

1959

Eighty-first Season

1960

UNIVERSITY MUSICAL SOCIETY  
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Eighth Concert

Eighty-First Annual Choral Union Series

Complete Series 3284

## BACH ARIA GROUP

WILLIAM H. SCHEIDE, *Director*

JULIUS BAKER, <i>flute</i>	BERNARD GREENHOUSE, <i>cello</i>
ROBERT BLOOM, <i>oboe</i>	JAN PEERCE, <i>tenor</i>
EILEEN FARRELL, <i>soprano</i>	CAROL SMITH, <i>alto</i>
NORMAN FARROW, <i>bass-baritone</i>	PAUL ULANOWSKY, <i>piano</i>
MAURICE WILK, <i>violin</i>	

TUESDAY EVENING, FEBRUARY 16, 1960, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### A Program of Cantatas and Arias from the Cantatas of JOHANN SEBASTIAN BACH

#### I

*Opening of Cantata 115*, for entire group—Make thyself, my spirit, ready. Watch, beseech and pray, that the evil time not meet you unforeseen; for it is Satan's craft over many of the pious that has come for a temptation.

*Recitative and arioso from Cantata 60*, for alto, bass, and continuo—

FEAR: Death still remains hateful to human nature and almost tears hope wholly to the ground.

VOICE OF THE HOLY SPIRIT: Blessed are the dead which die in the Lord from henceforth.

FEAR: 2D REC.—Ah, but ah, how much danger presents itself to the soul, to travel the way of death. Perhaps the jaws of hell will make death frightful for it, when they try to swallow it up; perhaps it is already accursed to eternal destruction.

3D REC.—If I die in the Lord is then blessedness my share and inheritance? The body becomes surely food for worms, Yes, my limbs will turn to dust and earth again. Since I a child of death am called, so do I appear in the grave to perish.

4TH REC.—So now, shall I be blessed from henceforth: return, oh hope. My body may without fear in sleep repose, the spirit can take a glimpse of that joy.

*Aria from Mass in F major*, for alto, violin, and continuo—For Thou only art holy, Thou only art the Lord, Thou art most high Jesus Christ.

*Aria from the Secular Wedding Cantata 202*, for soprano, oboe, cello, and piano—Yield, melancholy shades, frost and winds, go to rest! Flora's delight will grant to the breast nothing but happy good fortune, for she is bringing flowers.

*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

*Aria from Cantata 113*, for tenor, flute, and continuo—Jesus receives sinners: sweet word full of comfort and life! He gives the soul's true rest and calls to each one comfortingly: thy sin is forgiven thee.

## II

*Aria from Cantata 97*, for bass and continuo—There is no end to all my efforts, my cares are in vain. He may dispose my affairs in accordance with His will, I place them in His keeping.

*Aria from Cantata 94*, for alto, flute, and continuo—Deluded world! Even your riches, goods and money, are deceit and false appearance. You may reckon up vain Mammon, I will instead for myself choose Jesus; Jesus, Jesus shall alone of my soul the riches be.

*Aria from Cantata 14*, for bass, oboe, violin, and continuo—God, by Thy strong protection we are free from our enemies. When they like wild waves out of wrath array themselves against us, Thy hands stand by us.

*Aria from Cantata 97*, for tenor, violin, and continuo—I trust His grace, which shields me from all disgrace, from all evil. If I live according to His laws, so will nothing hurt me, nothing be lacking that is useful to me.

*Aria from Cantata 68*, for soprano, 'cello, violin, oboe, and continuo—My believing heart, shout for joy, sing, frolic, your Jesus is there; away, terror, away, complaining, I will merely say to you: my Jesus is near.

## INTERMISSION

## III

Selections from the secular cantata *Der Zufriedengestellte Aeolus* (composed for the birthday of Professor August Mueller of Leipzig University).

(No applause until conclusion of this work.)

Characters in order of performance:

AEOLUS, king of the winds.....bass  
ZEPHYR .....tenor  
POMONA, goddess of fruits.....alto  
PALLAS .....soprano

Aeolus gleefully anticipates the destruction that will be wrought by his fierce winds when he releases them from their cavern. Zephyr and Pomona beg him not to let them out but all entreaties are vain until Pallas informs them that such a commotion would spoil Professor Mueller's birthday party. This is too

much for Aeolus, who grants their request, whereupon the other three are very relieved and happy.

