

1964

Eighty-sixth Season

1965

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Ninth Program

Eighty-sixth Annual Choral Union Series

Complete Series 3466

ROBERT MERRILL

Baritone

EUGENE BOSSART *at the Piano*

FRIDAY EVENING, MARCH 12, 1965, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Thanks Be to Thee (Dank sei dir, Herr) HANDEL
 Nina PERGOLESI
 Caro mio ben GIORDANI
 Se nel ben STRADELLA

Phidylé DUPARC
 Nicolette RAVEL
 D'une prison HAHN
 La belle jeunesse POULENC

"Nemico della patria" from *Andrea Chénier* GIORDANO

INTERMISSION

By special request:

"Deh vieni alla finestra" from *Don Giovanni* MOZART
 The Toreador Song from *Carmen* BIZET
 "Di Provenza il mar" from *La Traviata* VERDI
 "Credo in un Dio crudel" from *Otello* VERDI

A Little Song of Life MALOTTE
 E'en as a Lovely Flower BRIDGE
 To My Mother ROBERT MACGIMSEY
 Sweet Little Jesus Boy ROBERT MACGIMSEY
 Courtship HALL JOHNSON
 Witness (Spiritual) Arr. H. JOHNSON

RCA Victor, London, and Columbia Masterworks Records

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

PROGRAM NOTES

Thanks Be to Thee (Dank sei dir, Herr) HANDEL

Nina PERGOLESI

“For three long days, my Nina upon her bed has lain.
Louder and louder, you players!
Awaken my Ninetta, that she may sleep no more.
'Tis now three days since Nina in slumber deep has lain.
Cymbals and trumpets and flutes resound!
Awaken my Ninetta, that she may sleep no more.”

Caro mio ben GIORDANI

“Dearest, believe, whene'er we part;
Lonely I grieve, in my sad heart!
Thy faithful slave languishing sighs;
Haste then and save him e'er he dies . . .”

Se nel ben STRADELLA

If in good fortune, she's always inconstant
Or when it varies—uncertain she's found,
Changeable she'll surely be, when things go wrong!

Phidylé DUPARC

The stillness of mid-day invites us to rest. Slumber, O Phidylé!
When the sun goes down, your radiant smile and your tender kiss
Will be my reward for waiting so patiently.

Nicolette RAVEL

Nicolette went walking over the meadow at vesper-time to pick flowers, skipping about gaily and glancing here, there and everywhere. Suddenly she met a gruff old wolf, with bristling hair and gleaming eye, who greeted her thus:

“Hey there, my Nicolette, won't you come along with me to Grandmother's house?”

Breathless with fright, she ran away so fast that she left her bonnet and her little white wooden shoes behind . . .

Next she met a handsome young page-boy, dressed in blue hose and grey doublet, who said:

“Hey there, my Nicolette, wouldn't you like a sweet young lover?” . . . But being very prudent, Nicolette turned reluctantly away, with a heavy heart . . .

Last, she met a rich old lord, twisted, ugly, foul and fat:

“Hey there, my Nicolette, wouldn't you like all these money-bags?”

Quickly into his arms ran little Nicolette . . . but alas, she never came back again to the green meadow . . .

D'une prison HAHN

A prisoner looks up through the narrow window of his cell at the sky—so blue, so still. A green branch sways in the breeze. From somewhere a church bell sounds. He hears the distant murmur of the city . . . A sudden cry of despair: Alas, what have I done with my soul, I, who weep here in the silence! Without, the sky is so blue, so calm and serene . . .

La belle jeunesse POULENC

Why get married, when one is young and gay . . . and other men's wives do not wait to be implored for their favors?

"Nemico della patria," from *Andrea Chénier* GIORDANO

With the production of *Andrea Chénier* at La Scala in Milan in 1892, Umberto Giordano enjoyed his first success. The libretto deals with an episode of the French Revolution. Gerard, a revolutionary leader, while presiding over a tribunal, is asked to sign the death warrant of a young poet, Andrea Chénier, on the grounds that he is an enemy of his country. Gerard doubts the truth of the charge, but sees in it an opportunity to rid himself of a successful rival for the young and beautiful aristocrat, Madeleine. There is a struggle between his personal desires and his sense of justice . . . but eventually he signs, knowing himself for a coward and a traitor.

"Deh vieni alla finestra," from *Don Giovanni* MOZART

Don Giovanni, the eternal philanderer, the irresistible conqueror of women's hearts, is now laying siege to the maid of Donna Elvira. He has come to serenade her beneath the window of her mistress: "Open your window, dearest . . . can you my ceaseless sighing with cold indifference greet?"

The Toreador Song, from *Carmen* BIZET

The swaggering and conceited Escamillo, leading matador of his day and popular idol of Seville, sings this description of his prowess in the bull ring when he enters an inn in the city and first meets Carmen, the fiery gypsy girl. After meeting the bull-fighter, she eventually leaves her soldier-lover to go with Escamillo, a decision which maddens Don Jose with jealousy and causes him to kill the fickle Carmen.

