

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Sixth Concert

1955-1956

Complete Series 3173

Seventy-seventh Annual  
Choral Union Concert Series

VIENNA CHOIR BOYS

HELMUTH FROSCHAUER, *Musical Director*

SUNDAY AFTERNOON, JANUARY 15, 1956, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*The compositions of Wolfgang Amadeus Mozart*

Sancta Maria Mater Dei  
Sub tuum praesidium  
Ave verum  
Laudate Dominum  
Alleluja

*Bastien and Bastienne* (opерetta in one act)

INTERMISSION

Frühling (Spring)  
Terzett aus *Zauberflöte* (Trio from *The Magic Flute*)  
D'Bäurin hat d'Katz verlор'n (The farmer's wife has lost her cat)  
A B C  
Schlafe mein Prinzchen (Sleep, My Little Prince)

NOTE.—The University Musical Society has presented the Vienna Choir Boys on previous occasions as follows: Nov. 22, 1933; Oct. 15, 1949; Jan. 16, 1953; and Jan. 16, 1955.

*The Steinway is the official piano of the University Musical Society.*

A R S      L O N G A      V I T A      B R E V I S

## PROGRAM NOTES

### BASTIEN AND BASTIENNE

Operetta in One Act

Mozart composed this work when he was a lad of twelve and although it evidences the miracle of his genius, it is difficult to grasp the reality of the accomplishment. The instrumentation is simple. Mozart used the string quartet as the accompaniment, adding two oboes or two horns in some arias and, in a few ensemble scenes, both the oboes and the horns. The action takes place at the beginning of the eighteenth century, and there are but three characters: Bastienne, a shepherdess, soprano; Bastien, her lover, tenor; and Colas, reputed to be a sorcerer, bass.

After a simple prelude, the curtain rises on a village scene showing Colas' hut. Bastienne bewails, in an aria, that her lover has left her. Colas, returning home, sings a light ditty informing us of his magic arts which work with particular effectiveness and ease on Cupid's victims. Bastienne, gaining hope, confides in Colas who comforts her; he assures her that Bastien loves her as much as ever despite his apparent fickleness. Colas then proceeds to give the innocent Bastienne several tips on how to hold her man. "He'll come back to you, but you must use other tactics. A bit of cunning and of scorn; that's the way to bring lovers around. That's the way the ladies in the great towns do."

"But when I see him, I'm struck dumb and can only look to see if my dress is hanging properly, my bodice rightly laced, and my shoes and stockings tidy."

"Ah, but that will never do, my child," Colas warns. "To deal with an inconstant lover, you must be fickle yourself and leave him although you yearn to be in his arms."

Admonishing her to follow his advice, Colas sends Bastienne, who promises to banish worry and be carefree, into his hut. Colas ponders over her innocence which would be a miracle in a town where maidens are wiser than their mothers. Bastien appears and cheerfully announces his plan to marry Bastienne. Colas tells him that Bastienne favors another and won't even see him. Exasperated by jealousy, and saddened by the loss of his sweetheart, Bastien begs Colas to help him. Colas consults his magician's manual, singing an aria replete with mumbo-jumbo formula during which Bastien grows more anxious and impatient when suddenly Colas announces that he's found it! Yes, Bastien will see his Bastienne again—and, what's more, right now. Bastien is delighted but skeptical. To his amazement, Bastienne appears. He hastens towards her; she's like to run into his arms—but she remembers to play the game as she promised Colas. So she abruptly sends Bastien about his business. And how consummately she plays the role of coquette! Better than old Colas could have imagined, and a sight to warm the cockles of his heart. Bastien takes it on its face value, though he is in a rage of jealousy and despair. Wouldn't it be best to drown himself? Bastienne, unrelenting, enjoying her newly found finesse and wiles, gains her goal. Reconciled, blissful, they embrace and plan their nuptials. Colas returning, is heralded and praised by both for his "magic" aid.

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**WALTER GIESEKING**, who was injured in an auto accident last December in Stuttgart, has been obliged to postpone his Ann Arbor concert to **WEDNESDAY, MAY 16.**

Please present for admission the tickets issued for the original date; and also, please pass the word along to interested friends.