*Aria for Aeolus*, flute, oboe, violin, and continuo—How hilariously will I laugh, when everything goes in confusion! When even the cliff does not stand secure and when the roofs crash in.

*Recitative for Zephyr* and continuo—Oh, fearful Aeolus, in whose lap I once lay, and enjoyed thy rest, let thy hard decision not all too early terrify me; withdraw it, let in thee as a favor to me, sympathy yet awake.

*Aria for Zephyr*, violin, cello, and continuo—Oh fresh shades, my joy, see, how painfully I part, come, lament my shame. Rustle ye desolate twigs. Ah, I am silent, only gaze grieving after me.

*Recitative for Aeolus* and continuo—Almost will you move me. What? Do I not see Pomona here, and, if I am right, Pallas also with her? Say, worthy one, say what would you ask of me? For surely you are very much concerned about it.

*Aria for Pomona*, oboe, and continuo—Cannot the red cheeks with which my fruits shine capture thy furious heart. Ah, just say, can't you see how the leaves from the twigs bow sadly down to earth in order to avert their misery that is to happen to them.

*Recitative for Pomona, Pallas, and continuo—*

POMONA: So wilt thou, wrathful Aeolus, just like a cliff and rock be to my request?

PALLAS: Very well! I will and must also dare my sobs, perhaps will to me what he, Pomona, to thee silently rejected by him be granted.

BOTH: Good! if he to me/you declares himself kinder.

*Aria for Pallas*, violin, and continuo—Delightful Zephyr, thy kiss rich in scent of musk, and thy listening coolness shall play upon my heights. Great King, Aeolus, just say to Zephyr, that his musk-rich kiss and his listening coolnesses shall play upon my heights.

*Recitative for Pallas, Aeolus, flute, violin, and continuo—*

PALLAS: My Aeolus, ah, do not spoil the festivities, since my Muses' Helicon has planned a feast, a pleasant celebration upon his heights.

AEOLUS: Then tell me why this day especially seems to you so precious, so worthy and sacred? (aside) Oh nuisance! and annoyance! shall I then carry out a woman's will with my commands?

PALLAS: My Mueller, my August, the Muses' joy and delight.

AEOLUS: Your Mueller, your August!

PALLAS: and my beloved son

AEOLUS: Your Mueller, your August!

PALLAS: comes now upon delightful times since his wise name prophesies eternity for him.

AEOLUS: Your Mueller! your August! the Muses' joy and delight, and your beloved son comes now upon delightful times since his wise name prophesies eternity for him? Very well, I let myself be convinced, your wish shall be granted.

*Arioso and recitative for Pallas, Pomona, Zephyr, and continuo—*

ALL: What delight: what joy: what pleasure: arises in the breast, that according to our desire the wishes must work themselves out.

ZEPHYR: So I can by green twigs still show myself delighted.

POMONA: So I can see my pleasure in my ripe treasures.

PALLAS: So I prepare in delightful quiet my August's feast.

POMONA and ZEPHYR: We are for your happiness with similar desire prepared.

*Duet for Pomona, Zephyr, flute, and continuo—*

POMONA: Twigs and branches contribute to thy feast the abundance of their gifts.

ZEPHYR: And my happy task shall be to honor thy August and increase the joy of this day.

POMONA: I bring you fruits with joy

ZEPHYR: I bring my whisperings with joy

BOTH: that everything for jollity may be more complete.

#### IV

*Aria (duet) from Cantata 63, for soprano, bass, oboe, and continuo, for Christmas Day—*God, thou hast it well disposed which is now happening to us. Therefore, let us ever trust in Him and build upon His grace, for He has bestowed this upon us which delights us now forever.

*Recitative from the Christmas Oratorio, Part VI, for soprano, alto, tenor, bass, and continuo—*What will the terrors of hell now, what will the world and sin do to us, since we rest in Jesus's hands?

*Aria from Cantata 157, for bass, flute, violin, and continuo—*Yes, yes, I hold Jesus firmly, thus I go also into Heaven, where God and the guests of His Lamb with crowns are at the wedding. There part I not, my salvation, from Thee, there stays Thy blessing also with me.

