

The University Musical Society

of
The University of Michigan



Presents

Victoria de los Angeles

Soprano

GRAHAM JOHNSON, *Pianist*

TUESDAY EVENING, NOVEMBER 8, 1977, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Sono unite a tormentarmi ALESSANDRO SCARLATTI

A classic example of the 18th century *arie antiche*, written by the elder of the two Scarlattis, renowned for his operas and sacred and secular songs. He was the father of Domenico Scarlatti, harpsichordist and composer for the keyboard.

La violette ALESSANDRO SCARLATTI

This is actually a sacred song, in which the Virgin is extolled for her beauty, modesty, and purity. In flowery metaphor, the song tells us that "a violet always grows among the thorns."

Se il ciel mi divide (from "Alessandro nell' Indie") NICCOLO PICCINNI

A classic example of the 18th century *arie antiche*.

An die Musik SCHUBERT

Thou lovely Art! How oft in hours of sadness, when life's toils held me bound in black despair, hast thou my heart to love again awakened, and wafted me away to worlds more fair. How oft one sigh from thy clear harp outflowing, one chord divine that in my soul did ring, a fairer Heaven of days to me has opened! Thou lovely Art, my thanks to thee I bring.

Angel Records.

An Silvia SCHUBERT

Who is Sylvia, what is she, that all our swains commend her? Holy, fair, and wise is she; the heavens such grace did lend her, that adored she might be. Is she kind, as she is fair? For beauty lives with kindness, to her eyes love doth repair, to help him of his blindness, and being helped, inhabits there. Then to Sylvia, let us sing that Sylvia is excelling, she excels each mortal thing, upon the dull earth dwelling; to her garlands let us bring.

Aus den östlichen Rosen SCHUMANN

I send a greeting like the fragrance of roses. If you but think of me, the unhappy one, then my night-sky will be filled with radiance.

Der Nussbaum SCHUMANN

A nut tree grows in front of the house; fragrant, airy, it stretches out its leafy boughs. Many lovely blossoms grow on it; gentle winds come to fan them affectionately. They are always whispering two by two, bowing, bending prettily their soft little heads for a kiss. They whisper about a girl who sits meditating night and day. She herself does not know about what. They whisper—who could understand so soft a tune?—of a bridegroom and the year to come. The girl listens to the rustling in the tree. Longing, imagining, she sinks smiling into sleep and dreams.

Frühlingsnacht SCHUMANN

The moon, the stars reveal it, the dreamy world benign. And the nightingales all tell it—"She is thine, thine alone."

Wiegenlied BRAHMS

Lullaby and good night, roses and lilies bedeck baby's wee bed. Tomorrow morning, if God wills it, you will waken again. Lullaby and good night; little angels which protect you show you the Christ Child tree in your sleep. Sleep happily and sweetly, seeing Paradise in your dreams.

Vergebliches Ständchen BRAHMS

"Good evening, my dear, good evening, my child! I come out of love for you, ah, open the door for me!" "My door is locked, I will not let you in. Mother warned me that if I let you in willingly, all would be over with me." "The night is so cold, the wind is so icy, that my heart is freezing. My love will be extinguished; open up for me, child!" "If your love is extinguished, just let it go out! Just keep on extinguishing it; go home to bed, to rest! Good night, my boy!"

I N T E R M I S S I O N

En Sourdine FAURÉ

Serene in the twilight which the high branches make, let us imbue our love in the deep silence. And when the solemn evening falls, the nightingale, voice of our despair, will sing.

Aurore FAURÉ

From the gardens of night, stars fly like golden bees bearing an invisible honey; dawn, far away, embroiders the blue mantle of heaven with silver thread.

Tristesse FAURÉ

April has returned. The first rose smiles, the happy earth is glad. Merry drinkers celebrate in the vineyard, happy music fills the air, lovers kiss in the arbor, but I have no love. Alas, I have only sadness in my heart.

Au bord de l'eau FAURÉ

To sit with you by the brook that flows, and watch it flow. And if the flowers are fragrant around us, absorb their fragrance. To feel our love among the things that pass, and not let it pass!

To Huey Tlahtzin Cuauhtemoc JOSE MORENO
(b. 1897)

A lament for the heroic emperor, Cuauhtemoc, who resisted the Spanish invader and whose feet were burned by Cortez.

Canto negro XAVIER MONTSALVATGE
(b. 1912)

The rhythm of the Cuban rumba combines with the wit and elegance of this contemporary Spanish composer to create an effect of mounting intensity and excitement.

Punto de habanera MONTSALVATGE

The Creole girl goes by in her white shawl. So white! Hello, sailors! Have a look at her!

Cantar del alma FEDERICO MOMPOU
(b. 1893)

Song of the Soul, a haunting evocation of Catalan spirit by one of Spain's greatest living composers.

El retrato de Isabella AMADEO VIVES
(1871–1932)

The Portrait of Isabella, by one of Spain's leading Zarzuela composers.

Aquel sombrero de monte FERNANDO OBRADORS
(1897–1945)

That hat made with palm leaves. Oh! the river takes it away, Oh! the water takes it away. I am sorry because of the red ribbon I put on it. I will no longer have my garden near by the river bank. Oh! the river takes it away, Oh! the water takes it away.

El Vito OBRADORS

An old woman's worth a "real," and a lass is worth two quarters, but as I'm so poor I go for something cheaper. Singing vito, vito, va. Don't keep up your tickling, else you'll make me blush for shame.

Victoria de los Angeles

From the simplest songs of her native Catalan heritage to the most demanding operatic roles of Verdi, Wagner, and Mozart, Victoria de los Angeles has triumphed in every phase of vocal literature, singing in every great opera house in the world, and on every great concert stage. After winning the Geneva International Competition (by the unanimous vote of the examining jury) in 1947, her career developed at a rapid pace—debuts at La Scala, Covent Garden, the Metropolitan, and others—and in 1961 she opened the Bayreuth Festival in a new production of *Tannhäuser*. Her mastery of the operatic repertoire ranges from *Marriage of Figaro* to *Carmen*, *Lohengrin* to *Traviata*, the Puccini heroines, Mimi and Butterfly, and triumphs in Massenet's *Manon* all over Europe and America. Her mastery of the song—German lieder, French art songs, and the Spanish songs of her own country—includes more than one thousand songs which comprise more than fifty complete and different recital programs. During her career she has collaborated with some of the world's greatest conductors, such as Sir Thomas Beecham, Sir John Barbirolli, Herbert von Karajan, Pierre Monteux, Charles Munch, George Solti, Erich Leinsdorf, and Pablo Casals.

Miss de los Angeles' recordings include twenty-two complete operas and thirty-five recitals, five of which have been awarded the Grand Prix du Disque and seven of which have been granted a Grammy Award from the Academy of Arts and Sciences.

Tonight's recital is the artist's second appearance in Ann Arbor—the first was in 1951 in the Choral Union Series.

