her call and there is a struggle between the two forces. The swirl of flutes grows more and more insistent, and the first section of the overture ends with the religious motive conquered and pushed into the background by the clamor of the senses.

The next section of the overture expresses the absolute abandonment by Tannhauser of his ideal, and his complete conquest by Venus. There are wild dance movements and passages of intense and sensuous tenderness. The Venus music works up to a terrific climax of furious self-abandonment, and this section ends on the full pagan note.

At last, however, the old hopes and aspirations begin again to assert themselves as the Pilgrims' Chorus reappears in the music. At first it is violently opposed by the Venus music, which whirls up and down the scale on the flutes. But the great chorus grows stronger and more confident. The Venus music is conquered but not eliminated. It persists (more harmoniously, however) to the end, which marks the final coordination of all the powers of the man—his senses and his intellect all brought joyfully and willingly under the control of a dominating and purposeful idealism. After having gone to the extremes of religious self-de-

nial and sensual abandon, Tannhauser passes out of the overture as the fully developed and coordinated human being.

The symphony "From the New World" by the Czech composer Anton Dvorak, to be played by the St. Louis Symphony Orchestra at the evening concert on April 5, is of interest to Americans not only for its beauty, which appeals to lovers of music everywhere, but also because it was composed in America. Though characteristic of the Bohemian folk song manner and of Dvorak's own style, it embodies certain characteristics of negro folk music, one passage bearing a marked resemblance to "Swing Low, Sweet Chariot."

To judge by the frequency of presentation, this symphony is one of the most popular of those that have been played in recent years by American orchestras.

The presentation of "From the New World" will give College and Bryan a rare opportunity to enjoy a complete symphonic work in a most interesting variety of tone colors. Undoubtedly one of the favorite passages will be the solo played by the English horn, an instrument seldom heard in Brazos county.

The "Tarantella," (by Saint-Saens, a living French composer) which is number five on the afternoon program, is a vehement dance duet which is very popular with Neapolitan peasants. It is supposed to take its name from the convulsions resulting from the bite of the tarantula.

The Andante Cantabile from Tschaikowsky's Symphony No. 5 in E minor lends considerable color—as does the phrase of Milton "most musical, most melancholy"—to the theory of Edgar Allan Poe that the highest tone of beauty is sadness. Mr. Philip H. Goepf, in the third series of "Symphonies and Their Meaning," says of this movement: "It is a wonderful elegy, a yearning without hope, a swan-song of desire, sadder almost than the frank despair of the Finale of the Pathetique symphony—pulsing with passion, gorgeous with a hectic glow of expressive beauty, moving too with a noble grace. Though there is a foil of lighter humor, this is overwhelmed in the fateful gloom of the returning main motto."

The air, "You, Dear Hall" ("Dich Teure Halle") which is sung by Miss Traube on Saturday evening, is taken from Wagner's opera, "Tannhauser," the theme of which has been given above. It is the song of joy and thanksgiving which the beautiful Elizabeth sings to celebrate Tannhauser's return to his former nobility of life, and his reentry into the grand ball which had been the scene of his early triumphs, and which Elizabeth had shunned while her knight was living under the spell of Venus.

Dimensions, Please?

Kansas City Star: Mrs. Smith was doing her shopping, and decided to buy something for herself. She approached a saleslady and said: "I want a dress to put on around the house."

"Very well, madam," said the saleslady, "how large is your house?"

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