1ST REC. Ay, how delightful is to me my coffin, because Jesus lies in my arms—So can my spirit right joyfully rest.

2D REC. Oh beautiful place! Come, soft death, and lead me away.

3D REC. I am glad to put aside the wretchedness of this time from me even today; for Jesus waits for me in Heaven with His blessing.

*Chorale from Cantata 157—*My Jesus I do not leave, go always at His side; Christ has me forever led to the stream of life; blessed, who speaks thus with me: My Jesus I do not leave!

*Chorale from Cantata 70—*Not after the world, not after Heaven does my soul wish and long, Jesus I wish and His light, who has reconciled me with God, who makes me free from judgment, I do not leave my Jesus.

*Decca, Gold Label, RCA Victor, MGM, and Vox Records*

*Translations prepared by William H. Scheide*

# MAY FESTIVAL

MAY 5, 6, 7, 8, 1960

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

## THURSDAY, MAY 5, 8:30 P.M.

**Rudolf Serkin**, Pianist. All Beethoven program: "Leonore" Overture No. 3; Symphony No. 7 in A major; and Piano Concerto No. 5 ("Emperor"). **Eugene Ormandy**, Conductor.

## FRIDAY, MAY 6, 8:30 P.M.

**Andres Segovia**, Guitarist. — Concerto in D major (Castelnuovo-Tedesco); and Fantasia for Guitar and Orchestra (Rodrigo).

**University Choral Union** in *Alleluia* (Thompson); *Symphonie de Psalmes* (Stravinsky); *Choros No. 10* (Villa-Lobos); and *Corrido de "El Sol"* (Chavez). **Thor Johnson**, Conductor.

## SATURDAY, MAY 7, 2:30 P.M.

**William Kincaid**, Flutist, and **Marilyn Costello**, Harpist. Overture "Le Corsaire"; Concerto for Flute and Harp, K. 299 (Mozart); Divertissement (Ibert); Variaciones Concertantes (Ginastera); and "Till Eulenspiegel" (Strauss). **William Smith**, Conductor.

## SATURDAY, MAY 7, 8:30 P.M.

**Anshel Brusilow**, Violinist, and **Lorne Munroe**, Cellist. Symphony No. 7 in C major, Op. 105 (Sibelius); Concerto for Cello, Op. 107 (Shostakovich); Concerto for Violin, Op. 77 (Brahms). **Eugene Ormandy**, Conductor.

## SUNDAY, MAY 8, 2:30 P.M.

**Leontyne Price**, Soprano; **Frances Bible**, Mezzo-soprano; **Albert da Costa**, Tenor; **Kim Borg**, Bass; **University Choral Union**; in Verdi *Requiem*. **Thor Johnson**, Conductor.

## SUNDAY, MAY 8, 8:30 P.M.

**Lisa Della Casa**, Metropolitan Opera Soprano—arias from *Don Giovanni* and *Marriage of Figaro* (Mozart); *Ariadne auf Naxos* and *Capriccio* (R. Strauss). Toccata and Fugue in D minor (Bach—Ormandy); Symphony No. 2 (Ross Lee Finney); and Suite from *Der Rosenkavalier* (Strauss). **Eugene Ormandy**, Conductor.

Season Tickets: \$15.00—\$12.00—\$9.00—\$8.00

Single concert tickets will be on sale beginning March 15.

---

PITTSBURGH SYMPHONY ORCHESTRA.....Monday, February 29

WILLIAM STEINBERG, Conductor

Program: Sonata, "Pian e Forte".....Gabrieli  
Symphony No. 2, D major.....Beethoven  
Overture to *Don Giovanni*.....Mozart  
Pittsburgh Symphony.....Hindemith  
Prelude to *Die Meistersinger*.....Wagner

GIULIETTA SIMONATO, Mezzo-soprano.....Sunday, March 13

Program of arias from *Il Barbiere di Siviglia* (Rossini); *Rinaldo* (Handel); *La Favorita* (Donizetti); *Don Carlo* (Verdi); and songs by Spontini, Bellini, Verdi, Favara, Tomasi, and Granados.

For tickets or information, address: UNIVERSITY MUSICAL SOCIETY,  
Burton Memorial Tower.