

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Conductor

Fourth Concert

1956-1957

Complete Series 3199

Eleventh Annual  
Extra Concert Series

DE PAUR'S OPERA GALA

LEONARD DEPAUR, *Conductor*

LAWRENCE WINTERS, *Baritone*

INEZ MATTHEWS, *Soprano*

LUTHER SAXON, *Tenor*

JOY MEARIMORE MCLEAN, WALTER P. BROWN, BERNIECE HALL,

CLYDE TURNER, GEORGE MARSHALL

CHORUS AND ORCHESTRA

THURSDAY EVENING, JANUARY 10, 1957, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Four Saints in Three Acts* . . . . . VIRGIL THOMSON

Libretto by GERTRUDE STEIN

Prologue and Act I; Act III

*Carmen Jones* . . . . . BIZET—HAMMERSTEIN

Adapted by ROBERT RUSSELL BENNETT

Act I, Scene 3

INTERMISSION

*Porgy and Bess* . . . . . GEORGE GERSHWIN

Concert arrangement by ROBERT RUSSELL BENNETT

Soloists: LAWRENCE WINTERS and INEZ MATTHEWS

*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

### *Four Saints in Three Acts*

Libretto by GERTRUDE STEIN; music by VIRGIL THOMSON

*Four Saints in Three Acts* is something between an opera and an oratorio. Its subject is the religious life, its leading characters, Saint Teresa of Avila and Saint Ignatius Loyola, along with the younger saints who are their pupils and apprentices, so to speak. There is also a Compère and Commère, a lady and a gentleman who converse with the chorus, the leading players, and with each other about the progress of the play.

Please do not try to understand the words of this opera *literally*, or to seek in its music any direct reference to Spain. If, by means of the poet's liberties with logic and the composer's usage of the simplest musical vernacular, something is evoked of the gaiety and mystical strength of lives consecrated to nonmaterialistic end, the authors will consider their message to have been communicated.

#### CAST IN ORDER OF APPEARANCE

Commère . . . . .	JOY MEARIMORE McLEAN
Compère . . . . .	WALTER P. BROWN
St. Settlement . . . . .	BERNIECE HALL
St. Teresa I . . . . .	INEZ MATTHEWS
St. Stephen . . . . .	CLYDE TURNER
St. Ignatius . . . . .	LAWRENCE WINTERS
St. Chavez . . . . .	LUTHER SAXON
St. Plan . . . . .	GEORGE MARSHALL

#### PROLOGUE and ACT I

St. Teresa at Avila, surrounded by younger saints and visited by St. Ignatius. St. Teresa's religious experiences and her active life as a religious organizer.

#### ACT III

St. Ignatius with his pupils and St. Chavez near Barcelona; a visit from St. Teresa accompanied by her women; vision of the Holy Ghost, Last Judgment, and expiatory procession.

(By arrangement with Mercury Music Corp.)  
RCA-VICTOR recording #LCT 1139

### *Carmen Jones*

Conceived and adapted by OSCAR HAMMERSTEIN III from the original music by BIZET, story by PROSPER MÉRIMÉE. Adapted for concert use by ROBERT RUSSELL BENNETT

#### ACT I, SCENE 3

Bizet's *Carmen* is a gypsy girl who works in a cigarette factory, flirts with Don José, a Corporal of Dragoons; and when tired of him, turns to Escamillo, a famous toreador, only to be killed by the jealous Don José. Oscar Hammerstein brilliantly adapted Bizet's opera, transferring its action from Seville, Spain, to a southern town in the United States during World War II. The factory makes parachutes, not cigarettes; Don José became Corporal Joe of the military police unit guarding the factory; Escamillo became Husky Miller, a prize fighter. The gypsy girls, Frasquita and Mercédes, with their smuggler friends, El Dancairo and El Remendado, became Frankie,

Myrt, Rum, and Dink. Most importantly, Hammerstein restored the original form of the opera—alternate passages of spoken dialogue and music—as Bizet created it for the Opéra Comique.

Our scene takes place in Billy Pastor's Cafe. Three weeks earlier, Carmen, having brawled with one of the factory girls, was arrested and placed in the custody of Joe. En route to the guardhouse, she appeals to him to set her free, promising to meet him at Pastor's. Joe succumbs and is in turn arrested by his sergeant for neglect of duty. Tonight, his sentence completed, Carmen awaits Joe's arrival.