"Di Provenza il mar," from *La Traviata* VERDI

Di Provenza il mar (Thy Home in Fair Provence) from the second act of Verdi's free operatic version of the plot originated in Dumas' story of Camille, is one of the most familiar and popular arias in this beloved opera. Alfredo, the operatic equivalent of Armand, comes home and finds Violetta busily packing for departure in obedience to her promise to his father to leave him forever. Alfredo is hurt and mystified, but when his father arrives with Violetta's letter bidding him final farewell, he is in deep despair. His father, Germont, tries to stir his memories of his happy childhood in his old home in Provence in a futile attempt to assuage his anguish in this aria.

"Credo in un Dio crudel," from *Otello* VERDI

"Cruel is he, this God who in anger hath fashioned me, and whom in wrath I worship!" In his Credo, the wily Iago affirms his belief in a God who has created him for evil. The text is a free adaptation of Shakespeare's text. It comes at the end of Iago's last speech with Cassio. The music is a remarkably skillful reflection of the vain and cynical character of Iago.

MAY FESTIVAL

MAY 6, 7, 8, 9, 1965

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PROGRAMS

THURSDAY, MAY 6, 8:30 P.M.

EUGENE ORMANDY, Conductor
LEONTYNE PRICE, Soprano

PROGRAM

Overture to *Der Freischütz* WEBER
Symphony No. 4 in B-flat major,
Op. 60 BEETHOVEN
Concert aria, "Bella mia fiamma MOZART
"Ernani involami" from *Ernani* VERDI
LEONTYNE PRICE
Suite from "The Firebird" STRAVINSKY

FRIDAY, MAY 7, 8:30 P.M.

THOR JOHNSON, Conductor
THE UNIVERSITY CHORAL UNION
YOUTH CHORUS

JANICE HARSANYI, Soprano
MAUREEN FORRESTER, Contralto
MURRAY DICKIE, Tenor
ANSHEL BRUSILOW, Violin
JOSEPH de PASQUALE, Viola

PROGRAM

Overture to *Il Seraglio* MOZART
Spring Symphony—for Chorus, Soprano,
Contralto, Tenor, and Youth Chorus BRITTEN
UNIVERSITY CHORAL UNION, YOUTH CHORUS,
and SOLOISTS
Sinfonia Concertante in E-flat major for
Violin and Viola, K. 364 MOZART

SATURDAY, MAY 8, 2:30 P.M.

WILLIAM SMITH, Conductor
SAMUEL MAYES, Violoncello

PROGRAM

Suite from the opera *Alcina* HANDEL
"Schelomo"—Hebrew Rhapsody for
Violoncello and Orchestra BLOCH
SAMUEL MAYES
Symphony No. 8 in G major, Op. 88 DVOŘÁK

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

EUGENE ORMANDY, Conductor
CESARE SIEPI, Bass-Baritone

PROGRAM

Symphony No. 30 in D major, K. 202 MOZART
Concert aria, "Per questa bella mano" MOZART
Es ist genug MENDELSSOHN
La Procession FRANCK
Three Don Quichotte Songs RAVEL
CESARE SIEPI
Pastorale STRAVINSKY
Pictures at an Exhibition MOUSSORGSKY-RAVEL

SUNDAY, MAY 9, 2:30 P.M.

THOR JOHNSON, Conductor
THE UNIVERSITY CHORAL UNION
YOUTH CHORUS
MAUREEN FORRESTER, Contralto
MURRAY DICKIE, Tenor

PROGRAM

Les Amants magnifiques JOLIVET
Poeme de l'amour et de la mer CHAUSSON
MAUREEN FORRESTER
Te Deum BERLIOZ
UNIVERSITY CHORAL UNION, YOUTH CHORUS,
MURRAY DICKIE, and MARY McCALL STUBBINS,
Organist

SUNDAY, MAY 9, 8:30 P.M.

EUGENE ORMANDY, Conductor
SVIATOSLAV RICHTER, Pianist

PROGRAM

Overture to *Egmont* BEETHOVEN
Concerto in A minor, Op. 16, for Piano
and Orchestra GRIEG
SVIATOSLAV RICHTER
Symphony No. 5, Op. 47 SHOSTAKOVICH

Tickets: \$5.00 (sold out)—\$4.50—\$4.00—\$3.50—\$3.00—\$2.50—\$1.50

HILL AUDITORIUM

NATIONAL BALLET OF CANADA Saturday, April 3

Program: Serenade TCHAIKOVSKY
Dances from "The Nutcracker," Act II TCHAIKOVSKY
Orpheus in the Underworld OFFENBACH

MARIAN ANDERSON, Contralto Wednesday, April 14

Tickets: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

For tickets and information, address
UNIVERSITY MUSICAL SOCIETY, Burton Tower