**Sixteenth Annual**  
**CHAMBER MUSIC FESTIVAL**

**Rackham Auditorium**

**BUDAPEST QUARTET**

**JOSEF ROISMAN**  
 First Violin

**BORIS KROYT**  
 Viola

**ALEXANDER SCHNEIDER**  
 Second Violin

**MISCHA SCHNEIDER**  
 Violoncello

**ROBERT COURTE, Guest Violist**

**FRIDAY, FEBRUARY 17, 8:30 P.M.**

|   |           |
|---|-----------|
| Quartet in F major, Op. 18, No. 1 . . . . . | BEETHOVEN |
| Quartet, Op. 10, No. 2 . . . . .            | KODALY    |
| Quintet in C major, K. 515 . . . . .        | MOZART    |

**SATURDAY, FEBRUARY 18, 8:30 P.M.**

|  |           |
|--|-----------|
| Quartet in G major, Op. 18, No. 2 . . . . .  | BEETHOVEN |
| Quartet in E minor, Op. 116, No. 1 . . . . . | SMETANA   |
| Quintet in G minor, K. 516 . . . . .         | MOZART    |

**SUNDAY, FEBRUARY 19, 2:30 P.M.**

|   |           |
|---|-----------|
| Quartet in D major, Op. 18, No. 3 . . . . . | BEETHOVEN |
| Quartet in F major, Op. 96 . . . . .        | DVOŘÁK    |
| Quintet in D major, K. 593 . . . . .        | MOZART    |

SEASON TICKETS (3 concerts): \$3.50 and \$2.50

SINGLE CONCERTS: \$1.75 and \$1.25

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|--|------------------------|
| MYRA HESS, <i>Pianist</i> (Extra) . . . . .            | Wednesday, February 15 |
| TORONTO SYMPHONY ORCHESTRA (C.U.) . . . . .            | Wednesday, February 22 |
| SIR ERNEST MACMILLAN, <i>Conductor</i>                 |                        |
| ARTUR RUBINSTEIN, <i>Pianist</i> (C.U.) . . . . .      | Thursday, March 1      |
| TERESA STICH-RANDALL, <i>Soprano</i> (Extra) . . . . . | Friday, March 9        |
| VIRTUOSI DI ROMA (C.U.) . . . . .                      | Tuesday, March 13      |
| WALTER GIESEKING, <i>Pianist</i> (C.U.) . . . . .      | Wednesday, May 16      |

*Tickets: \$3.50—\$3.00—\$2.50—\$2.00 and \$1.50.*

# MAY FESTIVAL

HILL AUDITORIUM

ANN ARBOR

The Philadelphia Orchestra at all six concerts

## \* PROGRAM HIGHLIGHTS

THURSDAY, MAY 3, 8:30 P.M. . . . . First Concert

Soloist: INGE BORKH, Soprano  
EUGENE ORMANDY, Conductor

FRIDAY, MAY 4, 8:30 P.M. . . . . Second Concert

Part I: UNIVERSITY CHORAL UNION in  
Mozart's "Davidde penitente"

Soloists: LOIS MARSHALL, Soprano  
JANE HOBSON, Mezzo-Soprano  
RUDOLF PETRAK, Tenor

Part II: VITYA VRONSKY and VICTOR BABIN in  
Mozart Concerto in F major for Two Pianos  
THOR JOHNSON, Conductor

SATURDAY, MAY 5, 2:30 P.M. . . . . Third Concert

Soloist: HILDE GUEDEN, Soprano  
EUGENE ORMANDY, Conductor

FESTIVAL YOUTH CHORUS in Schumann Songs  
MARGUERITE HOOD, Conductor

SATURDAY, MAY 5, 8:30 P.M. . . . . Fourth Concert

ZINO FRANCESCATTI in  
Brahms Concerto for Violin and Orchestra  
EUGENE ORMANDY, Conductor

SUNDAY, MAY 6, 2:30 P.M. . . . . Fifth Concert

Arnold Schoenberg's "Gurre-Lieder"  
UNIVERSITY CHORAL UNION

LOIS MARSHALL, Soprano  
MARTHA LIPTON, Contralto  
RUDOLF PETRAK, Tenor  
HAROLD HAUGH, Tenor  
LAWRENCE WINTERS, Bass  
ERIKA von WAGNER STIEDRY, Narrator  
THOR JOHNSON, Conductor

SUNDAY, MAY 6, 8:30 P.M. . . . . Sixth Concert

BYRON JANIS in  
Rachmaninoff Concerto No. 3 in D minor  
EUGENE ORMANDY, Conductor

*\*Detailed programs will be announced as soon as arranged.*

For tickets or for further information, address: Charles A. Sink, President,  
University Musical Society, Burton Memorial Tower.