CAST IN ORDER OF APPEARANCE

Carmen . . . . .	INEZ MATTHEWS
Frankie . . . . .	BERNIECE HALL
Myrt . . . . .	JOY MEARIMORE MCLEAN
Rum . . . . .	WALTER P. BROWN
Dink . . . . .	CLYDE TURNER
Sgt. Brown . . . . .	GEORGE MARSHALL
Husky Miller . . . . .	LAWRENCE WINTERS
Corporal Joe . . . . .	LUTHER SAXON

*Porgy and Bess*

Music by GEORGE GERSHWIN; lyrics by DUBOSE HEYWARD and IRA GERSHWIN; concert arrangement by ROBERT RUSSELL BENNETT

Theater-goers, opera devotees, and just plain music-lovers of every type, find happy meeting-ground in *Porgy and Bess*. America, and recently the entire world, has acclaimed this Gershwin classic. The woes of the crippled beggar, Porgy; his beloved but weak Bess; the malevolent Crown; and the carefree Sportin' Life, with his ever available "happy dust"; as well as the rest of Catfish Row's colorful inhabitants, are all too well known for re-introduction here. Robert Russell Bennett has extracted the "high spots" of the score to provide this magnificent concert setting of a truly great achievement.

Introduction . . . . .	Orchestra
Summertime . . . . .	INEZ MATTHEWS
A Woman Is a Sometime Thing . . . . .	LAWRENCE WINTERS and Chorus
Gone, Gone, Gone . . . . .	Chorus
My Man's Gone Now . . . . .	MISS MATTHEWS
Promised Land . . . . .	MISS MATTHEWS and Chorus
Oh, I Got Plenty O' Nothin' . . . . .	MR. WINTERS
Bess, You Is My Woman Now . . . . .	MISS MATTHEWS and MR. WINTERS
Oh, I Can't Sit Down . . . . .	Chorus
It Ain't Necessarily So . . . . .	MR. WINTERS and Chorus
There's a Boat Dat's Leaving Soon for New York . . . . .	MR. WINTERS
Oh Lord, I'm on My Way . . . . .	MISS MATTHEWS, MR. WINTERS and Chorus

(By arrangement with Gershwin Publishing Corp.)

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ARTUR RUBINSTEIN, <i>Pianist</i> . . . . .	Jan. 14, 8:30
VIENNA CHOIR BOYS . . . . .	Jan. 20, 2:30
BYRON JANIS, <i>Pianist</i> . . . . .	Feb. 21, 8:30
CINCINNATI SYMPHONY ORCHESTRA . . . . .	Feb. 26, 8:30
BOSTON POPS TOUR ORCHESTRA . . . . .	Mar. 3, 2:30
THE CLEVELAND ORCHESTRA . . . . .	Mar. 10, 8:30

Sixteenth Annual  
**CHAMBER MUSIC FESTIVAL**

Rackham Auditorium

**QUARTETTO ITALIANO**

PAOLO BORCIANI, *Violin*  
ELISA PEGREFFI, *Violin*

PIERO FARULLI, *Viola*  
FRANCO ROSSI, *Cello*

This group plays their programs entirely from memory.

**FRIDAY, FEBRUARY 15, 8:30 P.M.**

Capriccio (1669) . . . . . G. B. VITALI  
Sonata (1651) . . . . . M. NERI  
Quartet No. 2, F major, Op. 92 . . . . . PROKOFIEFF  
Quartet in E-flat major, Op. 74 . . . . . BEETHOVEN

**SATURDAY, FEBRUARY 16, 8:30 P.M.**

Quartet in D minor, Op. 76, No. 2 . . . . . HAYDN  
Quartet . . . . . VALENTINO BUCCHI  
Quartet in G minor, Op. 10 . . . . . DEBUSSY

**SUNDAY, FEBRUARY 17, 2:30 P.M.**

Quartet in C minor, Op. 23, No. 4 . . . . . GIARDINI  
Quartet in D minor, K. 421 . . . . . MOZART  
Quartet in C major (1812) . . . . . SCHUBERT

SEASON TICKETS (3 concerts): \$3.50 and \$2.50  
SINGLE CONCERTS: \$1.75 and \$1.25

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**MAY FESTIVAL**

**MAY 2, 3, 4, 5, 1957-6 CONCERTS**

Performers

**RISE STEVENS**, Soprano                      **ROBERT MCFERRIN**, Baritone  
**LEONTYNE PRICE**, Soprano                **DONALD GRAMM**, Bass-Baritone  
**MARTHA LIPTON**, Contralto               **NICOLA MOSCONA**, Bass  
**KURT BAUM**, Tenor                         **JOSEPH SZIGETI**, Violinist  
**ROBERT MERRILL**, Baritone               **GINA BACHAUER**, Pianist  
   **ALEXANDER BRAILOWSKY**, Pianist

**THE PHILADELPHIA ORCHESTRA**, Eugene Ormandy, Conductor

**UNIVERSITY CHORAL UNION**, Thor Johnson, Guest Conductor  
Lester McCoy, Conductor

**FESTIVAL YOUTH CHORUS**, Geneva Nelson, Conductor

Season Tickets: \$13.00, \$10.00, \$9.00, \$8.00  
at University Musical Society, Burton Memorial Tower.